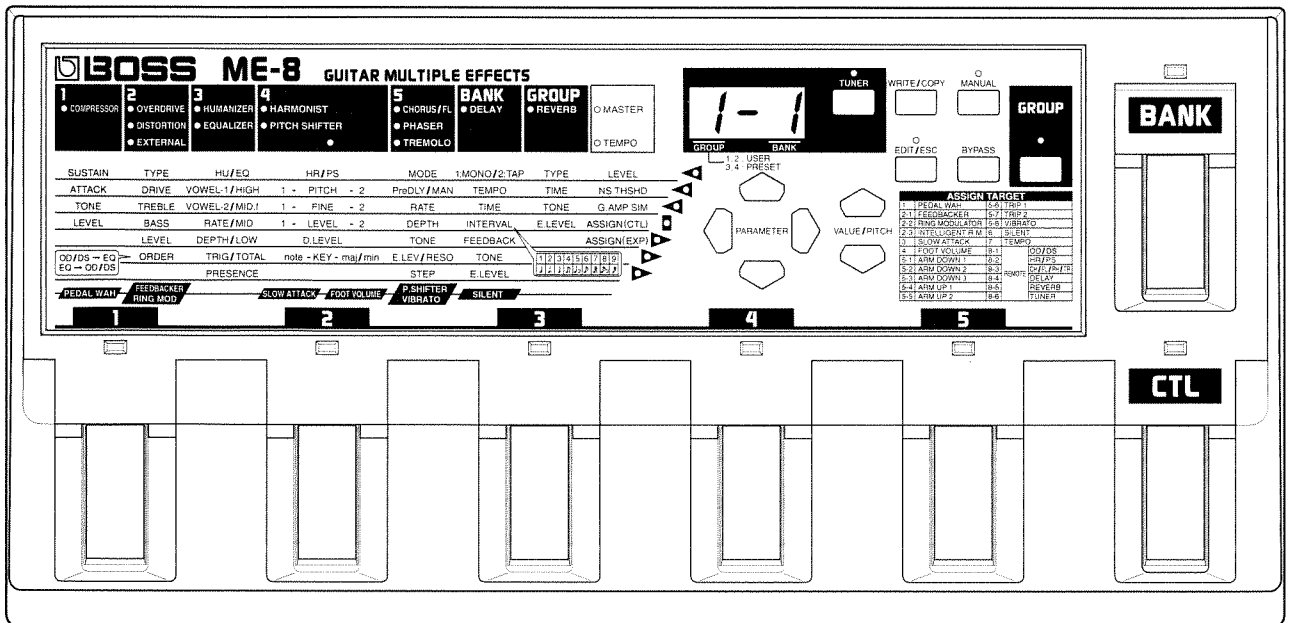




# ME-8 GUITAR MULTIPLE EFFECTS

Owner's Manual



For the U.K.

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

BLUE: NEUTRAL  
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:  
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.  
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.  
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

For Europe



This product complies with the requirements of European Directive 89/336/EEC.

For the USA

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

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

Unauthorized changes or modification to this system can void the users authority to operate this equipment.  
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

### CLASS B NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

### CLASSE B AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

For Australia

The supply cord of this transformer cannot be replaced; if the cord is damaged, the transformer should be discarded.

Thank you, and congratulations on your choice of the BOSS ME-8 Guitar Multiple Effects.

To ensure proper operation, and years of trouble-free service, please take the time to read through this Owner's Manual before starting out.

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## Features

### Control Pedal for Independent Control

In addition to the pedals used for switching Patches, the ME-8 also comes with a Control pedal that allows you to control a selected function separately. How the Control pedal is to be used can be set independently for each Patch.

### "Harmonist" Creates Three-Note Harmonies

Provides a Harmonist function, which adds two notes of harmony (matching the key of the song) to the existing guitar sound.

### Great Selection of Distortion Effects

Offers five different distortion effects produced by analog circuitry. Equipped also with an "External Overdrive" jack, which can be used for hooking up a distortion effect unit you already have, and include it for use by a Patch.

### Provides 23 Different Effects

Contained onboard are 23 effects, including the newly developed "Humanizer" effect (which simulates the human voice), and a "Ring Modulator" which produces a metallic sound. You can use up to 11 of these effects simultaneously.

### Allows You to Store 50 Versions of Your Settings

Once you have a variety of settings that you like, you can store the whole set of them as a Patch. Up to 50 such Patches can be placed into the ME-8's internal memory. Any Patch can be quickly and easily recalled using the Pedal/Patch buttons.

### Manual Mode Provides an Array of Pedal Effects

In the Manual mode, you can switch on or off each internal effect by stepping on a corresponding pedal. This means you can use the ME-8 as if it were an array of several compact effects pedals.

### Pedals Can Control Tempo Delay and Rate

The Tempo Delay/Tempo Rate functions allow you to change the delay time or rate by changing the tempo at which you depress the pedal. Now you can change the delay time or rate quickly and easily even during live performances.

### Chromatic Tuner Built-In

Since the ME-8 includes a chromatic tuner, you can rapidly tune up without having to change any connections.

### Natural Patch Selection — Transitional Delay/Reverb

Even when switching from a Patch that uses Delay/Reverb to one that doesn't, the effect sound will not be cut off in an unnatural way.

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## Important Notes

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

### Power Supply

- Before connecting this unit to other devices, turn off the power to all units; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise; an electric motor or variable lighting system for example.
- The power requirement for this unit is indicated on its nameplate (rear panel). Ensure that the voltage in your installation meets this requirement.
- Avoid damaging the power cord: do not step on it, place heavy objects on it, etc.
- When disconnecting the AC adaptor from the power outlet, grasp the plug itself; never pull on the cord.
- If the unit is to remain unused for an extended period of time, unplug the power cord.

### Placement

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

### Maintenance

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

### Additional Precautions

- Protect the unit from strong impact.
- Do not allow objects or liquids of any kind to penetrate the unit. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.
- Before using the unit in a foreign country, consult with qualified service personnel.
- Should a malfunction occur, or if you suspect there is a problem, discontinue use immediately. Contact qualified service personnel as soon as possible.
- To avoid the risk of electric shock, do not open the unit or its AC adaptor.

