BOSS®

BR-8 DIGITAL RECORDING STUDIO

Owner's Manual

Thank you, and congratulations on your choice of the BOSS BR-8 DIGITAL RECORDING STUDIO.

Before using this unit, carefully read the sections entitled:

• USING THE UNIT SAFELY (page 2–3)

• IMPORTANT NOTES (page 12–13)

These sections provide important information concerning the proper operation of the unit.

Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.
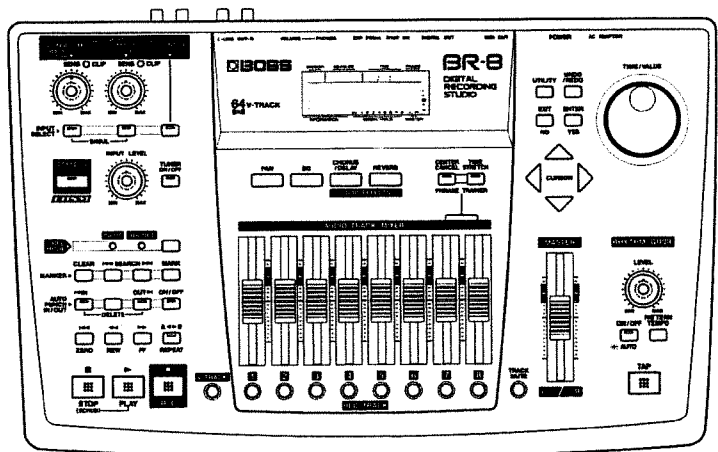
USING THE UNIT SAFELY

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

About ⚠ WARNING and ⚠ CAUTION Notices

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

About the Symbols

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

-------------------------------- **ALWAYS OBSERVE THE FOLLOWING** --------------------------------

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. ⚠

....

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

....

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

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- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are ⊗
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.

....

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

....

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

....

⚠WARNING

- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged. ⊗

....

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. ⊗

....

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. ⊗ ⊗

....

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: ⚠
  - The AC adaptor, the power-supply cord, or the plug has been damaged; or
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.

....

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

....

⚠ WARNING

- Protect the unit from strong impact. ⚠
  (Do not drop it!)

....

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

....

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

....

⚠ CAUTION

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

....

- Always grasp only the plug on the AC adaptor 🔴
  cord when plugging into, or unplugging from, an
  outlet or this unit.

....

- Whenever the unit is to remain unused for an 🔴
  extended period of time, disconnect the AC
  adaptor.

....

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

....

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

....

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

....

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

....

- Before cleaning the unit, turn off the power and 🔴
  unplug the AC adaptor from the outlet (p. 26).

....

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

....

- Should you remove the optical connector caps, 🔴
  make sure to put them in a safe place out of
  children's reach, so there is no chance of them
  being swallowed accidentally.

....

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Introducing the BR-8

Main Features

Easy operation

The BR-8 is designed to be easily operated by anyone **in a way similar to using a cassette tape recorder**.

A **large LCD display** allows various data to be viewed graphically. From demo tape to master tape, and from the day you take it home, the BR-8 puts the power of digital recording in easy reach of anyone.

Digital audio workstation

Full-digital processing

In addition to its digital mixer and digital disk recorder, the BR-8 contains two digital effects. By connecting a DAT recorder or MD recorder to the DIGITAL OUT of the BR-8, you can carry out the entire process of music production in **full digital** processing—from editing, track bouncing, effect processing, to mixdown.

"V-tracks"

The BR-8 contains an eight-track digital recorder which allows two tracks to be recorded simultaneously or eight tracks to be played back simultaneously. Each track has eight virtual tracks (V-tracks), allowing a total of **8 x 8 = 64 tracks** to be recorded. This means that you can, for example, use several tracks to record various takes of a guitar solo, and later piece together the best parts of each take.

❓ What is a V-track?

Each track consists of eight virtual tracks, and you can select one of these for recording/playback. In other words, you can record up to 8 x 8 = 64 tracks of performances, and select eight of these for playback. The virtual tracks that make up each track are called V-tracks.

V-Track1
V-Track2
V-Track3
V-Track4
V-Track5
V-Track6
V-Track7
V-Track8
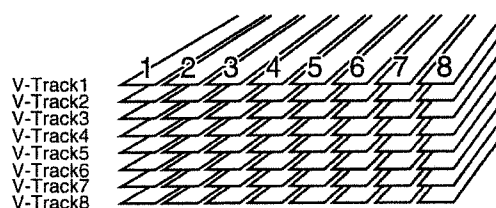
MEMO

A "Track Sheet" (p. 126) is provided at the end of this manual for you to photocopy and use when recording a song that uses V-tracks.

Two versatile digital effect processors

The BR-8 contains **two digital effect processors** that provide different types of effect. One is for recording (insert effect) and the other is a send/return type (loop effect). The two are independent, and can be used simultaneously. This means that the BR-8 is all you need to produce a sophisticated recording without connecting external effect devices.

A variety of simulations and effects are provided as insert effects, including amp simulations generated using **COSM** technology. In addition to effects for guitar, numerous multi-effects for vocals or keyboard are also provided.

As loop effects, you can use a broad range of spatial-type effects in stereo, including chorus, delay, and reverb effects that are indispensable for mixdown.

By using insert effects and loop effects simultaneously, you can perform all effect processing at once—from creative sound-making to placement in the sound field.

☞

For a detailed explanation of insert effects and loop effects, refer to "What is an insert effect?" (p. 31) and "What is a loop effect?" (p. 36).

> **? What is COSM (Composite Object Sound Modeling)?**
>
> Sound modeling is a technology that uses cutting-edge DSP processing to reconstruct objects such as the structures, materials, electrical and electronic circuits, and magnetic fields involved in the process by which vibrations reach our ear. COSM is able to combine optimized sound models for various objects to simulate anything from existing musical instruments to sound-producing structures that could not physically exist in the real world.

Editing functions

The BR-8 lets you perform editing operations that were impossible on tape-based multi-track recorders, such as copy, move, and erase. For example, you can repeat a four-measure drum pattern several times to create break beats, or insert the same chorus at the beginning and end of the song.

Non-destructive editing

The BR-8 features **non-destructive editing**—a unique advantage of disk recorders. Non-destructive editing means that you can restore the data to the state in which it was before editing or recording (Undo/Redo function).

☞

Canceling a recording or editing operation (p. 58)

Save mixer settings

For each song, you can save up to eight sets of mixer and effect settings (Scenes). When adjusting the balance during mixdown, or when you wish to compare different effect settings, this makes it easy to recall a previous group of settings.

☞

Memorizing a scene (p. 49)

Instantly move to a point in the song

You can mark up to one hundred locations (Points) in each song (the Marker function). If you have marked locations such as the end of the introduction or the beginning of the interlude, you can jump instantly to the desired location.

☞

Marking a point (p. 47)

You can assign a name to each marker, which is a great convenience for editing.

Rhythm Guide function

The BR-8 provides a **Rhythm Guide function** that is convenient when you wish to record a phrase or an idea for a song that just popped into your head. It's easy—just select the rhythm pattern that you want, and set the tempo.

If you use the rhythm guide when you record, it will be easy to perform editing operations a measure at a time.

Chromatic Tuner (pitch range C1–B6)

The built-in chromatic tuner lets you tune while your guitar or bass is connected to the BR-8 (p. 83).

Phrase Trainer function

A song that you recorded from a CD player or MD player can be played back at a slower speed without changing the pitch. Sounds that are heard in the center of the stereo field (vocals or guitar solo) can also be removed (p. 85).

A variety of connectors (jacks)

The following input jacks are provided.

• **GUITAR/BASS:**

This is a high-impedance input jack (phone plug) to which a guitar or bass can be connected directly.

• **MIC 1, MIC 2:**

These are mic input jacks (phone plug). They can accommodate both unbalanced and balanced input.

• **LINE:**

These are stereo input jacks (RCA phono plug) for line level sources such as keyboard or CD player.

As output jacks, the BR-8 provides not only LINE OUT jacks (RCA phono plug), but also an optical type DIGITAL OUT connector, allowing the digital signal to be recorded on a digital audio device (DAT recorder or MD recorder) without impairing its high quality.

Disks that can be used with the BR-8 (Zip disks)

The BR-8 uses Zip disks to record and playback. Zip disks are widely used as a data storage medium for personal computers, and can be purchased at computer shops or the like.

Disk capacity

There are two types of Zip disk: 100 MB capacity and 250 MB capacity. The BR-8 uses only **100 MB Zip disks**.

Formatting a disk

A disk that you purchased at a computer shop or a disk that was used by a computer cannot be used by the BR-8 as is. This is because the disk format differs depending on whether the Zip disk is used by a computer or by the BR-8. If you wish to use such a disk on the BR-8, you must first **change the format**. For details refer to "Initializing a disk" (p. 66).

NOTE

A disk on which song data has been saved by the BR-8 should not be inserted into any device other than the BR-8.

IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on page 2–3, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).

- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.

- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

- Observe the following when using the unit's Zip disk drive. For further details, refer to "Before Using Zip Disks" (p. 13).
  - Do not place the unit near devices that produce a strong magnetic field (e.g., loudspeakers).
  - Install the unit on a solid, level surface.
  - Do not move the unit or subject it to vibration while the drive is operating.

- If you place the pickup of a guitar near the Zip disk drive, noise may be heard. If the noise is a problem, move the guitar away from the BR-8.

- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on a Zip disk, or written down on paper (when possible). 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 not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a Zip disk.

- Unfortunately, it may be impossible to restore the contents of data that was stored Zip disk once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.

- Never strike or apply strong pressure to the display.

- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.

- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).

- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

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

- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Before Using Zip Disks

Handling the Zip Disk Drive

- Install the unit on a solid, level surface in an area free from vibration. If the unit must be installed at an angle.

- Avoid using the unit immediately after it has been moved to a location with a level of humidity that is greatly different than its former location. Rapid changes in the environment can cause condensation to form inside the drive, which will adversely affect the operation of the drive and/or damage Zip disks. When the unit has been moved, allow it to become accustomed to the new environment (allow a few hours) before operating it.

- To insert a disk, push it gently but firmly into the drive—it will click into place. To remove a disk, press the EJECT button firmly. Do not use excessive force to remove a disk which is lodged in the drive.

- Remove any disk from the drive before powering up or down.

- To prevent damage to the disk drive's heads, always try to hold the Zip disk in a level position (not tilted in any direction) while inserting it into the drive. Push it in firmly, but gently. Never use excessive force.

- To avoid the risk of malfunction and/or damage, insert only Zip disks into the disk drive. Never insert any other type of disk. Avoid getting paper clips, coins, or any other foreign objects inside the drive.

Handling Zip Disks

- Zip disks contain a plastic disk with a thin coating of magnetic storage medium. Microscopic precision is required to enable storage of large amounts of data on such a small surface area. To preserve their integrity, please observe the following when handling Zip disks:
  - Never touch the magnetic medium inside the disk.
  - Do not use or store Zip disks in dirty or dusty areas.
  - Do not subject Zip disks to temperature extremes (e.g., direct sunlight in an enclosed vehicle). Recommended temperature range: -22 to 51° C (-7.6 to 123.8° F).
  - Do not expose Zip disks to strong magnetic fields, such as those generated by loudspeakers.

- The identification label should be firmly affixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.

- Store all disks in a safe place to avoid damaging them, and to protect them from dust, dirt, and other hazards. By using a dirty or dust-ridden disk, you risk damaging the disk, as well as causing the disk drive to malfunction.

Concerning copyright

The law prohibits the unauthorized recording, public performance, broadcast, sale, or distribution etc. of a work (CD recording, video recording, broadcast, etc.) whose copyright is owned by a third party.
Roland will take no responsibility for any infringement of copyright that you may commit in using the BR-8.

Disclaimer of liability

BOSS will take no responsibility for any "direct damages," "consequential damages," or "any other damages" which may result from your use of the BR-8. These damages may include but are not limited to the following events which can occur when using the BR-8.
- Any loss of profit that may occur to you
- Permanent loss of your music or data
- Inability to continue using the BR-8 itself or a connected device

Front Panel
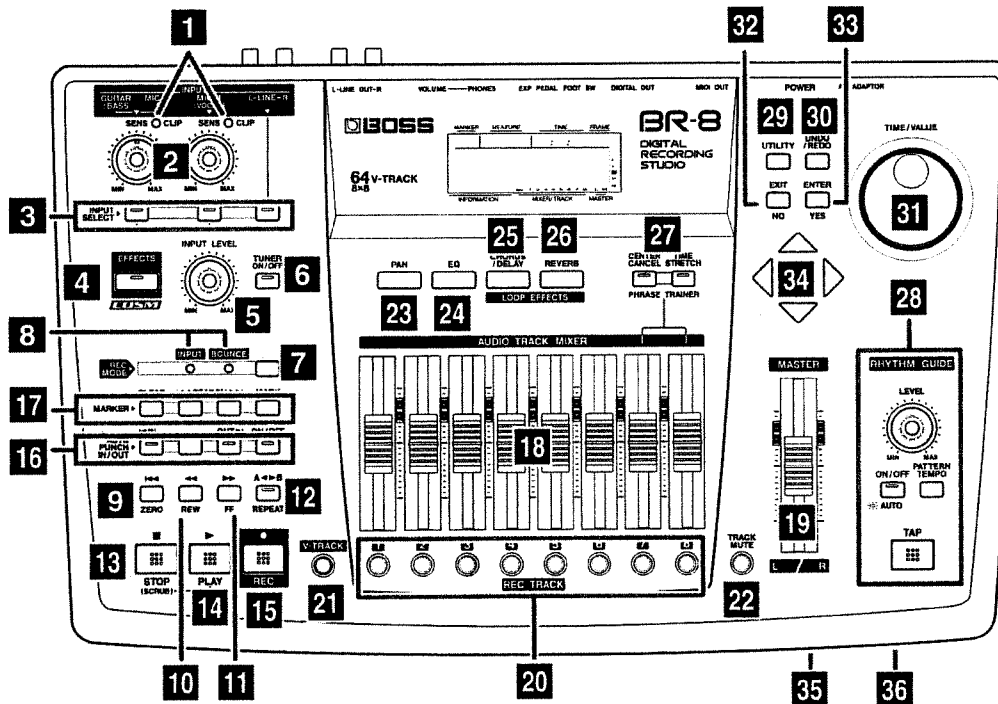
1. CLIP Indicators

These indicators allow you to check whether the input sources connected to the input jacks (GUITAR/BASS, MIC 1, MIC 2) are distorting.

These indicators will light at -6 dB before the sound begins to distort. Use the SENS knob to adjust the input sensitivity so that the CLIP indicator lights occasionally when you play strongly.

2. SENS (sensitivity) Knobs

These knobs adjust the sensitivity of each input jack (GUITAR/BASS, MIC 1, MIC 2).

3. INPUT SELECT Buttons

These buttons select the input source (input jack) that will be recorded. The indicator of the selected button(s) will light. When you press an INPUT SELECT button that is lit, it will go dark, and the input sound will be muted (silenced).

• GUITAR/BASS, MIC 2:

The GUITAR/BASS jack (for guitar or bass) or the MIC 2 jack (for mic) will be selected.

• MIC 1:

The MIC 1 jack (for microphone) will be selected.

• LINE:

The LINE jacks (stereo) for line-level instruments such as keyboard or CD player will be selected.

• SIMUL:

By pressing both the GUITAR/BASS,MIC 2 button and the MIC 1 button, you can simultaneously record these two inputs. If an instrument is connected to the GUITAR/BASS jack, the GUITAR/BASS and MIC 1 inputs will be selected. If a mic is connected to the MIC 2 jack, the MIC 1 and MIC 2 inputs will be selected.

* If an instrument and mic are connected to both the GUITAR/ BASS jack and the MIC 2 jack respectively, the GUITAR/ BASS jack will be selected automatically.

* When you switch INPUT SELECT, the bank of the insert effect (p. 31) will switch automatically. (p. 86)

MEMO

If the GUITAR/BASS, MIC 2 button or the MIC 1 button are selected individually, AF-AD conversion will be used.

> ### ? What is AF-AD (Adaptive Focus Method AD)?
>
> This is a method in which two signals differing only in their input level are used, and automatically adjusted internally so that the noise level is as low as possible. AD refers to the processing that converts an analog signal into a digital signal, and the quality of this conversion depends on the number of bits that are used. As more bits are used, there will be less loss of quality during the conversion. The BR-8 uses 20 bit AD conversion, but when AF-AD conversion is used, the equivalent of 24 bit AD processing is performed.

4. EFFECTS Button

This button is used to select patches for the insert effect (p. 31), and to select editing screens in which you can modify these settings.

5. INPUT LEVEL Knob

This knob adjusts the volume of the input source.

* *If you use the INPUT LEVEL knob to reduce the volume of the input source while recording, the track will be recorded at a low volume. This will mean that when the track volume is raised at the time of playback, more noise is likely to be heard. If you wish to lower the monitor volume of the input source during recording, you should use the MASTER fader or the PHONES VOLUME knob to lower the volume.*

6. TUNER ON/OFF Button

This knob switches the tuner (p. 83) on/off.

7. REC MODE (recording mode) Button

This button selects the recording mode of the recorder. There are two recording modes.

• INPUT:

The sound of the mic or instrument connected to the input jacks will be recorded. Normally you will use this recording mode.

• BOUNCE:

The sound that has already been recorded on multiple tracks will be combined onto two tracks (or one track).

8. REC MODE (recording mode) Indicators

These indicators show the current recording mode. Either the INPUT or BOUNCE indicator will light, depending on the selection you made using the REC MODE button.

9. ZERO Button

This button jumps you to the beginning of the song.

10. REW Button

This button rewinds the song as long as you continue pressing it.

11. FF Button

This button fast-forwards the song as long as you continue pressing it.

12. REPEAT Button

You can specify a section that you wish to hear, and listen to it repeatedly. (p. 39)

HINT

It is convenient to use this when you wish to use Punch-in/out (p. 40) to continue recording until you are satisfied, or when you wish to use the Phrase Trainer (p. 85) to practice playing along with a rapidly played phrase you recorded from a CD player.

13. STOP Button

This button stops recording/playback of the song.

14. PLAY Button

This button plays the song. If [REC] has been pressed to make the REC indicator blink, pressing [PLAY] will begin recording. During recording/playback, the button indicator will light in green.

15. REC (recording) Button

This is the record button. In addition to conventional recording, you can also use this button to manually perform punch-in/out. When in record-ready mode, the button indicator will blink red. While recording, the button indicator will light in red.

16. AUTO PUNCH IN/OUT

These buttons are used to make settings for the auto punch-in/out function.

• ON/OFF Button:

This button switches the auto punch-in/out function on/off. When on, the button indicator will light.

• IN Button:

This button specifies the punch-in location. When this button is pressed, the current location will be remembered as the punch-in location, and the button indicator will light. After setting the punch-in location, you can jump to the punch-in location by pressing this button.

• OUT Button:

This button specifies the punch-out location. When this button is pressed, the current location will be remembered as the punch-out location, and the button indicator will light. After setting the punch-out location, you can jump to the punch-out location by pressing this button.

• DELETE Button:

This button erases the punch-in/out locations that were stored at the IN and OUT buttons. By holding down this button and pressing either IN or OUT, you can erase the location that was stored at the respective button. The indicator of the corresponding button will go dark.

17. MARKER

These buttons are used for settings related to the Marker function.

• MARK Button

This button assigns a marker at the desired location in a song. When you press this button, a marker will be assigned to the current location.

Markers are numbered sequentially from the beginning of the song. Each marker can also be given a name. The marker field of the display will indicate the marker for the current location if a marker has been assigned at the current location, or the previous marker if no marker has been assigned at the current location. If you assign markers in a song, it will be easier to tell which part of a song is currently playing or the like.

☞

Assigning a marker (p. 47)

• SEARCH |◄◄ Button:

This button jumps you to the location of the previous marker.

• SEARCH ►►| Button:

This button jumps you to the location of the next marker.

• CLEAR Button:

This button erases a marker. When you press this button, the marker currently displayed in the marker field of the display will be erased.

18. AUDIO TRACK MIXER Faders 1-8

These faders control the playback volume of each track.

* *In this manual, the AUDIO TRACK MIXER faders will be referred to as the TRACK faders.*

19. MASTER Fader

This fader controls the overall volume.

20. REC TRACK (recording track) Buttons 1-8

These buttons select the track to be recorded. The button of a track specified for recording will blink red, and will light in red while recording. When recording is finished, the button will light in Orange and green alternating.

The condition of the indicator indicates the track status as follows.

• Dark:

The track contains no recorded data (unrecorded track)

• Green:

The track contains recorded data (recorded track)

• Blinking green:

The track contains recorded data but has been muted (silenced)

• Blinking red:

In record-ready mode, the track has been selected for recording

• Red:

The track is now being recorded

• Orange and green alternating:

The track contains recorded data, and is selected for recording

• Blinking Orange:

The track contains recorded data but has been muted, and is also selected for recording

21. V-TRACK Button

Pressed to access a screen where you can select V-tracks.

☞

What is a V-track? (p. 9)

22. TRACK MUTE Button

By holding down this button and pressing a REC TRACK button whose indicator is lit green, you can mute that track during playback, regardless of the position of its TRACK fader.

When you repeat the same action, muting will be defeated. While muted, the REC TRACK button of that track will blink green.

* *If a recording track was muted, muting will be defeated when recording ends.*

23. PAN Button

Pressed to access a screen where you can set the pan (left/ right location of the sound) for the playback of each track or for the input sound (p. 36).

24. EQ (equalizer) Button

Pressed to access a screen where you can make equalizer settings to adjust the tone of each track (p. 36).

☞

Mixer Effect parameter functions (p. 92)

25. CHORUS/DELAY Button

Pressed to access screens where you can adjust the volume (send level) that is sent from each track to the chorus/delay loop effect (p. 36), or switch between chorus/delay and set their parameters.

☞

Mixer Effect parameter functions (p. 92)

26. REVERB Button

Pressed to access screens where you can adjust the volume (send level) that is sent from each track to the reverb loop effect (p. 36), and set the reverb parameters.

☞

Mixer Effect parameter functions (p. 92)

27. PHRASE TRAINER

These buttons are used to make settings for the Phrase Trainer function.

• CENTER CANCEL Button:

When using the Phrase Trainer, this button switches the Center Cancel function on/off, allowing you to cancel the vocal or other sound that is heard from the center. When on, the button indicator will light.

☞

Canceling the center sound (p. 85)

• TIME STRETCH Button:

When using the Phrase Trainer, this button switches the Time Stretch function on/off, allowing you to slow down the playback speed. When on, the button indicator will light.

☞

Slowing down the speed (p. 85)

28. RHYTHM GUIDE

These are used for settings to the Rhythm Guide function.

• LEVEL Knob:

This knob adjusts the volume of the rhythm guide.

• AUTO/ON/OFF Button:

This button turns the Rhythm Guide function auto/on/off.

• PATTERN/TEMPO Button:

Pressed to access a screen where you can set the pattern and tempo of the rhythm.

• TAP Button

By pressing this button at regular intervals, you can set the tempo of the Rhythm Guide.

29. UTILITY Button

Pressed to access a variety of functions, including track editing, song management, and disk operations.

30. UNDO/REDO Button

This button cancels the last-performed recording or editing operation, so that the data is returned to its previous state. If you press this button once again, the cancelled recording or editing operation will be re-executed.

31. TIME/VALUE Dial

Normally this dial is used to move the current location of the song (rewind or fast-forward). When making settings for various functions, this dial is used to modify the value of a setting.

32. EXIT/NO Button

Press this button to return to the previous screen, or to cancel an operation.

33. ENTER/YES Button

Press this button to specify a selection, or to finalize your input.

34. CURSOR Buttons

Use these buttons to move the cursor.
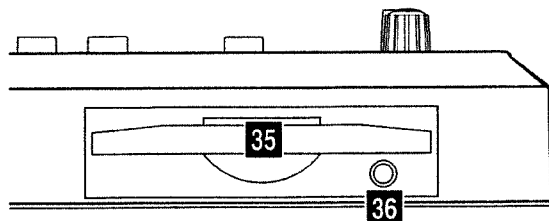
35. Zip Disk Drive

This is the drive unit into which a Zip disk is inserted to store recorded data. Recording is not possible unless a disk is inserted.

36. Eject Button

Use this button to remove the Zip disk. The power must be on in order to remove the Zip disk. This button will light in green while the disk is being accessed.

NOTE

If you need to remove the disk after the power has been turned off, you must turn the power on once again and press the Eject button to remove the disk. Attempting to remove the disk by force may damage the disk drive.

Display
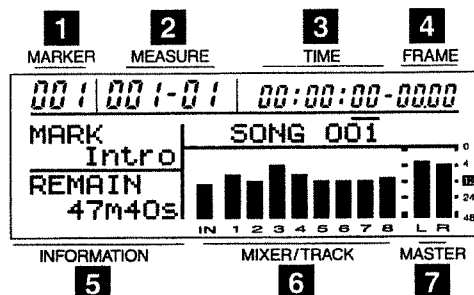
Information is displayed graphically in various menu screens and parameter setting screens.

If you find the display screen difficult to read, see "Adjusting the display's contrast" (p. 108).

1. MARKER

This indicates the marker number of the current location. If no marker has been assigned to the current location, the number of the previous marker is shown.

This will indicate "---" if the current location is earlier than marker number "001," or if no markers have been assigned.

2. MEASURE

This indicates the measure number and beat number of the current location. The number at left is the measure, and the number at right is the beat.

3. TIME

The time of the current location in the song is displayed as "** hours ** minutes ** seconds."

4. FRAME

This shows the number of frames for the current location in the song.

When the BR-8 is shipped, it is set to 30 frames (non-drop) per second. This is one specification used by MTC (MIDI Time Code), and when synchronizing the BR-8 with another device via MIDI, you will need to match the MTC settings for both devices.

Synchronizing a MIDI sequencer with the BR-8 (p. 73)

5. INFORMATION

In Play mode, this shows information about the song (marker names, remaining time available for recording).

6. MIXER/TRACK

In Play mode, this graphically indicates the volume level of the instruments being input, and the volume level of each track.

When the BR-8 is shipped, this will indicate the volume level of the volume level of the signal that has passed through the TRACK faders (post-fader).

If you wish to view the volume level of the INPUT LEVEL knobs or the volume level of the signal before passing through the TRACK faders (pre-fader), refer to "Switching the level meter screen" (p. 82).

7. MASTER

In Play mode, this graphically indicates the volume level of the signal that has passed through the MASTER fader.

Rear Panel
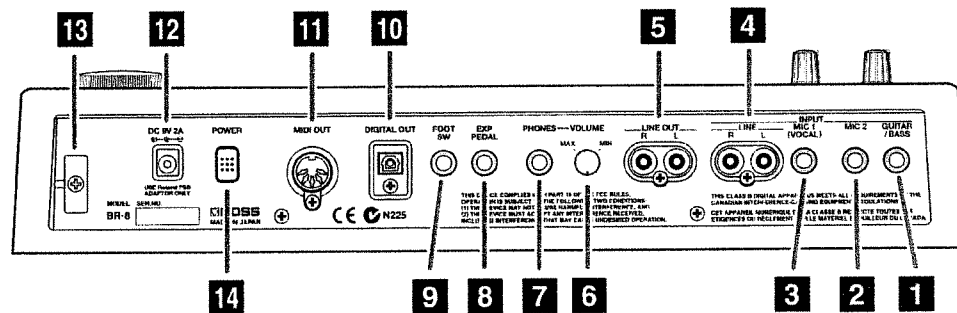
1. GUITAR/BASS Jack

This is a high-impedance input jack that allows a guitar or bass to be connected directly.

2. MIC 2 Jack

This is a TRS balanced input jack for mic input (p.22).

* *If an instrument and mic are connected to both the GUITAR/ BASS jack and the MIC 2 jack respectively, the GUITAR/ BASS jack will automatically be selected.*

3. MIC 1 (VOCAL) Jack

This is a TRS balanced input jack for mic input (p.22).

4. LINE (line input) Jacks

These are input jacks for analog audio signals. You can use them to connect an external audio device such as a CD player, a keyboard, rhythm machine, or sound module.

5. LINE OUT Jacks

These are output jacks for the analog audio signal. They can be connected to an MD recorder or tape recorder to make an analog recording of the BR-8's output.

6. PHONES VOLUME (headphone volume) Knob

This knob adjusts the volume of the headphones.

7. PHONES (headphones) Jack

A separately sold stereo headphone set can be connected here.

8. EXP PEDAL (expression pedal) Jack

A separately sold expression pedal (Roland EV-5) can be connected to this input jack. By using an expression pedal, you can use the built-in effects processor to apply wah pedal and other effects.

9. FOOT SW (foot switch) Jack

A separately sold foot switch (FS-5U, Roland DP-2) can be connected to this input jack. You can use a foot switch to start/stop a song, or to perform punch-in/out.

In order to use a foot switch (p. 41)

10. DIGITAL OUT Connector

This is an optical connector that outputs a digital audio signal. It outputs the same sound as the LINE OUT jacks. The output of the BR-8 can be digitally recorded on a DAT recorder or MD recorder.

11. MIDI OUT Connector

This connector transmits MIDI messages. Connect it to the MIDI IN connector of an external MIDI device (rhythm machine or sound module).

12. AC ADAPTOR Jack

Connect the included AC adaptor to this jack.

Be sure to use only the included PSB-UNIVERSAL AC adaptor. Using any other adaptor may cause overheating or malfunction.

13. Cable Hook

To prevent the AC adaptor cable from being accidentally disconnected, wrap the cable around this hook.

If the AC adaptor is disconnected during operation, important recorded data may be lost.

14. POWER Switch

This is the power switch that turns the power of the BR-8 on/off.

Listening to the demo songs

Step 1. Connecting external devices

Make connections as shown in the following diagram. The power of all devices must be turned off while making connections.

Stereo Headphones

Electric Guitar
Electric Bass

Mic

Rhythm Machine etc.

MD Deck etc.

Foot Switch
(FS-5U etc.)

Audio Set etc.

CD Player etc.

AC Adaptor
(PSB-UNIVERSAL)

Expression Pedal
(Roland EV-5)

Keyboard, Rhythm Machine, etc.

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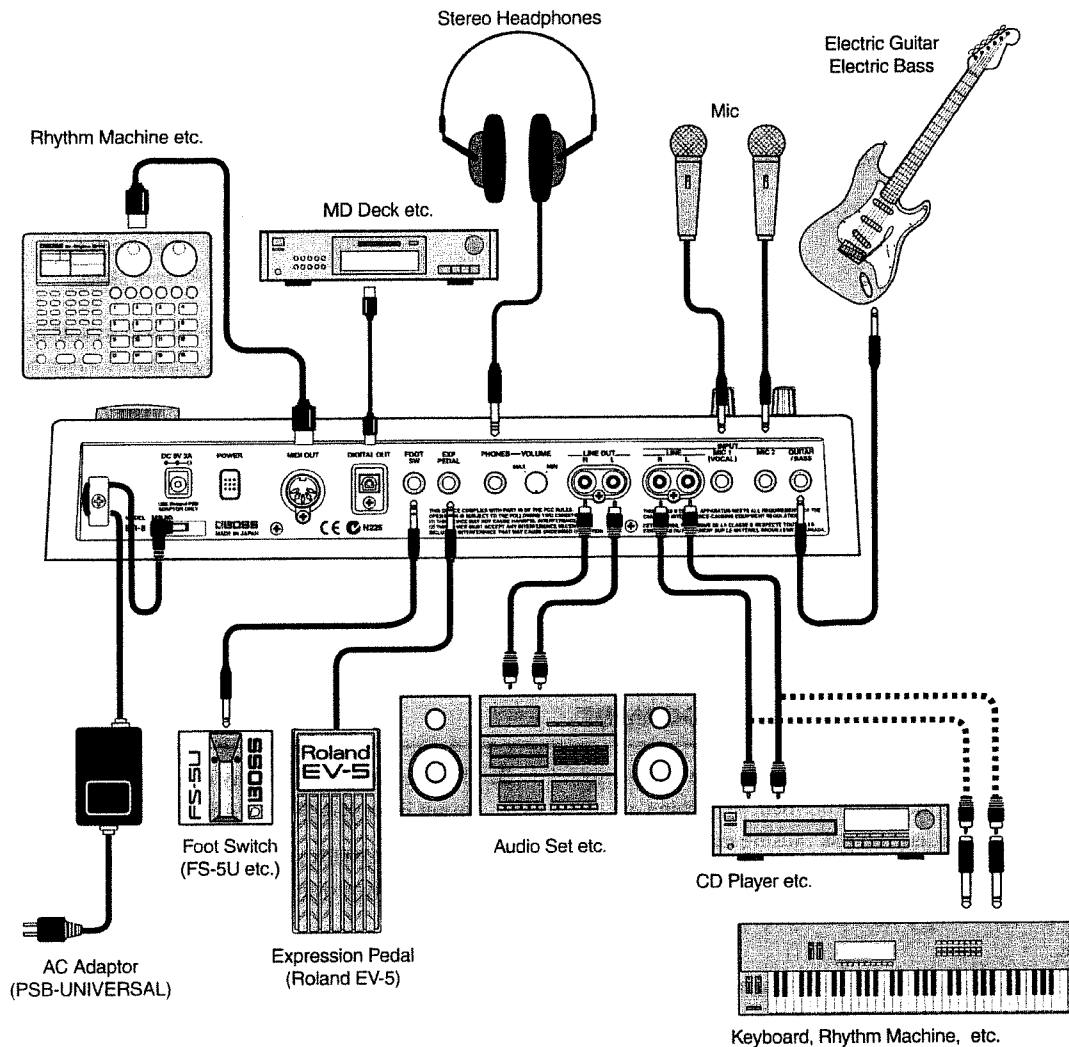
To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

* *If you place the pickup of a guitar near the Zip disk drive, noise may be heard. If the noise is a problem, move the guitar away from the BR-8.*

* *To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cable hook, as shown in the illustration.*
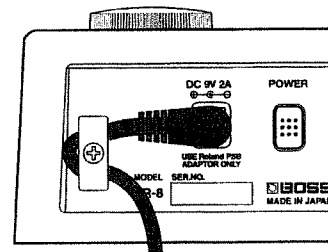
* Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

* The expression pedal connected to the EXP PEDAL jack is designed so that the range of adjustment is widest when the minimum volume is at "0." First make sure that the minimum volume is at "0," and then adjust the minimum volume to your taste.
The expression pedal can be used to operate the following effects.
  * Foot Volume (p.101)
  * Pitch Shifter (p.103)
  * Wah (p.107)
These can be controlled simultaneously from the expression pedal. If you wish to use the pedal to control only one effect, you can either turn off the unneeded effects, or set the effect type (P.Shift Type, Wah Type) to a setting other than "PEDAL."

* Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
  1. Changing the orientation of the microphone(s).
  2. Relocating microphone(s) at a greater distance from speakers.
  3. Lowering volume levels.

* The MIC 1 jack and the MIC 2 jack accept a standard TRS (tip/ring/sleeve) phone plug, and is used for balanced input/output.

HOT
COLD
GND

* If connecting a foot switch (FS-5U; sold separately) to the FOOT SW jack, set the polarity switch as shown below. Unless the polarity switch is set correctly, the foot switch will not work properly.