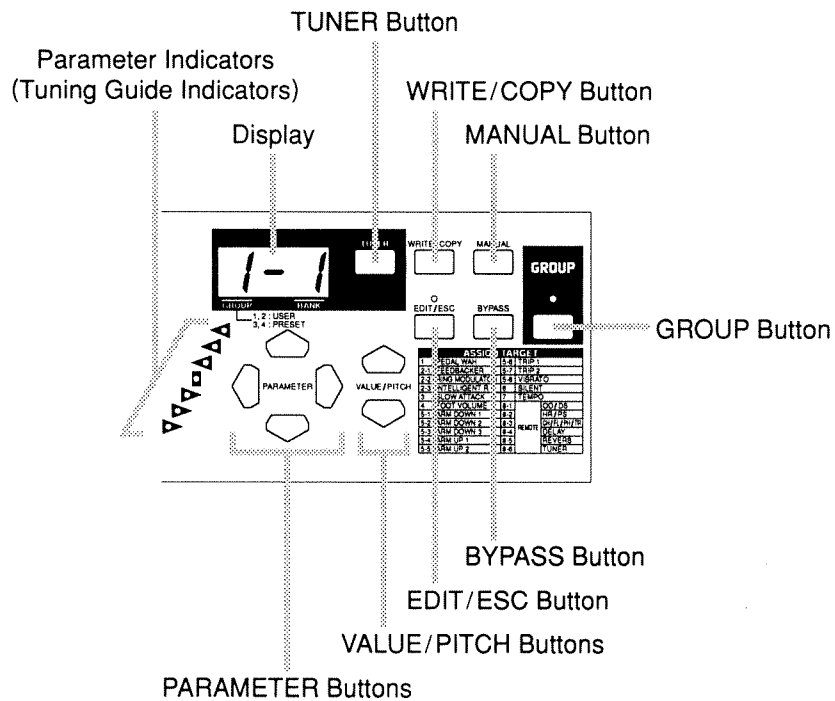
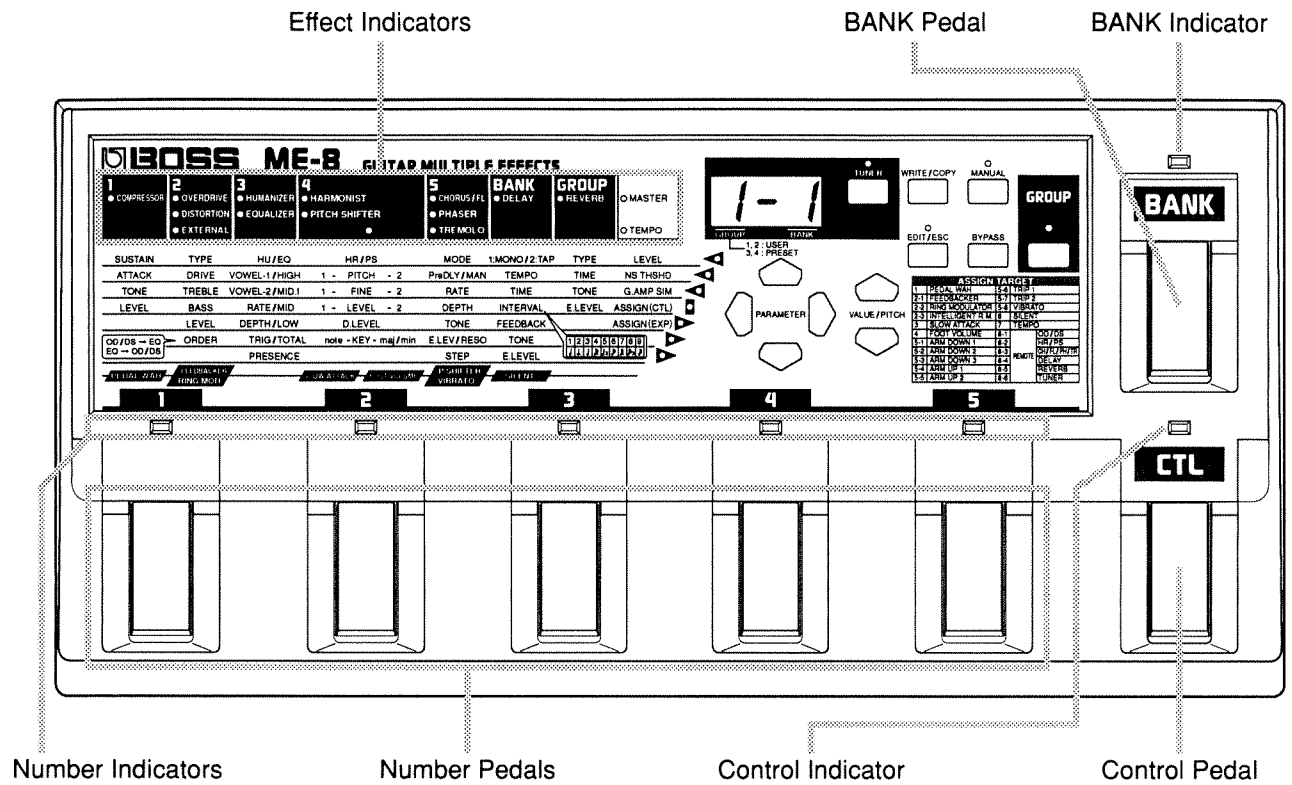
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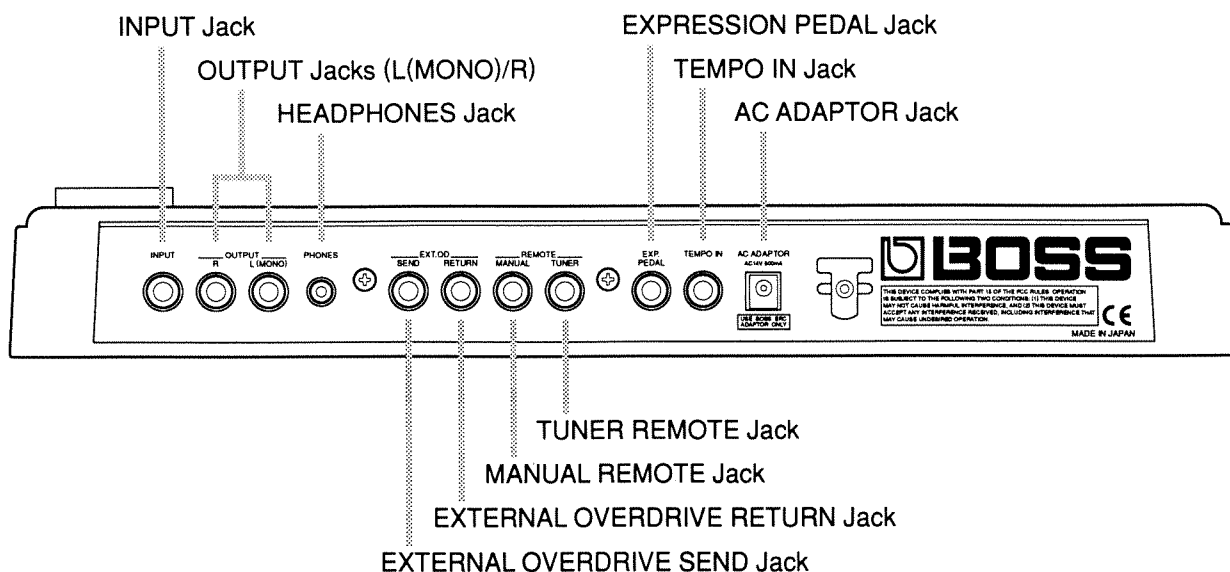
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# Panel Descriptions

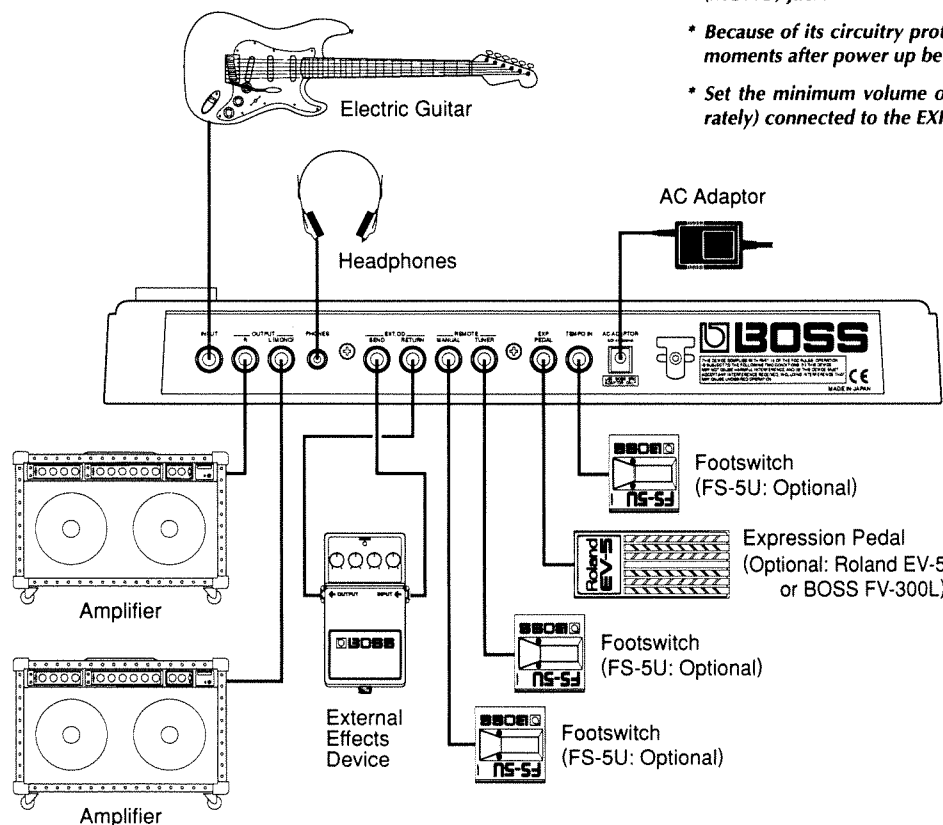




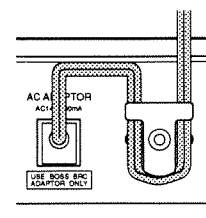
## Connections

First, connect up the guitar and guitar amplifier with the ME-8 as shown below, then connect the supplied AC adaptor. Connecting the AC adaptor will automatically turn on the ME-8. At first you will be in the Play mode, which allows you to play the guitar using the ME-8.

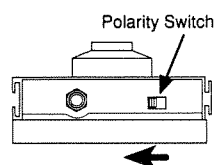
- \* Before connecting anything, make sure that all the units are switched off, and the volume on the amplifier is turned to its minimum level. Otherwise, the speakers could be damaged, or other malfunctions could result.
- \* The volume on your amplifier should be turned up only after switching on all the other units.
- \* To output in monaural, connect a cable to only the OUTPUT L (MONO) jack.
- \* Because of its circuitry protection feature, the ME-8 requires a few moments after power up before it is ready for operation.
- \* Set the minimum volume on the expression pedal (available separately) connected to the EXP. PEDAL jack to the "MIN" position.



\* Fix the AC adaptor cord using the Cord Hook. That way, the AC adaptor's plug will not get inadvertently disconnected from the ME-8.



\* If connecting a footswitch (FS-5U; optional) to either of the Remote jacks, set the polarity switch as shown below.



# Playing the Guitar Using the ME-8 — Play Mode

## <What Is a Patch?>

On the ME-8, a collection of settings which specifies how the various effects are to be combined, and contains specific settings which fine tune the sound are stored together into what is called a "Patch."

The unit offers 100 Patches in all. Patches are organized by Group, Bank, and Number, as illustrated below.

| <GROUP1> |   | BANK |   |   |   |   |
|----------|---|------|---|---|---|---|
|          |   | 1    | 2 | 3 | 4 | 5 |
| NUMBER   | 1 |      |   |   |   |   |
|          | 2 |      |   |   |   |   |
|          | 3 |      |   |   |   |   |
|          | 4 |      |   |   |   |   |
|          | 5 |      |   |   |   |   |

| <GROUP2> |   | BANK |   |   |   |   |
|----------|---|------|---|---|---|---|
|          |   | 1    | 2 | 3 | 4 | 5 |
| NUMBER   | 1 |      |   |   |   |   |
|          | 2 |      |   |   |   |   |
|          | 3 |      |   |   |   |   |
|          | 4 |      |   |   |   |   |
|          | 5 |      |   |   |   |   |

| <GROUP3> |   | BANK |   |   |   |   |
|----------|---|------|---|---|---|---|
|          |   | 1    | 2 | 3 | 4 | 5 |
| NUMBER   | 1 |      |   |   |   |   |
|          | 2 |      |   |   |   |   |
|          | 3 |      |   |   |   |   |
|          | 4 |      |   |   |   |   |
|          | 5 |      |   |   |   |   |

| <GROUP4> |   | BANK |   |   |   |   |
|----------|---|------|---|---|---|---|
|          |   | 1    | 2 | 3 | 4 | 5 |
| NUMBER   | 1 |      |   |   |   |   |
|          | 2 |      |   |   |   |   |
|          | 3 |      |   |   |   |   |
|          | 4 |      |   |   |   |   |
|          | 5 |      |   |   |   |   |

### (GROUP 1, GROUP 2) User Groups

Groups 1 and 2 can be used to store new effects programs you have made. The Patches in these Groups are called "User Patches." These were set to the same programs as the Preset Patches when the unit left the factory.

### (GROUP 3, GROUP 4) Preset Groups

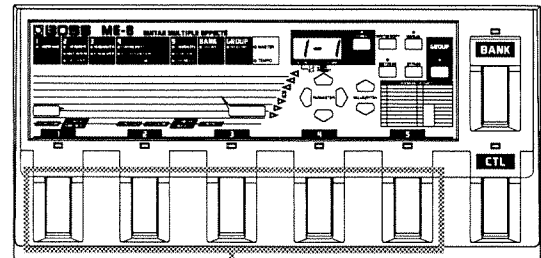
The ME-8's effects settings have been preprogrammed in Groups 3 and 4. These programs are called Preset Patches. You cannot write new Patches into these Groups, but you can edit any Preset Patch and store it as a User Patch.

*\* Each time the ME-8 is switched on, the Patch at Group 1, Bank 1, Number 1 will be automatically selected.*

## Selecting Patches

Patches are selected by switching to the appropriate Group (1 – 4), Bank (1 – 5), and Number (1 – 5).

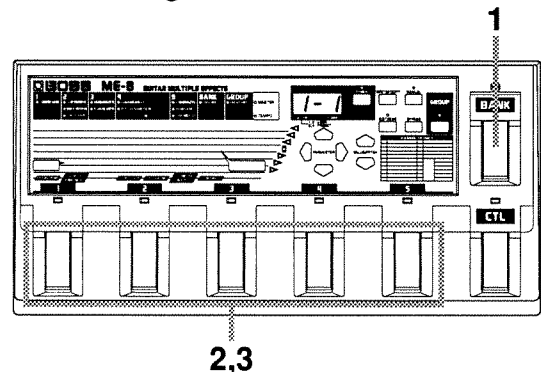
### 1 To change only the Number



- 1 Specify the Number of the Patch you wish to use by pressing the corresponding Number pedal.

The indicator for the Number pedal you have pressed will light up, and you are switched to the new Patch.

### 2 To change the Bank



- 1 Press the BANK pedal.

The indication in the display for the Bank will begin flashing.

*\* Should you wish to cancel Bank selection, press the BANK pedal again.*

- 2 Specify the Bank of the Patch you wish to use by pressing the relevant Number pedal.

The unit switches to the Bank you have selected, and the indication in the display will now light steadily instead of flashing. The indicator over the previous Number pedal (the one selected before you pressed the BANK pedal) will begin flashing, meaning that you can now specify the Number of the Patch you wish to use. (At this point, the new Patch has not yet been selected.)

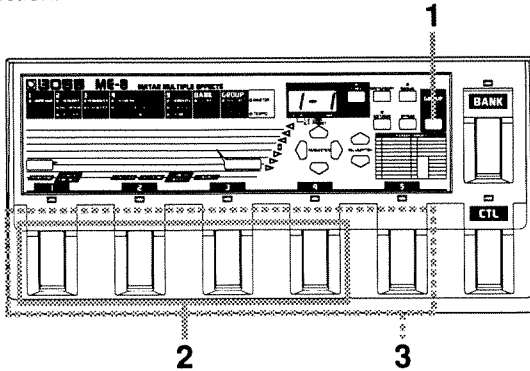
*\* If you wish to cancel the Bank selection, simply press the BANK pedal twice. To select a different Bank, repeat from step 1.*

- 3 Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.

The indicator for the Number pedal you have pressed lights, showing that the new Patch is now selected.

### 3 To change the Group

You can change the Group in a manner similar to Bank selection.



- 1 Press [GROUP].

The indication in the display for the Group will begin flashing.

*\* If you wish to cancel the Group selection, press [GROUP] again.*

- 2 Specify the Group of the Patch you wish to use by pressing the relevant Number pedal.

The unit switches to the Group you have selected, and the indication in the display will now light steadily instead of flashing. The indicator over the Number pedal that was selected before you pressed [GROUP] will begin flashing, showing that you should now specify the Number of the Patch you wish to use. (At this point, the new Patch has not yet been selected.)

*\* If you wish to cancel the Group selection, simply press [GROUP] twice.*

- 3 Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.

The indicator for the Number pedal you have pressed lights, showing that the new Patch is now selected.

### 4 Changing the Group and Bank

The Group and Bank can be changed at the same time, similar to **2** and **3** above.

- 1 Press [GROUP].

The indication in the display for the Group will begin flashing.

- 2 Specify the Group where the Patch you wish to use is located by pressing the relevant Number pedal (1 – 4).

- 3 Press the BANK pedal.

The Bank in the display will flash.

- 4 Specify the Bank of the Patch you wish to use by pressing the relevant Number pedal.

- 5 Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.

The indicator over the Number pedal you have pressed will be lit, showing the new Patch is selected.



# Editing the Effect Settings — Edit Mode

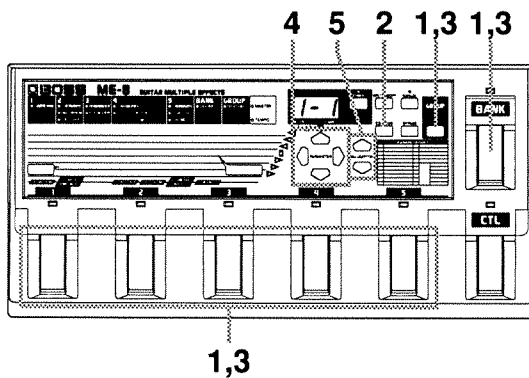
The ME-8 allows you to edit the settings for effects, then store the edited data as a Patch.

## How to Edit a Patch

The ME-8 allows you to store up to 50 different effects programs in the User Patch locations. To edit an effects program, simply change the values for the various settings offered. Each item which can be varied is called a “parameter,” and each effects program is called a Patch.

\* For further details on the effects and parameters, see “How Each Effect Works” on page 20.

A Patch can be edited as follows:



- 1 Select a Patch in the Play Mode.

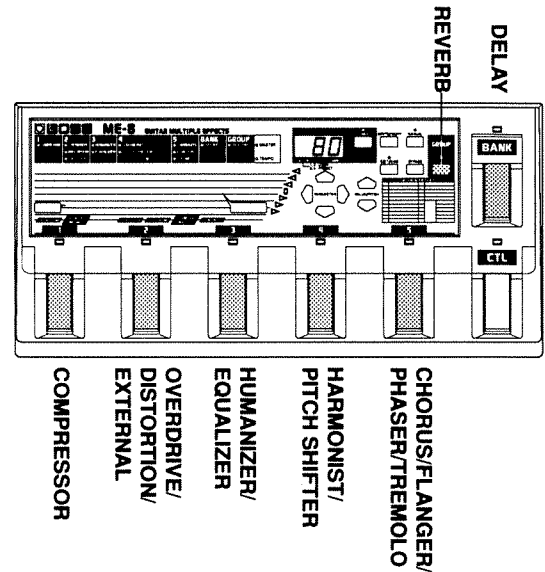
When there is an existing Patch that is similar to the effect you wish to produce, select that Patch. If there isn't, select a User Patch where you want to write the new Patch.

- 2 Press [EDIT/ESC].

The EDIT/ESC indicator will light, showing that you are now in the Edit mode. The display shows the value of the Master Level.

- 3 Turn on or off each effect.