Polarity switch
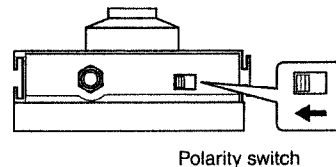
Step 2. Turning on the power

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

1. **Check the following points before turning on the power.**
  * Is the BR-8 connected correctly to the external devices?
  * Have the volume controls of the BR-8 and of the connected devices been turned to the minimum position?

2. **Lower the MASTER fader of the BR-8.**

MASTER

L / R
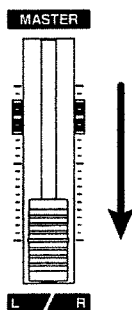
3. **Turn on the power of any equipment connected to the input jacks (GUITAR/BASS, MIC2, MIC1, LINE IN).**

4. **Use the POWER switch located on the rear panel to turn on the power of the BR-8.**

DC 9V 2A   POWER   MIDI OUT
USE Roland PSB
ADAPTOR ONLY
MODEL SER.NO.
BR-8
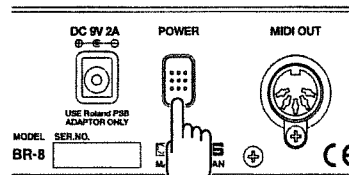
* This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

5. **Turn on the power of the equipment connected to the output jacks (LINE OUT, DIGITAL OUT).**

NOTE

Be careful that the AC adaptor does not become disconnected during use. If the AC adaptor is disconnected, the recorded data may be destroyed.

Step 3. Listening to the demo songs

The included disk contains demo songs. To listen to the demo songs, use the following procedure.

NOTE

Use of the song data supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

Insert the demo disk into the Zip drive.
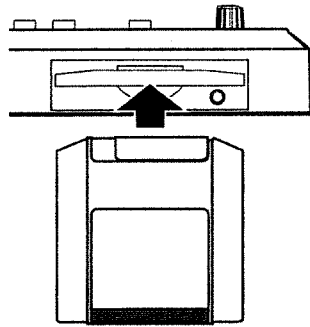
Selecting a song—Song Select

When using a disk for the first time, song number 1 will be selected automatically, and the data required in order to play back the song will be loaded. When loading ends, the song name will appear in the display.

To switch to a different song, use the following procedure to select the desired song.

1. Press [UTILITY].
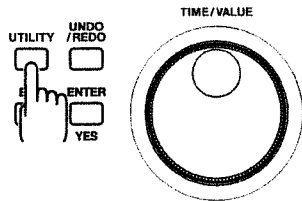
2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].
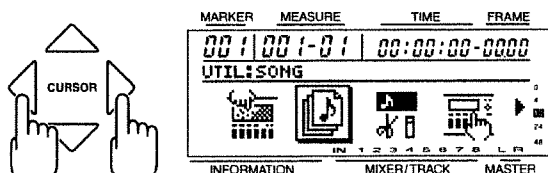
3. Use CURSOR [◁] [▷] to select the Song Select icon.
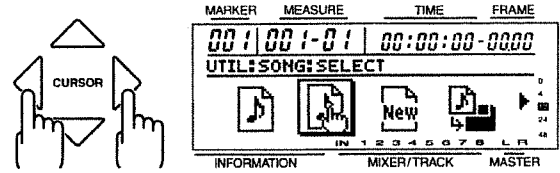
4. Press [ENTER], and the song list will appear.
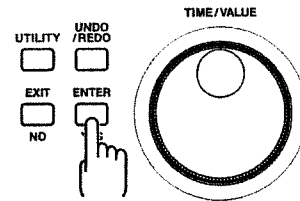
An asterisk "*" is added to the beginning of the currently used song. A song protect symbol (🔒) is displayed at the right of a protected song (p.61).

5. Use CURSOR [△] [▽] to select the song that you wish to hear.

6. Press [ENTER].

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

At this time, a screen will appear, asking you whether you wish to save the recorded data, the results of your work, the current state of the mixer section, and the changes to the song patch.

MARKER MEASURE TIME FRAME

INFORMATION MIXER/TRACK MASTER

* If you will want to reproduce the current state the next time you play back, press [YES]. If you wish to return to the original state, press [NO]. If you press [NO], all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.

* If Song Protect (p.61) is turned on for the current song, pressing [YES] will cause the display to indicate "Protected Song! Cannot Save!" If this occurs, press [ENTER] once to return to the level meter display screen. Then if you want to save the song, turn off Song Protect (p.61) and select the Song Select icon once again.

* If you have simply played back the demo songs, there is no need to worry about this. Even after modifying the settings, you can press [NO] to cancel all of your operations.

7. The song you selected will be loaded.

Play back the song

1. Move the TRACK faders 1–8 to the locations shown in the following diagram, and lower the MASTER fader.
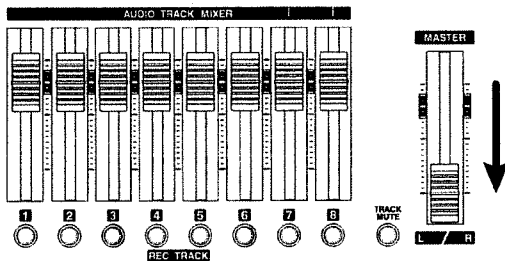
2. Press [PLAY].
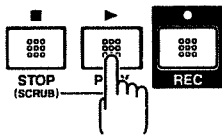
The song will start. Gradually raise the MASTER fader to adjust the volume.

MEMO

By moving the TRACK faders, you can individually listen to the sounds recorded on each track, or listen to the song with your own volume balance. You can also use the [MUTE] button to mute any track you wish.

Muting (silencing) a track (p. 35)

While you hold down [FF], the song will fast-forward. While you hold down [REW], the song will rewind. To return to the beginning of the song, press [ZERO].

The current location can also be changed in the following ways.

Moving the current location

About the current time location indication

The current time shown in the display is MTC (MIDI Time Code), and is displayed as "** hours ** minutes ** seconds ** frames ** sub-frames."

The time code format may differ depending on the equipment you are using. When using MTC to synchronize with other equipment, you must set both devices to use the same time code format. When the BR-8 is shipped from the factory, it is set to 30 frames (non-drop) per second (p. 74).

To the beginning of the performance

To move to the time location of the first-recorded sound in the song, use the following procedure.

1. Hold down [STOP] and press [REW].

The V-track that is selected for each track will be checked, and you will move to the time location where the first sound in the song is recorded.

To the end of the performance

To move to the time location of the last-recorded sound in the song, use the following procedure.

1. Hold down [STOP] and press [FF].

The V-track that is selected for each track will be checked, and you will move to the time location where the last sound in the song is recorded.

Listen to the demo songs

By hour/minute/second/frame/sub-frame units

The TIME field of the display shows the current time location in hours/minutes/seconds/frames/sub-frames.

1. **Select the value that you wish to change.**

   Use CURSOR [◁] [▷] to select the TIME number that you wish to change.

2. **Change the value.**

   Use the TIME/VALUE dial to change the time.

By measure/beat

The MEASURE field of the display shows the current location in measure numbers and beat numbers.

MEMO

The demo song already contains a tempo map (p.70), and is set so that the measure/beat number display and rhythm guide (p.32) will synchronize with the performance. If you wish to change the tempo map, refer to "Creating a tempo map" (p.70). If you do not want the rhythm guide to be synchronized with the tempo map, refer to "Changing the time signature" (p.32) and set "Beat" to a setting other than "TEMPO MAP."

1. **Select the value that you wish to change.**

   To move in measure units, use [CURSOR] to select the number at the left of the MEASURE field. To move in beat units, select the number at the right of the MEASURE field.

2. **Change the value.**

   Use the TIME/VALUE dial to select the measure/beat number to which you want to move.

By marker number

The MARKER field of the display shows the marker number of the current location. If no marker has been registered, this will indicate "---".

Use [CURSOR] to select the number in the MARKER field, and use the TIME/VALUE dial to select the marker number to which you wish to move.

Selecting variations of the song

The demo songs contain a variety of variations that were recorded using V-tracks (p. 9). By switching V-tracks, you can listen to variations such as different guitar solos or vocals.

For details on switching V-tracks, refer to "Switching V-tracks" (p. 44).

Switching scenes

Several scenes have been pre-registered in the demo song, and by switching these you can compare various mixdowns.

For details on switching scenes, refer to "Registering/recalling the current mixer settings—Scenes" (p.49).

Step 4. Removing the demo disk

1. **Press the Eject button.**
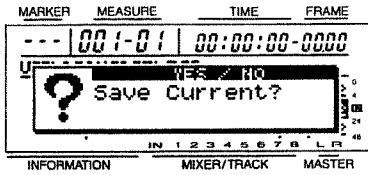

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

At this time, a screen will appear, asking you whether you wish to save the recorded data, the results of your work, the current state of the mixer section, and the changes to the song patch.


* *If you will want to reproduce the current state the next time you play back, press [YES]. If you wish to return to the original state, press [NO]. If you press [NO], all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

* *If Song Protect (p.61) is turned on for the current song, pressing [YES] will cause the display to indicate "Protected Song! Cannot Save!" If this occurs, press [ENTER] once to return to the level meter display screen. Then if you want to save the song, turn off Song Protect (p.61) and press the eject button once again.*

The disk will be ejected.

Step 5. Turning off the power

Using the opposite order that you did when turning on the power (p. 22), turn off the power of each device.

When you press the POWER switch of the BR-8, the following message will appear.
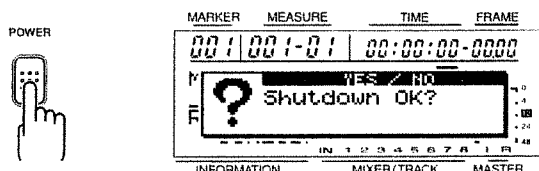
If you wish to turn off the power, press [YES]. When you press [YES], the user patch data (p. 86) will be saved internally, so that the current state will be reproduced the next time the power is turned on. When the save procedure is completed, the power of the BR-8 will be turned off automatically. (Shutdown)

■ If a disk is inserted

When the POWER switch of the BR-8 is pressed, it will save the necessary data on disk and in internal memory, and then will automatically turn off the power. If any recording/ editing operations have been performed, or if there have been any changes in the mixer parameters, a screen will appear, asking you whether or not you wish to save this data.

NOTE

You must use the POWER switch to turn off the power of the BR-8. The recorded data, mixer settings, and effect patch data are not immediately saved when the operation is performed, but are saved to disk and to internal memory when you save the song or turn off the power. This means that if you turn off the power by unplugging the AC adaptor, rather than using the POWER switch, the recorded data, mixer settings, and effect patch data will be lost. Please be aware of this.
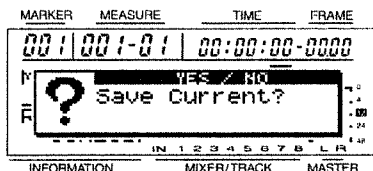
If you press [YES], the data will be saved on disk and internal memory, and the current settings will be restored the next time the power is turned on. If you press [NO], all recording, editing, and parameter changes that were performed since the power was turned on will be discarded.

* If Song Protect (p.61) is turned on for the current song, pressing [YES] will cause the display to indicate "Protected Song! Cannot Save!" If this occurs, press [ENTER] once to return to the level meter display screen. Then if you want to save the song, turn off Song Protect (p.61) and press the POWER switch once again.

* If you have simply played back the demo songs, there is no need to worry about this. Even if you have recorded inadvertently or modified the settings, you can press [NO] to cancel all of your operations.

NOTE

Before disconnecting the AC adaptor from the outlet, make sure that the power of the BR-8 is actually off (i.e., that the display screen is dark). Never disconnect the AC adaptor while data is being saved, since this will cause the recorded data or editing contents (mixer settings, effect patch data or the like) to be lost.

Step 1. Turn on the power

As described in "Connecting external devices" (p. 21) and "Turning on the power" (p. 22), complete the appropriate connections and then turn on the power.

Step 2. Prepare a disk

The BR-8 writes recorded data directly to disk. A disk is required in order to record.

☞

Zip disks (p. 11)

Inserting the disk

Insert the disk into the disk drive. The included demo disk has a limited amount of free space, but if you wish to record for an extended time, you will either need to erase a demo song or provide a new disk. For the procedure of erasing a song, refer to "Erasing a song" (p. 60).

If you insert a disk containing a song created on the VS series

Song data that was created on a Roland VS series unit (such as the VS-880/840EX/840) cannot be used as is with the BR-8. If you insert such disks, the display will show a message, and then will indicate "Select," asking whether you wish to convert the song data into a form that can be used on the BR-8, or to initialize the disk.
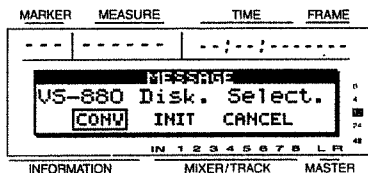
```
  MARKER   MEASURE        TIME        FRAME
  - - -  | - - - - - - |  - - : - - : - - - - - - - -

        |  MESSAGE
        | VS-880 Disk. Select.      |  0
        | CONV  INIT  CANCEL        |  ⬛
                                       "
          IN  1 2 3 4 5 6 7 8  L R    "
  INFORMATION        MIXER/TRACK      MASTER
```

* *In order for song data to be exchanged between the BR-8 and the VS-1680 or VS-880EX, it must first be converted into VS-880 data. If you have a song that was created on the VS-1680 or VS-880EX and would like to use it on the BR-8, use the VS-1680 or VS-880EX to convert the data into the VS-880 format and save it on a Zip disk. Then insert this disk into the BR-8, and perform the additional conversion (VS-880→BR-8).*

1. To convert, select "CONV" and press [ENTER].

   For details refer to "Song Convert" (p. 63, step 6).

2. To initialize the disk and use it, select "INIT" and press [ENTER].

   * *When you initialize a disk, all data that had been stored on that disk will be lost. If you decide not to convert or initialize, select "CANCEL" and press [ENTER]. The disk will be ejected.*

Initializing a disk—Initialize

This process is not necessary when using a disk that has already been used by the BR-8, or a disk that has been converted for use by the BR-8.

> **❓ What is Initialization?**
>
> Before a newly purchased disk or a disk that has been used on a computer can be used with the BR-8, that disk must be prepared for use by the BR-8. This process is called **Initialization**.
>
> If the inserted disk does not conform to the requirements of the BR-8, the screen will display a message, and will ask "Initialize Disk?" If this occurs, follow the procedure given below.

```
  MARKER   MEASURE        TIME        FRAME
  - - -  | - - - - - - |  - - : - - : - - - - - - - -

                         YES / NO
        | ❓  Not Initialized!      |  .
        | ●  Initialize Disk?       |  ⬛
                                       "
          IN  1 2 3 4 5 6 7 8  L R    "
  INFORMATION        MIXER/TRACK      MASTER
```
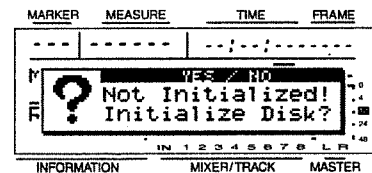
1. If you wish to initialize the disk, press [YES]. If you do not wish to initialize the disk, press [NO].

   * *When you initialize a disk, all data that was stored on that disk will be lost. If you cancel by pressing [NO], you can remove the disk without initializing it.*

   If you press [YES] in step 1, the "Sure?" message appears, asking you to confirm that you indeed want to go ahead with the initialization.

2. To initialize, press [YES] once again.

   The disk will be initialized.

   * *When Initialize is executed, a new song will be created automatically. At this time, STANDARD (MT2) will be selected as the data type.*

Step 3. Selecting the song to record

If the inserted disk contains two or more songs, the song that had last been saved will automatically be selected.

If you wish to select a different song, use the following procedure.

Creating a new song—Song New

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

```
MARKER     MEASURE         TIME        FRAME
---|001-01 | 00:00:00-0000
UTIL:SONG
[icons]
INFORMATION      MIXER/TRACK      MASTER
```
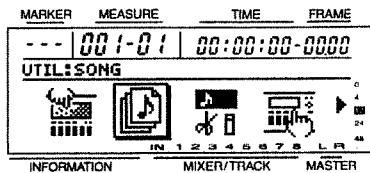
3. Use CURSOR [◁] [▷] to select the Song New icon, and press [ENTER].

```
MARKER     MEASURE         TIME        FRAME
---|001-01 | 00:00:00-0000
UTIL:SONG:NEW
[icons]  New
INFORMATION      MIXER/TRACK      MASTER
```
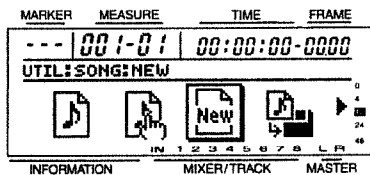
The display will indicate "Data Type."

4. Rotate the TIME/VALUE dial to select the data type.

   For details on the data type, refer to the explanation that follows, "What is the data type?"

```
MARKER     MEASURE         TIME        FRAME
---|001-01 | 00:00:00-0000
UTIL:SONG:NEW
Data Type
           STANDARD(MT2)
                      [GO]
INFORMATION      MIXER/TRACK      MASTER
```
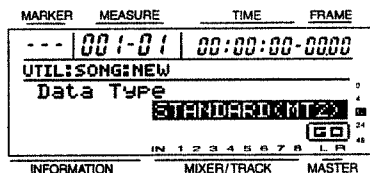
* *The BR-8 uses a sampling rate of 44.1 kHz. It is not possible to change the sampling rate.*

5. Use CURSOR [▽] to select "GO," and press [ENTER].

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

   At this time, a screen will appear, asking you whether you wish to save the recorded data, the results of your work, the current state of the mixer section, and the changes to the song patch.

```
MARKER     MEASURE         TIME        FRAME
---|001-01 | 00:00:00-0000
      YES / NO
  ? Save Current?
                      IN 1 2 3 4 5 6 7 8  L R
INFORMATION      MIXER/TRACK      MASTER
```
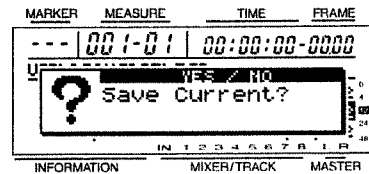
* *If you will want to reproduce the current state the next time you play back, press [YES]. If you wish to return to the original state, press [NO]. If you press [NO], all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

   The level meter screen appears, and you will be able to record the new song.

   To select a different song, use the procedure "Selecting a song" (p. 23).

❓ What is the data type?

On the BR-8, you can specify the **Data Type** when you create a new song. This lets you select a combination of audio quality and recording length that is appropriate for the material that you wish to record. The following data types are available.

* *The data type cannot be changed after the song is created.*

● **STANDARD (MT2) (multitrack 2):**

Of the three types, this provides the highest audio quality. It is suitable when you will be making extensive use of track bouncing. Normally you will select this mode.

● **LIVE (LV1) (live 1):**

This allows a longer recording time than "MT2." You can use this type when disk capacity is limited, or when recording a live performance.

● **LONG (LV2) (live 2):**

Of the three types, this provides the longest recording time.

<Recording time>

The three modes allow the following recording times on a single disk. (These times are for a disk capacity of 100 MB and when using only one track.)

Data Type	Recording time
STANDARD (MT2)	approximately 50 minutes
LIVE (LV1)	approximately 60 minutes
LONG (LV2)	approximately 75 minutes

* *The above recording times are approximate. They may be slightly less depending on the number of songs that have been created.*

* *The recording times listed above are for when only one track is used. For example if you record using all eight tracks, each track will be able to record for one eighth of the above-listed time.*

* *The BR-8 can only use Zip disks of 100 MB capacity.*

Step 4. Connecting your instruments

Selecting the jack for connections

The BR-8 has a variety of input jacks that allow various instruments to be connected. Use the jacks appropriate for your situation.
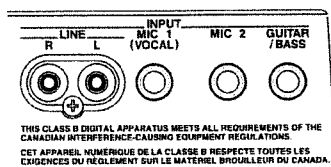
GUITAR/BASS

An electric guitar or bass can be connected to this jack. Since this is a high-impedance input, a guitar or bass can be connected directly.

* *If you place the pickup of a guitar near the Zip disk drive, noise may be heard. If the noise is a problem, move the guitar away from the BR-8.*

MIC 2

This jack is for connecting a microphone. It is a TRS type input that allows either balanced or unbalanced connections. Use it when using a microphone to record an acoustic guitar, or when recording a chorus in conjunction with MIC 1.

However, if a plug is inserted into the GUITAR/BASS jack, the input from the GUITAR/BASS jack will take priority.

* *When connecting an electric-acoustic via a shielded cable, use the GUITAR/BASS jack.*

MIC 1

This jack is for connecting a microphone. It is a TRS type input that allows either balanced or unbalanced connections. When recording an individual vocal, use this jack.

LINE

These are stereo input jacks that can be connected to the output of an audio device, such as a CD player or cassette player, or to a rhythm machine, external sound module, or keyboard.

Press the INPUT SELECT button(s) for the instrument you will record.

Select the source (input) that you wish to record. The indicator of the selected button(s) will light.
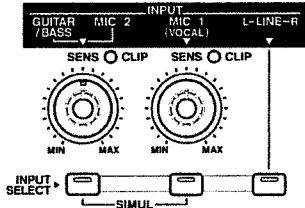
[GUITAR/BASS, MIC 2]

Select this when you wish to record an instrument connected to the GUITAR/BASS jack, or a mic connected to the MIC 2 jack.

[MIC 1]

Select this when you wish to record a mic connected to the MIC 1 jack.

[LINE]

Select this when you wish to record an instrument or CD player connected to the LINE jacks.

[SIMUL]

When you wish to simultaneously record vocals and guitar, or when recording with two mics, press [GUITAR/BASS, MIC 2] and [MIC 1] together. Both indicators will light, allowing you to record both inputs simultaneously.

* *If both an instrument and a mic are connected to the GUITAR/BASS jack and the MIC 2 jack respectively, the GUITAR/BASS jack will be selected automatically.*

Adjusting the input sensitivity

If the input from GUITAR/BASS, MIC 2, or MIC 1 has been selected, use the corresponding SENS knob to adjust the input sensitivity.

> To record with the best possible audio quality, adjust the sensitivity so that the CLIP indicator lights briefly when you play strongly or sing loudly.

Listening to (monitoring) the sound

You can listen to (monitor) the sound of the connected instrument or mic.

1. First lower the MASTER fader.

2. Rotate the INPUT LEVEL knob to the center position, and gradually raise the MASTER fader.

   At this time, use the INPUT LEVEL knob to adjust the input level so that the level changes in the -12–0 dB range of the "IN" level meter.

   Use the INPUT LEVEL knob and MASTER fader to adjust the volume.

   When monitoring through headphones, adjust the rear panel PHONES VOLUME as well to a comfortable volume.

MEMO

For details on adjusting the volume of the device connected to the LINE OUT jacks or the DIGITAL OUT connector, refer to its owner's manual.

Step 5. Using effects—Insert effects

The BR-8 contains two types of effect: **insert effects** and a **loop effects**. Here's how to use insert effects.

> ### ❓ What is an insert effect?
>
> An effect that is applied directly to a specific signal line (in the case of the BR-8, an input instrument or mic, or a playback track) is called an **insert effect**. The effect devices connected between an electric guitar and amp in a live performance are also a type of insert effect. In contrast, effects that are connected to the send/return jacks of a mixer are called **loop effects**. (Refer to p. 36)

Switching patches

1. Press [EFFECTS].

2. Use CURSOR [△] to select "PATCH."

   Rotate the TIME/VALUE dial to select patches consecutively, and the effect sound will also change. At this time if Bypass is on (so that the effect is not applied), it will be switched off automatically when you change patches, so that the effect will be applied. The patch name is shown in the center of the screen, and the name of the algorithm is shown in the lower part of the screen. Select the desired effect patch.

MEMO

Some of the provided effect patches will provide an enhanced effect when you record in stereo. For details on recording in stereo, refer to "Selecting the track to record" (p. 33).

☞

Effect Patch List (Separate Sheet)
Insert effect algorithm list (p. 94)

3. Press [EXIT] to return to the level parameter screen.

> ### ❓ What is a patch?
>
> The BR-8 provides numerous effects for guitars, vocals, etc. One or more of these effects can be used simultaneously. Such combinations of effects (the type or sequence of the connected effects) is called an **algorithm**.
>
> In addition, each effect has various parameters (analogous to the knobs on a compact effect pedal) that change the sound. Used in conjunction with the algorithm, these allow a virtually infinite range of sound-creating possibilities, and a collection of these settings is referred to as a **patch**.
>
> By switching patches, you can recall a totally different combination of effects, on/off settings, and parameter values, so that the sound can be utterly transformed in an instant.

☞

For details on using the insert effect, refer to "Using the insert effect" (p. 86).

Turning the effect on/off

1. Press [EFFECTS].

2. Use CURSOR [△] [▽] to select "BYPASS."

3. Rotate the TIME/VALUE dial to turn the effect on/off.

   When bypass is turned on, the EFFECTS indicator will go out, and the sound unprocessed by the effects will be output.

4. Press [EXIT] to return to the level parameter screen.

Step 6. Using the rhythm guide

When recording, it is convenient to use the built-in rhythm guide function. Even when you are not recording, it can be used as a metronome.

HINT

If you record along with the rhythm guide, you will be able to take advantage of numerous convenient functions, such as performing track editing in units of a measure and synchronizing the song with an external device. For details refer to "Track Editing" (p. 50) and "Synchronizing the BR-8 with another MIDI device" (p. 72).

When this is used in conjunction with the tempo map, you can switch tempo or rhythm patterns during the song. For details refer to "Creating a tempo map" (p. 70) and "Using the tempo map to control the rhythm guide" (p. 71).

Sounding the rhythm guide

Each time you press RHYTHM GUIDE [AUTO/ON/OFF], you will cycle through the following settings.

• **AUTO: blinking**

The rhythm will begin sounding when you press [PLAY] to begin playback or recording. When you press [STOP] to stop, the rhythm will also stop automatically.

• **ON: lit**

The rhythm will sound constantly.

• **OFF: extinguished**

The rhythm will be turned off.
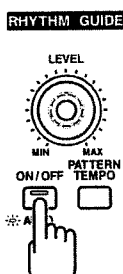
MEMO

The rhythm guide provides a variety of rhythm patterns including a metronome. For details on the rhythm patterns of the rhythm guide, refer to "Rhythm pattern list" (separate sheet).

Changing the time signature

Press [PATTERN/TEMPO], and the following screen appears.

Use CURSOR [△] to select "Beat." Now you can rotate the VALUE dial to select rhythm patterns in different time signatures.
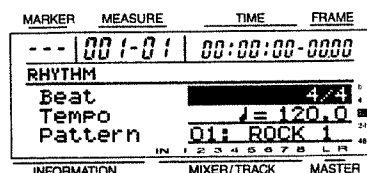
Switching the rhythm pattern

Use CURSOR [▽] to select "Pattern." Now you can rotate the TIME/VALUE dial to switch the rhythm pattern.
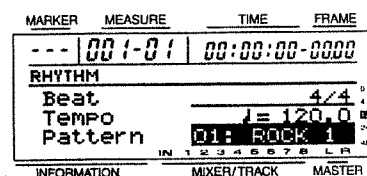
Changing the tempo

Use CURSOR [△] [▽] to select "Tempo."

Now you can rotate the VALUE dial to change the tempo.
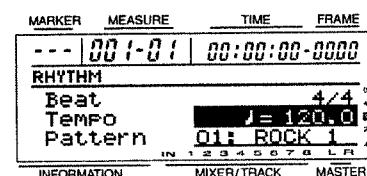
Tapping to change the tempo

You can set the tempo by the interval at which you press [TAP]. With the RHYTHM GUIDE [AUTO/ON/OFF] indicator lit, press [TAP] four times or more in succession, and the tempo will change to match the corresponding intervals.

* If you change the tempo of the rhythm guide during playback or recording, the display in the MEASURE field may no longer match the rhythm guide. To correct the discrepancy, press [STOP], use [ZERO] to return to the beginning of the song, and then playback or record.
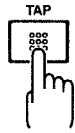
Press [EXIT] to return to the level meter screen.

Step 7. Recording

Selecting the track to record

Press a REC TRACK button to select the track that you wish to record. When the button blinks in red, the selected track is ready to record.
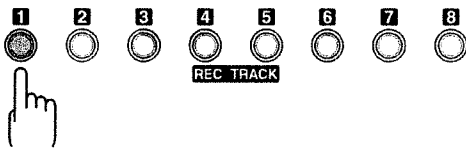
MEMO
The status of each track is shown by how its REC TRACK button is lit.

• **Dark:** a track containing no recorded data

• **Green:** a track containing recorded data

• **Red:** a track selected for recording

If a track that has already been recorded is selected for recording, its indicator will alternately light in orange and green.

For more about how the REC TRACK buttons will light to indicate the track condition, refer to "Front and rear panel – 20. REC TRACK Buttons" (p. 16).

If INPUT SELECT [GUITAR/BASS, MIC 2] or [MIC 1] is lit
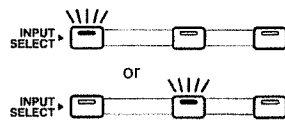
Since the input is monaural, you will generally use one track to record in mono. You can use the REC TRACK buttons to select one of the tracks from 1 through 8.

However, if you wish to record in stereo to take maximum advantage of an insert effect, simultaneously press a pair of REC TRACK buttons: either [1] and [2], [3] and [4], [5] and [6], or [7] and [8]. This will allow you to use two tracks and record in stereo.

(Record in mono)
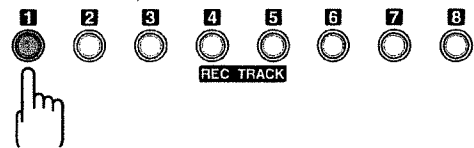
(Record in stereo)
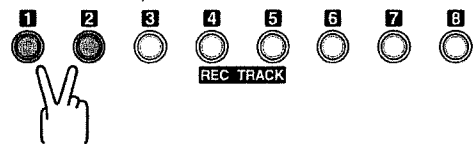
HINT
When you wish to spread the guitar backing to left and right, one method is to use a technique called **doubling**, in which the same backing is recorded twice on separate tracks, and then panned widely to left and right.

The BR-8 provides an insert effect called "DOUBL'N (doubling)" (p. 100) that lets you produce a doubling effect without having to record twice. After you make settings for stereo recording using two tracks, you can use "DOUBL'N" and play a backing to produce a doubling effect with a spacious left/right spread.

This "DOUBL'N" is also provided as a loop effect (p. 92). By using the "DOUBL'N" loop effect, you can produce a doubling effect even from a single-track monaural recording, allowing you to make efficient use of tracks.

* *When using the "DOUBL'N" loop effect (p. 92), set the playback pan to far left or right when adjusting the "DOUBL'N" parameters.*

For details on using the loop effects, refer to "Using loop effects" (p. 90).

If INPUT SELECT [LINE] or [SIMUL] is lit

or
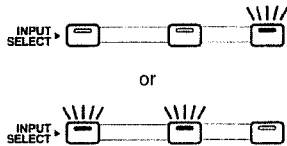
Since the input is stereo, you will normally record in stereo using two tracks. You can press REC TRACK buttons [1] or [2] to select tracks 1 and 2, or select tracks 3 and 4, 5 and 6, or 7 and 8 in a similar way to select one of these four pairs of tracks.

However, if you wish to mix the input of the L and R channels and record the result on a single track, you can press REC TRACK button [1] once again (if tracks 1 and 2 are selected) to select only track 1. In a similar way, you can specify one of the tracks from 1 through 8 as the recording destination.

Recording

1. Press [REC MODE] to make the INPUT indicator light.
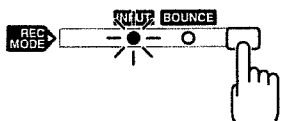
On the BR-8, you can press [REC MODE] to select one of two recording modes.

• INPUT:

Only the input source (instrument or mic) will be recorded on the track. The playback sound from the other tracks will not be recorded.

• BOUNCE:

The playback sound of the tracks will be combined and recorded. If INPUT SELECT is selected, input sources such as instruments or mics can also be recorded on a track along with the playback of the other tracks.

Here we will explain how you can listen to the sound of the other tracks while recording only your own performance, so select INPUT as the recording mode.

  * *Each track can either play back or record. For example when recording two tracks in stereo, only the tracks that are not being recorded can be played back; i.e., only six tracks can be played back simultaneously while recording in stereo.*

2. Press [REC].

[REC] will blink in red, and the BR-8 will be in record-ready mode.
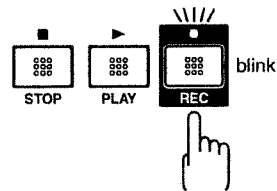
3. Press [PLAY].

The [REC] and REC TRACK buttons will change from blinking in red to steadily lit in red, and recording will begin.
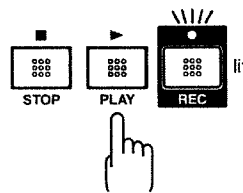
4. To stop recording, press [STOP].

The REC TRACK button will blink in orange and green alternately, indicating that the track contains recorded sound.

MEMO

When recording ends, the V-track that is selected as the recording destination will automatically be assigned a name. For example if INPUT SELECT is set to GUITAR/BASS and you record on track 1 V-track 2, the assigned name will be "GUITR 1-2." V-tracks will be automatically assigned a name only when that V-track is first recorded. If you wish to change the name, refer to "Naming a track" (p. 45).

INPUT SELECT	V-track name
GUITAR/BASS	GUITR*-*
MIC	MIC *-*
LINE	LINE *-*
SIMUL	SIMUL*-*

Step 8. Playing back a recorded performance

Playing back

1. Press [ZERO] to return to the beginning of the song.

2. Press [PLAY] to begin playback.

   The REC TRACK buttons of recorded tracks will light in green and orange alternating, indicating that these tracks are now playing.

Adjusting the volume of each track

Use the TRACK faders to control the playback volume of each track.

Silencing the sound of specific tracks—Mute

During playback, hold down [TRACK MUTE] and press a REC TRACK button that is lit in green and orange alternating or green. The REC TRACK button will change to blinking in orange or green, and the sound of that track will be muted (silenced).

If you repeat the same operation, the button will return to its previous lit state and the sound of that track will once again be heard.
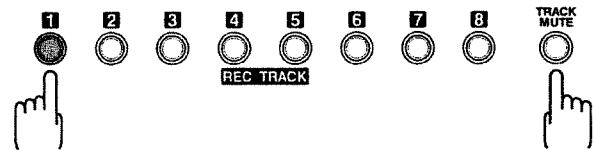
Step 9. Listening to a recorded performance while you record another performance—Overdubbing

Tracks whose REC TRACK button lights in green or blinks alternately in orange and green already contain recorded sound. You can record your performance on another track while listening to the previously recorded performances. This process is called "overdubbing."

> **? What is overdubbing?**
>
> The process of listening to a previously recorded performance while you record a new performance on a different track is called **overdubbing**. If you separately record each part, such as drums, bass, keyboard, guitar, and vocal on different tracks, you can later adjust the volume balance and left/right position of the instruments, or replace the performance of a specific part.

Selecting the track to record

Use the REC TRACK buttons to select the track that you will record next. If you select a track to record that is different than the previously recorded tracks, you can listen to the recorded performances while recording a new performance on another track.

* At this time if you select a track whose REC TRACK button is lit in green as the recording destination, the indicator will change to alternately light in orange and green, and your new performance will be overwritten over the previously recorded performance.

Recording

To record, use the same procedure as in "Step 7. Recording" (p. 33).