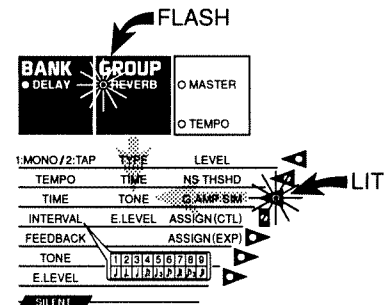
Using the pedals or buttons, turn on or off individual effects. You can tell whether an effect is on or off by looking at the indicators above the pedals or buttons, and at the Effect indicators on the panel.



- 4 Select the Parameter you wish to edit.

Select the effect you wish to modify using PARAMETER [0] [D], then select the parameter to be edited using PARAMETER [0] [0].

You can always tell which parameter is being edited, since an Effect indicator will be flashing (it indicates the column the parameter is in) and a Parameter indicator will light (shows the row the parameter is on). The value supplied for the setting is shown in the display.



\* If you have selected a parameter for an effect that is turned off, the value will flash on and off in the display.

- 5 Change the value for the parameter.

Change the value using VALUE [0] [0]. To change a value more rapidly, press [0] ([0]) while holding [0] ([0]) down. Some effects may have parameters that cannot be edited. If so, the value will be shown as “- - -” in the display.

By repeating steps 3–5, set the Patch to your liking.

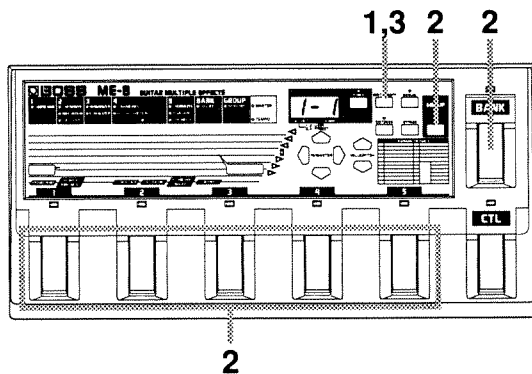
\* An edited Patch will be automatically erased if the ME-8 is switched off. If you wish to retain the edited data, write it into a Patch by following “Storing Your Effects Settings — Write Procedure” on page 10.

---

## Storing Your Effects Settings — Write Procedure

All setting changes you make will be discarded as soon as the ME-8 is switched off. To retain the settings, you must write them into a User Patch by carrying out the Write procedure. You can also store the settings for the Manual mode (page 17) into a Patch.

### << Storing a Patch >>



- 1 Press [WRITE/COPY].

The EDIT/ESC indicator will slowly flash on and off, and the display and Number indicators will show you the destination Patch (where the edited data will be written).

- 2 If you wish to change the destination Patch, do it here.

*\* To leave the write mode, press [EDIT/ESC]. The ME-8 will return to the Edit mode. You can also return to the Edit mode by pressing the Parameter or Value buttons.*

- 3 Press [WRITE/COPY] again.

The edited data is written into the destination Patch. The ME-8 then returns to the Play mode, and the destination Patch will be selected.

### << To Write Manual Mode Settings >>

- 1 Press [WRITE/COPY].

The EDIT/ESC indicator will slowly flash on and off, and the display and Number indicators show you the currently selected Patch.

- 2 Press [MANUAL].

The MANUAL indicator lights up, showing that the destination for the write is the Manual mode.

*\* If you press [MANUAL] again, the Manual indicator will go out, meaning that the unit has returned to the mode where you store settings as a Patch.*

*\* If you wish to leave the write mode, press [EDIT/ESC]. This will return the ME-8 to the Edit mode. You can also exit the Write mode and return to the Edit mode by pressing the Parameter or Value buttons.*

- 3 Press [WRITE/COPY] again.

After the contents of the Patch have been stored as Manual mode settings, the MANUAL indicator lights, showing that the ME-8 entered the Manual mode.

---

## How to Cancel Editing

After you have edited a Patch, and if you have not yet written it into memory, you can cancel all changes and restore the data to what it was before being edited by carrying out the following.

- 1 Press [EDIT/ESC].

The EDIT/ESC indicator flashes rapidly.

*\* If you wish to continue to edit the Patch, press the Parameter or Value buttons.*

*\* Even after entering the Edit mode, you can return to the Play mode through the above procedure if you have not yet edited the On/Off setting of the effects, or the values of the parameters.*

- 2 Press [EDIT/ESC] again.

The EDIT/ESC indicator will go out, showing that the ME-8 has returned to the Play mode.

Any changes that were made in settings will have been discarded, and the Patch will now be the same as it was before you started editing.

---

---

# Copying Effects Settings

The Copy function allows you to copy the entire contents of a Patch to a different Patch. It is also possible to copy a Patch to the Manual mode or vice versa.

## << How to Copy a Patch to a Different Patch >>

- 1 Select the source Patch.
- 2 Press [WRITE/COPY].  
The EDIT/ESC indicator flashes.  
*\* To cancel copying, press [EDIT/ESC]. The EDIT/ESC indicator goes out and the ME-8 is returned to the Play mode.*
- 3 Select the destination Patch.
- 4 Press [WRITE/COPY].  
The data of the source Patch is copied to the destination Patch, then the ME-8 is returned to the Play mode and the destination Patch is selected.

## << To Copy a Patch to the Manual Mode >>

- 1 Select the source Patch.
- 2 Press [WRITE/COPY].  
The EDIT/ESC indicator flashes.
- 3 Press [MANUAL].  
The MANUAL indicator lights, showing that the copy destination is the Manual mode.  
*\* Pressing [MANUAL] again will cause the MANUAL indicator to go out, and you are returned to the mode where data is copied to another Patch.*  
*\* To cancel copying, press [EDIT/ESC]. The EDIT/ESC indicator goes out showing that the ME-8 has returned to the Play mode.*
- 4 Press [WRITE/COPY] again.  
The Patch data is copied to the Manual mode, then the ME-8 is returned to the Manual mode.

## << To Copy Manual Mode Settings to a Patch >>

- 1 Press [MANUAL].  
The MANUAL indicator lights, showing that the ME-8 is set to the Manual mode.
- 2 Press [WRITE/COPY].  
The EDIT/ESC indicator flashes and the display and Number indicator show the destination Patch.
- 3 If you wish to change the copy destination Patch, do it here.  
*\* To cancel copying, press [EDIT/ESC]. This will return the ME-8 to the Manual mode.*
- 4 Press [WRITE/COPY] again.  
The Manual mode setting is copied to the destination Patch. Then, the ME-8 is returned to the Play mode and the destination Patch is selected.

# Adding Effects

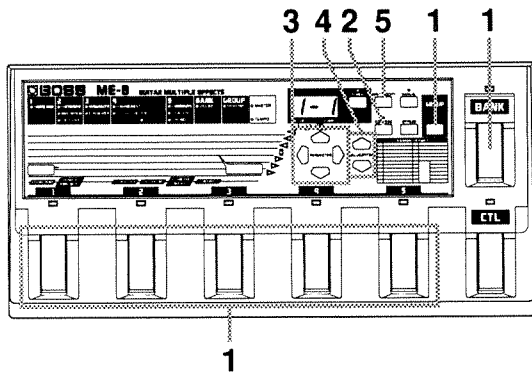
## — Control Effects

In addition to the usual effects, the ME-8 also includes effects (Control Effects) that can be controlled with the Control pedal or Expression pedal (optional). The Control Effects can be set individually for each Patch.

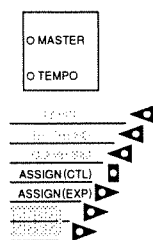
## Setting the Control Effects

Control Effects can be individually set for each User Patch. Control Effects can be controlled with the Control pedal and Expression pedal (optional), and a different function can be assigned to each pedal.

*\* The functions that can be assigned appear in the ASSIGN TARGET list, printed on the panel of the ME-8. For further details on each function, see "Control Effects" on page 13.*



- 1 Select the Patch for which you wish to set the Control Effects.
- 2 Press [EDIT/ESC].  
The indicator lights up, showing that the ME-8 has been placed in the Edit mode.
- 3 Select the pedal to be used.  
Select ASSIGN (CTL) or ASSIGN (EXP) using PARAMETER [0][0] and PARAMETER [◁][▷].  
ASSIGN (CTL) selects the Control pedal on the ME-8, while ASSIGN (EXP) selects the Expression pedal (optional).



- 4 Select the function to be assigned.

Specify the Assign Target Number of the function you wish to use with VALUE [◁][▷]. See the ASSIGN TARGET list on the panel to select the correct number.

*\* You cannot select functions that cannot be controlled with the specified pedal.*

- 5 Write the assignment to the Patch.

Press [WRITE/COPY] (the EDIT/ESC indicator begins flashing), and the display and Number indicator show the current Patch. Press [WRITE/COPY] once again to write the assignment you have set.

## How to Use the Control Effects

### Control Pedal

This pedal works differently depending on the function that is assigned to it.

#### When a function other than Remote is assigned to the Control pedal:

The indicator lights while the Control pedal is pressed, and the specified effect can be obtained. When you release the pedal, the indicator goes out, and the effect disappears. When certain functions are assigned, it may take some time for the sound to return to the original sound after the pedal is released.

#### When a Remote function (8-1 through 8-6) is assigned to the Control pedal:

The Control indicator lights up (ON) or goes out (OFF) depending on the ON/OFF setting contained in the Patch. Each time you press the Control pedal, the effect is turned ON or OFF.

### Expression Pedal

Connect the Expression pedal (Roland EV-5 or BOSS FV-300L; optional) to the EXP. PEDAL jack on the rear of the unit. Be sure to set the Minimum Volume on the Expression pedal to "MIN."

#### The assigned function can be controlled depending on how you press the Expression pedal.

- \* When functions in the same group (e.g., 5-1 and 5-7) are assigned to the Control pedal and the Expression pedal, and an Expression pedal is connected to the EXP. PEDAL jack, the Expression pedal is given priority and the Control pedal does not work. If there is no Expression pedal connected, the Control pedal works normally.
- \* Functions 2-1, 2-3, and 5-1 through 5-7 should be played using single notes, because they need to detect the pitch of the guitar sound. If you play chords, the sound may become too muddled.

## Control Effects

The following describes how each Control Effect works.

| ASSIGN TARGET |                  |     |             |
|---------------|------------------|-----|-------------|
| 1             | PEDAL WAH        | 5-6 | TRIP 1      |
| 2-1           | FEEDBACKER       | 5-7 | TRIP 2      |
| 2-2           | RING MODULATOR   | 5-8 | VIBRATO     |
| 2-3           | INTELLIGENT R.M. | 6   | SILENT      |
| 3             | SLOW ATTACK      | 7   | TEMPO       |
| 4             | FOOT VOLUME      | 8-1 | OD/DS       |
| 5-1           | ARM DOWN 1       | 8-2 | HR/PS       |
| 5-2           | ARM DOWN 2       | 8-3 | CH/FL/PH/TR |
| 5-3           | ARM DOWN 3       | 8-4 | DELAY       |
| 5-4           | ARM UP 1         | 8-5 | REVERB      |
| 5-5           | ARM UP 2         | 8-6 | TUNER       |

### OFF: OFF

The Control Effect is not used.

### 1: PEDAL WAH

By altering the filter's frequency response, this creates a sound with a characteristic wah effect.

**[CTL Pedal]:** The wah effect can be altered using the pedal.

**[EXP Pedal]:** The wah effect can be applied consecutively, and varies depending on the extent the pedal is pressed.

### 2-1: FEEDBACKER

This effect allows you to obtain feedback without being concerned about how the amplifier and Patch are set. Simply play the note you wish to have fed back (accurately, and as a single distinct note), wait until the sound is stable, then step on the pedal.

**[CTL Pedal]:** Pressing the pedal will increase the volume of the feedback sound, and releasing it will mute the sound.

**[EXP Pedal]:** The volume of the feedback sound will vary in keeping with the extent the pedal is pressed. When the pedal is returned to the original position (lifted), the feedback sound will no longer be heard.

### 2-2: 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.

**[CTL Pedal]:** Ring modulation is activated when the pedal is pressed. The frequency of the internal oscillator will slowly increase.

**[EXP Pedal]:** The oscillation frequency will change depending on how you press the pedal. When the pedal is returned to the original position (lifted), no ring-modulation effect will be obtained.

### 2-3: INTELLIGENT R.M. [Intelligent Ring Modulator]

By modulating the input signal, a bell-like sound is created. The Intelligent Ring Modulator alters the oscillation frequency depending on the pitch of the input sound, creating sound with the pitch differences well defined—which is quite different from the RING MODULATOR (2-2). Since this effect will not give you the expected result if the pitch of the guitar sound is not correctly detected, we recommend that you play single notes at a time. Also, be aware that the sound will always take on the ring-modulation effect if this target has been set.

**[CTL Pedal]:** The frequency will slowly increase as the pedal is depressed.

**[EXP Pedal]:** The oscillation frequency will change depending on how you press the pedal.

### 3: SLOW ATTACK

Pressing the Control pedal will immediately mute the sound. If you keep pressing the pedal, the volume of the sound will slowly increase, then finally be returned to the original level. If you release the pedal, the sound will be returned to the original volume at once. You can use these two volume controlling methods.

*\* This function cannot be used with the Expression pedal.*

### 4: FOOT VOLUME

Allows you to use the Expression pedal to change the volume of the sound in real-time. Even if you lower the volume with the pedal prior to a reverberant type effect (e.g., Delay or Reverb), there will be no unnatural interruption in the reverberant sound.

*\* This function cannot be used with the Control pedal.*

### 5-1: ARM DOWN 1

Uses the Pitch Shifter to create an effect similar to that obtained with a guitar's tremolo arm. The pitch can be lowered by up to 2 octaves.

**[CTL Pedal]:** Pressing the pedal will slowly lower the pitch. Releasing the pedal will rapidly return the pitch to what it was originally.

**[EXP Pedal]:** The pitch will be lowered depending on how you press the pedal. When you return the pedal to the original position (lift the pedal), the original pitch will be restored.

## 5-2: ARM DOWN 2

---

Uses the Pitch Shifter to create an effect similar to that obtained with a guitar's tremolo arm. The pitch can be lowered by 2 semitones.

**[CTL Pedal]:** Pressing the pedal will quickly lower the pitch. Releasing the pedal will rapidly return the pitch to what it was originally.

**[EXP Pedal]:** The pitch will be lowered depending on how you press the pedal.

## 5-3: ARM DOWN 3

---

Uses the Pitch Shifter to create an effect similar to that obtained with a guitar's tremolo arm. The pitch can be lowered by up to 1 octave.

**[CTL Pedal]:** Pressing the pedal will lower the pitch at a fixed speed. Releasing the pedal will return the pitch to what it was originally, at the same speed.

**[EXP Pedal]:** The pitch will be lowered depending on how you press the pedal.

## 5-4: ARM UP 1

---

Uses the Pitch Shifter to create an effect similar to that obtained with a guitar's tremolo arm. Allows the pitch to be raised by three semitones.

**[CTL Pedal]:** Pressing the pedal will quickly raise the pitch. Releasing the pedal will rapidly return the pitch to what it was originally.

**[EXP Pedal]:** The pitch will be raised depending on how you press the pedal.

## 5-5: ARM UP 2

---

Allows the pitch to be raised by one octave.

**[CTL Pedal]:** Pressing the pedal raises the pitch rapidly. Releasing the pedal will return the pitch to what it was originally, at the same speed.

**[EXP Pedal]:** The pitch is raised in keeping with how you press the pedal.

## 5-6: TRIP 1

---

Allows you to obtain a special effect that adds sound which has been increased in pitch by up to 2 octaves to the direct sound.

**[CTL Pedal]:** Pressing the pedal raises the pitch at a fixed speed. Releasing the pedal will return the pitch to what it was originally, at the same speed.

**[EXP Pedal]:** Pressing the pedal raises the pitch, depending on the deflection of the pedal.

## 5-7: TRIP 2

---

Allows you to obtain a special effect that adds sound which has been lowered in pitch by up to one octave to the direct sound.

**[CTL Pedal]:** Pressing the pedal lowers the pitch at a fixed speed. Releasing the pedal will return the pitch to what it was originally, at the same speed.

**[EXP Pedal]:** Pressing the pedal lowers the pitch depending on how you press the pedal.

## 5-8: VIBRATO

---

This effect applies subtle fluctuations to the pitch of the sound.

**[CTL Pedal]:** Pressing the pedal will cause vibrato to slowly be applied. Releasing the pedal turns off the vibrato effect.

**[EXP Pedal]:** The depth of the vibrato effect will vary depending on how you press the pedal. When the pedal is returned to the original position (lifted), the vibrato effect is turned off.

## 6: SILENT

---

Pressing the pedal will instantaneously mute all the outputs. This includes reverberant sounds such as delay, so no reverb will be heard after the pedal is released.

*\* This function cannot be used with the Expression pedal.*

## 7: TEMPO

---

This sets the basic tempo that controls the Tempo function of Delay, or the rate of the effects. Press the pedal more than four times along with the tempo of the song, and the basic tempo is set according to the interval.

*\* This function cannot be used with the Expression pedal.*

**8-1: REMOTE; OD / DS**  
**[Remote; Overdrive / Distortion]**

**8-2: REMOTE; HR / PS**  
**[Remote; Harmonist / Pitch Shifter]**

**8-3: REMOTE; CH / FL / PH / TR**  
**[Remote; Chorus / Flanger / Phaser / Tremolo]**

**8-4: REMOTE; DELAY**

**8-5: REMOTE; REVERB**

**8-6: REMOTE; TUNER**

---

Every time you press the Control pedal, the assigned function is turned ON or OFF.