* *If you use the INPUT LEVEL knob to reduce the volume of the input source while recording, the track will be recorded at a low volume. This will mean that when the track volume is raised at the time of playback, more noise is likely to be heard. If you wish to lower the monitor volume of the input source during recording, you should use the MASTER fader or the PHONES VOLUME knob to lower the volume. If you wish to adjust the volume of the performance that is being played back, adjust the track fader of each track.*

MEMO

Only the sound that you are currently playing will be recorded on the new track. The sound of the tracks that are playing back will not be recorded.

> **Some tips for overdubbing**
>
> When you record a new performance while listening to a recorded performance, the sounds you are playing can sometimes be masked by the previously recorded performance, making it difficult to hear yourself play. In this case, you can slightly lower the faders of the playback tracks, or pan the playback tracks to left (or right) and the sound you are playing to right (or left) to make it easier to hear yourself.
>
> 🖙
>
> "Adjusting the left/right location (pan) of the sound" (p. 36)
> "Adjusting the pan of the input sound" (p. 38)

35

Step 10. Completing the song—Mixdown

The process of combining the performances recorded on multiple tracks to create a two-track recording (such as on a conventional cassette tape) is called **mixdown**. In this process, you can adjust the tone, left/right position, and volume balance of each track to create the finished song.

Adjusting the left/right location (pan) of the sound

The left/right position of the sound is called the **pan**.

When you press [PAN], the following screen appears, and you can use the TIME/VALUE dial to adjust the pan of each track.

```
MARKER    MEASURE        TIME      FRAME
--- | 001-01 | 00:00:00-0000
PAN:TRACK 1                      L 46
◄●●●●●●●●
  1  2  3  4  5  6  7  8
          IN 1 2 3 4 5 6 7 8 L R
INFORMATION       MIXER/TRACK    MASTER
```
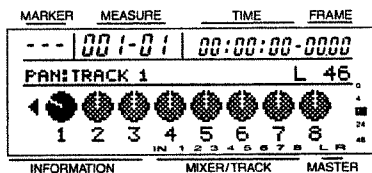
To select the track for which you are going to adjust the pan, you can use CURSOR [◁] [▷], or use the REC TRACK buttons to directly select the track.

Press [EXIT] to return to the level meter screen.

Adjusting the tone—Equalizer

The BR-8's mixer provides a two-band equalizer (EQ) for each track which allows you to adjust the tone of the low-frequency and high-frequency ranges.

When you press [EQ] the following screen appears, and you can use the TIME/VALUE dial to adjust the EQ of each track.

```
MARKER    MEASURE        TIME      FRAME
--- | 001-01 | 00:00:00-0000
EQ:TRACK 1
  EQ On/Off    ≑     OFF
  Low Gain     ≑     OdB
▼ Low Freq     ≑   300Hz
          IN 1 2 3 4 5 6 7 8 L R
INFORMATION       MIXER/TRACK    MASTER
```
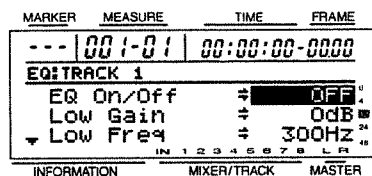
Press [EXIT] to return to the level meter screen.

Adding spaciousness to the sound—Loop Effects

The BR-8's mixer provides chorus/delay/doubling and reverb as loop effects. You can use these to add spaciousness to the sound.

Press [CHORUS/DELAY] or [REVERB] to access a screen in which you can adjust the volume that is sent from each track (i.e., the send level) to each effect.

```
MARKER    MEASURE        TIME      FRAME
--- | 001-01 | 00:00:00-0000
DELAY:SEND:TRACK 1              30
◄●●●●●●●●►
  1  2  3  4  5  6  7  8
          IN 1 2 3 4 5 6 7 8 L R
INFORMATION       MIXER/TRACK    MASTER
```
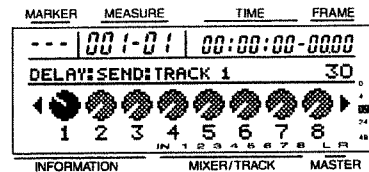
In this screen you can adjust the effect depth for each track.

If you press [CHORUS/DELAY] or [REVERB] once again, the settings screen for the effect will appear. For details on these settings, refer to "Mixer effect parameter functions" (p. 92). Press [EXIT] to return to the previous screen.
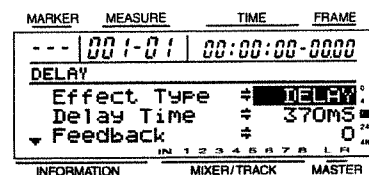
```
MARKER    MEASURE        TIME      FRAME
--- | 001-01 | 00:00:00-0000
DELAY
  Effect Type  ≑   DELAY
  Delay Time   ≑   370mS
▼ Feedback     ≑      0
          IN 1 2 3 4 5 6 7 8 L R
INFORMATION       MIXER/TRACK    MASTER
```

You can use CURSOR [◁] [▷] to select the track for which you will make settings, or press a REC TRACK button to specify the track directly. When doing so, you can simultaneously press a pair of REC TRACK buttons (i.e., tracks 1 and 2, 3 and 4, 5 and 6, or 7 and 8) to adjust the settings of the two selected tracks at the same time. This is convenient when you wish to make the same EQ settings for each channel of a stereo track. When this is done, changing the EQ settings will cause all EQ parameters (values) of the two tracks to match.

Press [EXIT] to return to the level meter screen.

? What is a loop effect?

An effect that is connected to the effect send/return jacks of a mixer is called a **loop effect**. By using the send level controls for each channel of the mixer (each track of the BR-8), you can adjust the depth of the effect.

Since the send level is independent for each track, you can (for example) apply deep reverb to the vocal and light reverb to the drums.

While an insert effect (p. 31) is applied to a specific sound, a loop effect is applied to the entire song.

Mixdown

After you have played back and listened to your song repeatedly, and have arrived at pan, equalizer, loop effect and track volume settings that you like, you can perform the mixdown.

Start recording on the recording device connected to the OUTPUT jacks, and press the [PLAY] button of the BR-8 to play back your song.

If your external recording device has an optical digital input connector, you can connect it to the BR-8's DIGITAL OUT connector, and record your mixdown direct to digital.

Step 11. Removing the disk

1. Press the Eject button.
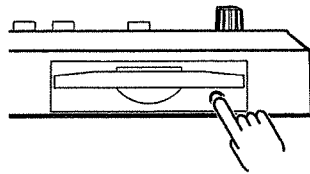
■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

At this time, a screen will appear, asking you whether you wish to save the recorded data, the results of your work, the current state of the mixer section, and the changes to the song patch.
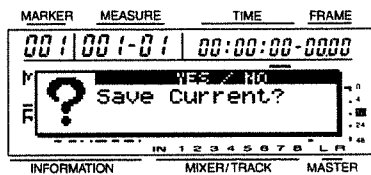
* *If you will want to reproduce the current state the next time you play back, press [YES]. If you wish to return to the original state, press [NO]. If you press [NO], all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The disk will be ejected.

Step 12. Turning off the power

To turn off the power, use the procedure described in "Turning off the power" (p. 26).

You must use the POWER switch to turn off the power of the BR-8. The recorded data, mixer settings, and effect patch data are not saved immediately after each operation. Rather, they are saved to the disk or to internal memory when you save the song or when the BR-8 executes its automatic power-off procedure. This means that if you turn off the power by simply disconnecting the AC adaptor (instead of using the POWER switch), the recorded data, mixer settings, and effect patch data will be lost. Please use caution.

Before disconnecting the AC adaptor from the AC outlet, make sure that the power of the BR-8 has been turned completely off. (Make sure that the screen is dark.) If the AC adaptor is disconnected while the data is being saved, the recorded data and your work (mixer settings and effect patch data) will be lost. Be careful not to disconnect the AC adaptor prematurely.

Adjusting the pan of the input sound

You can adjust the pan of the instrument you are playing. Press [PAN] and press CURSOR [◁] several times to view the input pan parameters in the display.

```
PAN:INPUT              R 38
  ●  ●●●●●●▶
 IN  1  2  3  4  5  6
```
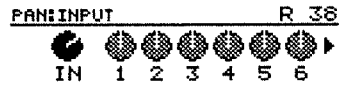
When overdubbing, it is helpful to adjust the input pan so that the sound of the instrument you are playing can be clearly heard in distinction from the other sounds.

The pan setting you make here is automatically reflected by the pan of the recording destination track, so that after recording, the track playback will be panned to the same location as during recording.

Press [EXIT] to return to level meter screen.

Advanced Use

Playing back repeatedly —the Repeat function

> **❓ What is the Repeat function?**
>
> The Repeat function lets you repeatedly play back a specific section. This is useful when you wish to repeatedly check the mix balance, or when used in conjunction with punch-in/out to perform loop recording (p. 43).
>
> When you press [REPEAT] once, that location will be registered as the Repeat Start location (A). When you press [REPEAT] a second time, that location will be registered as the Repeat End location (B). Then, playback will repeat between those two points.
>
> When you press [REPEAT] a third time, the Repeat function will be cancelled, and the repeat start/end locations will also be cleared.

1. Register the repeat start location (A).

Move to the location where you wish to begin repeating. Press [REPEAT], and the current location will be registered as the Repeat Start location (A). At this time, the [REPEAT] indicator will blink, showing that the Repeat Start location has been registered.
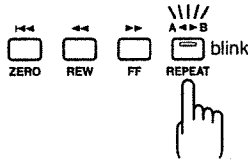
If you wish to re-register the start location, you can clear the registration by pressing [REPEAT] if the current location is the same as the Repeat Start location (A). If the current location is beyond the Repeat Start location, press [REPEAT] twice. The [REPEAT] indicator will go out, indicating that the Repeat Start location (A) and Repeat End location (B) have been cleared.

2. After registering the Repeat Start location (A), register the Repeat End location (B).

Move to the location at which you wish to stop repeating. Press [REPEAT], and the current location will be registered as the Repeat End location (B). At this time, the [REPEAT] indicator will light, indicating that the Repeat End location (B) has been registered.
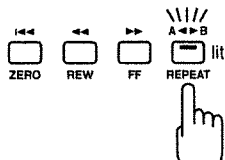
If you wish to re-register the locations, press [REPEAT]. The [REPEAT] indicator will go out, indicating that the Repeat Start location (A) and Repeat End location (B) have been cleared.

Press [REPEAT] once again to re-register the Repeat Start location (A), and then register the Repeat End location (B).

* At least one second is required between the repeat start location (A) and end location (B). It is not possible to set the end location at a position that is under a second past the start location.

MEMO

If you wish to repeat between markers, first move to the marker where you wish to begin repeating, and press [REPEAT]. Then move to the marker where you wish to stop repeating, and press [REPEAT].

For details on moving to marker locations, refer to "Moving to the location of a marker" (p. 47).

Re-recording over a mistake
—Punch-in/out

❓ What is punch-in/out?

When recording, it sometimes happens that you make a mistake or have some other reason to be dissatisfied with part of your performance. In such cases, you can **punch-in/out** to re-record just a specific area. The action of switching to record mode during track playback is called **punch-in**, and the action of switching to playback mode from recording is called **punch-out**. In other words, you punch-in at the location where you wish to re-record, and then punch-out when you are finished recording.

Playback	Recording	Playback	
			Time

Start	Punch-in	Punch-out	Stop
[PLAY]	[REC]	[REC]	[STOP]
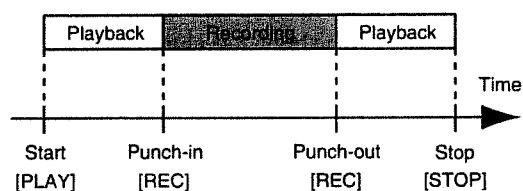
* *You can use the Undo function (p. 58) to return the data to the state it was in before re-recording.*

* *The data prior to punch-in/out will remain on the disk without being erased. If you no longer need this data, you should use Song Optimize (p. 60) to erase unneeded data from the disk in order to free up storage capacity.*

On the BR-8, you can use either manual punch-in/out or auto punch-in/out.

Manual punch-in/out

❓ What is manual punch-in/out?

Manual punch-in/out is when you operate a button or foot switch to punch-in or punch-out. If you are playing an instrument as well as operating the recording equipment yourself, it can be difficult to punch-in/out using the buttons. In such cases, it is convenient to use a separately sold foot switch (Roland DP-2, BOSS FS-5U, or equivalent) to punch-in and punch-out.

Manual punch-in/out using the recorder buttons

Here's how to manually punch-in/out on part of previously recorded track 1.

1. **Use the REC TRACK buttons to select track 1.**

   The REC TRACK button [1] indicator will alternately light in orange and green.

2. **Move the track 1 fader to the location shown in the diagram.**
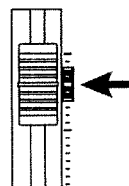
3. **Play back the song, and use the INPUT LEVEL knobs to adjust the volume of the input source.**

   While the song is playing, you can hold down the [TRACK MUTE] button and press REC TRACK button [1] to mute track 1. Repeat this to cancel muting.

   While listening both to the track to be re-recorded and to the input source, adjust the INPUT LEVEL knob so that there is no difference in volume.

4. **After adjusting the volume of the input source, make sure that muting of track 1 has been cancelled.**

5. **Move to a location earlier than the place where you wish to start re-recording, and press [PLAY] to begin playback.**

6. **At the location where you wish to begin re-recording, press [REC] to punch-in, entering record mode.**

   To punch-out, press [REC] once again (or press [PLAY]). Each time you press [REC], you will alternate between punch-in and punch-out. Repeat this procedure at any other locations that you wish to re-record.

7. **When you are finished recording, press [STOP].**

8. **Listen to the re-recorded result.**

   Return to a location in the song earlier than the point where you begin re-recording, and then play back.
   Use the TRACK fader to adjust the volume of track 1.

Manual punch-in/out using a foot switch

> **MEMO**
>
> **In order to use a foot switch**
>
> If you wish to use a separately sold foot switch (such as the DP-2 or BOSS FS-5U) to punch-in/out, connect the foot switch to the FOOT SW jack. Use the following procedure to set the function of the FOOT SW jack.
>
> 1. Press [UTILITY].
>
> 2. Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].
>
>   UTIL:SYSTEM
>
> 3. Use CURSOR [△] to move the cursor to the "Foot Switch" location, and use the TIME/VALUE dial to select "PUNCH I/O."
>
>   UTIL:SYSTEM
>   Foot Switch PUNCH I/O
>   LevelDisplay PST FADER
>   ▼Time Display   ABS
>
> 4. Press [EXIT] several times to return to the level meter screen.
>
> **Foot Switch**
>
> This sets the function of the foot switch connected to the FOOT SW jack.
>
> • **PLAY/STOP:**
>
> The song will alternate between play and stop each time you press the foot switch.
>
> • **PUNCH I/O:**
>
> The foot switch will have the same function as [REC]. Use this to switch between record and playback during manual punch-in recording.

Auto punch-in/out

> **?** **What is auto punch-in/out?**
>
> Auto punch-in/out is when punch-in and punch-out are performed automatically at previously specified locations. This is convenient when you wish to punch-in/punch-out at precise times, or when you wish to punch-in/punch-out automatically so that you can concentrate on your performance.

Specifying the area to be re-recorded

Before you begin recording, you must register the punch-in and punch-out locations.

1. **Register the punch-in location.**

   Move to the location where you wish to punch-in. Press AUTO PUNCH IN/OUT [IN], and the current location will be registered as the punch-in location. At this time, the [IN] indicator will light, showing that the punch-in location has been registered.
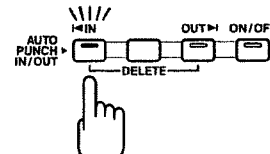
After setting the punch-in location, you can jump to the punch-in location by pressing this button.

   To re-do the registration, hold down [DELETE] and press [IN]. The registration will be cleared, and the indicator will go out.

2. **Register the punch-out location.**

   Move to the location where you wish to punch-out. Press AUTO PUNCH IN/OUT [OUT], and the current location will be registered as the punch-out location. At this time, the [OUT] indicator will light, showing that the punch-out location has been registered.
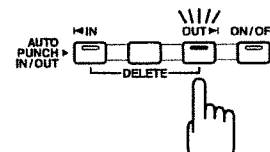
HINT

After setting the punch-out location, you can jump to the punch-out location by pressing this button.

To re-do the registration, hold down [DELETE] and press [OUT]. The registration will be cleared, and the indicator will go out.

* At least one second is required between a punch-in and the punch-out. It is not possible to set a punch-out that is less than one second after the punch-in.

MEMO

If you wish to punch-in/punch-out at the location of a marker, first move to the marker at which you wish to punch-in, and then press [IN]. Then move to the location of the marker at which you wish to punch-out, and press [OUT].

For details on moving to a marker location, refer to "Moving to the location of a marker" (p. 47).

Recording procedure

Here's how to use auto punch-in/out to re-record part of previously recorded track 1.

1. Use the REC TRACK buttons to select track 1.
   The REC TRACK button [1] indicator will light alternately in orange and green.

2. Move the track 1 fader to the position shown in the diagram.
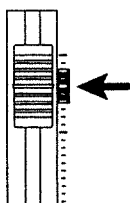
3. Make sure that the AUTO PUNCH IN/OUT [ON/OFF] indicator is dark.
   If it is lit, press [ON/OFF] to make the indicator go out.

4. Play back the song, and use the INPUT LEVEL knob to adjust the volume of the input source.
   While the song plays, you can hold down the [TRACK MUTE] button and press REC TRACK button [1] to mute track 1. Repeat this to cancel muting.
   Compare the input source with the track to be re-recorded, and adjust the INPUT LEVEL knob so that there is no volume difference.

5. After you have adjusted the volume of the input source, make sure that muting of track 1 is cancelled.

6. Move to a location earlier than the point where you wish to begin re-recording, and press AUTO PUNCH IN/OUT [ON/OFF].
   The indicator will light, showing that auto punch-in/out has been selected.

7. Press [REC] to enter record-ready mode, and press [PLAY].
   Punch-in will occur automatically at the location specified for re-recording. Re-record your performance. At the punch-out location, playback will resume automatically.

8. When you finish recording, press [STOP].

9. Listen to the re-recorded result.
   Return to a location before the point where you re-recorded, and then play back.
   Use the TRACK fader to adjust the volume of track 1.

HINT

By pressing [IN] you can jump to the punch-in location.

Repeatedly recording the same area—Loop Recording

? What is loop recording?

The Repeat function (p. 39) lets you repeatedly play back a specified area (the repeat area).

If you perform auto punch-in/out using the Repeat function, the recorded result will immediately be played again. If the recording was not to your liking, you can simply press [REC] and re-record once again. Using the Repeat function in conjunction with auto punch-in/out in this way is called **Loop Recording**.

For details on specifying the area for re-recording (the punch-in/out locations), refer to the preceding section "Auto punch-in/out."

Specifying the area to be repeated

Before you begin recording, you must specify the Repeat Start and End locations.

* *Specify the Repeat area so that it includes the area to be re-recorded (i.e., the area from punch-in to punch-out).*
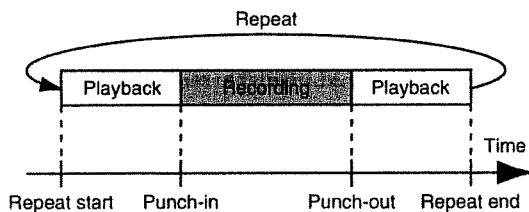
If the area to be re-recorded is not completely included in the Repeat area, recording will not start at the specified time, or recording will be interrupted within the area specified for recording.

Recording procedure

Here's how you can use the Repeat function and Auto Punch-in/out to re-record part of the previously recorded track 1.

1. Use the REC TRACK buttons to select track 1. The REC TRACK button [1] indicator will light alternately in orange and green.

2. Move the track 1 fader to the position shown in the diagram.
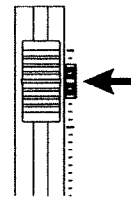
3. Press AUTO PUNCH IN/OUT [ON/OFF].

    The indicator will light, showing that auto punch-in/out has been selected.

4. While using the Repeat function to repeatedly play back the song, use the INPUT LEVEL knob to adjust the volume of the input source.

    While the song is playing, you can hold down the [TRACK MUTE] button and press REC TRACK button [1] to mute track 1. Repeat this to cancel muting.

    Compare the input source with the track to be re-recorded, and make adjustments so that there is no difference in volume.

5. After adjusting the volume of the input source, make sure that muting of track 1 has been cancelled.

6. When you are ready to re-record, press [REC] during repeat playback to begin re-recording.

    When you press [REC], recording will occur from the first-appearing punch-in point to punch-out. Re-record your performance.

    The next playback will allow you to hear the result of the previous recording. If you are not satisfied with the recording, press [REC] and re-record again.

7. When you are finished recording, press [STOP].

    Press [REPEAT] to make the button's indicator go out. Press AUTO PUNCH IN/OUT [ON/OFF] to make the button's indicator go out.

Advanced Use

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Using V-tracks

HINT

The BR-8 is an eight track multitrack recorder, but each track additionally lets you select from eight "V-tracks." By switching V-tracks in this way, you can use the BR-8 as a 64-track multitrack recorder. For example, you can use V-tracks to record new takes of a guitar solo or vocal without erasing prior takes. Different parts of multiple takes recorded on separate V-tracks can also be pasted together into a single track.

☞

"Editing a performance recorded—Track Editing" (p. 50)

Switching V-tracks

1. Press [V-TRACK].

V-TRACK
◯
[finger illustration]

The V-track select screen will appear. The currently selected track, and the V-track number selected for it appear in the upper-left part of the screen. The name of the currently selected V-track appears at the screen's lower left.

```
TRACK    1
VTRACK   1
NAME
   GUITR1-1
```
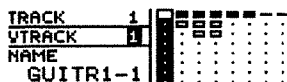
■ : Currently selected V-track (contains recorded data)

— : Currently selected V-track (no recorded data)

▢ : V-track containing recorded data

• : V-track containing no recorded data

MEMO

A V-track that was recorded for the first time will be assigned a name (track name) automatically. The BR-8 has a total of 64 V-tracks, and you can name each of them.

To change the name of a V-track, refer to "Naming a track (Track Name)" (p. 45).

2. Use CURSOR [◁] [▷] to select the track with a V-track you want to modify.
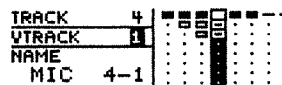
```
TRACK    4
VTRACK   1
NAME
   MIC    4-1
```

HINT

You can use CURSOR [◁] [▷] to select the track for which you will make settings, or press a REC TRACK button to specify the track directly.

3. Rotate the TIME/VALUE dial to select the V-track.

If a V-track containing recorded data is selected, " ■ " will be displayed.

```
TRACK    4
VTRACK   3
NAME
   MIC    4-3
```
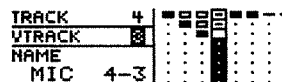
4. When you are finished switching V-tracks, press [V-TRACK] or [EXIT].

The level meter screen will reappear.

* If you switch V-tracks during playback, the playback may halt momentarily. This is not a malfunction.

Naming a track (Track Name)

1. Press [V-TRACK] to access the V-track screen.

The V-track screen will appear.

```
TRACK    1  □■■■■--- 
VTRACK   1  ■ ⁒□□□⁒⁒⁒
NAME        ■ ⁒⁒⁒⁒⁒⁒
   GUITR1-1 ■ ⁒⁒⁒⁒⁒⁒
```

2. Use [CURSOR] and the TIME/VALUE dial to select the V-track that you are going to name.

```
TRACK    4  ■■■□■■--
VTRACK   1  ⁒□□□⁒⁒⁒
NAME        ⁒⁒⁒■⁒⁒⁒
   MIC  4-1 ⁒⁒⁒■⁒⁒⁒
```


You can use CURSOR [◁] [▷] to select the track for which you will make settings, or press a REC TRACK button to specify the track directly.

The name of the currently selected V-track is shown in the lower left of the display.

3. Use [CURSOR] to move the cursor to the location within the name that you wish to change, and use the TIME/VALUE dial to change the character.

```
TRACK    4  ■■■□■■--
VTRACK   3  ⁒⁒□■⁒⁒⁒
NAME        ⁒⁒⁒■⁒⁒⁒
   ▉IC  4-3 ⁒⁒⁒■⁒⁒⁒
```

4. When you have finished changing the track name, press [V-TRACK] or [EXIT].

The level meter screen will reappear.

Combining track performances on a separate track—Bouncing

? What is bouncing?

The BR-8 is able to play back up to eight tracks simultaneously. However if you run out of vacant tracks, you can you can combine the performances of multiple tracks, and record the result on one or two other tracks. This procedure is called **bouncing (bounce recording or ping-pong recording)**. By combining multiple tracks, you can then record new performances on the vacant tracks.

* *Each track can either play back or record. For example if you are bouncing to two tracks in stereo, you will be able to play back the tracks that are not recording destinations; i.e., you will be able to play back six tracks simultaneously during bounce recording.*

Here's how performances recorded in monaural on tracks 1 and 2, and performances recorded in stereo on tracks 3/4, can be mixed and bounce-recorded on tracks 7/8.

1. **Set the pan of tracks 1 and 2 as desired. Set the track 3 pan to far left (L100), and the pan of track 4 to far right (R100).**

☞

Setting the left/right position (pan) of the sound (p. 36).

2. **Play back the song, and use the track 1–4 faders to adjust the volume balance.**

   Use the MASTER fader to adjust the overall volume. When doing so, raise the volume level as high as possible without allowing distortion to occur.

   For the tracks (5/6) that you do not wish to mix, you can either lower the faders or use [TRACK MUTE] to mute them (p. 35). However, if these tracks did not contain any recorded performance, this step is not necessary.

   * *During bounce recording, the sound of the Loop Effect (p. 36) will also be mixed in and recorded.*

3. **Press [REC MODE] to switch the recording mode to BOUNCE.**

   The BOUNCE indicator will light.

MEMO

At this time, the INPUT SELECT indicator will go out, and the input source will automatically be muted. This means that the input source will not be mixed in and recorded during bounce recording.

However if you want to mix in the input source during bounce recording, you may use the INPUT SELECT buttons to select the input source.

Also at this time, REC TRACK buttons [7] and [8] will be specified as the stereo tracks for the recording destination. The lowest-numbered unused V-tracks of these tracks will be selected as the V-tracks for recording.

If there are no unused V-tracks, V-track 8 will be selected. In this case, the REC TRACK indicator will light alternately in orange and green, indicating that a track that already contains recorded data is selected as the recording destination.

If you wish to change the recording destination track, use the REC TRACK buttons to do so.

If you wish to bounce-record to mono (a single track), press the REC TRACK button to specify one of the stereo tracks that are currently selected as the recording destination.

4. **After returning to the beginning of the song, press the [REC] and then the [PLAY] button to begin bounce recording.**

5. **When you are finished recording, press [STOP].**

6. **Listen to the sound that was bounce-recorded on tracks 7/8.**

   In this case, we want to hear only the sound that was recorded on tracks 7/8, so either lower the TRACK faders of tracks 1–4 or use the TRACK MUTE button to mute them.

MEMO

The V-tracks of the bounce destination tracks (7/8) will be assigned names of "BOUNCE L" and "BOUNCE R." V-tracks are automatically assigned a name only when that V-track is recorded for the first time. You can change this name later if desired. To change the name, refer to "Naming a track" (p. 45).

The pan of the bounce destination tracks (7/8) will be set to far left and far right.

7. **Press the [PLAY] button to play back tracks 7 and 8.**

8. **If you are satisfied with the result of bouncing, press [REC MODE] to set the recording mode to INPUT so that you can record additional performances.**

   At this time the INPUT indicator will light.

MEMO

When you switch the recording mode from BOUNCE to INPUT, the tracks (1–6) that were not selected as the bounce destination (7/8) will be automatically switched to the lowest-numbered of the unused V-tracks, in preparation for the next recording.

Registering a marker in your song —the Marker function

Registering a marker

Press [MARK] to register a marker at the current location.
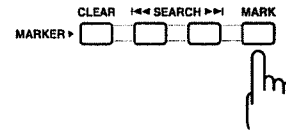
* There must be at least 0.1 seconds between markers. It is not possible to register a marker at a location closer than 0.1 seconds from an existing marker.

Clearing a marker

The marker field of the display will indicate the marker located earlier than the current position. If you press [CLEAR], the marker shown in the marker field will be erased.
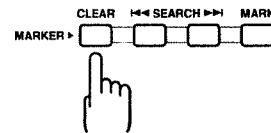
Moving to the location of a marker

You can use the SEARCH buttons to cue to marker numbers. When the following display (level meter screen) is shown, you can use CURSOR [◁] to select the marker number shown in the marker field of the display.
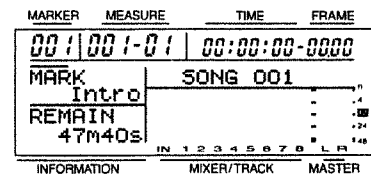
Use the TIME/VALUE dial to specify the number of the marker to which you wish to move.

Advanced Use

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Editing a marker

Changing the location of a marker

1. Press [UTILITY].
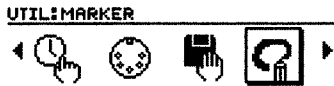
2. Use CURSOR [◁] [▷] to select the Marker Edit icon, and press [ENTER].

UTIL:MARKER

◀ 🕘 ⊙ 🐾 🖸 ▶

3. Use the TIME/VALUE dial to specify the number of the marker that you wish to edit.

UTIL:MARKER
No.   ▇1
Name
Loc. 001-1 00:00:00-00.00
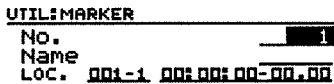
4. Use [CURSOR] to move the cursor to "LOC.," and use the TIME/VALUE dial to specify the location of the marker.

UTIL:MARKER
No.   1
Name
Loc. 001-1 00:00:00-00.00
     ↑   ↑
measure number time
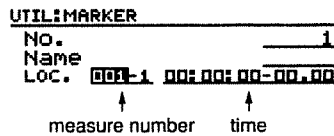
At this time you can move the cursor to the measure display to specify the mark location by measure, or move the cursor to the time display to specify the mark location by time.

5. Press [EXIT] several times to return to the level meter screen.

Naming a marker

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Marker Edit icon, and press [ENTER].

UTIL:MARKER

◀ 🕘 ⊙ 🐾 🖸 ▶

3. Use CURSOR [△] to move the cursor to "No.," and rotate the TIME/VALUE dial to specify the number of the marker that you wish to edit.

UTIL:MARKER
No.   ▇1
Name
Loc. 001-1 00:00:00-00.00
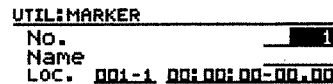
4. Use CURSOR [▽] to move the cursor, and use the TIME/VALUE dial to modify the name of the marker.

UTIL:MARKER
No.   1
Name   🅰
Loc. 001-1 00:00:00-00.00
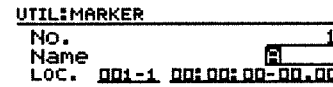
5. Press [EXIT] several times to return to the level meter screen.

Registering/recalling the current mixer settings—Scenes

? What is a scene?

In each song, the BR-8 lets you store up to eight sets of mixer and effect settings. The mixer and effect settings that you register are called a **scene**, and can be recalled instantly and easily. For example, if you wish to compare different mix balances during mixdown, it is convenient to register each of the different mixer settings as a scene.

Registering/recalling/deleting scenes

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Scene icon, and press [ENTER].

UTIL:SCENE

◀ ⛏ ♩ 🎨 🖼️ ▶

3. Rotate the TIME/VALUE dial to specify the scene number.

UTIL:SCENE
Scene No. ▮▮▮1 ┬ (CALL)
Track Level ├ (SAVE)
        SCENE └ (DEL)

MEMO

If you select the number of a scene that has already been registered, an "*" will appear to indicate that this scene has already been registered.

4. Select whether to register, recall, or delete the scene.

• **Recall**

Use [CURSOR] to select "CALL," and press [ENTER].

• **Register**

Use [CURSOR] to select "SAVE," and press [ENTER].

The display will indicate "*" to show that the scene has been registered. If you selected a scene that had already been registered, the scene will be overwritten.

• **Delete**

Use [CURSOR] to select "DEL," and press [ENTER].

The "*" that indicates a registered scene will disappear, indicating that the scene has been deleted.

5. Press [EXIT] several times to return to the level meter screen.

Recalling a scene without changing the track volumes

When a scene is recalled, the volume value of each track is also recalled, but the physical position of the faders will not change. This means that the fader positions will not match the actual volumes. If you wish to leave only the track volumes unchanged at the current fader positions when a scene is recalled, use the following procedure.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Scene icon, and press [ENTER].

UTIL:SCENE

◀ ⛏ ♩ 🎨 🖼️ ▶
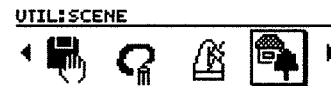
3. Use [CURSOR] to move the cursor to "Track Level," and use the TIME/VALUE dial to select "FADER."

UTIL:SCENE
Scene No. ___1 ┬ (CALL)
Track Level ├ (SAVE)
        FADER └ (DEL)
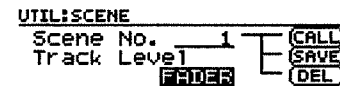
Scene Mode

Specify how the faders will function when a scene is recalled.

• **SCENE:**

The settings will change to the mixer settings of the recalled scene. In this case, the physical positions of the panel faders may differ from the actual track volume when a scene is recalled.

• **FADER:**

The settings will change to the mixer settings of the recalled scene except for the volume of each track; i.e., even when you recall a scene, the track volumes will remain the same as the physical positions of the panel faders.

4. Press [EXIT] several times to return to the level meter screen.

Editing a performance recorded —Track Editing

You can change the structure of your song by copying the data recorded on a track or moving it to another location.

Copying a performance —Track Copy

The recorded data in an area you specify can be copied to another location.

This function can be used to copy the recorded data from multiple tracks at once, or to copy recorded data repeatedly, starting at a specified location.

The Copy function can be used to create a song more efficiently, for example by re-using a phrase that is already recorded on a certain track, or using the same phrase repeatedly.

When copying recorded data, you will normally align the beginning of the recorded data with the copy destination location. However, there may be cases in which you wish to align a certain location within the copied performance data to the beginning of the copy destination. In such cases, make the appropriate setting for the "FROM" field.

For example, suppose that you are copying a sound effect of a time bomb ticking and then exploding, and you want to align the instant of the explosion to a specific time location. Normally, you would have to calculate the time from the beginning of the sound effect until the explosion, and then offset the copy destination location accordingly. But in such cases, you can specify "the location where the explosion begins" of the copy source as the "FROM" setting, and specify "the location where you want the explosion to sound" as the "TO" setting. This method makes it easy to copy the data so that the explosion will occur at just the right time.

Example 1: Copying twice to the same track
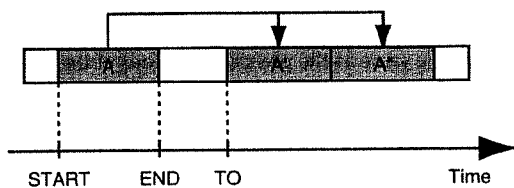
Example 2: Copying twice to another track
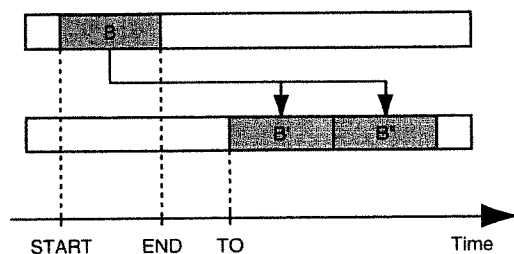
Example 3: Copying using "FROM"
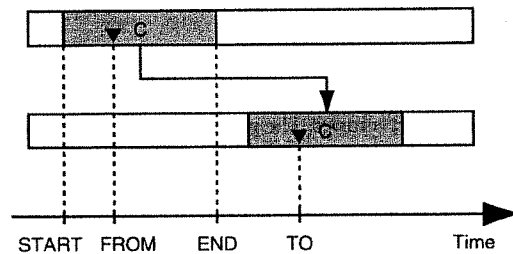
* If the copy destination contains recorded data, that recorded data will be overwritten.

* Set the length of the copied area to 1.0 seconds or longer. If the copied area is less than 1.0 seconds, the data will be copied but no sound will be heard.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

UTIL:TRACK

3. Use CURSOR [◁] [▷] to select either the Track Copy icon or the Track Copy + Insert icon, and press [ENTER].

Track Copy icon
UTIL:TRACK:COPY

Track Copy + Insert icon
UTIL:TRACK:COPY+INS

MEMO
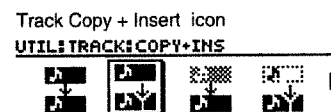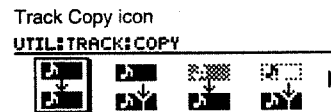
If you select the Track Copy + Insert icon, first a blank of the specified length will be inserted into the copy destination, and then the copy will be performed.

Example 4: Track Copy + Insert

START END TO   Time
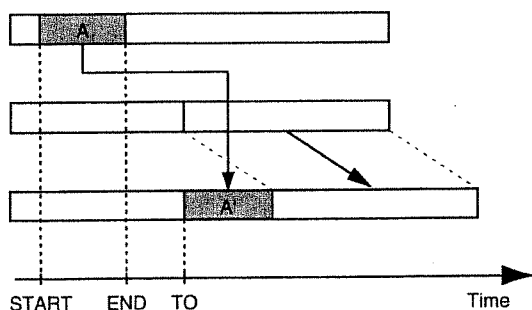
* *With the Track Move + Insert, you cannot select the same track for the source and destination.*

The Track Copy screen appears, allowing you to select the tracks/V-tracks of the copy source and copy destination.

copy source
(tracks/V-tracks) copy destination

name (copy source) ——▶ Source :GUITR1-1
name (copy destination) —▶ Dest. :————
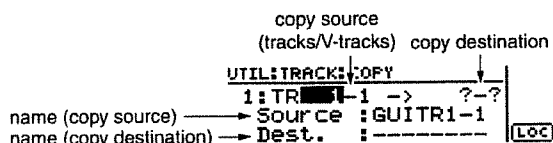
4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the tracks/V-tracks of the copy source and copy destination.

If a name has been assigned to the selected track, the track name will be displayed.

5. If you wish to copy other tracks with the same settings (range, location), press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.
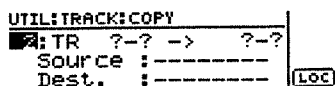
Now you can specify another copy source and copy destination track.

In this case, it is not possible to specify a copy destination track that coincides with another copy source track.

If you wish to cancel the copy operation for a track, use the TIME/VALUE dial to make it read "?."

The copy operation will not be executed for a line that contains even one "?."

6. Specify the copy range and copy destination location.
Use CURSOR [▷] to move the cursor to "LOC," and press [ENTER]. The Track Copy (LOCATE) screen appears.

At this time, you can select "DISP" and press [ENTER] to switch between ways to specify the location (measures, time, markers).

Make settings for the following items.

START (start point):
Specify the starting location of the copy source data.

END (end point):
Specify the ending location of the copy source data.

TO (to point):
Specify the reference location of the copy destination.

FROM (from point):
Specify the location of the copy source in the "TO" point. Normally you will set this to the same location as the "START" point.

COPY (copy time):
Specify the number of copies (1–99).

* *If, after specifying the above items as time locations, you then switch to the measure or marker display, a "+" symbol may appear, indicating that the currently displayed locations are different than the actual locations. If you are specifying these items as measure or marker locations, you can eliminate this discrepancy by using the TIME/VALUE dial in each screen to specify the location.*

If you want the copy range to be from the beginning of the song to the end, select the "ALL" icon and press [ENTER].

7. When you have finished making settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].
The Copy operation will be executed.

8. Press [EXIT] several times to return to the level meter screen.

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Moving performance data —Track Move

This operation moves a specified region of recorded data to another location.

The location from which the recorded data was moved will become blank (it will contain no recorded data).

This operation can be used to move multiple tracks of recorded data at once.

When moving recorded data, you will normally align the beginning of the recorded data with the move destination location. However, there may be cases in which you wish to align a certain location within the moved performance data to the beginning of the move destination. In such cases, make the appropriate setting for the "FROM" field.

For example, suppose that you are moving a sound effect of a time bomb ticking and then exploding, and you want to align the instant of the explosion to a specific time location. Normally, you would have to calculate the time from the beginning of the sound effect until the explosion, and then offset the move destination location accordingly. But in such cases, you can specify "the location where the explosion begins" of the move source as the "FROM" setting, and specify "the location where you want the explosion to sound" as the "TO" setting. This method makes it easy to move the data so that the explosion will occur at just the right time.

Example 1: Moving data within the same track
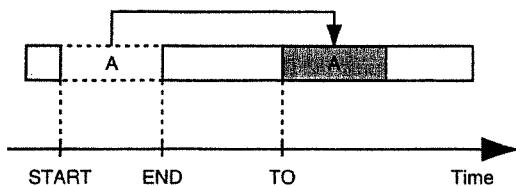
Example 2: Moving data to another track
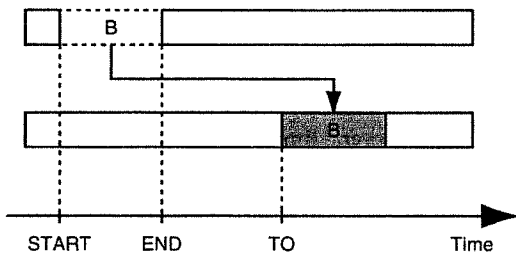
Example 3: Moving using "FROM"
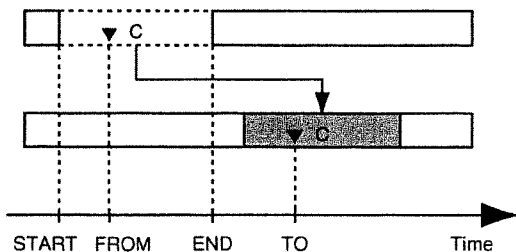
* If the move destination contains recorded data, that recorded data will be overwritten.

* Set the length of the moved area to 1.0 seconds or longer. If the moved area is less than 1.0 seconds, the data will be moved but no sound will be heard.

* Do not leave sound that is shorter than 1.0 seconds before or after the moved area. If sound shorter than this is left, it will not be heard.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

UTIL:TRACK

3. Use CURSOR [◁] [▷] to select the Track Move icon or the Track Move + Insert icon, and press [ENTER].

Track Move icon
UTILITY:TRACK:MOVE

Track Move + Insert icon
UTILITY:TRACK:MOVE+INS
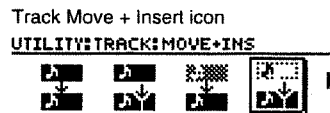
MEMO

If you select the Track Move + Insert icon, a blank of the specified length will be inserted at the move destination, and then the data will be moved.

Example 4: Track Move + Insert
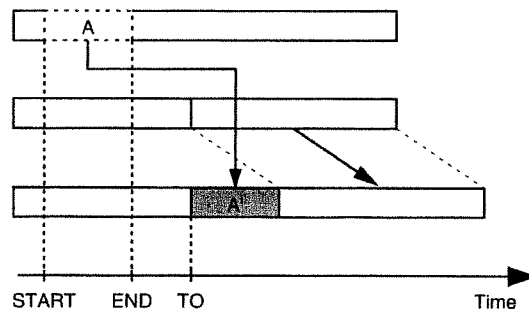
* With the Track Copy + Insert, you cannot select the same track for the source and destination.

The Track Move screen appears, and you will be able to select the tracks/V-tracks of the move source and move destination.

move source
(tracks/V-tracks) move destination

```
UTIL:TRACK:MOVE
    1:TR██1-1 -> ?-?
name (move source)────► Source :GUITR1-1
name (move destination)──► Dest.  :────────  [LOC]
```
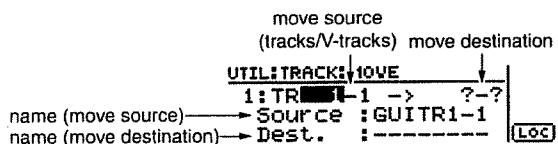
4. **Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the tracks/V-tracks of the move source and move destination.**

   If a name has been assigned to the selected track, the track name will be displayed.

5. **If there are other tracks that you wish to move using the same settings (range, location), press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.**

```
UTIL:TRACK:MOVE
██:TR  ?-? ->   ?-?
   Source :────────
   Dest.  :────────  [LOC]
```
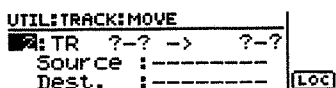
   You will be able to specify additional move source and move destination tracks.

   In this case, it is not possible to specify a move destination track that coincides with another track that has been specified as a move source track.

   If there is a track for which you wish to cancel the move operation, use the TIME/VALUE dial to make it read "?."

   The move operation will not be executed for a line that contains even one "?."

6. **Specify the move region and move destination location.**

   Use CURSOR [▷] to move the cursor to "LOC" and press [ENTER], and the Track Move (LOCATE) screen appears.

```
UTIL:TRACK:MOVE:MEAS      [DISP]
 START  ███.-            [ALL]
 END    ---.-
 TO     ---.-
 FROM   ---.-            [GO]
```

   At this time, you can select "DISP" and press [ENTER] to switch between methods of specifying the location (measures, time, markers).

   Set the following items.

   START (start point):

   Specify the starting location of the move source data.

   END (end point):

   Specify the ending location of the move source data.

   TO (to point):

   Specify the reference location of the move destination.

FROM (from point):

Specify the location of the move destination within the "TO" point. Normally you will set this to be the same as the "START" point.

* *If, after specifying the above items as time locations, you then switch to the measure or marker display, a "+" symbol may appear, indicating that the currently displayed locations are different than the actual locations. If you are specifying these items as measure or marker locations, you can eliminate this discrepancy by using the TIME/VALUE dial in each screen to specify the location.*

If you want the move range to be from the beginning of the song to the end, select the "ALL" icon and press [ENTER].

7. **When you have finished making settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].**

   The Move operation will be executed.

8. **Press [EXIT] several times to return to the level meter screen.**

Advanced Use

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Exchanging performances —Track Exchange

This operation exchanges the recorded data of two tracks.

Example: Exchanging tracks 1 and 2 in their entirety
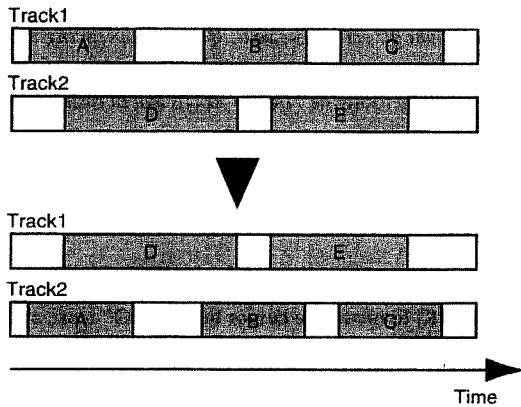
Track1

Track2

Track1

Track2

Time

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

UTIL:TRACK

3. Use CURSOR [◁] [▷] to select the Track Exchange icon, and press [ENTER].

UTILITY:TRACK:EXCHANGE

The Track Exchange screen appears, and you will be able to select the tracks/V-tracks of the exchange source and exchange destination.

4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the exchange source and exchange destination tracks/V-tracks.

If a name has been assigned to the selected track, the track name will be displayed.

```
                       exchange source   exchange
                       (Tracks/V-tracks) destination
                       UTIL:TRACK:EXCHANGE   ↓
                          1:TR■■-1 <-> ?-?
name (exchange source) ──► Source :GUITR1-1
name (exchange destination)──► Dest.  :-------- |GO|
```
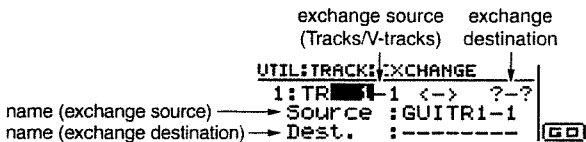
5. If there are other tracks that you wish to exchange using the same settings, press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.

```
UTIL:TRACK:EXCHANGE
■■:TR  ?-? <-> ?-?
   Source :--------
   Dest.  :-------- |GO|
```
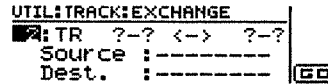
You will be able to specify additional exchange source and exchange destination tracks.

In this case, it is not possible to specify an exchange destination track that coincides with another track that has been specified as an exchange source track.

If there is a track for which you wish to cancel the exchange operation, use the TIME/VALUE dial to make it read "?."

The exchange operation will not be executed for a line that contains even one "?."

6. When you have finished making track settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].

The Exchange operation will be executed.

7. Press [EXIT] several times to return to the level meter screen.

Inserting a blank into a performance—Track Insert

This operation inserts a blank at the specified location.

If you wish to add a phrase in the middle of the previously recorded data, you should add a blank of the same length as the phrase, and then record the new phrase in the blank area.
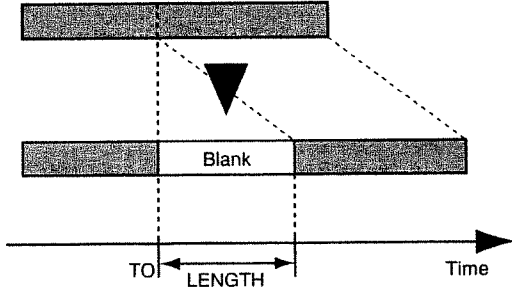
* Do not leave sound of one second or shorter duration before or after the location where the blank is inserted. Such tiny portions of sound will no longer be heard.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

UTIL:TRACK

3. Use CURSOR [◁] [▷] to select the Track Insert icon, and press [ENTER].

UTILITY:TRACK:INSERT

The Track Insert screen will appear, allowing you to select the insert destination track/V-track.

4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the track/V-track where the blank will be inserted.

If the selected track has been named, the track name will be displayed.

insert destination
(track/V-track)

```
UTIL:TRACK:INSERT
        1:TR██-1
name —▶ Target :GUITR1-1
(insert destination)                      LOC
```
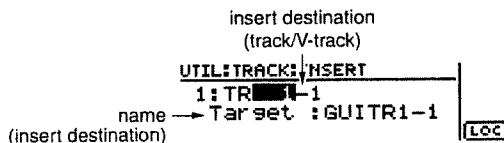
5. If there are other tracks into which you wish to insert a blank (location, length), press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.

```
UTIL:TRACK:INSERT
██:TR   ?-?
     Target :--------      LOC
```
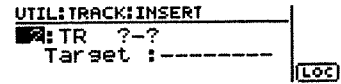
Now you can specify the new insertion destination track.

If you wish to cancel the insertion for a track, use the TIME/VALUE dial to make it read "?."

The Track Insert operation will not be executed for a line that contains even one "?."

By using the TIME/VALUE dial to select "*," you can specify that the operation apply to all tracks or all V-tracks.

If you want the operation to apply to all V-tracks of all tracks, select "*-*."

6. Specify the location at which the blank will be inserted, and the length of the blank.

If you use [CURSOR] to move the cursor to "LOC" and press [ENTER], the Track Insert (LOCATE) screen appears.

```
UTIL:TRACK:INSERT:MEAS   DISP
  TO   ███.-
  LEN  ---.-
                         GO
```

At this time, you can select "DISP" and press [ENTER] to switch between methods of specifying the location (measures, time).

Set the following items.

START (start point):

Specify the location at which the blank will be inserted.

LENGTH (length):

Specify the length of the blank.

* If, after specifying the above items as time locations, you then switch to the measure display, a "+" symbol may appear, indicating that the currently displayed locations are different than the actual locations. If you are specifying these items as measure locations, you can eliminate this discrepancy by using the TIME/VALUE dial in measures screen to specify the location.

7. When you have finished making settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].

The blank will be inserted.

8. Press [EXIT] several times to return to the level meter screen.

Cutting out part of a performance—Track Cut

This operation cuts out the specified region of recorded data. When this operation is used to cut the recorded data, any recorded data located after the region that was cut will be moved toward the beginning of the song to close the gap.

If we use the analogy of a tape recorder, this is like using scissors to cut out a section of the audio tape, and then splicing the two ends together.


```
          START        END        Time
```
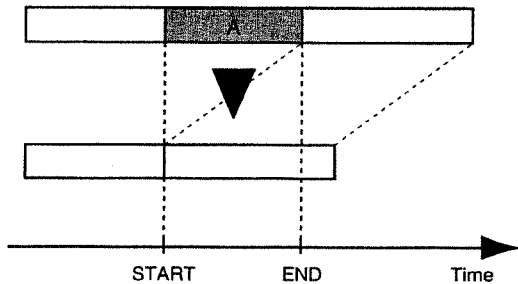
* *Do not leave portions of sound before or after the region that is being cut that are one second or less in duration. Portions of sound lasting less than one second will be ignored, and not be sounded.*

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

   UTIL:TRACK

3. Use CURSOR [◁] [▷] to select the Track Cut icon, and press [ENTER].

   UTILITY:TRACK:CUT
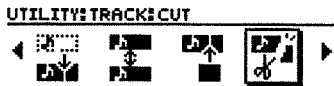
   The Track Cut screen appears, allowing you to select the track/V-track from which recorded data will be cut.

4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the track/V-track from which data will be cut.

   If a name has been assigned to the selected track, the track name will be displayed.

   ```
                      track
                  (track/V-track)
           UTIL:TRACK:CUT
               1:TR■■■-1
   track name → Target :GUITR1-1
                                    [LOC]
   ```
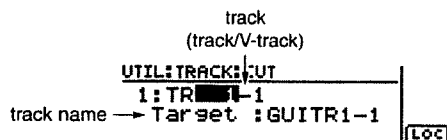
5. If there are other tracks from which you wish to cut data using the same settings (range), press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.

   ```
   UTIL:TRACK:CUT
   ■■:TR   ?-?
      Dest.  :--------
                          [LOC]
   ```
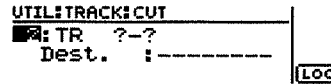
   Specify the additional tracks from which data will be cut.

   If you decide to cancel the Track Cut operation for any track, use the TIME/VALUE dial to select "?."

   The Track Cut operation will not be performed for lines that contain even one "?."

   By using the TIME/VALUE dial to select "*," you can apply the operation to all tracks or all V-tracks.

   If you wish to apply the operation to all V-tracks of all tracks, select "*-*."

6. Specify the range that will be cut.

   Use [CURSOR] to move the cursor to "LOC" and press [ENTER], and the Track Cut (LOCATE) screen appears.

   ```
   UTIL:TRACK:CUT:MEAS       [DISP]
      START  ■■■.-           [ALL]
      END    ---.-
                             [GO]
   ```

   At this time, you can select "DISP" and press [ENTER] to switch between methods of specifying the location (measures, time, markers).

   Set the following items.

   START (start point):

   Specify the beginning of the recorded data that you wish to cut.

   END (end point):

   Specify the end of the recorded data that you wish to cut.

   * *If, after specifying the above items as time locations, you then switch to the measure or marker display, a "+" symbol may appear, indicating that the currently displayed locations are different than the actual locations. If you are specifying these items as measure or marker locations, you can eliminate this discrepancy by using the TIME/VALUE dial in each screen to specify the location.*

   If you wish to cut from the beginning to the end of the song, select the "ALL" icon and press [ENTER].

7. When you have finished making settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].

   The data will be cut.

8. Press [EXIT] several times to return to the level meter screen.

Erasing performance data —Track Erase

This operation erases recorded data from the specified region. When this operation is used, any recorded data located after the erased data will remain where it is—it will not be moved forward. If we use the analogy of a tape recorder, this is like re-recording silence over an unwanted portion of the tape.

                    START   END   Time
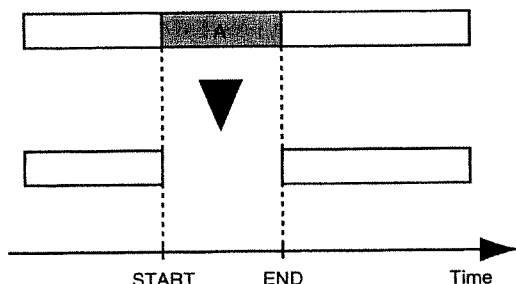
* *Do not leave less than 1.0 seconds of sound before or after the region that is being erased. Even if less than 1.0 second of sound remains, it will not be heard.*

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Track Edit icon, and press [ENTER].

UTIL:TRACK

3. Use CURSOR [◁] [▷] to select the Track Erase icon, and press [ENTER].

UTILITY:TRACK:ERASE

The Track Erase screen appears, allowing you to select the track/V-track from which recorded data will be erased.

4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to select the track/V-track from which data will be erased.

If a name has been assigned to the selected track, the track name will be displayed.

                                track
                          (track/V-track)
                    UTIL:TRACK:ERASE
                       1:TR█■■-1
track name —► Target :GUITR1-1
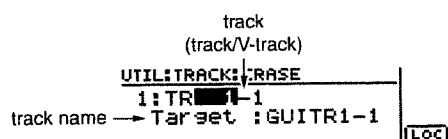
5. If there are other tracks from which you wish to erase data using the same settings (range), press CURSOR [◁] several times to move the cursor to the following location, and rotate the TIME/VALUE dial.

UTIL:TRACK:ERASE
■█:TR ?-?
    Target :--------
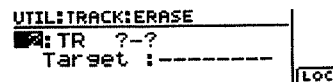
Specify the additional tracks from which data will be erased.

If you decide to cancel the Track Erase operation for any track, use the TIME/VALUE dial to select "?."

The Track Erase operation will not be performed for lines that contain even one "?."

By using the TIME/VALUE dial to select "*," you can apply the operation to all tracks or all V-tracks.

If you wish to apply the operation to all V-tracks of all tracks, select "*-*."

6. Specify the range that will be erased.

Use [CURSOR] to move the cursor to "LOC" and press [ENTER], and the Track Erase (LOCATE) screen appears.

UTIL:TRACK:ERASE:MEAS
START ■■■.-
END   ---.-

At this time, you can select "DISP" and press [ENTER] to switch between methods of specifying the location (measures, time, markers).

Set the following items.

START (start point):

Specify the beginning of the recorded data that you wish to erase.

END (end point):

Specify the end of the recorded data that you wish to erase.

If you wish to erase from the beginning to the end of the song, select the "ALL" icon and press [ENTER].

7. When you have finished making settings, use [CURSOR] to move the cursor to the "GO" icon, and press [ENTER].

The data will be erased.

8. Press [EXIT] several times to return to the level meter screen.

Advanced Use

Undoing a recording or editing operation

？ Undo and Redo

When you record a performance, there may be times when the recorded result is not satisfactory. Or there may be times when you have executed an editing operation with unintended settings. In such cases you can use the **Undo** function. The Undo function will return the data to the state in which it was before you recorded or edited the data. To cancel the result of the Undo function, use the **Redo** function.

For example, suppose that you used punch-in recording to record the same location twice. If you than wanted to cancel the last recording and return to the state of the first recording, you would execute Undo.

After you executed Undo in this example, you could execute Redo if you wanted to return to the state of the second recording.

* *After Undo has been executed, it is possible to execute only Redo.*

* *If after executing Undo, you cause the song data to be saved (for example by recording, or by selecting a different song), it will no longer be possible to execute Redo.*

Canceling a recording or editing operation—Undo

1. **Press [UNDO/REDO].**

   The display will ask "Undo?"

2. **If you wish to execute Undo, press [YES].**

   When you press [YES], the data will be returned to the state prior to the last-performed recording or editing operation.

   If you decide not to Undo, press [NO].

Canceling Undo—Redo

If you wish to cancel the last Undo operation, you can execute Redo. If the Redo operation is available, the Redo icon (▣) will be displayed in the upper part of the level meter screen.

1. **Press [UNDO/REDO].**

   The display will ask "Redo?"

2. **To execute Redo, press [YES].**

   When you press [YES], the last-performed Undo operation will be cancelled.

   If you decide not to Redo, press [NO].

Handling recorded songs

Copying a song—Song Copy

This operation copies a song saved on disk to the currently used disk or to a different disk.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] [▷] to select the Song Copy icon, and press [ENTER].

UTIL:SONG:COPY
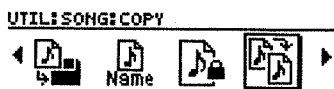
A list of the songs saved on the current disk will be displayed.

UTIL:SONG:COPY

*001	SONG 001	44	MT2
002	SONG 002	44	MT2
003	SONG 003	44	MT2
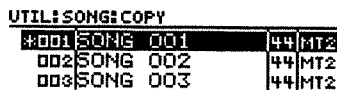
4. Use CURSOR [△] [▽] to select the copy source song, and press [ENTER].

An asterisk "*" will be displayed before the name of the current song.

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

The display will ask "Save Current?"

If you wish to save the current song, the state of the mixer, and any changes in the song patch before you execute the Song Copy operation, press [YES]. If you wish to execute the Song Copy operation without saving, press [NO].

* *If you execute Song Copy without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The display will indicate "Select Dest. Disk."

5. Select the copy destination disk.

If you wish to save the song to the currently used disk, select "CURRENT." If you wish to save the song on another disk, select "OTHER."

In this example we will explain how to save the song on another disk, so select "OTHER" and press [ENTER].

* *If you select "CURRENT" and press [ENTER], the display will indicate "Complete!" after the copy operation has been completed, and you will return to the level meter screen. It is not necessary to exchange disks.*

* *When you execute the Song Copy operation, the copy destination song will be assigned the lowest unused song number.*

If you select "OTHER," the current disk will be ejected, and you will be prompted to "Insert Dest. Disk!"

6. Insert an initialized disk that you wish to use as the copy destination.

The copy operation will begin.

* *If you insert a disk that has not been initialized, the display will ask whether you wish to initialize it. Refer to "Inserting the disk" (p. 27) and follow the procedure.*

7. The copy destination disk will be ejected, and the display will indicate "Insert Source Disk!"

8. Insert the copy source disk.

* *If a large amount of data must be copied, it will not be possible to perform the copy in a single operation, so you will need to exchange disks several times. The disk exchange process is shown as a percentage "%" in the display.*

9. Continue exchanging disks as directed by the display until the copy is completed.

* *You can cancel the copy by playback [EXIT] during the copy operation. Even if you do so, you must exchange disks as directed by the display.*

When the copy operation has been completed, the display will indicate "Complete!" and you will return to the level meter screen.

<If the display indicates "Disk Full!">

If this message appears while copying, there is insufficient free space on the copy destination disk. Either delete unwanted data on the copy destination disk, or copy the data to a different disk.

Erasing a song—Song Erase

This operation erases a song that was saved on disk.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] [▷] to select the Song Erase icon, and press [ENTER].

UTIL:SONG:ERASE
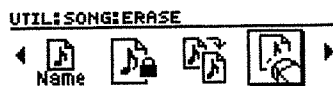
The names of the songs saved on disk will be displayed.

UTIL:SONG:ERASE

*001	SONG 001	44	MT2
002	SONG 002	44	MT2
003	SONG 003	44	MT2
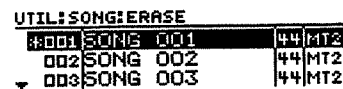
4. Use CURSOR [△] [▽] to select the song that you wish to erase, and press [ENTER].

An asterisk "*" will be displayed before the name of the current song.

The display will ask "Erase Song OK?"

5. Press [YES] to execute the Song Erase operation.

● **If a song other than the one currently being used is selected**

If you have recorded, edited, changed the settings for the mixer section, or modified the song patch of an effect (p. 86), the display will prompt "Save Current?"

If you wish to save the current song, the state of the mixer, and any changes in the song patch before you execute the Song Erase operation, press [YES]. If you wish to execute the Song Erase operation without saving, press [NO].

* *If you execute Song Erase without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The Song Erase operation will be executed.

* *If you erase the current song, the lowest-numbered song on the disk will be selected.*

* *After all songs have been deleted, a new song will be created automatically. At this time, STANDARD (MT2) will be selected as the data type (p. 28).*

Conserving disk space —Song Optimize

? What is Song Optimize?

When you perform overdubbing or punch-in/out, the recorded data that was overwritten actually remains on the disk without being erased. In some cases, this unwanted data can consume substantial amounts of disk space. This will mean that the available recording time may be less than it should be.

When you execute the **Song Optimize** operation, this unwanted data is erased from the disk, thus increasing the free area of the disk.

---

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [▷] to select the Song Optimize icon, and press [ENTER].

UTIL:SONG:OPTIMIZE

The display will ask "Optimize Song?"

4. Press [YES] to execute the Song Optimize operation.

* *Depending on your situation, a certain amount of time may be required for the Optimize operation to be completed. This is not a malfunction. Do not turn off the power until the Optimize operation has been completed.*

* *After the Optimize operation has been executed, performing the Undo operation will not return the unit to the state it was in before optimization.*

Protecting a song—Song Protect

Even after a song has been saved to disk, it is still possible for the song to be recorded over or erased accidentally. To prevent such accidents, you can protect song data so that it cannot be rewritten accidentally (**Song Protect**).

Protecting a song

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] [▷] to select the Song Protect icon, and press [ENTER].

UTIL:SONG:PROTECT

The display will ask "Protect Off/On?"

4. Use CURSOR [▷] to select the "ON" icon, and press [ENTER].

> ■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**
>
> The display will ask "Save Current ?"
>
> If you wish to store the current song and mixer settings before protecting them, press [YES].
>
> If you do not wish to save the song, but would like to protect the song in the state in which it was last saved, press [NO].
>
> * *If you execute Song Protect without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section will not be saved. Please make your choice carefully.*

5. The Song Protect operation will be executed.

The display will indicate "Complete!," and the level meter screen will reappear.

* *When a song is protected, the display will show the song protect symbol.*

Song Protect symbol

Canceling song protect

1. Perform steps 1–3 of "Protecting a song."

The display will ask "Protect Off/On?"

2. Use CURSOR [◁] to select the "OFF" icon, and press [ENTER].

3. Song protect will be cancelled.

The display will indicate "Complete!," and you are returned to the level meter screen.

Advanced Use

Naming a song—Song Name

When you create a new song, it will automatically be given a name such as "SONG 001." However, such a name is not enough to indicate the type of song it is. We recommend that you name each song so that it will be easier to manage song data.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] [▷] to select the Song Name icon, and press [ENTER].

UTIL:SONG:NAME

The name of the song (Song Name) will be displayed.

UTIL:SONG:NAME
Name SONG 001
          ↓
IJKLMNOPQRSTUVWXYZ 012
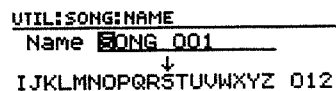
4. Use CURSOR [◁] [▷] to move the cursor to the character that you wish to change.

5. Rotate the TIME/VALUE dial to select the desired characters.

6. Press [EXIT] several times to return to the level meter screen.

Saving a song—Song Store

The BR-8 can save the following contents as song data.

- Recorded data
- Insert effect song patches (S01–S50)
- Mixer settings

This data is not stored immediately when you perform an operation such as recording or writing a patch. Rather, it is stored to disk when you save a song or when the power is automatically turned off.

Normally, a message confirming the store operation will be displayed as necessary, so you do not need to be conscious of storing this data. However if you wish to store the current state of the song to disk, use the following procedure.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] [▷] to select the Song Store icon, and press [ENTER].

UTIL:SONG:STORE

The display will ask "Save Current?"

4. If you wish to store the recorded data for the current song, the song patches, and the mixer settings, press [YES].

If you decide not to store the data, press [NO].

Exchanging data with the Roland VS series —Song Convert

Song data cannot be directly exchanged between this device (the BR-8) and the Roland VS series (VS-1680/880EX/880/840EX/840). In order for song data to be exchanged, it must be converted using the Song Convert function.

*   *In order for song data to be exchanged between the BR-8 and the VS-1680 or VS-880EX, it must first be converted into VS-880 data. If you have a song that was created on the VS-1680 or VS-880EX and would like to use it on the BR-8, use the VS-1680 or VS-880EX to convert the data into the VS-880 format and save it on a Zip disk. Then insert this disk into the BR-8, and perform the additional conversion (VS-880→BR-8).*

    Conversely, if you have a song that was created on the BR-8 and would like to use it on the VS-1680 or VS-880EX, you must first convert the data into the VS-880 format and save it on a Zip disk. Then insert this disk into a Zip drive connected to the VS-1680 or VS-880EX, and perform the additional conversion (VS-880→VS-1680 or VS-880EX).

Exchanging data with the VS-880—Song Convert (880<->BR-8)

This operation converts song data so that it can be exchanged with the VS-880. Here we will describe the procedure for converting song data created on the VS-880 so that it can be used by the BR-8.

*   *To be able to be transferred between the BR-8 and VS-880, song data must have been created using specifications that both models support. This means that the data type (called "recording mode" on the VS series) must be MT2 or LV1; and the sample rate needs to be 44.1 kHz. (The BR-8 data type "LV1" corresponds to "LIV" on the VS-880 recording mode.) Only three types of data are converted: the song name, the recorded data, and an indication of the V-track on which the data was recorded. Other data (such as system settings, mixer settings, and markers assigned to a song) are not compatible.*

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Disk icon, and press [ENTER].

    UTIL:DISK

3. Use CURSOR [◁] [▷] to select the Song Convert icon, and press [ENTER].

    UTIL:DISK:CONVERT

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

The display will ask "Save Current?"

If you wish to save the current song, the state of the mixer, and any changes in the song patch before you execute the Song Convert operation, press [YES]. If you wish to execute the Song Convert operation without saving, press [NO].

*   *If you execute Song Convert without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The display will indicate "Select Convert Type."

4. Use CURSOR [◁] [▷] to select the type of conversion.

    For this example, select the 880→BR-8 icon and press [ENTER].

    The disk will be ejected, and the display will indicate "Insert VS-880 Disk!"

5. Insert the disk containing a song that was created on the VS-880 (the VS-880 disk).

    A list of songs created on the VS-880 will be displayed.

6. Use CURSOR [△] [▽] to move the cursor to the song that you wish to convert, and press [ENTER].

    The VS-880 disk will be ejected, and the display will indicate "Insert BR-8 Disk!"

Advanced Use

7. Insert an initialized disk on which the converted data will be saved

The conversion will begin.

* *If you insert a disk that has not been initialized, the display will ask whether you wish to initialize it. Refer to "Inserting the disk" (p. 27) and perform the procedure directed.*

The conversion destination disk will be ejected, and the display will indicate "Insert VS-880 Disk!"

8. Insert the conversion source VS-880 disk.

* *If there is a large amount of data to convert, the conversion cannot be performed in one step, and it will be necessary to exchange disks several times. The disk exchange operations will be shown as a "%" in the display.*

9. Exchange disks as directed by the display until the conversion is completed.

* *During the conversion, you can press [EXIT] to halt the conversion. Even in this case, please exchange disks as directed by the display.*

When the conversion is finished, the display will indicate "Complete!," and you will return to the level meter screen.