*\* The above functions cannot be used with the Expression pedal.*

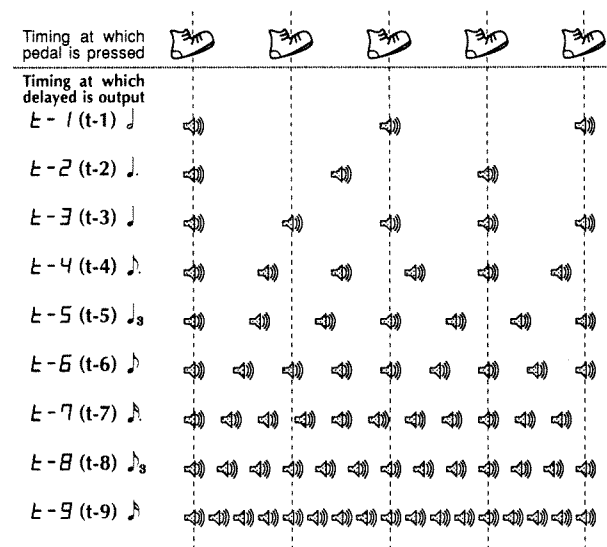
# Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate

Tempo Delay/Tempo Rate is a function that allows you to set a delay time or rate that matches the tempo of the song simply by stepping on the pedal in time with the song.

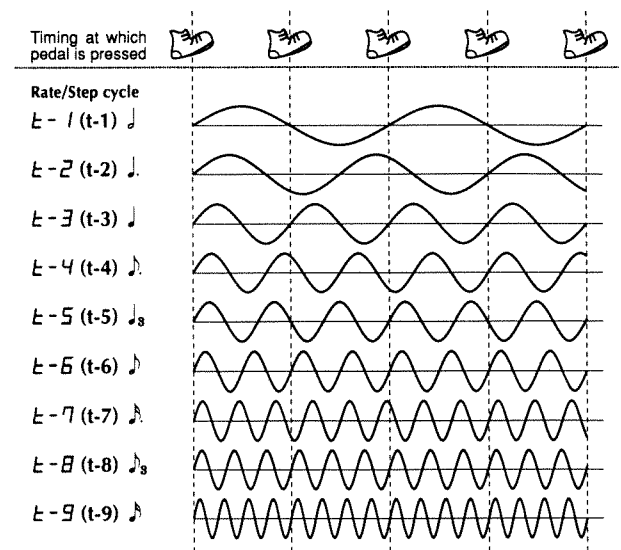
## Delay Time (interval) and Rate of the Delayed Sound

Delay times or rates that make use of the Tempo Delay or Tempo Rate features will change depending on the timing at which the pedal is pressed (given a basic tempo of a quarter note), and the interval or rate of the delay set in each Patch, as shown below.

### <Tempo Delay>



### <Tempo Rate>



#### [1br (1br): 1 bar]:

It will change at a rate whereby one cycle is completed once in one bar (whole note). One cycle occurs for every four-times multiple of the basic tempo (timing you use to press the pedal).

#### [2br (2br): 2 bars]:

It will change at a rate whereby one cycle is completed once in two bars. One cycle occurs for every eight-times multiple of the basic tempo (timing you use to press the pedal).

#### [4br (4br): 4 bars]:

It will change at a rate whereby one cycle is completed once in four bars. One cycle occurs for every sixteen-times multiple of the basic tempo (timing you use to press the pedal).

## How to Set the Patch for Using the Tempo Delay/Tempo Rate

To use Tempo Delay/Tempo Rate, you must set the Patch. Once you set the Patch in this way, the Tempo indicator will light when the Patch is in use.

\* You can use Tempo Delay and Tempo Rate simultaneously in one Patch.

### <Using Tempo Delay>

Set the Delay of the relevant Patch (where you wish to use the Tempo Delay) as shown below. For further details on how to set it, see "Editing the Effect Settings — Edit Mode" on page 9.

DELAY TEMPO:  $\square$   $\square$   
 INTERVAL:  $t-1$  to  $t-9$

With Patches set to "TEMPO: On," the Delay Time is determined by the settings for the basic tempo and the interval.

\* The Delay Time can be set to a maximum of 2.0 seconds. If the Delay Time exceeds 2.0 as a result of the settings for the basic tempo and interval, the actual Delay Time will be halved.

### <Using Tempo Rate>

You need to set the rates and steps of the parameters where you wish to use the Tempo Rate as follows. For further details on how to set the values, see "Editing the Effects — Edit Mode" on page 9.

HUMANIZER RATE:  $4br, 2br, 1br, t-1$  to  $t-9$   
 FLANGER RATE:  $4br, 2br, 1br, t-1$  to  $t-9$   
 STEP:  $t-1$  to  $t-9$   
 PHASER RATE:  $4br, 2br, 1br, t-1$  to  $t-9$   
 STEP:  $t-1$  to  $t-9$   
 TREMOLO RATE:  $4br, 2br, 1br, t-1$  to  $t-9$

Once you have set the Rate and Step for a Patch as shown above, the Rate and Step will be determined by the basic tempo and value.

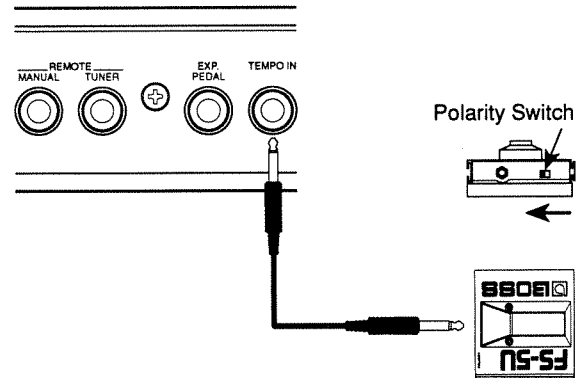
## Setting the Basic Tempo

### <Pedal Selection>

To set the basic tempo, use an optional footswitch (FS-5U), or assign the function to the Control pedal.

### When Using a Footswitch

Connect the footswitch (FS-5U) to the TEMPO IN jack. Set the polarity switch on the footswitch as shown below.



### When Using a Control Pedal

Set the Control Effect function to "TEMPO (7)" for the Patch where you wish to set the basic tempo. For further details on how to set it, see "Adding Effects — Control Effects" on page 12.

### <Changing the Basic Tempo>

Press the footswitch or Control pedal more than four times at a steady beat, and a new basic tempo will be set.

- \* When using the Control pedal, select a Patch for which the Control Effect function has been set to "TEMPO (7)."
- \* The basic tempo is automatically set to  $\text{♩} = 120$  each time the ME-8 is switched on. Any changes you make in the basic tempo will remain in effect until the unit is switched off.
- \* Even when you have selected a Patch that does not use the basic tempo, you can change the basic tempo.



# Using the ME-8 Like Compact Effects — Manual Mode

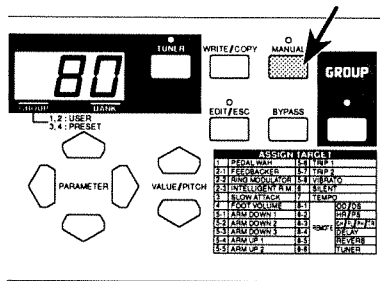
In addition to the usual Play mode, the ME-8 also provides a Manual mode, which allows you to turn on or off each effect in the ME-8 using the pedals or buttons that are usually used for working with Patches. In other words, you can use the ME-8 just like a group of compact effect units.

## Changing to the Manual Mode

To select the Manual mode, use the MANUAL button on the panel, or a footswitch if one is connected.

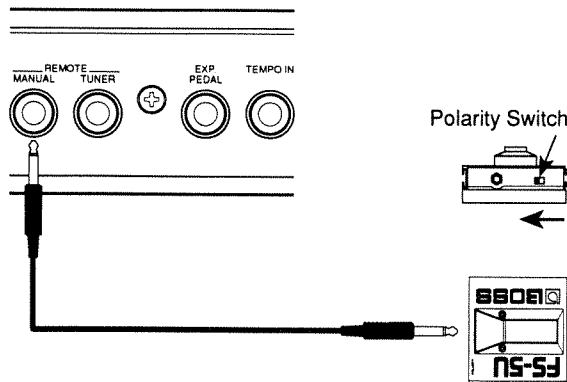
### <Selecting the Manual Mode Using the MANUAL Button>

Press [MANUAL] and the MANUAL indicator lights, showing that the Manual mode is selected. Press [MANUAL] again to return to the Play mode.



### <Selecting the Manual Mode Using the Footswitch>

If you connect a footswitch (FS-5U; optional) to the MANUAL REMOTE jack on the rear of the unit, you can select the Manual mode by pressing the pedal. Press the footswitch, and the MANUAL indicator lights, showing that the Manual mode is selected. Press it again to return to the Play mode. Set the polarity switch on the connected footswitch as shown below.