Exchanging data with the VS-840—Song Convert (840<–>BR-8)

This operation converts song data so that it can be exchanged with the VS-840. Here we will describe the procedure for converting song data created on the VS-840 so that it can be used by the BR-8.

* *To be able to be transferred between the BR-8 and VS-840, song data must have been created using specifications that both models support.This means that the data type (called "recording mode" on the VS series) must be MT2, LV1, or LV2; and the sample rate needs to be 44.1 kHz. Only three types of data are converted: the song name, the recorded data, and an indication of the V-track on which the data was recorded. Other data (such as system settings, mixer settings, and markers assigned to a song) are not compatible.*

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Disk icon, and press [ENTER].

UTIL:DISK

3. Use CURSOR [◁] [▷] to select the Song Convert icon, and press [ENTER].

UTIL:DISK:CONVERT

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

The display will ask "Save Current?"

If you wish to save the current song, the state of the mixer, and any changes in the song patch before you execute the Song Convert operation, press [YES]. If you wish to execute the Song Convert operation without saving, press [NO].

* *If you execute Song Convert without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The display will indicate "Select Convert Type."

4. Use CURSOR [◁] [▷] to select the type of conversion.

For this example, select the 840→BR-8 icon, and press [ENTER].

MESSAGE

Select Convert Type.
◀ [840→BR8] BR8→840

The disk will be ejected, and the display will indicate "Insert VS-840 Disk!"

5. Insert the disk containing a song that was created on the VS-840 (the VS-840 disk).

A list of songs created on the VS-840 will be displayed.

6. Use CURSOR [△] [▽] to move the cursor to the song that you wish to convert, and press [ENTER].

The VS-840 disk will be ejected, and the display will indicate "Insert BR-8 Disk!"

7. Insert an initialized disk on which the converted data will be saved

The conversion will begin.

* *If you insert a disk that has not been initialized, the display will ask whether you wish to initialize it. Refer to "Inserting the disk" (p. 27) and perform the procedure directed.*

The conversion destination disk will be ejected, and the display will indicate "Insert VS-840 Disk!"

8. Insert the conversion source VS-840 disk.

* *If there is a large amount of data to convert, the conversion cannot be performed in one step, and it will be necessary to exchange disks several times. The disk exchange operations will be shown as a "%" in the display.*

9. Exchange disks as directed by the display until the conversion is completed.

* *During the conversion, you can press [EXIT] to halt the conversion. Even in this case, please exchange disks as directed by the display.*

When the conversion is finished, the display will indicate "Complete!," and you will return to the level meter screen.

Using BR-8 song data on the VS-series

* *If you wish to convert song data that was created on the BR-8 so that it can be used by the VS-880 or the VS-840, you will need a disk that has been initialized in VS-880 format or VS-840 format.*

■ In the case of BR-8→VS-880

If, when the display indicates "Insert VS-880 Disk!," you insert a disk that has not been initialized in VS-880 format, the following screen appears.
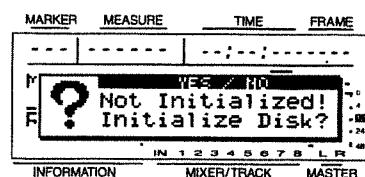
You will be asked whether or not you wish to initialize the disk in VS-880 format. Perform the following procedure.

1. To initialize the disk, press [YES]. To cancel the initialization, press [NO].

If you press [NO], the inserted disk will be ejected.

NOTE

When a disk is initialized, all the contents of the disk will be lost. Always double-check before initializing.

2. Exchange disks as directed by the display until the conversion is complete.

3. When the conversion is complete, press [EXIT] several times to return to the level meter screen.

Initializing a disk—Disk Initialize

Before a newly purchased disk or a disk that has been used on a computer can be used by the BR-8, it must be initialized (formatted). This is because commercially available disks are formatted for computers, while the BR-8 uses a different disk format.

NOTE

When you execute Disk Initialize, all the contents of the disk will be lost.

NOTE

Do not perform Disk Initialize on the disk included with the BR-8. Doing so will destroy the demo song data.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Disk icon, and press [ENTER].

   UTIL:DISK

3. Use CURSOR [▷] to select the Disk Initialize icon, and press [ENTER].

   UTIL:DISK:INITIALIZE

   The display will indicate "Physical Format."

4. Use the TIME/VALUE dial to specify whether or not the disk is to be physically formatted.

   Normally, you should leave this at "OFF."

   However, if the "Protected Disk!" message appears when a disk is inserted into the BR-8, making it impossible to write to the disk, set it to "ON" to initialize the disk.

5. Press CURSOR [▽] to move the cursor to the "GO" icon, and press [ENTER].

   The display will ask "Sure?," so that you can confirm the operation.

   If you wish to cancel the initialization, press [NO].

6. Press [YES].

   Once the initialization has been successfully completed, the level meter screen will reappear.

NOTE

If you initialize with "Physical Format" turned "ON," a relatively long period of time (10 minutes or more) will be required. This is not a malfunction. The progress of initialization will be shown in the display. Do not turn off the power until the initialization has been completed.

* When Initialize is executed, a new song will be created automatically. At this time, STANDARD (MT2) will be selected as the data type.

Duplicating a disk—Disk Copy

This operation copies all data saved on the current disk to a different disk.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Disk icon, and press [ENTER].

UTIL:DISK

◀ 🖥️ 🔧 💿 💾 ▶

3. Use CURSOR [◁] to select the Disk Copy icon, and press [ENTER].

UTIL:DISK:COPY

💾 💾 Init·

■ **If you recorded/edited, or modified the settings of the mixer section or effect song patch (p. 86)**

The display will ask "Save Current?"

If you wish to save the current song, the state of the mixer, and any changes in the song patch before you execute the Disk Copy operation, press [YES]. If you wish to execute the Disk Copy operation without saving, press [NO].

* *If you execute Disk Copy without saving, all recording and editing operations that you performed on the current song, the current state of the mixer section, and any changes to the song patch will not be saved. Please make your choice carefully.*

The current disk (copy source) will be ejected, and the display will indicate "Insert Dest. Disk!"

4. Insert the new copy destination disk.

When you insert the disk, the Disk Copy operation will be executed.

The copy destination disk will be ejected, and the display will indicate "Insert Source Disk!"

5. Insert the copy source disk.

* *Since the disks must be exchanged approximately 130 times, approximately 30 minutes will be required.*

* *The disk exchange operations will be shown as a "%" in the display.*

6. Continue exchanging disks as directed by the display until the data has been copied.

* *If you press [EXIT] during this process, the copy will be cancelled. Even in this case, you must exchange disks as directed by the display.*

When the copy is complete, the display will indicate "Complete!," and then the level meter screen will reappear.

Advanced Use

Stopping automatically—Marker Stop

You can make song playback stop automatically at marker locations. If you resume playback, the song will again stop automatically at the next marker.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].

UTIL:SYSTEM

3. Use CURSOR [▽] to move the cursor to the "Marker Stop" location, and use the TIME/VALUE dial to select "ON."

Marker Stop

• OFF:

If you want the song to play back without automatically stopping, select "OFF."

• ON:

If you want the song to stop automatically at each marker, select "ON."

4. Press [EXIT] several times to return to the level meter screen.

Creating a master tape that prohibits digital copying

When digitally mixing down from the BR-8 to a DAT recorder or other digital recording device, you can make it impossible for digital copies to be made from the mixdown tape to another DAT recorder.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].

UTIL:SYSTEM

3. Use CURSOR [△] [▽] to move the cursor to the "D.CpyProtect" location, and use the TIME/VALUE dial to select "ON."

D.CpyProtect (digital copy protect)

Specify whether or not to prohibit digital copies from a tape that was digitally mixed down from the BR-8.

• **OFF:**

Digital copies will be permitted.

• **ON:**

Digital copies will be prohibited.

4. Press [EXIT] several times to return to the level meter screen.

5. Digitally mix down your song from the BR-8 to a DAT recorder or other digital recording device (p. 36).

It will not be possible to make digital copies of this master tape on a DAT recorder.

* *Some DAT recorders do not support SCMS, or cannot be connected digitally to a CD player. If you are using this type of DAT recorder, it will not be possible to record the digital output of the BR-8 to your DAT recorder when D.CpyProtect is turned "ON." In such cases, turn D.CpyProtect "OFF."*

? What is SCMS?

"SCMS" stands for "Serial Copy Management System." This is a function that protects the rights of copyright holders by prohibiting second-generation and subsequent copies from being made digitally on a consumer digital audio device, such as a DAT recorder or MD recorder. If a digital recorder with this functionality is digitally connected to the BR-8, the SCMS data will be recorded along with the digital audio data. Digital audio data containing this SCMS data cannot be recorded again via a digital connection.

Advanced Use

Setting the tempo

? What is the tempo map?

The tempo of a song is set by the "**tempo map.**" The tempo map lets you specify tempo changes in one measure units, and contains data that specifies that the song switch to "this time signature" and "this tempo" at the specified measure. Tempo map data is numbered sequentially from the beginning of the song as tempo map 1, tempo map 2, tempo map 3, etc.

Tempo map 1 is set at the beginning of each song, and will determine the initial tempo of the song. If you wish to change the tempo at a measure in the middle of the song, you must create a new tempo map, and place it at the measure where you want the tempo to change. Up to 50 tempo maps can be created.

You can also use the tempo map to switch the rhythm pattern without changing the tempo of the rhythm guide (p. 71).

```
┌──────────────────────────────────────┐
│                                      │
└──────────────────────────────────────┘
Tempo Map 1

┌──────────┬──────────┬──────────┐
│          │          │          │
└──────────┴──────────┴──────────┘
Tempo Map 1   Tempo Map 2   Tempo Map 3

                                  ──────►
                                     Time
```
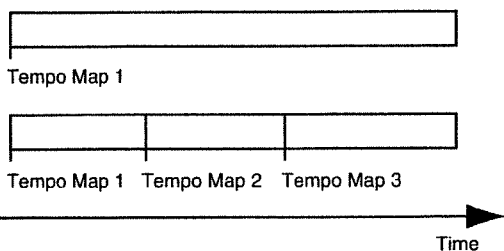
Creating a tempo map

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Tempo Map icon, and press [ENTER].

UTIL:TEMPO MAP

◀ ⊙ 🖥 🎸 🖼 ▶

The Tempo Map setting page will appear.

In the example display shown below, tempo map 1 begins at measure 1, and specifies a 4/4 time signature and a tempo of 120 quarter notes per minute.

UTIL:TEMPO MAP

NO	MEAS	BEAT	PTN	TEMPO
1	1	4/4	01	120.0
2	---	---	---	<NEW>
3	---	---	---	<NEW>

3. Specify the tempo and time signature.

Use CURSOR [◁] [▷] to select the value that you wish to change, and rotate the TIME/VALUE dial to modify the value.

* It is not possible to change the starting measure of tempo map 1.

• **MEAS (measure):**

Specify the starting measure of the tempo map. The measure and time signature (beat), rhythm guide sound, and MIDI clock data transmitted from the BR-8 will be determined by the settings of this measure.

• **BEAT:**

Specify the time signature (1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8) of the tempo map. The time signature shown in the display, the rhythm guide sound, and the MIDI Clock data transmitted from the BR-8 will follow this beat setting.

• **TEMPO:**

Specify the tempo (25.0–250.0) of the tempo map. The measure and beat shown in the display, the rhythm guide tempo, and the MIDI Clock data transmitted from the BR-8 will follow this tempo setting.

• **PTN (pattern):**

Select the rhythm guide pattern.

* At this time, you can turn pattern "OFF" to mute (silence) the sound of the rhythm guide.

MEMO

The rhythm guide contains numerous types of rhythm pattern, including metronome patterns. For details on the rhythm patterns of the rhythm guide, refer to "Rhythm pattern list" (separate sheet).

4. Press CURSOR [▽] to select the next tempo map "NEW."

5. Repeats steps 3–4 as necessary.

If you wish to delete a tempo map, move the cursor to the line of the tempo map that you wish to delete, and use CURSOR [▷] to select "DEL." Then press [ENTER] to delete the tempo map of the specified line.

* It is not possible to delete tempo map 1.

6. When you finish making tempo map settings, press [EXIT] several times to return to the level meter screen.

7. In order to use the tempo map, you must change the control method for the rhythm guide. For details refer to the following section, "Using the tempo map to control the rhythm guide" (p.71).

Using the tempo map to control the rhythm guide

1. Press [PATTERN/TEMPO].

2. Use CURSOR [△] to select "Beat," and rotate the TIME/VALUE dial to specify "TEMPO MAP."

    Now the rhythm guide will operate together with the tempo map.

3. Press [EXIT] several times to return to the level meter screen.

MEMO

You can also use an external MIDI sound module to sound the rhythm guide. For details refer to "Sounding the rhythm guide on an external MIDI sound module" (p. 72).

Adding an offset to the tempo map

You can create a tempo map that begins at the time location where you wish to begin recording.

The tempo map will be created starting at "00:00:00-00.00". However in actuality, you will rarely want to begin recording from "00:00:00-00.00".

For example if you wish to begin recording from "00:00:10-00.00", you can move the beginning of the tempo map to "00:00:10-00.00".

*   *When the starting location of the tempo map is reached during recording or playback, a Start message will be transmitted from the MIDI OUT connector. This is convenient when you wish to synchronize the BR-8 with an external MIDI sequencer.*

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Sync icon, and press [ENTER].

    UTIL:SYNC

    ◀ 🔲 🔲 🔲 🔲 ▶

3. Use CURSOR [▽] to move the cursor to the "Offset" location.

4. Use CURSOR [◁] [▷] and the TIME/VALUE dial to input the desired location for the start of the tempo map.

5. Press [EXIT] several times to return to the level meter screen.

Synchronizing the BR-8 with another MIDI device

This chapter explains basic concepts of MIDI, and how you can synchronize the BR-8 with a MIDI sequencer.

Basic MIDI concepts

? What is MIDI?

MIDI stands for "Musical Instrument Digital Interface." It is a worldwide standard that was developed to allow electronic musical equipment and computers to exchange musical data, select sounds, and perform other types of control. MIDI-compatible devices can transmit and receive musical data even if they are different models or were made by different manufacturers.

MIDI connectors

MIDI messages (the data that is transferred via MIDI) are transferred using the following three types of connector.

• **MIDI IN:**

Receives MIDI messages from another MIDI device

• **MIDI OUT:**

Transmits MIDI messages from the BR-8

• **MIDI THRU:**

Re-transmits without change the MIDI messages received at the MIDI IN connector

* The BR-8 has only a MIDI OUT connector.

MIDI channel

MIDI is able to use a single MIDI cable to independently transmit data to multiple devices. This is made possible by the concept of MIDI channels.

MIDI channels are similar to television channels. By switching the channels of a television set, you can view broadcasts from many different stations. The set will receive a broadcast when it is set to receive a channel that is being broadcast.

In a similar way, a MIDI device set to receive MIDI channel "1" will receive the MIDI messages that are transmitted by another MIDI device set to transmit on channel "1." MIDI messages of other channels will not be received.

About MIDI implementation charts

Many different types of electronic musical instrument can communicate via MIDI. However, not every type of device can transmit or receive every type of MIDI message. Only those MIDI messages that are shared by both devices can be transferred.

A MIDI implementation chart is included in the owner's manual of every MIDI device. This chart provides an easy way to check the types of MIDI message that this particular device is able to transmit and receive. When using two MIDI devices together, compare the charts of the two devices to see which MIDI messages they share.

* Detailed MIDI specifications of the BR-8 are provided in "MIDI implementation" (p. 116).

Sounding the rhythm guide on an external MIDI sound module

If you wish to use a MIDI sound module to sound the rhythm guide with instruments of your own choice, make the following settings.

1. Use a MIDI cable to connect the BR-8 and your MIDI sound module as shown in the diagram.
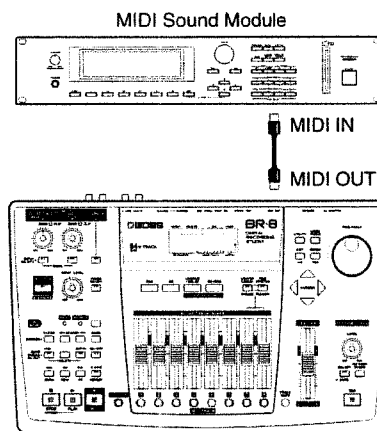
2. Press [UTILITY].

3. Use CURSOR [◁] [▷] to select the MIDI icon, and press [ENTER].

UTIL:MIDI

4. Use CURSOR [▽] to select "Rhythm MIDI Ch.," and rotate the TIME/VALUE dial to select the MIDI channel (1–16).

If you set this to "OFF," the note messages of the rhythm guide will not be transmitted.

5. When you have finished making rhythm guide settings, press [EXIT] several times to return to the level meter screen.

MEMO

The following table shows the correspondence between the sounds played by the rhythm guide and their note numbers.

Rhythm guide sound	Note number
Metronome (click: low tone)	A 1 (33)
Metronome (click: high tone)	A#1 (34)
Kick	C 2 (36)
Stick	C#2 (37)
Snare	D 2 (38)
Hand Clap	D#2 (39)
Closed hi-hat	F#2 (42)
Half open hi-hat	G#2 (44)
Open hi-hat	A#2 (46)

If your external MIDI sound module is GS- or GM-compatible, you can use it without further settings. If it supports neither GS nor GM, you will need to change the sounds that are played by each note number of your external MIDI sound module. For details on these settings, refer to the owner's manual for your MIDI sound module.

* *When using an external MIDI sound module to play the rhythm guide, adjust the volume level using the controls of the external MIDI sound module.*

Synchronizing a MIDI sequencer with the BR-8

The BR-8 can be operated in synchronization with a MIDI sequencer. Synchronization can be performed in the following two ways.

● Using MTC (MIDI Time Code)

● Using the Tempo map (p. 70)

MEMO

Even if your MIDI sequencer does not support MTC or MMC, you can use the tempo map for synchronization if Song Position Pointer messages are supported.

However, you will need to create the tempo map beforehand. For details refer to "Creating a tempo map" (p. 70).

MEMO

In order to use the tempo map, you must not only create the tempo map, but also change the way in which the rhythm guide is controlled. For details refer to "Using the tempo map to control the rhythm guide" (p. 116).

* *When using a MIDI sequencer with the BR-8, you can synchronize the MIDI sequencer to the BR-8 (BR-8: master), but it is not possible to synchronize the BR-8 to the MIDI sequencer (BR-8: slave).*

MEMO

For details on operating your MIDI, refer to its owner's manual.
For details on MMC, refer to p. 75.

Synchronizing playback to the BR-8 (master)

Here's how to synchronize your MIDI sequencer to the BR-8.

1. Use a MIDI cable to connect the BR-8 and your MIDI sequencer as shown in the diagram.
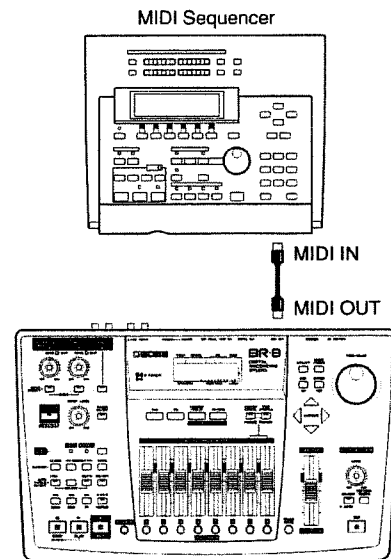
MIDI Sequencer

MIDI IN

MIDI OUT

2. Press [UTILITY].

3. Use CURSOR [◁] [▷] to select the Sync icon, and press [ENTER].

UTIL:SYNC

73

4. So that you can use MTC or the tempo map to synchronize, use [CURSOR] and the TIME/VALUE dial to set the following parameters.

• **Gen.:**

If using MTC, set this to "MTC." If using the tempo map, set this to "MIDI CLOCK."

Gen. (sync generator)

Select the type of synchronization data that will be transmitted from the MIDI OUT connector. When using synchronization data from the BR-8 to synchronize an external MIDI device, make settings so that one of the following types of synchronization data is transmitted.

• **OFF:**

Synchronization data will not be transmitted.

• **MTC:**

MTC (MIDI Time Code) will be transmitted.

• **MIDI CLOCK:**

MIDI Clock will be transmitted according to the tempo map (p. 70).

• **MTC Type:**

Specify the type of MTC. If you are using the tempo map, you do not need to make this setting.

Types of MTC

On the BR-8, the following types of MTC can be selected. Check the specifications of your MIDI sequencer, and set the BR-8 to the appropriate type of MTC.

• **30:**

This is 30 frame per second non-drop format. It is used on audio devices, such as analog tape recorders, and in NTSC format black and white video (used in Japan and in the USA).

• **29N:**

This is 29.97 frame per second non-drop format. It is used in NTSC format color video (used in Japan and in the USA).

• **29D:**

This is 29.97 frame per second drop format. It is used in NTSC format broadcast color video (used in Japan and in the USA).

• **25:**

This is a 25 frame per second frame rate. It is used for SECAM format/PAL format video (used in Europe), in audio devices, and in movies.

• **24:**

This is a 24 frame per second frame rate. It is used for movies in the USA.

---

5. After you have finished making synchronization settings on the BR-8, press [EXIT] several times to return to the level meter screen.

6. If you are using MTC, set your MIDI sequencer so that it will receive MTC messages from an external device. If you are using the tempo map, set your MIDI sequencer to synchronize to MIDI Clock messages from an external device.

7. Prepare your MIDI sequencer to play back MIDI song data.

When playback begins on the BR-8, the MIDI sequencer will begin playback in synchronization.

? **About non-drop format and drop format**

Two types of format are used by NTSC-format VCR's: non-drop and drop. In non-drop format, the frames are continuous. In drop format, the first two frames of each minute (except for the 10th, 20th, 30th, 40th, and 50th minutes) are skipped in order to support NTSC format color video.

In most video production and music production, non-drop format is generally used since it is easier to deal with continuous frames. However, for broadcast stations, where the timecode must match the actual clock time, drop format is widely used.

Switching the display of the TIME field

When transmitting MTC from the BR-8 to synchronize an external MIDI device, you can select the time that will appear in the TIME field of the display.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].

UTIL:SYSTEM

3. Use CURSOR [△] [▽] to move the cursor to "Time Display," and use the TIME/VALUE dial to select how the time will be displayed.

Time Display (time display format)

Select the base time that will be shown in the TIME field of the display. Normally you will leave this set to "ABS." When using MTC from the BR-8 to synchronize an external MIDI device, you can select "REL" when appropriate.

• **ABS:**

The time specified by the offset will be added to the displayed time.

• **REL:**

The beginning of the song will be displayed as "00:00:00-00.00"

4. Use [CURSOR] to move the cursor to "Offset," and use the TIME/VALUE dial to set the time offset.

When MTC from the BR-8 is used to synchronize an external device, set the offset so that the song playback timing matches the MTC timing.

The offset should be set to a time that is "the desired MTC time" minus "the desired song time." For example if you want to use MTC time "00h10m00s00" to play the external device when the song time reaches "01h00m00s00," set the offset as follows.

(00:10:00-00.00) – (01:00:00-00.00) = (23:10:00-00.00)

5. Press [EXIT] several times to return to the level meter screen.

Using MMC

? What is MMC?

MMC stands for "MIDI Machine Control." This is a set of MIDI system exclusive messages used to operate multiple devices from a single device. The BR-8 supports MMC.

By using MMC, a MIDI device connected to the BR-8 can be controlled by the BR-8 to perform operations such as start, stop, and fast-forward.

* Depending on the MIDI device you are using, it may not support the MMC functions of the BR-8. If so, you will not be able to operate it from the BR-8 as described in this owner's manual.

For details on the MMC functions supported by the BR-8, refer to "MIDI implementation" (p. 116).

Operating an MMC-compatible device from the BR-8

Here's how you can make settings for synchronized playback with a computer-based sequencer program that supports MMC and MTC. Make connections as follows.
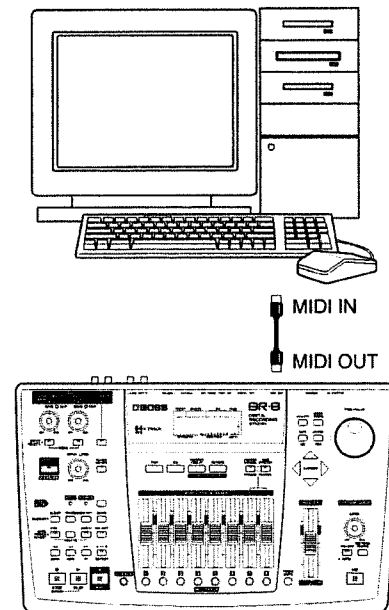
The BR-8 will be the master for MMC and MTC.

The BR-8 will be able to perform operations such as start, stop, and fast-forward on the sequencer program.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the MIDI icon, and press [ENTER].

UTIL:MIDI

◀ 🎹 🖥 🕐 🎛 ▶

3. Use CURSOR [△] to move the cursor to "MMC Mode," and rotate the TIME/VALUE dial to select "MASTER" so that MMC can be transmitted.

MMC Mode

Specify whether the BR-8 will transmit MMC commands.

• OFF:

MMC commands will not be transmitted.

• MASTER:

MMC commands will be transmitted. The BR-8 will be the master for any external MIDI devices.

* *For details on the MMC commands supported by the BR-8, refer to "MIDI implementation" (p. 116).*

4. Press [EXIT], use CURSOR [◁] to select the Sync icon, and press [ENTER].

5. Make settings so that MTC will be used for synchronization.

   For details refer to steps 4 and following of "Synchronizing playback to the BR-8" (p. 73).

6. Make settings on your sequencer software.

   Make the following settings on your sequencer software. For details on making these settings, refer to the owner's manual for your sequencer software.

   • MTC: Receive

   • MTC Type: Same MTC type as selected on the BR-8

   • MMC: Receive

7. Press [EXIT] several times to return to the level meter screen.

Displaying song-related information

The following information for the currently selected song can be displayed.

● Song number

● Song name

● Song protect on/off

● Data Type

● Amount of disk used by the current song

The actual size of the song is displayed in units of 1M=1,000,000 bytes. The displayed size is approximate.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Song icon, and press [ENTER].

UTIL:SONG

3. Use CURSOR [◁] to select the Song Information icon, and press [ENTER].

UTIL:SONG:INFORMATION
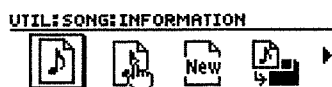
The song information screen appears.

```
UTIL:SONG:INFOMATION
SONG#   1:SONG 001      🔒
   DATA TYPE:STANDARD(MT2)
   SIZE     :  8.8M
```

• SONG#:

This shows the song number and song name.

(If Song Protect is on, the Song Protect symbol will also be displayed.)

• DATA TYPE:

The data type is displayed.

• SIZE:

The amount of disk (in megabytes) used by the current song is displayed.

4. Press [EXIT] several times to return to the level meter screen.

Finding the location where a sound begins/end (Scrub/Preview)

❓ What is Scrub?

When editing a song you may sometimes need to find a precise location, such as the exact point at which a sound begins, or the area in which you wish to perform auto punch-in recording. The BR-8 provides a "Scrub" function that makes it easy to find precise locations in the recorded data. When you play back using the Scrub function, an extremely short portion (45 msec) either before or after the current location will be played back repeatedly. By using this in conjunction with the Preview function, you can scrub-play back the material before the current location, or use a longer time than scrub (1.0 seconds) to find breaks between phrases (p. 79).

❓ What is Preview?

Preview is a function that plays back only one second either before or after the current location. By using this function together with Scrub playback, you can gradually advance the current location a little at a time to easily find breaks between phrases. For the preview procedure, refer to "Using Scrub and Preview to find the end of a sound" (p. 79).

NOW TIME

Sound Data

Time

SCRUB
TO

SCRUB
FROM

PREVIEW
TO
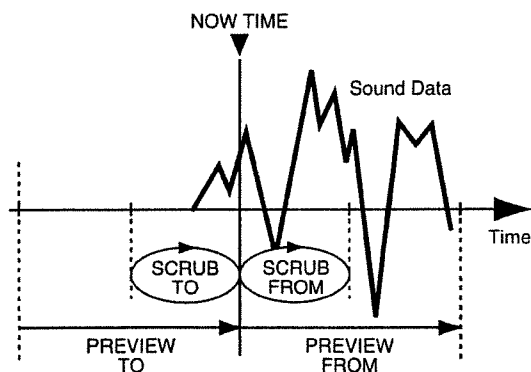
PREVIEW
FROM

Using Scrub and Preview to find the end of a sound

1. **Hold down [STOP] and press [PLAY].**

   The PLAY indicator will begin blinking, and Scrub playback will begin. At this time, the display will show the currently selected track.

   The upper part of the screen will show the track that is currently being played using Scrub.

   MEMO
   The " →| " (SCRUB TO) and " |→ " (SCRUB FROM) shown beside "SCRUB" indicate the scrub points relative to the current location. For details on switching the scrub points, refer to the following section "Changing the scrub point."

MARKER	MEASURE	TIME	FRAME

   MARK
   Intro   TR1-1 GUITR1-1

   SCRUB |→

   IN 1 2 3 4 5 6 7 8 L R

   INFORMATION   MIXER/TRACK   MASTER

2. **Press a REC TRACK button to select the track that you wish to check.**

3. **Rotate the TIME/VALUE dial to gradually move the current time, and search for the point at which the next phrase begins (i.e., the instant that the sound begins).**

4. **When you have found the precise location where the sound begins, press [STOP] to stop Scrub playback.**

In order to easily find this location later, it is convenient to press [MARK] to assign a marker to the current location.

* *When you use the Scrub function, muting will be cancelled for all tracks.*

Changing the scrub point

The BR-8 lets you specify either before or after the current location as the scrub point.

To change the scrub point, use the following procedure.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Scrub/Preview icon, and press [ENTER].

UTIL:SCRUB/PREVIEW

◀ ⛏ 🎹 🔋 🎵 ▶

3. Use CURSOR [▽] to move the cursor to "Scrub FROM/TO," and use the TIME/VALUE dial to change the scrub point.

   • TO:

   Scrub-playback up to the current location.

   • FROM:

   Scrub-playback from the current location.

4. Press [EXIT] several times to return to the Level Meter screen.

Using Scrub and Preview to find the end of a sound

Enabling the Preview function

First, you need to change the settings so the Preview function can be used. Follow the steps below to make the necessary settings.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the Scrub/Preview icon, and press [ENTER].

UTIL:SCRUB/PREVIEW

◀ ⛏ 🎹 🔋 🎵 ▶

3. Use CURSOR [▽] to move the cursor to "Preview SW," and rotate the TIME/VALUE dial to setting "ON."

   Now, the Preview function will be available.

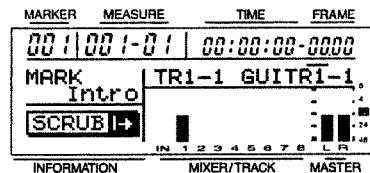4. Press [EXIT] several times to return to the level meter screen.

Using Scrub and Preview

1. Hold down [STOP] and press [PLAY].

   The PLAY indicator will begin blinking, and Scrub playback will begin.

   During Scrub playback, pressing [REW] will play back a region of one second up to the current location (PREVIEW TO). Pressing [FF] will play back a region of one second starting at the current location (PREVIEW FROM).

2. Use Scrub playback and Preview to find the location where the sound ends.

   Rotate the TIME/VALUE dial to gradually move the current location, and search for the point where the phrase ends (i.e., the instant that the sound ends).

   At this time, use [REW] to make sure that the phrase playback is not interrupted.

3. When you have found the precise location where the sound ends, press [STOP] to stop Scrub playback.

![HINT]

In order to easily find this location later, it is convenient to press [MARK] to assign a marker to the current location.

Advanced Use

Initializing the settings of the BR-8 —Initialize

The current settings of the BR-8 can be initialized.

The following parameters can be initialized.

● Global parameters

- Tuner parameters
- System parameters
- Sync parameters
- MIDI parameters
- Marker parameters
- Tempo map parameters
- Scene parameters
- Scrub/Preview parameters
- Effects parameters

● Effect patch data

User patches U01–U50 of all banks

● Mixer parameters
(PAN, EQ, CHORUS/DELAY, REVERB)

For details on the parameters and their default values, refer to "Parameter List" (p. 112).

Here we will explain the procedure for initializing the global parameters.

1. Press [UTILITY].

2. Use CURSOR [▷] to select the Initialize icon, and press [ENTER].

UTIL:INITIALIZE

3. Press CURSOR [◁] to select the Initialize Global Parameter icon, and press [ENTER].

• Initialize Global Parameter icon

When you select this icon, the reference pitch of the tuner and the parameters of each Utility icon will be initialized to the factory settings.

UTIL:INITIALIZE:GLOBAL
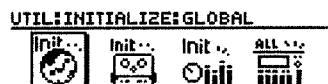
• Initialize Effect Patch icon

If this icon is selected, effect patches U01–U50 will be initialized to the factory settings (the same contents as P01–P50).

"About patches and banks" (p. 86)

UTIL:INITIALIZE:EFFECTS

• Initialize Mixer Parameter icon

If this icon is selected, the mixer parameters will be initialized to the state they are in immediately after a new song is created.

UTIL:INITIALIZE:MIXER

MEMO

Mixer parameters refer to the parameters that are set in the screens accessed by pressing [PAN], [EQ], [CHORUS/DELAY], and [REVERB].

• Initialize All Parameters icon

If this icon is selected, the global parameters, effect patches, and mixer parameters will all be initialized.

In addition, the display contrast will also be initialized to the factory setting.
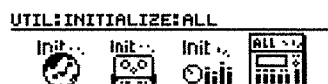
UTIL:INITIALIZE:ALL

The display will ask "Save Current?"

If you wish to save the current song, the state of the
mixer, and any changes in the song patch before you
execute the Initialize All operation, press [YES]. If you
wish to execute the Initialize All operation without
saving, press [NO].

* *If you execute Initialize All without saving, all recording
  and editing operations that you performed on the current
  song, the current state of the mixer section, and any
  changes to the song patch will not be saved. Please make
  your choice carefully.*

The display will ask "Init Global Parameters. OK?"

**4. If you wish to initialize the global parameters, press
[YES].**

The display will ask again, "Sure?"

5. Press [YES].

To cancel, press [NO].

Once the initialization has been completed, the level
meter display reappears.

Switching the level meter screen —Pre/Post Fader

By default, the level meter of the BR-8 shows the post-fader level for each track (i.e., the level of each track after it has passed through the corresponding fader).

If you wish to view the pre-fader levels (the level of the sound before the fader), perform the following procedure.

1. Press [UTILITY].

2. Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].

UTIL:SYSTEM

3. Use CURSOR [△] [▽] to select "Level Display," and rotate the TIME/VALUE dial to change it to "PRE FADER."

4. Press [EXIT] to return to the previous screen.

MEMO

To return to the post-fader meter screen, use the same procedure to switch the setting to "PST FADER."

5. Press [EXIT] several times to return to the level meter screen.

Tuning an instrument—Tuner

The BR-8 contains a built-in chromatic tuner function that lets you rapidly tune your instrument. The built-in tuner supports guitar or bass guitar.

The following explanation shows how to use this function to tune your guitar.

Selecting the tuner

Select the built-in tuner so that you can use it.

* When the tuner is in use, it is not possible to play back or record.

First make sure of the following items.

- **Your guitar is connected to the GUITAR/BASS input jack**
- **The INPUT SELECT button indicator for GUITAR/ BASS is lit**
- **The GUITAR/BASS SENS is adjusted correctly ("Adjusting the input sensitivity" p.30)**

If the GUITAR/BASS indicator is dark, press the INPUT SELECT button [GUITAR/BASS] to make the indicator light.

1. Press [TUNER ON/OFF].

   The TUNER indicator will light, and the tuner screen will appear.

   PITCH█████Hz
   D# ►· \ ◄
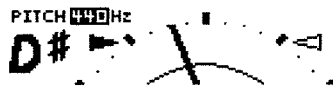
2. To exit the tuner, either press [TUNER] once again, or press [EXIT].

MEMO

If you do not want to output the sound while you are tuning, you can either turn down the INPUT LEVEL knob or lower the MASTER fader.

About the display while tuning

The display

When the built-in tuner of the BR-8 is used, the reference pitch is shown in the upper left of the display, and the note name in the left. The right and left part will display a tuning guide to indicate the difference between the input sound and the displayed note.

Standard pitch
(Tuner pitch)

PITCH████Hz
Note name — **E** ►· \ ◄
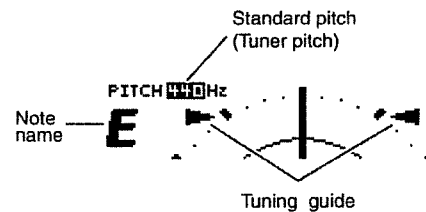
Tuning guide

The tuning guide display

If the difference from the correct pitch is within +/-50 cents, the tuning guide will indicate the amount of the difference. Watch the tuning guide, and tune your instrument so that the left and right indicators light.

In addition to the tuning guide, the BR-8 displays a simulated analog-style tuner.

Advanced Use

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Tuning procedure

1. **Play a single note on the open string that you wish to tune.**

   The display will indicate the name of the note that is closest to the pitch of the string you played.

   * *You must cleanly play only a single note on the string that you wish to tune.*

2. **Tune your instrument so that the note name of the string appears in the display.**

   Standard tuning

	6th string	5th string	4th string	3rd string	2nd string	1st string
Guitar	E	A	D	G	B	E
Bass			E	A	D	G

3. **Watch the tuning guide, and tune your instrument so that both the left and right guides light.**

   If the difference between the instrument and the correct tuning is within +/-50 cents, the tuning guide will indicate the amount of difference.

   For example if the right-hand indicator is lit, your instrument is tuned above the displayed note (sharp). If the left-hand indicator is lit, your instrument is tuned below the displayed note (flat).

   your instrument is tuned above the displayed note (♯)

   your instrument is tuned below the displayed note (♭)

   your instrument is tuned the displayed note
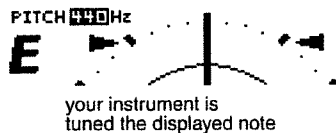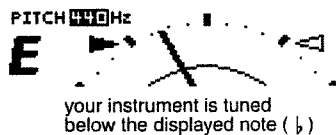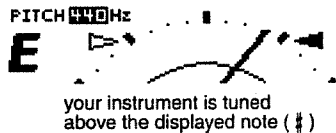
4. **Repeat steps 1–3 to tune each string of your instrument.**

   * *When tuning a guitar that has a vibrato tailpiece, tuning one string may cause other strings to go out of tune. You should first tune approximately, so that the correct note names are displayed. Then continue tuning each of the strings until all are correct.*

Setting the reference pitch of the tuner

You can adjust the reference pitch of the tuner. Change this setting as necessary.

Setting the reference pitch

The frequency of the A4 note (middle A on a piano) of an instrument used as the pitch reference for the instruments in a performance is called the reference pitch. The BR-8 lets you adjust the reference pitch over a range of 435–445 Hz.

At the factory settings, this is set to 440 Hz.

1. **Press [TUNER ON/OFF].**

   The TUNER indicator will light, and the tuner screen will appear.

2. **Rotate the TIME/VALUE dial to change the reference pitch.**

3. **To exit the tuner, either press [TUNER] once again, or press [EXIT].**

Practicing along with a difficult song (Phrase Trainer)

? What is the Phrase Trainer?

The BR-8 contains a **phrase trainer** function. This function allows you to record from a device (such as a CD or MD) connected to the input jacks, and repeatedly play back a portion of the song so that you can practice by playing your instrument along with the song. Since you can slow down the speed of playback, or cancel the sound of the guitar solo and play along with the accompaniment, it is an easy way to practice or learn rapidly played phrases by ear.

The following preparations are needed to use the Phrase Trainer.

1. **Record the song that you wish to copy.**

   In order to use the phrase trainer, you must first record the song on tracks 7/8. For the recording procedure, refer to "Recording" (p. 33).

   * *It is not possible to record while using the phrase trainer (Time Stretch or Center Cancel). Also, only tracks 7/8 can be used with the phrase trainer.*

   * *It is not possible to use loop effects while using the Phrase Trainer (Time Stretch or Center Cancel).*

2. **Repeatedly play back the portion of the song that you wish to practice.**

   By repeatedly playing back the selecting portion, you can concentrate on practicing along with the passage. For the procedure of repeat playback, refer to "Playing back repeatedly" (p. 39).

Slowing down the speed (the Time Stretch function)

You can slow down the playback speed by half without affecting the pitch.

1. **Press [TIME STRETCH].**

   The TIME STRETCH indicator will light, and the playback speed will be halved without affecting the pitch.

2. **To turn off the Time Stretch function, press [TIME STRETCH] once again.**

   The TIME STRETCH indicator will go out, and playback will return to the original speed.

Canceling the center sound (the Center Cancel function)

You can cancel the sound located in the center of the mix (such as the vocal or guitar solo). This is convenient when you wish to practice along with the background of a song.

* *With some songs that you record, it may not be possible to completely cancel the center part.*

1. **Press [CENTER CANCEL].**

   The CENTER CANCEL indicator will light, and the sound that was located in the center (such as the vocal or guitar solo) will disappear.

2. **When you press [CENTER CANCEL] once again, the indicator will go out and playback will return to its original sound.**

If the center sound is not cancelled satisfactorily, or if you wish to emphasize the sound of the bass, use the following procedure.

1. **Press [UTILITY].**

2. **Use CURSOR [◁] [▷] to select the System icon, and press [ENTER].**

   UTIL:SYSTEM
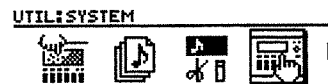
3. **Use CURSOR [△] [▽] to move the cursor to "C.Cancel Adj."**

4. **Rotate the TIME/VALUE dial to adjust the setting so that the sound that you wish to cancel is minimized.**

5. **If you wish to emphasize the sound of the bass, use CURSOR [▽] to move the cursor to "Low Boost."**

6. **Rotate the TIME/VALUE dial to adjust the setting so that the bass is most clearly audible.**

7. **Press [EXIT] several times to return to the level meter screen.**

   * *Depending on the recorded song, there may be cases in which it is not possible to completely cancel the center parts even after performing these steps.*

Advanced Use

Using the insert effect

The BR-8 contains two effects; an insert effect and a loop effect. These can be used simultaneously, and their settings can be adjusted as desired.

Here we will explain how to modify the settings (parameters) of each insert effect, and how to save your settings.

☞

For an explanation of the insert effect, refer to "What is an insert effect" (p. 31).

☞

For an explanation of the loop effect, refer to "What is a loop effect" (p. 36)

An insert effect can not only be used while recording, but can also be used on a specific track during playback, or be applied to the sound of tracks being mixed. For details, refer to "Changing the insert effect connections" (p. 89).
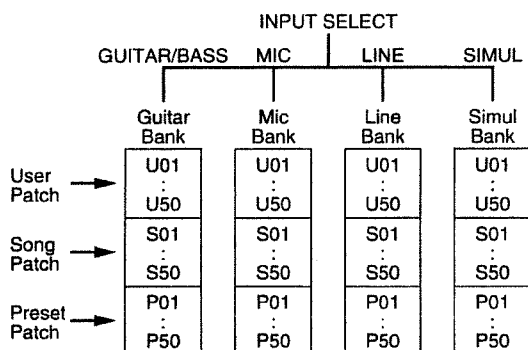
About patches and banks

The effect used by the insert effect and the parameters of the effect can be changed by recalling a patch. For an explanation of patches, refer to "What is a patch" (p. 31).

The BR-8 provides a variety of patches that are suitable for vocals and for various instruments. These patches are classified by input source into "**banks.**"

The structure of a Bank is shown below.

	INPUT SELECT			
	GUITAR/BASS	MIC	LINE	SIMUL
	Guitar Bank	Mic Bank	Line Bank	Simul Bank
User Patch →	U01 : U50	U01 : U50	U01 : U50	U01 : U50
Song Patch →	S01 : S50	S01 : S50	S01 : S50	S01 : S50
Preset Patch →	P01 : P50	P01 : P50	P01 : P50	P01 : P50

When you press one of the INPUT SELECT buttons of the BR-8, the patch bank will be switched automatically. For example, if you press the [GUITAR/BASS] INPUT SELECT button, the guitar patch bank will be selected, and if you press [LINE] the line patch bank will be selected.

Within each bank, patches are organized as follows.

- User patches   (U01–U50)
- Song patches   (S01–S50)
- Preset patches (P01–P50)

Preset patches contain preset patch data that can be modified, but cannot be rewritten.

User patches can be rewritten, and are stored in internal memory. If you have created a patch of your own and wish to use it in other songs as well, it is convenient to save it as a user patch.

Song patches can be rewritten in the same way as user patches, but the patch data is saved to disk together with the song data. This is convenient when you have a patch that you used when recording a performance, and would like to save it together with the song data.

*   *If no disk is inserted, it is not possible to select a song patch (S01–S50).*

MEMO

At the factory settings, the user patches (U01–U50) of each bank contain the same patches as the preset patches (P01–P50).
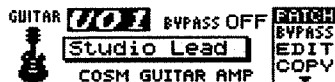
MEMO

When you create a new song, the data of the user patches (U01–U50) will be copied to the song patches (S01–S50) of each bank.

Modifying the insert effect settings

When you wish to create a new effect sound, you should select the existing patch that is closest to the sound you want, and then modify its settings. If you wish to save the modified effect settings, save them as a user patch or song patch.

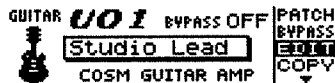1. Press [EFFECTS] to access the effect setting screen.

```
GUITAR  U/O I  BYPASS OFF  PATCH
                            BYPASS
        [Studio Lead]       EDIT
        COSM GUITAR AMP     COPY
                            ▼
```

2. Use CURSOR [△] to select "PATCH," and rotate the TIME/VALUE dial to select a patch.

MEMO

At this time, you can press CURSOR [▽] several times to select "BANK," and then rotate the TIME/VALUE to select a bank other than the bank that was selected by INPUT SELECT.

3. Use CURSOR [△] [▽] to move the cursor to the "EDIT" icon, and press [ENTER].
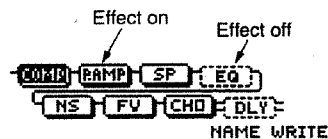
```
GUITAR  U/O I  BYPASS OFF  PATCH
                            BYPASS
        [Studio Lead]       EDIT
        COSM GUITAR AMP     COPY
                            ▼
```

The connections of the effect will be displayed graphically (Edit mode).

HINT

When "PATCH", "BYPASS" or "BANK" are displayed, you can press [ENTER] to go directly to Edit mode.

4. Use [CURSOR] to select an effect, and rotate the TIME/VALUE dial to turn each effect on/off.

```
        Effect on      Effect off
           /             /
[COMP]-[RAMP]-[ SP ]-[ EQ ]
  [ NS ]-[ FV ]-[CHO]-[DLY]
              NAME WRITE
```

5. Use [CURSOR] to move the cursor to the effect whose parameters you wish to modify, and press [ENTER].

Now you can modify the parameters of the selected effect.

6. Use CURSOR [△] [▽] to select a parameter, and rotate the TIME/VALUE dial to modify the value.

7. If there are other effects that you wish to modify, press [EXIT] to return to the previous screen, and repeat steps 5–6.

HINT

At this time, you can use CURSOR [◁] [▷] in the parameter setting screen to move to the parameter settings of another effect.

MEMO

If you wish to save the current effect settings, perform the procedure described below in "Saving insert effect settings."

* *The effect settings you modify are temporary. If you exit Edit mode without saving the modified patch, the patch number will be displayed as "TMP."*

  If you press [ENTER] you will return to the effect connection display screen. For details on the patch writing procedure, refer to the following section "Saving insert effect settings." If you select a different patch while "TMP" is displayed, the modified patch will revert to its original state. If this occurs, your modifications will be lost.

Advanced Use

Saving insert effect settings

Here's how to assign a name (patch name) to the modified effect settings, and save them.

1. **Assign a patch name.**

   In the effect block diagram screen, use [CURSOR] to select "NAME," and press [ENTER].

   ~[COMP]~[RAMP]~[SP]~[EQ]~
   ~[NS]~[FV]~[CHO]~[DLY]~
   NAME WRITE

   Now you can modify the patch name.

2. **Use CURSOR [◁] [▷] and the TIME/VALUE dial to input the patch name.**

3. **When you have finished making settings for each effect and for the patch name, press [EXIT] to return to the previous screen (the effect block diagram).**

4. **Use [CURSOR] to select "WRITE," and press [ENTER].**

   ~[COMP]~[RAMP]~[SP]~[EQ]~
   ~[NS]~[FV]~[CHO]~[DLY]~
   NAME **WRITE**

5. **Rotate the TIME/VALUE dial to select the writing destination for the patch.**
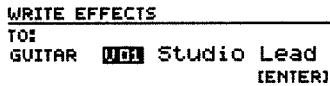
   WRITE EFFECTS
   TO:
   GUITAR **U01** Studio Lead
   [ENTER]

   MEMO
   The bank corresponding to INPUT SELECT will automatically be selected as the writing destination bank.
   At this time, you can press CURSOR [◁] and rotate the TIME/VALUE dial to write to a bank other than the bank that was specified by INPUT SELECT.

6. **After specifying the writing destination for the patch, press [ENTER].**

   After the data has been written, you will return to the patch select screen.

   * *If a bank other than the bank specified by INPUT SELECT is selected as the writing destination, the BR-8 will switch to the newly specified writing destination bank after the data has been written.*
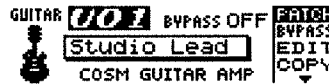
* *Effect patch data is not immediately saved when written; it is saved to disk (S01–S50) or internal memory (U01–U50) when the song is saved or when the power is turned off automatically. This means that if you turn off the power by disconnecting the AC adapter instead of using the POWER switch, the effect patch data will be lost. Please use caution.*

7. **Press [EXIT] several times to return to the level meter screen.**

Copying a patch

When you wish to create several patches with similar effect settings, it is convenient to copy the patch.

1. **Press [EFFECTS] to access the effect select screen.**

   GUITAR **U01** BYPASS OFF **PATCH**
   [Studio Lead] BYPASS
   EDIT
   COSM GUITAR AMP COPY

2. **Use CURSOR [△] to select "PATCH," and rotate the TIME/VALUE dial to select a patch.**

   MEMO
   At this time, you can press CURSOR [▽] several times to select "BANK," and rotate the TIME/VALUE dial to select a bank other than the bank that was selected by INPUT SELECT.

3. **Press CURSOR [▽] to move the cursor to the "COPY" icon, and press [ENTER].**

   GUITAR **U01** BYPASS OFF PATCH
   [Studio Lead] BYPASS
   EDIT
   COSM GUITAR AMP **COPY**
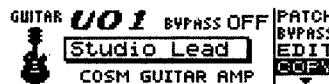
4. **Rotate the TIME/VALUE dial to select the patch copy destination.**
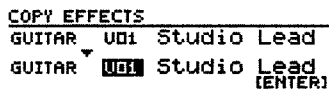
   COPY EFFECTS
   GUITAR U01 Studio Lead
   GUITAR **U01** Studio Lead
   [ENTER]

   MEMO
   The bank corresponding to INPUT SELECT will automatically be selected as the writing destination bank.
   At this time you can press CURSOR [◁] and rotate the TIME/VALUE dial to write the patch to a bank other than the bank that was specified by INPUT SELECT.

You can use CURSOR [△] to change the copy source.

5. **When you have specified the patch copy destination, press [ENTER].**

   After the data has been copied, you will return to the patch select screen.

   * *Effect patch data is not immediately saved when copied; it is saved to disk (S01–S50) or internal memory (U01–U50) when the song is saved or when the power is turned off automatically. This means that if you turn off the power by disconnecting the AC adapter instead of using the POWER switch, the effect patch data will be lost. Please use caution.*

6. **Press [EXIT] to return to the level meter screen.**

Changing the insert effect connections

At the factory settings, the insert effect is inserted directly after the input source. This allows you to record or monitor the sound with the effect applied. However, there may be cases in which you wish to change this connection.

On the BR-8, you can change the location of the insert effect connection to meet a variety of needs.

Use the following procedure to change the location where the insert effect is connected.

1. **Press [UTILITY].**

2. **Use CURSOR [◁] [▷] to select the Effects icon, and press [ENTER].**

   UTIL:EFFECTS
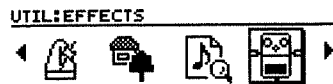
3. **Switch the insert effect connection destination.**

   Rotate the TIME/VALUE dial to switch the "Insert Mode."

• INPUT (NORMAL):

The sound processed by the insert effect can be monitored and recorded. Normally you will select this setting.
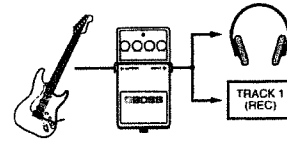
• INPUT (REC DRY):

The sound processed by the insert effect can be monitored, but the sound before being processed by the insert effect (i.e., the dry sound) will be recorded. Use this setting when you wish to try out various effects after recording.
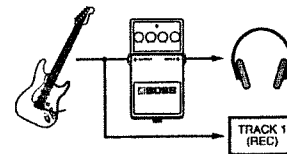
• TRACK 1–8, 1&2, 3&4, 5&6, 7&8:

The insert effect can be applied to the playback of a track (or pair of tracks). Use this when you wish to try out effects after recording the dry sound, or when you wish to apply effects only to a specific track.
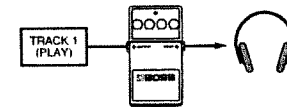
• MASTER:

Use this when you wish to apply effects to the entire song, such as when adjusting the tone or applying a special effect during mixdown.

4. **Press [EXIT] several times to return to the level meter screen.**

Advanced Use
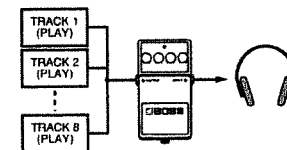
Using loop effects

This section explains how to modify the settings (parameters) of the loop effects (chorus/delay/doubling, reverb).

☞

For an explanation of loop effects, refer to "What is a loop effect" (p. 36).

MEMO

The loop effect does not have patches. Loop effect settings are saved together with the song data.

Modifying the loop effect settings

Chorus/Delay/Doubling

Here's how to make chorus/delay/doubling settings for the loop effect.

* It is not possible to use chorus, delay and doubling simultaneously. You must select one or the other.

1. **Press [CHORUS/DELAY].**

   A screen will appear in which you can adjust the volume that is sent from each track to the chorus/delay/doubling (the send level).

   ```
   DELAY:SEND:TRACK 1        30
   ◀●🎵🎵🎵🎵🎵🎵▶
     1  2  3  4  5  6  7  8
   ```

2. **Use CURSOR [◁] [▷] to select a track, and rotate the TIME/VALUE dial to adjust the send level.**

   MEMO

   At this time, you can continue pressing CURSOR [◁] and adjust the send level of the input source. You can also continue pressing CURSOR [▷] and adjust the send level of the rhythm guide.

3. **Press [CHORUS/DELAY] once again.**

   The chorus/delay setting screen will appear.

   To change the effect (chorus/delay/doubling), use [CURSOR] to select "Effect Type," and rotate the TIME/VALUE dial.

   For details on other parameters, refer to "Mixer effect parameter functions" (p. 92).
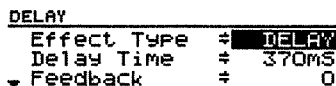
   ```
   DELAY
     Effect Type   ≑ DELAY
     Delay Time    ≑ 370mS
   ▼ Feedback      ≑     0
   ```

HINT

When you wish to spread the guitar backing to left and right, one method is to use a technique called **doubling**, in which the same backing is recorded twice on separate tracks, and then panned widely to left and right.

The BR-8 provides an insert effect called "DOUBL'N (doubling)" (p. 92) that lets you produce a "DOUBL'N" effect without having to record twice.

By using the doubling loop effect, you can produce a doubling effect even from a single-track monaural recording, allowing you to make efficient use of tracks.

* When using the "DOUBL'N" (p. 92) loop effect, set the playback pan to far left or right when adjusting the "DOUBL'N" parameters.

4. **Press [EXIT] several times to return to the level meter screen.**

Reverb

Here's how to make reverb settings for the loop effect.

1. Press [REVERB].

   A screen will appear in which you can adjust the volume that is sent from each track to the reverb (send level).

   ```
   REVERB:SEND:TRACK 1        38
   ◄●●●●●●●●●►
     1 2 3 4 5 6 7 8
   ```

2. Use CURSOR [◁] [▷] to select a track, and rotate the TIME/VALUE dial to adjust the send level.

MEMO

At this time you can continue pressing CURSOR [◁] and adjust the send level of the input source. You can also continue pressing CURSOR [▷] and adjust the send level of the rhythm guide.

3. Press [REVERB] once again.

   The reverb setting screen will appear. For details on these settings, refer to "Mixer effect parameter functions" (p. 92).

   ```
   REVERB
     Reverb Type  ⇕  HALL
     Reverb Time  ⇕   2.0
   ▾ Tone         ⇕     0
   ```
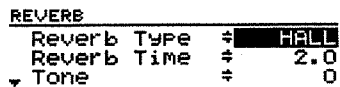
4. Press [EXIT] several times to return to the level meter screen.

Mixer effect parameter functions

EQ (Equalizer)

This is a two-band equalizer that is independent for each track.

* *If you adjust the equalizer while listening to the sound, you may notice a clicking noise. This is not a malfunction. If the noise is objectionable, make adjustments while the sound is not playing.*

EQ On/Off [OFF, ON]

This parameter turns the equalizer effect on/off.

Low Gain [-12–+12 dB]

This sets the gain (-12 to +12 dB) for the low-range equalizer (shelving type).

Low Freq [40–1.5 kHz]

This sets the center frequency (40Hz to 1.5 kHz) for the low-range equalizer (shelving type).

High Gain [-12–+12 dB]

This sets the gain (-12 to +12 dB) for the high-range equalizer (shelving type).

High Freq [500–18 kHz]

This sets the center frequency (500 Hz to 18 kHz) for the high-range equalizer (shelving type).

Loop Effect

CHORUS/DELAY

You can select either chorus, delay, or doubling.

Effect Type

This sets the type of the effect.

CHORUS:

A sound with a subtly shifted pitch is added to the direct sound, making the final output sound thicker and broader.

DELAY:

This creates a thicker sound by applying a delayed sound to the direct sound.

DOUBL'N :

By adding a slightly time-delayed sound to the direct sound, this produces the impression that multiple sources are sounding together (a "doubling" effect). The delayed sound will be output from the side opposite to which the playback track has been panned.

<When "CHORUS" is selected>

Rate [0–100]

Adjusts the rate of the Chorus effect.

Depth [0–100]

Adjusts the depth of the Chorus effect.

Pre Delay [0.5–50 mS]

Adjusts the time needed for the effect sound to be output after the direct sound has been output.

Effect Level [0–100]

Adjusts the volume of the effect sound.

<When "DELAY" is selected>

Delay Time [10-1000 mS]

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Feedback [0-100]

This parameter adjusts the amount of feedback. Changing the amount of feedback causes the number of time the delayed sound is repeated to change as well.

Effect Level [0-100]

This adjusts the volume of the delay sound.

Reverb Send [0-100]

Adjust the volume of the reverb that is applied to the delayed sound.
For details on reverb, refer to "Reverb" (p.91).

<When "DOUBL'N" is selected>

Delay Time [0.5-50 mS]

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Effect Level [0-100]

This adjusts the volume of the delay sound.

REVERB

Reverberation (or reverb) is the effect caused by sound waves decaying in an acoustic space, or a digital simulation thereof. This decay occurs because sound waves bounce off many walls, ceilings, objects, etc. in a very complex way. These reflections, coupled with absorption by various objects, dissipate the acoustic energy over a certain period of time (called the decay time). The ear perceives this phenomenon as a continuous wash of sound.

Reverb Type

This selects the Reverb Type.

ROOM:

Simulates the reverberation in a small room.

HALL:

Simulates the reverberation in a concert hall.

Reverb Time [0.1-10]

This parameter adjusts the duration (time) of the reverb.

Reverb Tone [-12-+12]

Adjusts the tone.

Effect Level [0-100]

This adjusts the volume of the reverb sound.

Appendices

Insert effect algorithm list

The algorithms (the available effects and their connection order) that can be used as an insert effect are shown below. The algorithms that can be selected will differ for each bank. To select the algorithm that you wish to use, first select the effect bank that includes that algorithm, and then refer to the separate "Effect Patch List" and select a patch that uses the desired algorithm. For details on selecting banks and patches, refer to "Modifying the settings of an insert effect" (p. 87).

If you would like to know more about each effect, refer to "Insert effect parameter functions" (p. 98).

BANK: GUITAR/BASS

1. COSM GUITAR AMP

This is a multi-effect designed for electric guitar. This provides an amp sound using a preamp and speaker simulator.

* *In case of "Phaser," output will become monaural.*

Compressor
PreAmp
Speaker Simulator
4Band Equalizer/Wah
 - 4Band Equalizer
 - Wah
Noise Suppressor
Foot Volume
Modulation
 - Flanger
 - Chorus
 - Phaser
 - Pitch Shifter
 - Doubling
 - Tremolo/Pan
 - Slow Attack
Delay

2. ACOUSTIC SIM

This is a multi-effect designed for electric guitar. It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

Acoustic Guitar Simulator
Compressor
4Band Equalizer
Noise Suppressor
Foot Volume
Modulation
 - Flanger
 - Chorus
 - Phaser
 - Pitch Shifter
 - Doubling
 - Tremolo/Pan
Delay

3. BASS SIM

Simulates the sound of a bass guitar. Obtain the sound of a bass guitar while playing an electric guitar. You should avoid playing chords when using the Bass Simulator.

Bass Simulator
Compressor/Defretter
 - Compressor
 - Defretter
Noise Suppressor
Foot Volume
Modulation
 - Flanger
 - Chorus
 - Phaser
 - Pitch Shifter
 - Doubling
 - Tremolo/Pan

4. ACOUSTIC GUITAR

This is a multi-effect designed for acoustic guitar. Even when an electric-acoustic is connected at line level, this provides a warm sound similar to what is obtained through a microphone.

ACP—COMP—EQ—NS—DLY

Acoustic Processor
Compressor
4Band Equalizer
Noise Suppressor
Delay

5. BASS MULTI

This is a multi-effect designed for bass guitar. Appropriate for creating standard bass sound.

COMP—OCT—ENH—EQ
NS—FV—CHO—DLY

Compressor/Defretter
  - Compressor
  - Defretter
Octave
Enhancer
4Band Equalizer/Wah
  - 4Band Equalizer
  - Wah
Noise Suppressor
Foot Volume
Modulation
  - Flanger
  - Chorus
  - Phaser
  - Pitch Shifter
  - Doubling
  - Tremolo/Pan
Delay

6. COSM BASS AMP

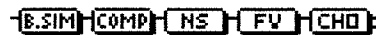This is a multi-effect designed for bass guitar. This features an amp sound that uses a preamp and speaker simulator.

COMP—PAMP—SP—EQ
NS—FV—CHO—DLY

Compressor
PreAmp
Speaker Simulator
4Band Equalizer/Wah
  - 4Band Equalizer
  - Wah
Noise Suppressor
Foot Volume
Modulation
  - Flanger
  - Chorus
  - Phaser
  - Pitch Shifter
  - Doubling
  - Tremolo/Pan
Delay

BANK: MIC

7. VOCAL MULTI

This is a multi-effect designed for vocals. It provides the basic effects needed for vocals.

```
-{COMP}-{DES}-{ENH}-{EQ}
   {NS}-{FV}-{CHO}-{DLY}-
```

Compressor
De-esser
Enhancer
4Band Equalizer
Noise Suppressor
Foot Volume
Modulation
  - Flanger
  - Chorus
  - Phaser
  - Pitch Shifter
  - Doubling
  - Tremolo/Pan
Delay

8. VOICE TRANSFORMER

This is a multi-effect designed for vocals. Special effects can also be created using the Voice Transformer.

```
-{VT}-{NS}-{FV}-{CHO}-{DLY}-
```

Voice Transformer
Noise Suppressor
Foot Volume
Modulation
  - Flanger
  - Chorus
  - Phaser
  - Pitch Shifter
  - Doubling
  - Tremolo/Pan
Delay

BANK: LINE

9. STEREO MULTI

This algorithm connects seven types of effect, all in full stereo.

```
={COMP}-{RNG}-{EQ}
  {NS}-{FV}-{CHO}-{DLY}-
```

Compressor
Ring Modulator
4Band Equalizer/Wah
  - 4Band Equalizer
  - Wah
Noise Suppressor
Foot Volume
Modulation
  - Flanger
  - Chorus
  - Phaser
  - Pitch Shifter
  - Doubling
  - Tremolo/Pan
Delay

10. LO-FI BOX

This allows you to simulate sounds that appear to be playing on an AM radio, the sounds of old records played on an old-fashioned gramophone, and even extreme deformations of the sound produced by a Lo-Fi Digital.

```
={LOFI}-{NS}-
```

Lo-Fi
Noise Suppressor

BANK: SIMUL

11. VO+GT.AMP

This algorithm is for use when simultaneously recording a
vocal and electric guitar. For the guitar, you can produce an
amp sound using a preamp and speaker simulator.

-[COMP]-[EQ]-[NS]-[DLY]-
-[COMP]-[PAMP]-[SP]-[NS]-[DLY]-

[MIC]
  Compressor
  4Band Equalizer
  Noise Suppressor
  Delay
[GUITAR]
  Compressor
  PreAmp
  Speaker Simulator
  Noise Suppressor
  Delay

12. VO+AC.SIM

This algorithm is for use when simultaneously recording a
vocal and electric guitar. For the guitar, you can make the
electric guitar sound like an acoustic guitar.

-[COMP]-[EQ]-[NS]-[DLY]-
-[A.SIM]-[COMP]-[NS]-[DLY]-

[MIC]
  Compressor
  4Band Equalizer
  Noise Suppressor
  Delay
[GUITAR]
  Acoustic Guitar Simulator
  Compressor
  Noise Suppressor
  Delay

13. VO+ACOUSTIC

This algorithm is for use when simultaneously recording a
vocal and acoustic guitar. For the guitar, you can produce a
warm sound as though a mic were being used, even when an
electric-acoustic is connected by a direct line.

-[COMP]-[NS]-
-[ACP]-[COMP]-[NS]-

[MIC]
  Compressor
  Noise Suppressor
[GUITAR]
  Acoustic Processor
  Compressor
  Noise Suppressor

Appendices

Insert effect parameter functions

Acoustic Guitar Simulator

This simulates the sound of an acoustic guitar. It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

If you set the pickup selector of your guitar to the front position, the desired effect will be easier to achieve.

Effect On/Off [OFF, ON]

This parameter turns the acoustic guitar simulator effect on/off.

Pick Up Type [SINGLE, HUMBUCK]

Set this to the type of pickup on the connected guitar.

Character

This selects one of the four types of sounds.

STD (STANDARD):

This is a normal acoustic guitar.

JUMBO:

This is an acoustic guitar with a body that is bigger than STANDARD. The bass sound is powerful.

ENHANCE:

This is an acoustic guitar that with a more responsive attack, so the guitar will retain more of its prominence in almost any situation.

PIEZO:

This simulates the sound you would get from a pickup installed on an electric-acoustic guitar.During the attack, a certain amount of compression will be applied.

Top-Hi [-100–+100]

Adjust the level of the direct sound from the strings. That is, it adjusts the harmonic contents.

Top-Mid [-100–+100]

This adjusts the interference to the strings made by the top plate. That is, it adjusts the attack sense.

Body [-100–+100]

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Level [0–100]

This adjusts the volume of the acoustic guitar simulator.

* *If Top-Hi, Top-Mid, and Body are all set to "-100," there will be no sound.*

Acoustic Processor

With this feature, you can change the sound from a pickup on an electric-acoustic guitar into a richer sound, similar to that obtained by a microphone placed near a guitar. Best results will be achieved when stereo output is used.

Effect On/Off [OFF, ON]

This parameter turns the acoustic processor effect on/off.

Body [0–100]

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Mic Distance [0–100]

This simulates the distance between the microphone capturing the sound of an acoustic guitar and the guitar itself.

Level [0–100]

This adjusts the volume of the acoustic processor.

Bass Simulator

Simulates the sound of a bass guitar. Obtain the sound of a bass guitar while playing an electric guitar. You should avoid playing chords when using the Bass Simulator.

Effect On/Off [OFF, ON]

This parameter turns the bass simulator effect on/off.

Character [LOOSE, TIGHT]

Bass tone characteristic is set. When "LOOSE" is selected, as if the string gauge was getting thicker.

Level [0–100]

This adjusts the volume of the bass simulator.

Chorus

A sound with a subtly shifted pitch is added to the direct sound, making the final output sound thicker and broader. Best results will be achieved when stereo output is used.

This effect can be used when the Modulation "Effect Type" parameter is set to "CHORUS."

Effect On/Off [OFF, ON]

This parameter turns the chorus effect on/off.

Rate [0–100]

Adjusts the rate of the Chorus effect.

Depth [0–100]

Adjusts the depth of the Chorus effect.

Pre Delay [0.5–50 mS]

Adjusts the time needed for the effect sound to be output after the direct sound has been output.

Effect Level [0–100]

Adjusts the volume of the effect sound.

Compressor

The compressor is an effect that attenuates loud input levels and boosts soft input levels, thus evening out the volume to create sustain without distortion.

Effect On/Off [OFF, ON]

This parameter turns the compressor effect on/off.

Sustain [0–100]

Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

Attack [0–100]

Adjusts the strength of the attack. Larger values will result in a sharper attack, creating a more clearly defined sound.

Level [0–100]

Adjusts the volume.

De-esser

Useful for reducing 'sibilant' or 'S' sounds produced by a vocalist.

Effect On/Off [OFF, ON]

This parameter turns the de-esser effect on/off.

Sibilant Level [0–100]

Adjusts the sensitivity relative to the input volume, which controls how the effect is applied.

Level [0–100]

Adjusts the volume.

Defretter

This simulates a fretless bass.

Effect On/Off [OFF, ON]

This parameter turns the defretter effect on/off.

Sens [0–100]

This controls the input sensitivity of the Defretter. It should be adjusted for the bass guitar you have until you get the harmonic changes to sound natural.

Attack [0–100]

This controls the attack of the Defretter. Increasing the value will cause the harmonics to change more slowly, thus producing a relatively attack-less sound, similar to a fretless bass.

Depth [0–100]

This controls the rate of the harmonics. Increasing the value will increase the harmonic content and therefore will create a more unusual sound.