## Manual Mode Operation

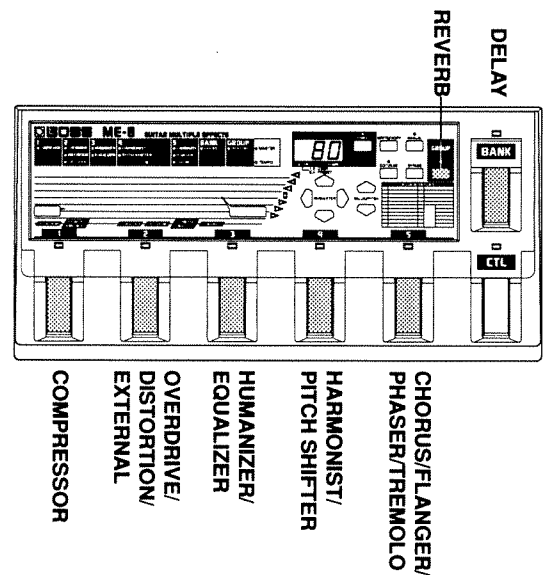
Unlike when working with Patches, settings changes made while in the Manual mode will be automatically written into memory when the ME-8 is returned to the Play mode, without performing the Write procedure.

*\* If you switch off the ME-8 before it is returned to the Play mode, your setting changes will be lost, since the unit then would not have had the opportunity to write them into memory.*

### <Turning ON/OFF the Effects>

You can turn on or off the effects using the Number and Bank pedals, and Group button. When the effect is turned on, the indicator for the corresponding pedal/button, and Effect indicator on the panel will light.

The following effects can be turned ON/OFF using the pedals or buttons.



### <Editing the Effects>

Edit each effect as shown below.

#### 1 Specify the parameter to be edited.

Select the effect with PARAMETER[0][0], then the parameter with PARAMETER[0][0]. The parameter currently selected is indicated by means of a flashing Effect indicator and lighted Parameter indicator. The value for a setting is shown in the display.

*\* If you happen to select a parameter for an effect that is turned off, the value in the display will blink on and off.*

#### 2 Edit the value of the parameter using VALUE[0][0].

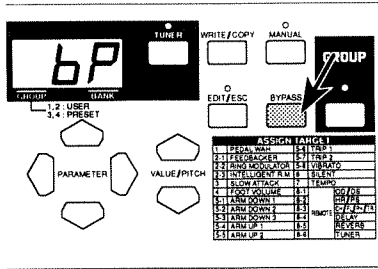
To get a value to change more rapidly, press [0] ([0]) while holding [0] ([0]) down.

By repeating steps 1 and 2, edit the values of the parameters.

## Direct Output of the Guitar Sound — Bypass Mode

If you wish to output the guitar sound directly, without sending it to any effect, change to the Bypass mode.

To select the Bypass mode, press [BYPASS], and “bP” appears in the display. Press [BYPASS] again to return to the previous mode.



## How to Use the Tuner — Tuner Mode

The ME-8 includes a chromatic tuner that conveniently allows you to quickly tune your guitar, without the need for any connection changes.

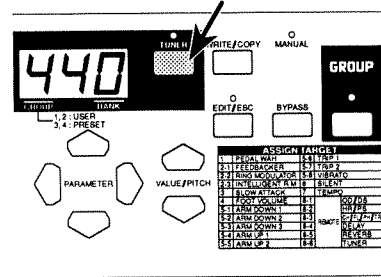
### Switching to the Tuner Mode

The Tuner mode allows for quick tuning. To switch to the tuning mode, you can use the TUNER button, a footswitch connected to the ME-8, or the Control pedal (refer to page 12).

When you change to the Tuner mode, the standard pitch is momentarily shown in the display. Tuner mode is a muted mode, so the guitar sound will not be output. This mode does not allow Patch selections either.

### <Selecting the Tuner Mode with the Tuner Button>

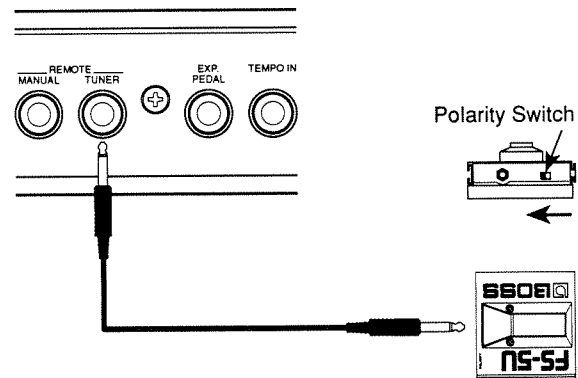
To select the Tuner mode, press [TUNER], and the Tuner indicator will light. To return to the previous mode, press [TUNER] again.



### <Selecting the Tuner Mode with the Footswitch>

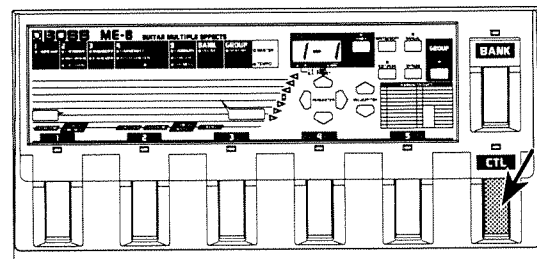
Connect a footswitch (FS-5U; optional) to the TUNER REMOTE jack. Press the footswitch, and the Tuner indicator will light. To return to the previous mode, press the footswitch again.

Set the Polarity switch on the footswitch as shown below.



### <Selecting the Tuner Mode with the Control Pedal>

You can also select the Tuner mode using the Control pedal. For a detailed explanation about this, refer to “Adding Effects — Control Effects” on page 12.



## Display in the Tuning Mode

When you are tuning, the display shows the note name and the Parameter indicator shows the gap between the input sound and the indicated sound.

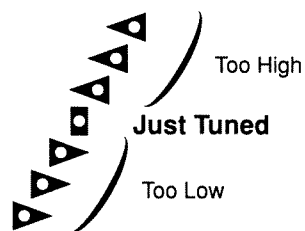
### Note Name Display

The display shows the note name that is closest to the input sound, as shown below.

C : C      E : E      G<sup>#</sup> : G<sup>#</sup>  
 C<sup>#</sup> : C<sup>#</sup>      F : F      A : A  
 D : d      F<sup>#</sup> : F<sup>#</sup>      A<sup>#</sup> : A<sup>#</sup>  
 D<sup>#</sup> : D<sup>#</sup>      G : G      B : b

### Tuning Guide Indicator

As you watch the indicators that are lit, tune so that only the middle (green) indicator lights.



## How to Tune

\* *The standard pitch of the ME-8's tuner was set to 440 Hz (A4) when it left the manufacturer. If you wish to tune using a different standard pitch, change it before tuning (see the next section).*

- 1 Select the Tuner Mode.
- 2 Play the string to be tuned using open, single notes.  
The display shows the note name that is closest to the pitch of the string played.
- 3 Tune so the display shows the note name that matches the string.

|        | 6th String | 5th String | 4th String | 3rd String | 2nd String | 1st String |
|--------|------------|------------|------------|------------|------------|------------|
| GUITAR | E          | A          | D          | G          | B          | E          |

Standard Tuning

- 4 Finely tune the pitch so that only the middle (green) Tuning Guide indicator lights.
- 5 Repeat steps 2 – 4 to tune the other strings.

\* *When tuning a guitar with a tremolo arm, it may happen that tuning one string affects the pitch of the other strings. If this happens frequently, first adjust the pitch of each string approximately, only until the note name matches the string, then finely tune all of them later.*

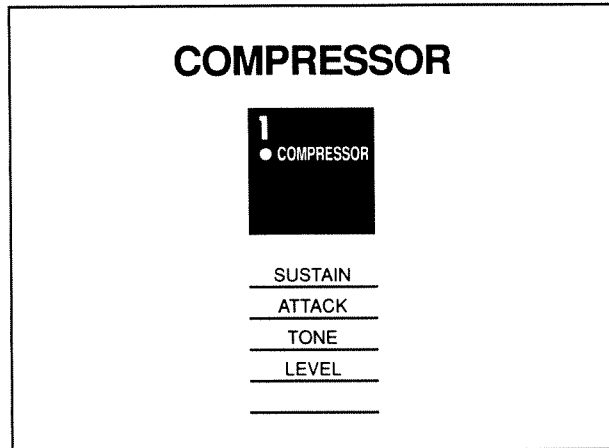
## Viewing/Changing the Standard Pitch

\* *The standard pitch you have set will be retained in memory even after the unit is switched off.*

- 1 Select the Tuner Mode, then press VALUE [▷] or [◁].  
The current standard pitch is shown in the display.
- 2 Change the standard pitch.  
While the standard pitch still appears in the display, press VALUE [▷][◁] to adjust the pitch. The standard pitch is variable from 435 – 445 Hz in one Hertz steps. Release VALUE [▷][◁], and after a few seconds, the display is returned to the tuning mode, where you can then tune using the standard pitch you have just set.

# How Each Effect Works

The ME-8 allows you to create sounds by combining the effects and changing the values of the parameters. The following describes how each effect and parameter works.



This effect compresses the higher level signals, and boosts the weaker input to equalize the volume of the sound, allowing you to obtain sustained sounds that are free of distortion.