Level [0–100]

Adjusts the volume of the defretter sound.

Appendices

Delay

This creates a thicker sound by applying a delayed sound to the direct sound.

Effect On/Off [OFF, ON]

This parameter turns the delay effect on/off.

Type

This Parameter selects the type of delay.

SINGLE:

This is a simple delay.

TAP:

The delayed sound is panned across the left and right channels. This will be effective when stereo output is used.

Delay Time
[SINGLE: 1-1400 mS, TAP: 1-700 mS]

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Feedback [0-100]

This parameter adjusts the amount of feedback. Changing the amount of feedback causes the number of time the delayed sound is repeated to change as well.

Effect Level [0-120]

This adjusts the volume of the delay sound.

Doubling

By adding a slightly time-delayed sound to the direct sound, an effect of multiple sounds heard together (a doubling effect) is produced. The best effect is achieved when stereo output is used.

This effect can be used when the Modulation "Effect Type" parameter is set to "DOUBL'N."

Effect On/Off [OFF, ON]

This parameter turns the doubling effect on/off.

Delay Time [0.5-50 mS]

This parameter adjusts the delay time (i.e., the interval for which sound is delayed).

Separation [-100-+100]

Adjusts the diffusion. The panning of the direct sound and effect sound can be spread to left and right. Effective when stereo output is used.

Effect Level [0-120]

This adjusts the volume of the delay sound.

Enhancer

By adding sounds which are out-of-phase with the direct sound, this effect enhances the definition of the sound, and pushes it to the forefront.

Effect On/Off [OFF, ON]

This parameter turns the enhancer effect on/off.

Sens [0-100]

Adjusts the manner in which the enhancer will be applied relative to the input signals.

Frequency [1.0 k-10 k]

Adjusts the frequency at which the enhancer effect will begin to be applied. The effect will be made apparent in the frequencies above the frequency set here.

Mix Level [0-100]

Adjusts the amount of phase-shifted sound of the range set by "Frequency" that is to be mixed with the input.

Low Mix Level [0-100]

Adjusts the amount of phase-shifted sound of the lower range that is to be mixed with the input.

Level [0-100]

Adjusts the volume of the enhanced sound.

Equalizer

A 4-band equalizer.

* If the "COSM GUITAR AMP," "BASS MULTI," "COSM BASS AMP," or "STEREO MULTI" algorithms are selected, this effect can be used if "EQ" is selected for the "Effect Type" of the 4Band Equalizer/Wah.

Effect On/Off [OFF, ON]

This parameter turns the equalizer effect on/off.

Low Gain [-20-+20 dB]

This parameter sets the gain (amount of boost or cut) for the bass equalizer.

Low-Mid Gain [-20-+20 dB]

This parameter sets the gain (amount of boost or cut) for the low-midrange equalizer.

Low-Mid Freq [100-10.0 kHz]

This parameter sets the central frequency for the low-midrange equalizer.

Low-Mid Q [0.5-16]

This parameter sets the range of change in gain for the frequency set by "Low-Mid Freq." A larger value results in a narrower range of change.

High-Mid Gain [-20-+20 dB]

This parameter sets the gain (amount of boost or cut) for the high-midrange equalizer.

High-Mid Freq [100-10.0 kHz]

This parameter sets the central frequency for the high-midrange equalizer.

High-Mid Q [0.5-16]

This parameter sets the range of change in gain for the frequency set by "High-Mid Freq." A larger value results in a narrower range of change.

High Gain [-20-+20 dB]

This parameter sets the gain (amount of boost or cut) for the treble equalizer.

Level [-20-+20 dB]

This parameter adjusts the volume after the equalizer stage.

Flanger

The flanger effect gives a twisting, jet-airplane-like character to the sound.
This effect can be used when the Modulation "Effect Type" parameter is set to "FLANGER."

Effect On/Off [OFF, ON]

This parameter turns the flanger effect on/off.

Rate [0-100]

Determines the rate of the flanging effect.

Depth [0-100]

Determines the depth of the flanging effect.

Manual [0-100]

Adjusts the center frequency at which to apply the effect.

Resonance [0-100]

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Separation [0-100]

Adjusts the diffusion. The diffusion increases as the value increases. Effective when stereo output is used.

Foot Volume

Specify the volume between effects. By using an expression pedal to control the foot volume, you can smoothly change the volume of the output sound.

* For a detailed explanation, see "Connecting external devices"(p. 21, 22).

F.Vol On/Off [OFF, ON]

Switches the foot volume on/off.

Lo-Fi Box

Produces a lo-fi sound.

Effect On/Off [OFF, ON]

This parameter turns the lo-fi box effect on/off.

Type

Select the mode of the lo-fi box.

RADIO:

The sound will appear to be heard from an AM radio. By adjusting "Tuning," you can simulate the sounds that occur when you adjust the tuning frequency of the radio.

PLAYER:

The sound will appear to be heard from a gramophone. The noise caused by scratches and dust on the record are is simulated.

Appendices

DIGITAL:

This allows you to create a "lo-fi" sound by lowering the sample rate and/or decreasing the number of bits. Realtime modify filters connected in series allow you to reshape the sound freely.

■ When "RADIO" or "PLAYER" is selected

Tuning [0-100]

This is a parameter for "RADIO." It simulates the sounds that occur when you adjust the tuning frequency of an AM radio.

Wow Flutter [0-100]

This is a parameter for "PLAYER." It simulates the wow and flutter which occur when the speed of the turntable is not constant.

Noise [0-100]

This simulates noise.

Filter [0-100]

Adjusts the filter.

D:E Balance [100:0-0:100]

This adjusts the volume balance of the direct and effect sounds.

■ When "DIGITAL" is selected

Pre Filter [OFF, ON]

This filter decreases digital distortion. By turning this off, you can create an extremely lo-fi sound that includes aliasing.

Sample Rate [OFF, 1/2-1/32]

Modify the sample rate. If this is turned off, the sample rate will be the same as the sample rate of the currently selected song.

Bit [OFF, 15-1]

Modify the number of data bits. If this is turned off, the number of data bits will be unchanged.

If an extremely low number of bits is selected, loud noise may appear even when there is no sound, depending on the input source. In such cases, raise the threshold of the noise suppressor.

Post Filter [OFF, ON]

This filter decreases the digital distortion produced by lo-fi. By turning this off, you can create an extremely lo-fi sound.

Effect Level [0-100]

Adjust the volume of the lo-fi sound.

Direct Level [0-100]

Adjust the volume of the direct sound.

Modify Filter

Select the filter type.

OFF:

The modify filter will not be used.

LPF:

The low pass filter will operate.

BPF:

The band pass filter will operate.

HPF:

The high pass filter will operate.

Cutoff Freq [0-100]

Adjust the cutoff frequency.

Resonance [0-100]

Adjust the resonance.

Gain [0-24 dB]

Adjust the volume level of the sound that has passed through the modify filter.

Noise Suppressor

This effect reduces the noise and hum. Since it suppresses the noise in synchronization with the envelope of the sound (the way in which the sound decays over time), it has very little effect on the sound, and does not harm the natural character of the sound.

Effect On/Off [OFF, ON]

This parameter turns the noise suppressor effect on/off.

Threshold [0-100]

Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the sound is as natural as possible.

> * High settings for the Threshold parameter may result in there being no sound when you play with your instruments volume turned down.

Release [0-100]

Adjusts the time from when the noise suppressor begins to function until volume reaches "0."

Octave

This adds a note one octave lower, creating a richer sound.

Effect On/Off [OFF, ON]

This parameter turns the octave effect on/off.

Octave Level [0-100]

This adjust the volume of the sound one octave below.

Direct Level [0-100]

This adjust the volume of the direct sound.

Phaser

By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.

This effect can be used when the Modulation "Effect Type" parameter is set to "PHASER."

Effect On/Off [OFF, ON]

This parameter turns the phaser effect on/off.

Rate [0-100]

This sets the rate of the Phaser effect.

Depth [0-100]

Determines the depth of the Phaser effect.

Manual [0-100]

Adjusts the center frequency of the phaser effect.

Resonance [0-100]

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound. Setting it to a minus value will create resonance having a reversed phase.

Pitch Shifter

This effect changes the pitch of the original sound (up or down) within a range of two octaves.

This effect can be used when the Modulation "Effect Type" parameter is set to "P.SHIFT."

Effect On/Off [OFF, ON]

This parameter turns the pitch shifter effect on/off.

P.Shift Type

Selects either manual pitch shifter "MANUAL" or pedal pitch shifter "PEDAL."

MANUAL:

This is a simple pitch shifter.

PEDAL:

The effect will function as a pedal pitch shifter.

The effect of the wah pedal can be obtained by operating the Expression pedal.

> * For a detailed explanation, see "Connecting external devices"(p. 21, 22).

Pitch [-24-DETUNE-+24]

Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps. By selecting "DETUNE," you can add a slightly pitch-shifted sound to the input sound, producing a detune effect.

This effect can be used when the "P.Shift Type" parameter is set to "MANUAL."

D:E Balance [100:0-0:100]

This adjusts the volume balance of the direct and effect sounds.

Separation [-100-+100]

Adjusts the diffusion. The panning of the direct sound and effect sound can be spread to left and right. Effective when stereo output is used.

Appendices

Preamp

Adjust the distortion and tone of the guitar sound.

*   *When all Bass, Middle and Treble are set to "0," no sound may be produced depending on the "Amp Type" setting.*

Effect On/Off [OFF, ON]

Turns the preamp effect on/off.

Amp Type

This sets the type of the preamp. The distortion and tone characteristics of each amp are as shown below:

■ When the "COSM GUITAR AMP" or the "VO+GT.AMP" algorithm is selected

JC-120:

The sound of the Roland "JC-120" (Jazz Chorus 120), a favorite of pro musicians around the world.

CLEAN:

The sound of a conventional built-in tube amp.

CRUNCH:

Allows you to obtain a crunch effect that creates a natural distortion.

MATCH:

A simulation of the latest tube amp widely used in styles from blues and rock.

VO DRV:

Allows you to obtain the Liverpool sound of the 60's.

BLUES:

A lead sound with a rich middle ideal for Blues.

BG LEAD:

The sound of a tube amp typical of the late '70s to '80s, characterized by a distinctive mid-range.

MS(1, 2, 1+2):

The sound of a large tube amp stack that was indispensable to the British hard rock of the 70's, and is used to this day by many hard rock guitarists.

1:

A trebly sound created by using input 1 of the guitar amp.

2:

A mild sound created by using input II of the guitar amp.

1+2:

The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.

SLDN:

A tube amp sound with versatile distortion, usable in a wide range of styles.

METAL:

The sound of a large tube amp, suitable for heavy metal.

METAL D:

A high gain and powerful metal sound.

■ When the "COSM BASS AMP" algorithm is selected

AC:

It produces the vintage sound of an early transistor amp.

AMG:

It produces the sound of a large double-stack vacuum tube amp with ultra-lows and a crisp edge.

Volume [0–100]

Adjusts the volume and distortion of the amp.

Bass
[GUITAR AMP:0–100, BASS AMP:-100–+100]

Adjusts the tone for the low frequency range.

Middle
[GUITAR AMP:0–100, BASS AMP:-100–+100]

Adjusts the tone for the middle frequency range.

*   *If you have selected "MATCH" as the type, the middle control will have no effect.*

Treble
[GUITAR AMP:0–100, BASS AMP:-100–+100]

Adjusts the tone for the high frequency range.

Presence [0–100]

This can be selected in the "COSM GUITAR AMP" or the "VO+GT.AMP" algorithm.

Adjusts the tone for the ultra high frequency range.

*   *If you have selected "MATCH" or "VO DRV" as the type, raising presence will cut the high range (the value will change from "0" to "-100").*

Master [0–100]

Adjusts the volume of the entire preamp.

Bright

Turns the bright setting on/off.

OFF:

Bright is not used.

ON:

Bright is switched on to create a lighter and crisper tone.

* *Depending on the "Amp Type" setting, this may not be displayed.*

Gain [LOW, MIDDLE, HIGH]

Adjusts the distortion of the amp. Distortion will successively increase for settings of "LOW," "MIDDLE" and "HIGH."

* *The sound of each Type is created on the basis that the Gain is set to "MIDDLE." So, normally set it to "MIDDLE."*

Ring Modulator

This creates a bell-like sound by ring-modulating the guitar sound with the signal from the internal oscillator. The sound will be unmusical and lack distinctive pitches.

Effect On/Off [OFF, ON]

This parameter turns the ring modulator effect on/off.

Frequency [0–100]

This adjusts the frequency of the internal oscillator.

Effect Level [0–100]

This adjusts the volume of the effect sound.

Direct Level [0–100]

This adjusts the volume of the direct sound.

Slow Attack

This produces a volume-swell effect ("violin-like" sound).

This effect can be used in the "COSM GUITAR AMP" algorithm when the Modulation "Effect Type" parameter is set to "SLO ATK."

Effect On/Off [OFF, ON]

This parameter turns the slow attack effect on/off.

Rise Time [10–2000mS]

This adjusts the time needed for the volume to reach its maximum from the moment you begin picking.

Level [0–100]

Adjust the volume of the slow attack sound.

Speaker Simulator

This simulates the characteristics of various types of speakers. When the output of the BR-8 is connected directly to a mixer, etc., this can be used to create the sound of your favorite speakers system.

Effect On/Off [OFF, ON]

This parameter turns the speaker simulator effect on/off.

Speaker Type

Selects the type of speaker that will be simulated.

* *"On Mic" simulates the sound when a dynamic microphone is used, and "Off Mic" simulates the sound when a condenser microphone is used.*

■ When the "COSM GUITAR AMP" or the "VO+GT.AMP" algorithm is selected

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
Small	Small open-back enclosure	10 inch	On Mic	
Middle	Open-back enclosure	12 inch	On Mic	
JC-120	Open-back enclosure	12 inch (two units)	On Mic	Roland JC-120 Simulation
TWIN	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Clean
twin	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Clean
MATCH	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Match
match	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Match
VO DRV	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Vo
vo drv	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Vo
BG STK	Large Sealed enclosure	12 inch (two units)	OnMic	A setting suitable for BG Lead
bg stk	Large sealed enclosure	12 inch (two units)	Off Mic	A setting suitable for BG Lead
MS STK	Large sealed enclosure	12 inch (four units)	On Mic	A setting suitable for MS
ms stk	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS
METAL	Large dual stack	12 inch (four units)	Off Mic	

Appendices

The following are apropriate matches between preamp and speaker simulator settings.

[PREAMP] Type	[SP Simulator] Type		
JC-120	JC-120		
Clean	TWIN,	twin,	Middle
Crunch	TWIN,	twin,	Middle
Match	MATCH,	match	
Vo drv	VO DRV,	vo drv	
Blues	Middle,	MATCH,	match
BG Lead	BG STK,	bg stk,	Middle
MS (1)	MS STK,	ms stk,	METAL
MS (2)	MS STK,	ms stk,	METAL
MS (1+2)	MS STK,	ms stk,	METAL
Sldn	MS STK,	ms stk,	METAL
Metal	MS STK,	ms stk,	METAL
Metal D	MS STK,	ms stk,	METAL

■ When the "COSM BASS AMP" algorithm is selected

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Well-matched preamp
AC	Large sealed enclosure	15 inch (two units)	On Mic	A setting suitable for AC
ac	Large sealed enclosure	15 inch (two units)	Off Mic	A setting suitable for AC
AMG	Large sealed enclosure	10 inch (eight units)	On Mic	A setting suitable for AMG
amg	Large sealed enclosure	10 inch (eight units)	Off Mic	A setting suitable for AMG

Mic Setting [CENTER, 1-10 cm]

This simulates the microphone position. "CENTER" simulates the condition that the microphone is set in the middle of the speaker cone. "1-10 cm" means that the microphone is moved away from the center of the speaker cone.

Mic Level [0-100]

Adjusts the volume of the microphone.

Direct Level [0-100]

Adjusts the volume of the direct sound.

Tremolo/Pan

Tremolo is an effect that creates a cyclic change in volume. Pan cyclically moves the stereo position between left and right (when stereo output is used).

This effect can be used when the Modulation "Effect Type" parameter is set to "TRM/PAN."

Effect On/Off [OFF, ON]

This parameter turns the tremolo/pan effect on/off.

Mode

Selection for tremolo or pan. And selection for the effect will use.

TRM-SAW:

The volume will change cyclically. Smooth change will be produced.

TRM-SQR:

The volume will change cyclically. Abrupt change will be produced.

PAN-SAW:

The sound will be moved cyclically between left and right. Smooth change will be produced.

PAN-SQR:

The sound will be moved cyclically between left and right. Abrupt change will be produced.

Rate [0-100]

Adjust the rate at which the effect will operate.

Depth [0-100]

Adjusts the depth of the effect.

Voice Transformer

This controls the formants, allowing a variety of voice characters to be created. This adds two voice characters with differing formants to the direct sound.

Effect On/Off [OFF, ON]

This parameter turns the voice transformer effect on/off.

Formant 1 [-100-+100]

Adjust the formant of the voice character 1.

Formant 2 [-100-+100]

Adjust the formant of the voice character 2.

Effect Level 1 [0-100]

Adjust the volume of the voice character 1.

Effect Level 2 [0-100]

Adjust the volume of the voice character 2.

Direct Level [0-100]

Adjust the volume of the direct sound.

Wah

The wah effect creates a unique tone by changing the frequency response characteristics of a filter. Touch wah creates an automatic wah by changing the filter in response to the volume of the input. Pedal wah lets you use an Expression pedal or the like to obtain real-time control of the wah effect.

> * If the "COSM GUITAR AMP," "BASS MULTI," "COSM BASS AMP," or "STEREO MULTI" algorithms are selected, this effect can be used if "WAH" is selected for the "Effect Type" of the 4Band Equalizer/Wah.

Effect On/Off [OFF, ON]

Turns the touch wah/pedal wah effect on/off.

Wah Type

Selects either touch wah "TOUCH" or pedal wah "PEDAL."

TOUCH:

The effect will function as a touch wah.

PEDAL:

The effect will function as a pedal wah.

■ When "TOUCH" is selected

Polarity

Selection for the direction in which the filter will change in response to the input.

UP:

The frequency of the filter will rise.

DOWN:

The frequency of the filter will fall.

Sens [0-100]

This adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. Higher values will result in a stronger response. With a setting of "0," the strength of picking will have no effect.

Frequency [0-100]

This adjusts the center frequency of the Wah effect.

Peak [0-100]

Adjusts the way in which the wah effect applies to the area around the center frequency. Lower values will produce a wah effect over a wide area around the center frequency. Higher values will produce a wah effect in a narrow area around the center frequency.

> * With a value of "50" a standard wah sound will be produced.

Level [0-100]

Adjusts the volume.

■ When "PEDAL" is selected

The effect of the wah pedal can be obtained by operating the Expression pedal.

> * For a detailed explanation, see "Connecting external devices"(p. 21, 22).

Peak [0-100]

Adjusts the way in which the wah effect applies to the area around the center frequency. Lower values will produce a wah effect over a wide area around the center frequency. Higher values will produce a wah effect in a narrow area around the center frequency.

> * With a value of "50" a standard wah sound will be produced.

Level [0-100]

Adjusts the volume.

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Troubleshooting

If the BR-8 does not function as you expect, please check the following points before assuming that a malfunction has occurred. If this does not resolve the problem, contact a nearby Roland service center or your dealer.

Display screen is difficult to read

Depending on the location where the BR-8 is placed, the display could be difficult to read. If so, use the following procedure to adjust the display's contrast (0–15).

Adjusting the display's contrast.

1. Press [UTILITY].

2. Use CURSOR [◁] to select the LCD Contrast icon, and press [ENTER].

UTIL:LCD CONTRAST

3. Rotate the TIME/VALUE dial to adjust the contrast.

4. After making the adjustment, press [EXIT] several times to return to the level meter screen.

MEMO

In addition to the above procedure, the contrast can be adjusted in the following two ways. Use these methods as appropriate for your situation.

* Hold down [UTILITY] and rotate the TIME/VALUE dial.

Problems with the sound

No sound

○ Is the power of the BR-8 and of the connected equipment turned on?

○ Is the optical cable connected correctly?

○ Are any audio cables broken?

○ Has the volume of the connected amp or mixer been lowered?

○ Has the master fader or headphone volume of the BR-8 been lowered?

○ Was the heel end of the expression pedal all the way down?

○ Is a disk inserted?

○ Has the wrong disk been inserted?

The BR-8 can use only Zip disks of 100 MB capacity.

○ Are you attempting to play back a short phrase of less than 1.0 seconds?
(Phrases of 1.0 seconds or less cannot be played.)

The volume level of the instrument connected to LINE OUT jack is too low

○ Could you be using a connection cable that contains a resistor?

Use a connection cable that does not contain a resistor.

A specific track cannot be heard

○ Has the track volume been lowered?

In some cases the actual volume level may not match the position of the fader, for example when the scene has been switched. If so, move the fader up and down so that the volume level will match the fader position.

○ Has the track been muted?
(The REC TRACK indicator will be blinking in green.)

The input source cannot be heard

○ Did you adjust the SENS knob?

○ Has INPUT SELECT been muted?
(The INPUT SELECT indicator will be dark.)

○ Has the INPUT LEVEL knob been set to "MIN"?

Can't use the expression pedal to control an effect

○ Is the minimum volume set to "0" or to an appropriate value? (p.22)

○ Is the effect (Foot Volume, Pitch Shift, Wah) that you wish to control from the expression pedal turned on?

The expression pedal can control all of the above effects simultaneously. If you want to control only an individual effect from the pedal, you must either turn off the unwanted effect, or set the effect type (P.Shift Type, Wah Type) to a setting other than "PEDAL."

○ Is the type (P.Shift Type, Wah Type) of the effect you wish to control set to "PEDAL" ?

Cannot record

○ Is a disk inserted?

○ Does the disk have insufficient remaining capacity?

○ Has the recording mode (INPUT, BOUNCE) been selected correctly?

○ Has the Phrase Trainer or Scrub Playback function been turned on?

Cannot digitally record to an external device

○ Does the sampling rate of the BR-8 match that of the digital audio device?

Set the digital audio device to a sampling rate of 44.1 kHz.

○ Does the digital signal format match?

Your digital audio device may use a non-standard digital signal format. Connect the BR-8 to a digital audio device that supports CP-1201 or S/P DIF.

The recorded sound contains noise or distortion

○ Is the input sensitivity set appropriately?

If the input sensitivity is too high, the recorded sound will be distorted. If it is too low, the input sound will be buried in noise. Adjust the SENS knob so that the level meter moves as much as possible without causing the CLIP indicator to light.

○ Are the equalizer settings appropriate?

Some equalizer settings can cause the sound to distort even though the CLIP indicator does not light. Readjust the equalizer.

○ Are the track output levels appropriate?

If you hear noise or distortion after bouncing tracks, the output level of the tracks was too high.

○ Is a mic with high output impedance connected directly to the BR-8?

The BR-8 is designed with a wide margin of headroom. Also, since the MIC 1 and MIC 2 jacks are low impedance inputs, the recording level may be too low, depending on the response of some mics. In such cases, connect the mic via a mic preamp to the BR-8, so that they can be boosted to line level before recording.

Problems with the disk drive

Cannot remove the disk

○ Is the power turned on?

The disk cannot be removed unless the power is turned on.

Synchronization problems (Cannot synchronize)

When using MTC to synchronize the BR-8 with a MIDI sequencer, the BR-8 must be the master device.

○ Is the MIDI cable connected correctly?

○ Is the MIDI cable broken?

○ Has the sync generator been set to the desired synchronization method (MTC or MIDI Clock)? (p. 74)

○ If you are synchronizing with MTC, has the other device been set to the same MTC type? (p. 74)

○ Has the MIDI sequencer been set correctly?

○ Is the MIDI sequencer ready to play back?

○ Does the other device support the MMC commands of the BR-8?

Other problems

When the power is turned on, the previous data has not been saved correctly

It is possible that the power of the BR-8 was turned off without using the POWER switch. The lost data cannot be recovered.

Disk data was damaged

If disk data has been damaged, the following causes are possible. Please initialize the disk (using physical formatting) once again. (p. 66)

○ Was the power turned off while the disk drive was operating?

○ Was a strong physical shock applied to the disk drive?

Appendices

Error message list

Cannot Change! Tempo Map is Active!

Cause: You attempted to modify rhythm guide parameters while the rhythm guide was being controlled by the tempo map.

Action: Set the "Beat" setting of the rhythm guide to a value other than "TEMPO MAP." (p. 32)

Cannot Change! This is at the Top!

Cause: You attempted to modify the starting measure of the tempo map data at the beginning of the tempo map (tempo map 1).

Action: It is not possible to modify the starting measure of tempo map 1.

Cannot Convert! Too Many Events!

Cause: The Song cannot be converted because it contains too many Events.

Action: Perform the Song Optimize operation. (p.60)

Data Type Not Supported!

Cause: You attempted to convert a song whose data type (recording mode) is not supported.

Action: The BR-8 is able to convert songs with a data type (recording mode) of MT2, LV1, or LV2 only. Other types cannot be converted.

Disk Full!

Cause: There is insufficient free area on the disk.

Action: Erase unneeded data.
Perform the Song Optimize operation. (p. 60)

Disk Read Error!

Cause: An error occurred while reading data to the disk.

Action: The disk must be initialized.

Disk Write Error!

Cause: An error occurred while writing data to the disk.

Action: The disk must be initialized. Also, the song data you had been attempting to save will be lost.

Drive Busy!

Cause: If this message appears after you have been using the disk with the BR-8, the data on the disk has become fragmented, causing delays in reading and writing data.

Action 1: Reduce the number of tracks that are played back simultaneously. Use track bouncing etc. to combine tracks, or erase or cut data from tracks which you do not need to playback, and then try the playback again.

Action 2: Reduce the number of tracks that are being recorded simultaneously.

Action 3: Newly create the song again, staying within the limitations of simultaneous recording and playback tracks.

* *In cases of unfavorable disk access conditions, such as when track editing or punch-in recording etc. is used to connect phrases (musical data) of several seconds.*

Event Mem Full!

Cause: The BR-8 has used up all the events that can be handled by one song.

Action: Perform the Song Optimize operation. (p. 60)

What is an event?

The smallest unit of memory used by the BR-8 to store recorded results on disk is the event. A newly created song provides approximately 1,300 events per song.

For each track, one recording pass uses two events. Operations such as punch-in/out or track copy also use up events. The number of events that are used up will fluctuate in a complex way.

Even if there is capacity remaining on the disk, further recording or track editing will not be possible if all of the events are used up. In such cases, an error message such as "Event Mem Full" will appear.

Lack of Event!

Cause: t is not possible to execute Undo or Redo if fewer than 200 events remain.

Action: Perform the Song Optimize operation. (p. 60)

Marker Mem Full!

Cause: The BR-8 has used up all Marker Memory (100 Markers) that can be handled by one song.

Action: Delete unneeded Marker.

Medium Error!

Cause: There is a problem with the disk.

Action: Use the following procedure to initialize the disk.

- Using the procedure described on "Initializing a disk" (p. 66), access the Disk Initialize screen and then insert the disk.
- Set "Physical Format" to "On," and then execute initialization.

  If an error occurs during initialization, this disk cannot be used by the BR-8.

No Data!

Cause: You attempted to modify marker or scene data when none existed.

Action: First create data.

No Disk!

Cause: No disk is inserted.

Action: Insert a disk.

Protected Disk!

Cause: The disk is protected.

Action: Remove the disk, and use the device which had been using that disk to turn off the protect setting. Alternatively, use the BR-8 to physically format the disk. (p. 66)

Protected Song!

Cause: ince Song Protect is ON, the operation cannot be executed.

Action: Turn the Song Protect Off. (p. 61)

Sample Rate Not Supported!

Cause: You attempted to convert a song whose sample rate is not supported.

Action: Only songs with a sample rate of 44.1 kHz can be converted on the BR-8. Songs with other sample rates cannot be converted.

Select Track!

Cause: You attempted to execute a track editing operation without specifying the track to which the operation will apply.

Action: Specify the track, and then execute the editing operation.

Set Location!

Cause: You attempted to execute a track editing operation without specifying the range or location of the track to which the operation will apply.

Action: Specify the range or location of the track, and then execute the editing operation.

Stop P.Trainer!

Cause: The operation you attempted cannot be done while the Phrase Trainer (p. 85) is operating.

Action: Press [CENTER CANCEL] or [TIME STRETCH] to cancel the Phrase Trainer.

Stop Recorder!

Cause: The operation you attempted cannot be done while the recorder is running (playing or recording).

Action: Press [STOP] to stop playback or recording.

Wrong Disk!

Cause: When copying or converting a song, the wrong disk was inserted.

Action: Insert the correct disk.

Appendices

Parameter List

> **NOTE** The BR-8 can memorize in each individual Song on the Zip disk the values you have set for all the parameters except the LCD Contrast and Disk Initialize. The values, however, cannot be written in the internal memory.

■ Mixer Parameter

Parameter name	Display	Initial value	Value
Input Level	-	current panel settings	0–127
Track Fader Level	-	current panel settings	0–127
Master Fader Level	-	current panel settings	0–127
Rhythm Guide Level	-	current panel settings	0–127
Input Select	-	GUITAR/BASS	GUITAR/BASS, MIC, LINE, SIMUL, MUTE
Recording Mode	-	INPUT	INPUT, BOUNCE
Pan	PAN	0	L100–0–R100
Equalizer On/Off	EQ On/Off	OFF	OFF, ON
Equalizer Low Gain	Low Gain	0 dB	-12–+12 dB
Equalizer Low Frequency	Low Freq	300 Hz	40 Hz–1.5 kHz
Equalizer High Gain	High Gain	0 dB	-12–+12 dB
Equalizer High Frequency	High Freq	4.0 kHz	500 Hz–18.0 kHz
Chorus/Delay/Doubling Send Level	CHORUS/DELAY/DOUBL'N:SEND	0	0–100
Reverb Send Level	REVERB:SEND	IN,TR1–8:20, RHYTHM:10	0–100

Chorus/Delay/Doubling

Parameter name	Display	Initial value	Value
Effect Type	Effect Type	DELAY	CHORUS, DELAY, DOUBL'N

Chorus

Parameter name	Display	Initial value	Value
Rate	Rate	10	0–100
Depth	Depth	10	0–100
Pre Delay	Pre Delay	10.0 mS	0.5–50.0 mS
Effect Level	Effect Level	100	0–100

Delay

Parameter name	Display	Initial value	Value
Dealy Time	Delay Time	370	10–1000 mS
Feedback	Feedback	30	0–100
Effect Level	Effect Level	30	0–100
Reverb Send Level	Reverb Send	50	0–100

Doubling

Parameter name	Display	Initial value	Value
Delay Time	Delay Time	20.0 mS	0.5–50.0 mS
Effect Level	Effect Level	100	0–100

Reverb

Parameter name	Display	Initial value	Value
Reverb Type	Reverb Type	HALL	ROOM, HALL
Reverb Time	Reverb Time	2.0	0.1–10.0
Tone	Tone	0	-12–0–12
Effect Level	Effect Level	50	0–100

■ Recorder Parameter

Parameter name	Display	Initial value	Value
Recording Track Status	-	PLAY	PLAY, REC, MUTE
V-Track	VTRACK	1	1–8
V-Track Name	NAME	–	8 characters

■ Rhythm Guide Parameter

Parameter name	Display	Initial value	Value
Rhythm Guide Auto/On/Off	-	OFF	OFF, AUTO, ON
Beat	Beat	4/4	1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8, TEMPO MAP
Tempo	Tempo	120.0	25.0–250.0
Pattern	Pattern	01	01–** (*)

* The settable range for Pattern will change depending on the Beat.

■ Tuner Parameter

Parameter name	Display	Initial value	Value
Pitch	PITCH	440	435–445

■ Song Parameter

Parameter name	Display	Initial value	Value
Data Type	Data Type	STANDARD(MT2)	STANDARD (MT2), LIVE (LV1), LONG (LV2)

■ LCD Contrast Parameter

Parameter name	Display	Initial value	Value
LCD Contrast	LCD Contrast	8	0–15

■ System Parameter

Parameter name	Display	Initial value	Value
Foot Switch Assign	Foot Switch	PLAY/STOP	PLAY/STOP, PUNCH I/O
Level Disolay Format	LevelDisplay	PST FADER	PRE FADER, PST FADER
Time Disolay Format	Time Display	ABS	ABS, REL
Offset	Offset	00:00:00-00.00	00:00:00-00.00– 23:59:59-**.** (*)
Digital Copy Protect	D.CpyProtect	OFF	OFF, ON
Center Cancel Adjust	C.Cancel Adj	0	L 10–0–R 10
Center Cancel Low Boost	Low Boost	0	0–12
Marker Stop	Marker Stop	OFF	OFF, ON

* The settable range for Offset will change slightly depending on the MTC Type (sync parameter).

Appendices

■ Sync Parameter

Parameter name	Display	Initial value	Value
Sync Generator	Gen.	OFF	OFF, MTC, MIDI CLOCK
MTC Type	MTC Type	30	30, 29N, 29D, 25, 24
Offset	Offset	00:00:00-00.00	00:00:00-00.00– 23:59:59-**.**

* The settable range for Offset will change slightly depending on the MTC Type (sync parameter).

■ MIDI Parameter

Parameter name	Display	Initial value	Value
MMC Mode	MMC Mode	OFF	OFF, MASTER
Rhythm Guide MIDI Channel	Rhythm MIDI Ch.	OFF	OFF, 1–16

■ Disk Initialize Parameter

Parameter name	Display	Initial value	Value
Physical Format	Physical Format	OFF	OFF, ON

■ Marker Parameter

Parameter name	Display	Initial value	Value
Mark Number	No.	1	1–100
Mark Name	Name	–	5 characters
Mark Location	Loc.	–	001-1–999-4 or 0:00:00-00.00– 23:59:59-**.**

* The settable range for Mark Location will change slightly depending on the MTC Type (sync parameter).

■ Tempo Map Parameter

Parameter name	Display	Initial value	Value
Tempo Map Number	NO	1	1–50
Measure	MEAS	1	1–999
Beat	BEAT	4/4	1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8
Pattern	PTN	01	01–** (*), OFF
Tempo	TEMPO	120.0	25.0–250.0

* The settable range for Pattern will change depending on the Beat.

■ Scene Parameter

Parameter name	Display	Initial value	Value
Scene Number	Scene No.	1	1–8
Track Level Mode	Track Level	SCENE	FADER, SCENE

■ Scrub/Preview Parameter

Parameter name	Display	Initial value	Value
Scrub From/To Mode	Scrub FROM/TO	FROM	FROM, TO
Preview Switch	Preview SW	OFF	OFF, ON

■ Effects Parameter

Parameter name	Display	Initial value	Value
Insert Mode	Insert Mode	INPUT (NORMAL)	INPUT (NORMAL), INPUT (REC DRY), TRACK1-8, TRACK1&2-7&8, MASTER

1. TRANSMITTED DATA

■Channel Voice Message
●Note On
If the MIDI parameter "Rhythm MIDI Ch." is set to "1-16," note numbers/velocities corresponding to the rhythm pattern will be transmitted on the MIDI channel that is specified for the rhythm guide.

Status	Second	Third
9nH	mmH	llH

n = MIDI Channel No. : 0H - FH (ch.1 - ch.16)
mm = Note No. : 00H - 7FH (0 - 127)
ll = Velocity : 01H - 7FH (1 - 127)

●Note Off
If the MIDI parameter "Rhythm MIDI Ch." is set to "1-16," note numbers corresponding to the rhythm pattern will be transmitted on the MIDI channel specified for the rhythm guide.

Status	Second	Third
8nH	mmH	llH

n = MIDI Channel No. : 0H - FH (ch.1 - ch.16)
mm = Note No. : 00H - 7FH (0 - 127)
ll = Velocity : 40H (64)

○Notes sounded by the rhythm guide correspond to note numbers as follows.

Rhythm Guide Tone	Note Number
Metronome (Click: low tone)	A 1 (33)
Metronome (Click: High tone)	A#1 (34)
Kick	C 2 (36)
Stick	C#2 (37)
Snare	D 2 (38)
Hand Clap	D#2 (39)
Closed Hi-hat	F#2 (42)
Harf Open Hi-hat	G#2 (44)
Open Hi-hat	A#2 (46)

■System Common Messages
●MIDI Time Code Quarter Frame Messages
If the Sync parameter "Gen." is set to "MTC," quarter frame messages of the time code type specified by "MTC Type" will be transmitted when the BR-8 is running (recording or playing). The transmitted time counts are summed to "SMPTE (MTC) Offset Time" as the song top is "00:00:00:00".

Status	Second
F1H	mmH (= 0nnndddd)

nnn = Message type :
0 = Frame count LS nibble
1 = Frame count MS nibble
2 = Seconds count LS nibble
3 = Seconds count MS nibble
4 = Minutes count LS nibble
5 = Minutes count MS nibble
6 = Hours count LS nibble
7 = Hours count MS nibble
dddd = 4 bit nibble data : 0h - FH (0 - 15)

Bit Field is assigned as follws.

Frame Count	xxxyyyyy	
	xxx	Reserved (000)
	yyyyy	Frame No.(0-29)

Seconds Count	xxyyyyyy	
	xx	Reserved (00)
	yyyyyy	Seconds (0-59)

Minutes Count	xxyyyyyy	
	xx	Reserved (00)
	yyyyyy	Minutes (0-59)

Hours Count	xyyzzzzz	
	x	Reserved (0)
	yy	Time Code type

* The time code types defined by the MIDI specification correspond to the BR-8 Sync parameter "MTC Type" as follows.

MIDI specification setting	"MTC Type" setting
0 = 24 Frames/Sec	24
1 = 25 Frames/Sec	25
2 = 30 Frames/Sec (Drop Frame)	29D
3 = 30 Frames/Sec (Non Drop Frame)	29N or 30
zzzzz Hours (0-23)	

●Song Position Pointer
The current position is transmitted by the Song Position Pointer Message when the BR-8 is stopped, or the locate operation has been performed, if the SYNC parameter "Gen." is set to "MIDI CLOCK."

Status	Second	Third
F2H	mmH	nnH

mm, nn = Song Position Point : 00H 00H - 7FH 7FH

■System Realtime Message
Transmitted when "Gen." is "MIDI CLOCK" in the SYNC parameter.

●Timing Clock
Status
F8H

●Active Sensing
Status
FEH

* This is transmitted at intervals of approximately 200 msec.

●Start
Status
FAH

●Continue
Status
FBH

●Stop
Status
FCH

■System Exclusive Message

Status	Data Bytes	Status
F0H	iiH,ddH, ..., eeH	F7H

Byte	Description
F0H	Status of Exclusive Message
iiH	ID Number
	7EH Universal Non Realtime Message
	7FH Universal Realtime Message
ddH	Data: 00H - 7FH (0-127)
:	:
eeH	Data
F7H	EOX (End of Exclusive Message)

The BR-8 can tranmit and receive Universal System Exclusive messages.

○About Device ID
Exclusive messages are not assigned to any particular MIDI channel. Insted, they have their own special control parameter called device ID. The Roland exclusive messages use device IDs to specify various devices. The BR-8 sends exclusive messages using the device ID 7FH.

●Universal System Exclusive Message

○MIDI Time Code Commands

○Full Message

Basic operation of quarter frame messages will be handled.

Status	Data Bytes	Status
F0H, 7FH	Dev,01H, 01H, hrH, mnH, scH, frH	F7H

Byte	Description
F0H, 7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
01H	sub-ID #1 (MIDI Time Code)
01H	sub-ID #2 (MIDI Full Message)
hrH	Hours and Type 0 yy zzzzz
	yy type
	00 = 24 Frames/sec
	01 = 25 Frames/sec
	10 = 30 Frames/sec (Drop Format)
	11 = 30 Frames/sec (Non Drop Format)
	zzzzz hours (00–23)
mnH	Minutes (00–59)
mnH	Seconds (00–59)
frH	Frames (00–29)
F7H	EOX (End of Exclusive Message)

When you change the song position, the device ID will be transmitted as 7FH.

○MIDI Machine Control Commands

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, aaH, ..., bbH	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
aaH	Command
:	:
bbH	Command
F7H	EOX (End of Exclusive Message)

* see '2. MIDI Machine Control' section

2. MIDI Machine Control

■MIDI Machine Control Command Reference

●STOP (MCS)

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 01H	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
01H	STOP (MCS)
F7H	EOX (End of Exclusive Message)

If the transport switch [STOP] was pressed, the BR-8 transmits as the device ID 7FH.

●DEFERRED PLAY (MCS)

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 03H	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
03H	DEFERRED PLAY (MCS)
F7H	EOX (End of Exclusive Message)

If the transport switch [PLAY] was pressed, the BR-8 transmits as the device ID 7FH.

●RECORD STROBE

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 06H	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
06H	RECORD STROBE
F7H	EOX (End of Exclusive Message)

If the transport switch [REC] was pressed out of the recording condition, the BR-8 transmits as the device ID 7FH.

●RECORD EXIT

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 07H	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
07H	RECORD EXIT
F7H	EOX (End of Exclusive Message)

If the transport switch [REC] was pressed while recording, the BR-8 transmits as the device ID 7FH

●MMC RESET

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 0DH	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
0DH	MMC RESET
F7H	EOX (End of Exclusive Message)

When powered on the BR-8 transmits as the device ID 7FH.

●LOCATE (MCP)

○Format 2 - LOCATE [TARGET]

Status	Data Bytes	Status
F0H	7FH, Dev, 06H, 44H, 06H, 01H, hrH, mnH, scH, frH, ffH	F7H

Byte	Description
F0H	Status of Exclusive Message
7FH	Universal System Exclusive Message Realtime Header
Dev	Device ID (7FH)
06H	MMC Command Message
44H	LOCATE(MCP)
06H	Number of Bytes
01H	"TARGET" sub command
	hrH, mnH, scH, frH, ffH
	Standard Time with Sub Frame
F7H	EOX (End of Exclusive Message)

If the efficient Maker of the locate switch is pressed or when moved, the BR-8 transmits as the device ID 7FH.

●The efficient Information Field

The followings are the efficient Information Field on the BR-8.

The name of the efficient destination Information Field :

                01H SELECTED TIME CODE
                08H GP0 / LOCATE POINT
                09H GP1
                0AH GP2
                0BH GP3
                0CH GP4
                0DH GP5
                0EH GP6
                0FH GP7
                4FH TRACK RECORD READY

3. Supplementary material

●Decimal/Hexadecimal table

(hexadecimal values are indicated by a following "H")

MIDI uses 7-bit hexadecimal values to indicate data values and the address and size of exclusive messages. The following table shows the correspondence between decimal and hexadecimal numbers.

D	H		D	H		D	H		D	H
0	00H		32	20H		64	40H		96	60H
1	01H		33	21H		65	41H		97	61H
2	02H		34	22H		66	42H		98	62H
3	03H		35	23H		67	43H		99	63H
4	04H		36	24H		68	44H		100	64H
5	05H		37	25H		69	45H		101	65H
6	06H		38	26H		70	46H		102	66H
7	07H		39	27H		71	47H		103	67H
8	08H		40	28H		72	48H		104	68H
9	09H		41	29H		73	49H		105	69H
10	0AH		42	2AH		74	4AH		106	6AH
11	0BH		43	2BH		75	4BH		107	6BH
12	0CH		44	2CH		76	4CH		108	6CH
13	0DH		45	2DH		77	4DH		109	6DH
14	0EH		46	2EH		78	4EH		110	6EH
15	0FH		47	2FH		79	4FH		111	6FH
16	10H		48	30H		80	50H		112	70H
17	11H		49	31H		81	51H		113	71H
18	12H		50	32H		82	52H		114	72H
19	13H		51	33H		83	53H		115	73H
20	14H		52	34H		84	54H		116	74H
21	15H		53	35H		85	55H		117	75H
22	16H		54	36H		86	56H		118	76H
23	17H		55	37H		87	57H		119	77H
24	18H		56	38H		88	58H		120	78H
25	19H		57	39H		89	59H		121	79H
26	1AH		58	3AH		90	5AH		122	7AH
27	1BH		59	3BH		91	5BH		123	7BH
28	1CH		60	3CH		92	5CH		124	7CH
29	1DH		61	3DH		93	5DH		125	7DH
30	1EH		62	3EH		94	5EH		126	7EH
31	1FH		63	3FH		95	5FH		127	7FH

D: decimal
H: hexadecimal

* Decimal expressions such as used for MIDI channel, Bank Select, and Program Change will be the value 1 greater than the decimal value given in the above table.

* Since each MIDI byte carries 7 significant data bits, each byte can express a maximum of 128 different values. Data for which higher resolution is required must be transmitted using two or more bytes. For example a value indicated as a two-byte value of aa bbH would have a value of aa x 128 + bb.

* For a signed number (+/-), 00H = -64, 40H = +/-0, and 7FH = +63. I.e., the decimal equivalent will be 64 less than the decimal value given in the above table. For a two-byte signed number, 00 00H = -8192, 40 00H = +/-0, and 7F 7FH = +8191. For example the decimal expression of aa bbH would be aa bbH - 40 00H = (aa x 128 + bb - 64 x 128.

* Hexadecimal notation in two 4-bit units is used for data indicated as 'nibbled'. The nibbled two-byte value of 0a 0b H would be a x 16 + b.

<Example 1>
What is the decimal equivalent of 5AH?

From the above table, 5AH = 90.

<Example 2>
What is the decimal equivalent of the 7-bit hexadecimal values 12 34H?

From the above table, 12H = 18 and 34H = 52
Thus, 18 x 128 + 52 = 2356

<Example 3>
What is the decimal equivalent of the nibbled expression 0A 03 09 0DH?

From the above table, 0AH = 10, 03H = 3, 09H = 9, 0DH = 13
Thus, the result is ((10 x 16 + 3) x 16 + 9) x 16 + 13 = 41885

<Example 4>
What is the nibbled equivalent of the decimal number 1258?

16) 1258
16)   78   ...10
16)   4   ...14
        0   ... 4

From the above table, 0=00H, 4=04H, 14=0EH, 10=0AH
Thus the result is 00 04 0E 0AH

■MIDI Machine Control (MMC) Command, Information Field / Response Reference

●Commands Transmitted

Command	Action
01H STOP	STOP
03H DEFERRED PLAY	PLAY
06H RECORD STROBE	REC / PUNCH IN
07H RECORD EXIT	PUNCH OUT
0DH MMC RESET	RESET
44H 01H LOCATE TARGET	LOCATE

●Valid Information Fields / Response

Information Field	Interpret	Valid Commands
01H SELECTED TIME CODE	Current Time	MOVE (FROM)
4FH TRACK RECORD READY	Track Status	MASKED WRITE, WRITE

Appendices

DIGITAL RECORDING STUDIO

Model BR-8

MIDI Implementation Chart

Date : Oct. 3, 1999

Version : 1.00

	Function...	Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1–16 *1 1–16 *1	X **************	
Mode	Default Messages Altered	Mode 3 X **************	X X X	
Note Number :	True Voice	33, 34, 36, 37, 38, 39, 42, 44, 46 *1 **************	X	
Velocity	Note ON Note OFF	O 9n V=1–127 *1 O 8n V=64 *1	X X	
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	X	
Control Change		X	X	
Prog Change : True #		X **************	X **************	
System Exclusive		O	X	
System Common	: Quarter Frame : Song Pos : Song Sel : Tune	O *2 O *3 X X	X X X X	
System Real Time	: Clock : Command	O *3 O *3	X X	
Aux Message	: All sound off : Reset all controllers : Local ON/OFF : All Notes OFF : Active Sense : System Reset	X X X X O X	X X X X X X	
Notes		*1 Rhythm Guide only. *2 "SYNC parameter: Gen. = MTC" only. *3 "SYNC parameter: Gen. = MIDI CLOCK" only.		

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

Mode 3 : OMNI OFF, POLY   Mode 4 : OMNI OFF, MONO

O : Yes

X : No

Specifications

BR-8: Digital Recording Studio

● **Tracks**

Track: 8   V-Track: 64 (8 V-Tracks per each Track)

* *Up to 2 tracks can be recorded simultaneously, and up to 8 tracks can be played back simultaneously.*

● **Maximum Useful Capacity**

Zip Disk: 100 M bytes

● **Data Type**

STANDARD (MT2)
LIVE (LV1)
LONG (LV2)

● **Signal Processing**

AD Conversion: 24 bit, AF-AD (Guitar/Bass)

24 bit, AF-AD (Mic)

20 bit, $\Delta\Sigma$ Modulation (Line)

20 bit, $\Delta\Sigma$ Modulation (Simul)

DA Conversion: 20 bit, $\Delta\Sigma$ Modulation

Internal Processing: 24 bit (mixer section)

● **Sample Rate**

44.1 kHz

● **Frequency Response**

20 Hz to 20 kHz (+1/-3 dB)

● **Total Distortion**

0.15 % or less

(INPUT SENS : CENTER, 1 kHz at nominal output level, data type: MT2)

● **Recording Time (at 100 M bytes, 1 track)**

Data type	Recording time
MT2	50 minutes
LV1	60 minutes
LV2	75 minutes

* *The above-listed recording times are approximate. Times may be slightly shorter depending on the number of songs that were created.*

* *The above number is the total for all the tracks that are used. If each of the eight tracks contain an equal amount of data, the length of the resulting song will be approximately 1/8 of the above.*

● **Nominal Input Level (Variable)**

GUITAR/BASS jack: -10 dBm

MIC 1, 2 jack: -40 dBm

LINE jack: -10 dBm

● **Input Impedance**

GUITAR/BASS jack: 1 MΩ

MIC 1, 2 jack: 2.2 kΩ (HOT-COLD)

1.1 kΩ (HOT-GND, COLD-GND)

LINE jack: 50 kΩ

● **Nominal Output Level**

LINE OUT jack: -10 dBm

● **Output Impedance**

LINE OUT jack: 2 kΩ

PHONES jack: 100 Ω

● **Recommended Load Impedance**

LINE OUT jack: 20 kΩ or greater

PHONES jack: 8 to 50 Ω

● **Residual Noise Level**

LINE OUT jack: -87 dBm or less

(INPUT SELECT: GUITAR/BASS, input terminated with 1 kΩ, INPUT SENS: CENTER, IHF-A, typ.)

● **Interface**

DIGITAL OUT: Optical type

● **Display**

69.0 x 25.0 mm (Backlit LCD)

● **Connectors**

MIDI OUT Connector

DIGITAL OUT Connector (Optical type)

FOOT SW jack (1/4 inch phone type)

EXP PEDAL jack (1/4 inch phone type)

PHONES Jack (Stereo 1/4 inch phone type)

LINE OUT jack L/R (RCA Phono type)

LINE jack L/R (RCA Phono type)

MIC 1, 2 jack (TRS Balance, 1/4 inch phone type)

GUITAR/BASS jack (1/4 inch phone type)

● **Power Supply**

DC 9 V; Supply AC Adaptor (Roland PSB-UNIVERSAL)

● **Power Consumption**

2 A

Appendices

Specifications

● **Dimensions**

400 (W) x 253.5 (D) x 89.5 (H) mm

15-3/4 (W) x 10 (D) x 3-9/16 (H) inches

● **Weight**

3.5 kg/7 lbs 12 oz (excluding AC adaptor)

● **Accessories**

AC Adaptor: PSB-UNIVERSAL

Owner's Manual

Effect Patch List/Rhythm Pattern List

Roland Service (information sheet)

Demo Disk

● **Options**

Foot Switch:	FS-5U
Pedal Switch:	DP-2 (Roland)
Expression Pedal:	EV-5 (Roland)

* *0dBm = 0.775V rms*

⚠ **NOTE**

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

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Appendices

MEMO

BOSS BR-8

Track Sheet

Project _____ Artist _____ Client _____

Song Name _____ Date _____

V.Track	TRACK 1	TRACK 2	TRACK 3	TRACK 4	TRACK 5	TRACK 6	TRACK 7	TRACK 8
1								
2								
3								
4								
5								
6								
7								
8								
PAN	PAN	PAN	PAN	PAN	PAN	PAN	PAN	PAN
EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low	EQ Low
EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High	EQ High
CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send	CHO/DLY Send
REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send	REV Send

MARKER

SCENE

1
2
3
4
5
6
7
8

EFFECTS

Insert Mode:
Patch:

COMMENTS

BR-8

Effect Patch List

⊡BOSS®

■ LINE

No.	Patch Name	Algorithm
01	CMP+FAT EQ	STEREO MULTI
02	CMP+THIN EQ	STEREO MULTI
03	CMP+TIGHT EQ	STEREO MULTI
04	CMP+BIG EQ	STEREO MULTI
05	CMP+SMALL EQ	STEREO MULTI
06	T'WAH : UP	STEREO MULTI
07	T'WAH : DOWN	STEREO MULTI
08	RING MOD:LO	STEREO MULTI
09	RING MOD:HI	STEREO MULTI
10	TOTAL RNGMOD	STEREO MULTI
11	DEEP FLANGE	STEREO MULTI
12	LO&SLOW FLNG	STEREO MULTI
13	LO&FAST FLNG	STEREO MULTI
14	HI&SLOW FLNG	STEREO MULTI
15	HI&FAST FLNG	STEREO MULTI
16	ST CHORUS	STEREO MULTI
17	SLOW CHORUS	STEREO MULTI
18	FAST CHORUS	STEREO MULTI
19	PRE-DLY CHRS	STEREO MULTI
20	VNTG PHASER	STEREO MULTI
21	MDRN PHASER	STEREO MULTI
22	DEEP PHASE	STEREO MULTI
23	PHAT PHASE	STEREO MULTI
24	PS: DETUNE	STEREO MULTI
25	PS: -1 OCTV	STEREO MULTI
26	PS: +1 OCTV	STEREO MULTI
27	ST DOUBLER	STEREO MULTI
28	MONO>>STEREO	STEREO MULTI
29	SLOW PANNER	STEREO MULTI
30	FAST PANNER	STEREO MULTI
31	CHORUS+DELAY	STEREO MULTI
32	CHRS+TAP DLY	STEREO MULTI
33	PHS+SLAPBACK	STEREO MULTI
34	FLNG+TAP DLY	STEREO MULTI
35	LO COMB FLTR	STEREO MULTI
36	HI COMB FLTR	STEREO MULTI
37	120BPM R-MOD	STEREO MULTI
38	ST PAN+DELAY	STEREO MULTI
39	ST TREMOLO	STEREO MULTI
40	120BPM SLICE	STEREO MULTI
41	1920's RADIO	LO-FI BOX
42	1940's RADIO	LO-FI BOX
43	1960's RADIO	LO-FI BOX
44	EARLY EDISON	LO-FI BOX
45	VINTAGE 45's	LO-FI BOX
46	CLASSIC LP	LO-FI BOX
47	VNTG SAMPLER	LO-FI BOX
48	1985 SAMPLER	LO-FI BOX
49	R-MOD SAMPLE	LO-FI BOX
50	2-BIT DISTOR	LO-FI BOX

■ SIMUL

No.	Patch Name	Algorithm
01	EQ + JC120	VO+GT.AMP
02	DELAY+ JC120	VO+GT.AMP
03	COMP +CLN TW	VO+GT.AMP
04	EQ + DRV TW	VO+GT.AMP
05	COMP +SM AMP	VO+GT.AMP
06	EQ + CRUNCH	VO+GT.AMP
07	EQ + MATCH	VO+GT.AMP
08	DELAY+ match	VO+GT.AMP
09	BRT. EQ + VO	VO+GT.AMP
10	LITE CM + vo	VO+GT.AMP
11	EQ&CMP+BLUES	VO+GT.AMP
12	COMP&EQ + BG	VO+GT.AMP
13	EQ&DELAY +bg	VO+GT.AMP
14	EQ&DL+ML (1)	VO+GT.AMP
15	CM&DL+ml (1)	VO+GT.AMP
16	DELAY+ML 1+2	VO+GT.AMP
17	CM&EQ+ml LD	VO+GT.AMP
18	CHRS&DL+SLDN	VO+GT.AMP
19	HVY CM+MTLms	VO+GT.AMP
20	BIG EQ+METAL	VO+GT.AMP
21	DIRECT+H-STD	VO+AC.SIM
22	BRT.EQ+S-STD	VO+AC.SIM
23	CMP&EQ+H-JUM	VO+AC.SIM
24	CMP&EQ+S-JUM	VO+AC.SIM
25	LNG DL+H-ENH	VO+AC.SIM
26	BIG CM+S-ENH	VO+AC.SIM
27	BIG EQ+H-PZO	VO+AC.SIM
28	DL EFX+S-PZO	VO+AC.SIM
29	CMP&EQ+PZO 1	VO+AC.SIM
30	DL EFX+PZO 2	VO+AC.SIM
31	DIRECT+SIM 1	VO+AC.SIM
32	HVY CM+SIM 2	VO+AC.SIM
33	HVY EQ+SIM 3	VO+AC.SIM
34	50msDL+SIM 4	VO+AC.SIM
35	CMP&EQ+SIM 5	VO+AC.SIM
36	COMP +AC.MIC	VO+ACOUSTIC
37	COMP+CLS.MIC	VO+ACOUSTIC
38	COMP+DIS.MIC	VO+ACOUSTIC
39	COMP+FAR MIC	VO+ACOUSTIC
40	COMP+DYN.MIC	VO+ACOUSTIC
41	COMP+CDN.MIC	VO+ACOUSTIC
42	COMP +DIRECT	VO+ACOUSTIC
43	N.S.+VNT.CDN	VO+ACOUSTIC
44	COMP +COMP 1	VO+ACOUSTIC
45	D.I. +COMP 2	VO+ACOUSTIC
46	COMP +COMP 3	VO+ACOUSTIC
47	N.SUP+COMP 4	VO+ACOUSTIC
48	COMP +COMP 5	VO+ACOUSTIC
49	COMP+SML.MIC	VO+ACOUSTIC
50	COMP+LRG.MIC	VO+ACOUSTIC

BR-8

Rhythm Pattern List

Beat	No.	Name	Measure
1/1	01	Metronom	1
2/1	01	Metronom	1
3/1	01	Metronom	1
4/1	01	Metronom	1
5/1	01	Metronom	1
6/1	01	Metronom	1
7/1	01	Metronom	1
8/1	01	Metronom	1
1/2	01	Metronom	1
2/2	01	Rockbly	2
2/2	02	Metronom	1
3/2	01	Metronom	1
4/2	01	Metronom	1
5/2	01	Metronom	1
6/2	01	Metronom	1
7/2	01	Metronom	1
8/2	01	Metronom	1
1/4	01	Metronom	1
2/4	01	Bossa 1	4
2/4	02	Bossa 2	2
2/4	03	Bossa 3	4
2/4	04	Metronom	1
3/4	01	Rock 1	2
3/4	02	Rock 2	2
3/4	03	Rock 3	4
3/4	04	Jazz	2
3/4	05	Ballad	2
3/4	06	Gospel	2
3/4	07	Metronom	1

Beat	No.	Name	Measure
4/4	01	Rock 1	2
4/4	02	Rock 2	2
4/4	03	Rock 3	2
4/4	04	Rock 4	2
4/4	05	Rock 5	2
4/4	06	Rock 6	2
4/4	07	Rock 7	2
4/4	08	Rock 8	2
4/4	09	Rock 9	4
4/4	10	Rock 10	2
4/4	11	Rock 11	2
4/4	12	Rock 12	1
4/4	13	Rock 13	2
4/4	14	Rock 14	4
4/4	15	Rock 15	2
4/4	16	Heavy 1	2
4/4	17	Heavy 2	2
4/4	18	Heavy 3	1
4/4	19	Ballad 1	1
4/4	20	Ballad 2	2
4/4	21	Blues 1	2
4/4	22	Blues 2	2
4/4	23	Blues 3	2
4/4	24	Shuffle	1
4/4	25	LtnRock1	1
4/4	26	LtnRock2	1
4/4	27	Bluegras	1
4/4	28	Country	2
4/4	29	Fusion	2
4/4	30	Jazz 1	2
4/4	31	Jazz 2	2
4/4	32	Gospel	2
4/4	33	Soul 1	1
4/4	34	Soul 2	1
4/4	35	Soul 3	2
4/4	36	Soul 4	2
4/4	37	Soul 5	2
4/4	38	Soul 6	1
4/4	39	Soul 7	1

BR-8

Rhythm Pattern List

BOSS®

Beat	No.	Name	Measure
4/4	40	Soul 8	1
4/4	41	Funk 1	2
4/4	42	Funk 2	2
4/4	43	Funk 3	2
4/4	44	Funk 4	2
4/4	45	Funk 5	2
4/4	46	Funk 6	2
4/4	47	Funk 7	2
4/4	48	Funk 8	1
4/4	49	Funk 9	2
4/4	50	Funk 10	2
4/4	51	Reggae	2
4/4	52	Samba 1	2
4/4	53	Samba 2	4
4/4	54	EleRock1	2
4/4	55	EleRock2	2
4/4	56	Techno 1	2
4/4	57	Techno 2	2
4/4	58	Techno 3	1
4/4	59	House 1	1
4/4	60	House 2	2
4/4	61	House 3	2
4/4	62	Eurobt 1	1
4/4	63	Eurobt 2	1
4/4	64	Eurobt 3	2
4/4	65	Eurobt 4	2
4/4	66	Metronom	1
5/4	01	Rock	2
5/4	02	Jazz	1
5/4	03	Metronom	1
6/4	01	Rock	1
6/4	02	Metronom	1
7/4	01	Rock 1	2
7/4	02	Rock 2	1
7/4	03	Metronom	1

Beat	No.	Name	Measure
8/4	01	Metronom	1
1/8	01	Metronom	1
2/8	01	Metronom	1
3/8	01	Metronom	1
4/8	01	Metronom	1
5/8	01	Rock	4
5/8	02	Metronom	1
6/8	01	Rock 1	2
6/8	02	Rock 2	2
6/8	03	Blues	4
6/8	04	Metronom	1
7/8	01	Rock 1	4
7/8	02	Rock 2	2
7/8	03	Metronom	1
8/8	01	Metronom	1

BR-8

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Effect Patch List

■ GUITAR/BASS

No.	Patch Name	Algorithm
01	JC Clean	COSM GUITAR AMP
02	TW Clean 1	COSM GUITAR AMP
03	TW Clean 2	COSM GUITAR AMP
04	TEXAS	COSM GUITAR AMP
05	TREM'LO TWIN	COSM GUITAR AMP
06	Crunch	COSM GUITAR AMP
07	Phased Cut	COSM GUITAR AMP
08	Over Drive	COSM GUITAR AMP
09	Wah Crunch	COSM GUITAR AMP
10	Driven Lead	COSM GUITAR AMP
11	LATE70'sHARD	COSM GUITAR AMP
12	EARY70'sROCK	COSM GUITAR AMP
13	Rock Lead	COSM GUITAR AMP
14	Hard Drivin'	COSM GUITAR AMP
15	Hyper Metal	COSM GUITAR AMP
16	Metal Lead	COSM GUITAR AMP
17	ST THRASH	COSM GUITAR AMP
18	RAGE!	COSM GUITAR AMP
19	CALL D COPS	COSM GUITAR AMP
20	SWEET LEAD	COSM GUITAR AMP
21	Delayed Lead	COSM GUITAR AMP
22	Wah Lead	COSM GUITAR AMP
23	Pedal Arm	COSM GUITAR AMP
24	SLO-GEAR LD	COSM GUITAR AMP
25	80's Hard	COSM GUITAR AMP
26	90's Metal	COSM GUITAR AMP
27	7th STRING?	COSM GUITAR AMP
28	Bubbling?	COSM GUITAR AMP
29	Jazz GT	COSM GUITAR AMP
30	Clear Sky	COSM GUITAR AMP
31	AC SimCuttin	ACOUSTIC SIM
32	ACOUSTY	ACOUSTIC SIM
33	AC Sim Lead	ACOUSTIC SIM
34	Brite Acustc	ACOUSTIC SIM
35	Dream Acustc	ACOUSTIC SIM
36	Tight Bass	BASS SIM
37	Loose Bass	BASS SIM
38	Heavy Bass	BASS SIM
39	UPRT PHSD!	BASS SIM
40	GT>FRETLESS!	BASS SIM
41	A.GT Fat	ACOUSTIC GUITAR
42	A.GT Lead	ACOUSTIC GUITAR
43	MIC'D ACUSTC	ACOUSTIC GUITAR
44	NICE ACUSTC	ACOUSTIC GUITAR
45	WIDE ACUSTC	ACOUSTIC GUITAR
46	SLAP 'n POP	BASS MULTI
47	OCTAVE BASS	BASS MULTI
48	NO FRET BASS	BASS MULTI
49	DRIVIN' BASS	COSM BASS AMP
50	DIRTY WAH	COSM BASS AMP

■ MIC

No.	Patch Name	Algorithm
01	COMPRESSOR 1	VOCAL MULTI
02	COMPRESSOR 2	VOCAL MULTI
03	DE-ESSER 1	VOCAL MULTI
04	DE-ESSER 2	VOCAL MULTI
05	ENHANCER 1	VOCAL MULTI
06	ENHANCER 2	VOCAL MULTI
07	CM+DARK EQ	VOCAL MULTI
08	CM+VOCAL EQ	VOCAL MULTI
09	CM+BRIGHT EQ	VOCAL MULTI
10	ENH+BASS CUT	VOCAL MULTI
11	VOX DOUBLER	VOCAL MULTI
12	ST.AUTOPAN	VOCAL MULTI
13	SLOW FLANGE	VOCAL MULTI
14	FAST FLANGE	VOCAL MULTI
15	SLOW CHORUS	VOCAL MULTI
16	VOCAL CANCEL	VOCAL MULTI
17	BULL HORN	VOCAL MULTI
18	KARAOKE VOX	VOCAL MULTI
19	BALLAD EFX	VOCAL MULTI
20	NARRATION	VOCAL MULTI
21	VOCAL EFX 1	VOCAL MULTI
22	VOCAL EFX 2	VOCAL MULTI
23	VOCAL EFX 3	VOCAL MULTI
24	VOCAL EFX 4	VOCAL MULTI
25	SLAPBACK DLY	VOCAL MULTI
26	BIG EQ+S.DLY	VOCAL MULTI
27	PTCH FIX-1/2	VOCAL MULTI
28	PTCH FIX+1/2	VOCAL MULTI
29	PITCH -1 OCT	VOCAL MULTI
30	VOX DETUNE	VOCAL MULTI
31	CMP+DES+ENH	VOCAL MULTI
32	CMP+ENH+EQ	VOCAL MULTI
33	CMP+DES+EQ	VOCAL MULTI
34	CMP+EQ+DBL	VOCAL MULTI
35	CMP+EQ+DTUNE	VOCAL MULTI
36	VT:M to Fm 1	VOICE TRANSFORMER
37	VT:M to Fm 2	VOICE TRANSFORMER
38	VT:Fm to M 1	VOICE TRANSFORMER
39	VT:Fm to M 2	VOICE TRANSFORMER
40	VT: M&F Duet	VOICE TRANSFORMER
41	CHIPS & MUNK	VOICE TRANSFORMER
42	D. VADER	VOICE TRANSFORMER
43	VT+ST.CHORUS	VOICE TRANSFORMER
44	VT+PHASE+DLY	VOICE TRANSFORMER
45	UNISON VOX	VOICE TRANSFORMER
46	DEEP VOICE	VOICE TRANSFORMER
47	STUTTER VOX	VOICE TRANSFORMER
48	ALIEN VOX...	VOICE TRANSFORMER
49	SEAGULLS?	VOICE TRANSFORMER
50	SOOO DEEP!!!	VOICE TRANSFORMER

Cautions for handling Zip drives and Zip disks

• When you use an Electric Guitar

If you place the pickup of a guitar near the Zip drive, noise may be heard. If the noise is a problem, move the guitar away from the BR-8.

• Avoid condensation on the internal Zip drive

"Condensation" refers to the tiny water droplets which can develop on the head of the Zip drive or the magnetic surface of the Zip disk when the unit is rapidly moved from a cold location to a warm location. If the unit is used when condensation is present, the following serious problems can occur.

- Damage to the Zip drive
- Damage to the magnetic surface of the Zip disk
- Unrecoverable damage or loss of the data on the disk

If you suspect that condensation has occurred, leave the unit several hours without turning on the power or inserting a disk. When you finish using the unit, be sure to remove the disk.

• Do not simply turn the power off

If the power is turned off while the unit is operating, the following serious problems can occur.

- Damage to the Zip drive
- Damage to the magnetic surface of the Zip disk
- Unrecoverable damage or loss of the data on the disk

When you wish to turn off the power, perform the shut-down procedure, and remove the disk before turning off the power. Depending on the model, the name of this procedure may be referred to as "shutdown," "disk eject," or a similar term. Please check the owner's manual for your device.

• Do not insert a Zip disk by force

Zip disks must be inserted into a Zip drive horizontally and without using excessive force. If a disk is forced in, the heads or panel of the Zip drive may be damaged.
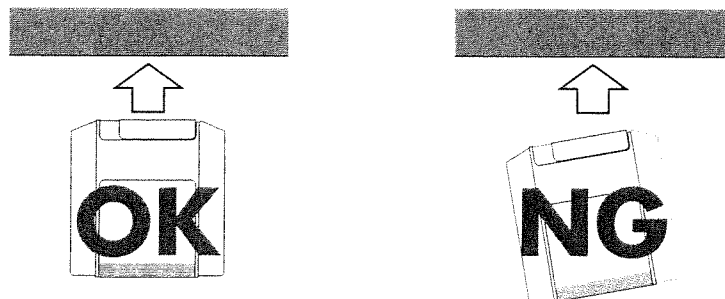
• When a disk is inserted, do not transport the unit or apply shock or vibration to it

In particular while disk access is being performed, shock or vibration applied to the unit can cause the following problems.

- Damage to the Zip drive
- Damage to the magnetic surface of the Zip disk
- Unrecoverable damage or loss of the data on the disk
- Read/write errors of the data on the disk

Before transporting the unit, be sure to perform the disk eject operation.

• Place this device on a level surface

Place this device on a firm and level surface where it will not receive vibration from an external source. If the unit is significantly tilted, the operation of the Zip drive may be adversely affected.

• Operating environment

If smoke from a smoke machine or cigarette, dust, sand etc. enters the drive, the disk or drive may be damaged, causing the following problems.

- Damage to the Zip drive
- Damage to the magnetic surface of the Zip disk
- Unrecoverable damage or loss of the data on the disk
- Read/write errors of the data on the disk

In order to minimize loss of data which might occur as a result of the above situations, be sure to back up your data. The manufacturer will accept no responsibility for the recovery of any recorded data which is lost due to such problems.

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