## SUSTAIN (0 – 100)

This adjusts the region (time) that the sound is to be kept at the predetermined volume. It results in a boost in the weaker input signals. Higher values increase the sustain time. With lower values, it works much like a limiter, and suppresses the higher level signals.

## ATTACK (0 – 100)

Adjusts the response for the attack respective to picking strength. Increasing the value will increase the intensity of the attack, creating a sharper sound.

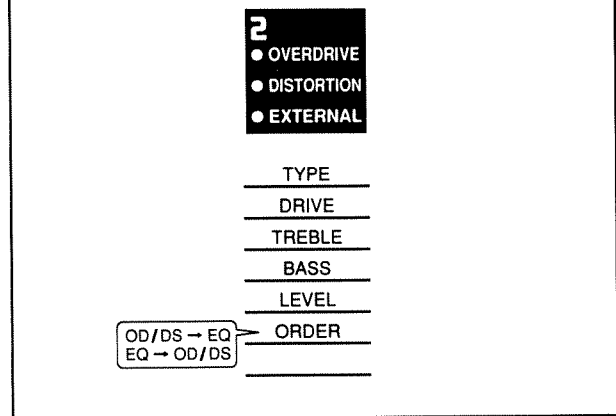
## TONE (-50 – 50)

Adjusts the tone of the Compressor. A value higher than "0" will emphasize the higher frequencies and thus create a sharp sound, while a value lower than "0" will cut the higher frequencies, thus creating a softer sound.

## LEVEL (0 – 100)

Adjusts the volume of the Compressor when it is turned on. This can be effectively used for adjusting the volume balance between times the compressor is on and when it is off.

# OVERDRIVE / DISTORTION / EXTERNAL



These effects are used for distorting sounds and creating a long sustain. The ME-8 allows you to use the built-in Overdrive and Distortion, and to connect an external effect.

## TYPE (od, t.od, bd, dS, H.dS, -E-)

Determines the distortion type.

When the effect is turned on, the effect indicator for the selected TYPE will light.

### [ od (od): OVERDRIVE]

Allows you to obtain a soft overdrive that sounds just like what is produced by vacuum tube distortion.

### [ t.od (t.od): TURBO OVERDRIVE]

Allows you to obtain a rich effect just like distortion, without losing the subtle nuance of the overdrive.

### [ bd (bd): BLUES DRIVER]

This creates an overdrive with crunchy distortion. The processed distortion can faithfully reproduce the tone changes created by picking nuances, or controlling the knobs on the guitar.

### [ dS (dS): DISTORTION]

This produces a standard distortion.

### [ H.dS (H.dS): HARD DISTORTION] (Metal Zone)

This produces a rich and powerful heavy metal sound.

### [ -E- (-E-): EXTERNAL]

Allows you to use an external effect connected to the EXT. OD jack.

## DRIVE (0 – 100)

Adjusts the depth of distortion. A higher value will emphasize the distortion.

*\* This parameter cannot control the external effect. Adjust the distortion on the external effect.*

## TREBLE (-50 – 50)

Adjusts the tone of the treble.

## BASS (-50 – 50)

Adjusts the tone of the bass.

## LEVEL (0 – 100)

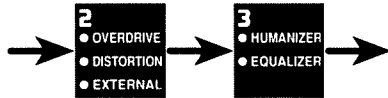
Adjusts the volume that will be produced while the effect is turned on. This, therefore, can be effectively used for adjusting the volume balance between times the Overdrive/Distortion is on, and when it is off.

## ORDER (O-E, E-O)

Determines the order in which Overdrive/Distortion and Humanizer/Equalizer are to be connected.

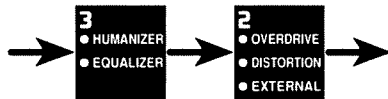
### [ O - E (O-E) ]:

The output from "Overdrive/Distortion" is sent to "Humanizer/Equalizer."



### [ E - O (E-O) ]:

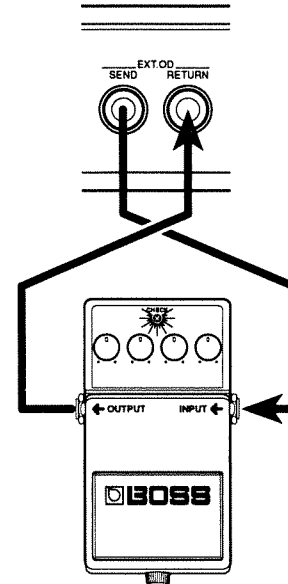
Being the reverse of the above, at this setting the output from "Humanizer/Equalizer" is sent to "Overdrive/Distortion." This way, "Humanizer/Equalizer" can be used as a pre-equalizer, enhancing your sound-creation possibilities.



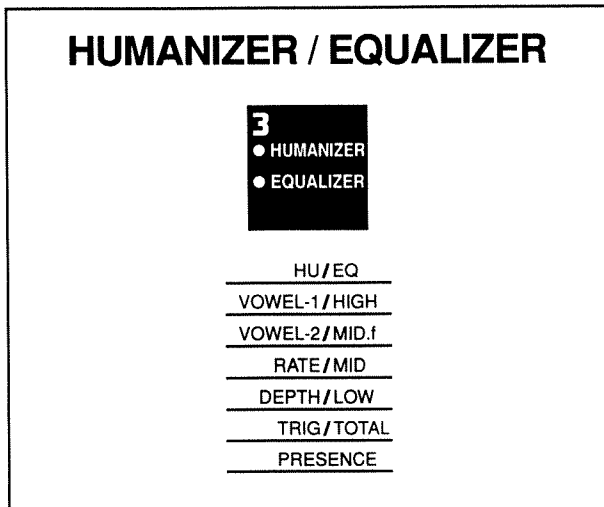
## <Using An External Effect>

Connect an effects unit as shown below.

*\* When connecting an external effect, be sure that the volume of the amplifier is set to its minimum level. Otherwise, damage to speakers or other malfunctions could result.*



When using an external effect, select "EXTERNAL" for "TYPE." Adjust the intensity of the external effect's distortion using the controls on the external effect. Be sure the effect to be provided by the external effect is switched ON. The output levels on the external effect should be adjusted so the levels it outputs will be equal, whether the effect is switched on or off.



This can be used either as a Humanizer that creates a human-like voice sound from the guitar sound, or as an equalizer that adjusts the tone for each frequency band.

### HU/EQ (Humanizer/Equalizer) (HU, Eq)

This selects Humanizer or Equalizer.

When the effect is turned on, the effect indicator for the selected effect will light.

#### [ HU (HU): Humanizer]

The Humanizer is a specialized effect which uses the guitar sound to simulate vowels uttered by a person, and it cyclically switches between two vowels. By turning Overdrive/Distortion ON, and setting it as shown below, a more distinct effect can be obtained from the Humanizer.

Order:  - E

#### [ EQ (Eq): Equalizer]

This is a three-band equalizer that controls the tone of each frequency band. Since the midrange is very important for guitar sound creation, the midrange offers a parametric design, which allows you to specify the center frequency. It also features a Presence setting for controlling the very-high frequencies.

## <HUMANIZER>

### VOWEL-1 (u, o, i, e, a)

This selects the first vowel.

### VOWEL-2 (u, o, i, e, a)

This selects the second vowel.

### RATE (0 – 100, 4br, 2br, 1br, t-1 to t-9)

Adjusts the cycle for switching between the two vowels.

\* For further details on the Tempo Rate, see "Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate" on page 15.

### DEPTH (0 – 100)

Adjusts the depth of the effect.

### TRIG (Trigger) (On, OFF)

This selects whether or not to have the timing adjusted so the unit will always begin with "VOWEL-1" when you play a string.

[  ON (On)]: Yes, adjust the timing

[  OFF (OFF)]: No, do not adjust the timing

## <EQUALIZER>

### HIGH (High Level) (-18 – 18)

Adjusts the level of the upper frequency range. The higher the value is set above "0," the more the higher frequencies will be emphasized — while values lower than "0" will attenuate them.

### MID.f (Middle Frequency) (63 Hz to 11.0 kHz)

This sets the center frequency to be used for adjusting the level of the midrange. It is shown in the display as follows:

63 - 710 : 63 – 710 Hz

10 - 110 : 1.0 – 11.0 kHz

### MID (Middle Level) (-18 – 18)

Adjusts the level of the midrange. A value higher than "0" will boost the midrange, while values lower than "0" will attenuate it.

### LOW (Low Level) (-18 – 18)

Adjusts the level of the bass. Values higher than "0" will boost the bass, while values lower than "0" will attenuate it.

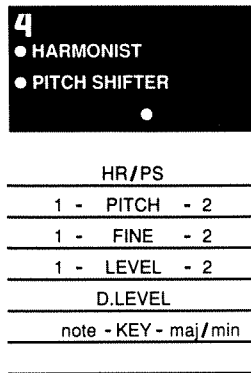
### TOTAL (Total Level) (-18 – 18)

Adjusts the volume obtained while the Equalizer is turned on. This setting can be effectively used to minimize differences in volume between times when the Equalizer is on and when it is off.

### PRESENCE (Presence Level) (0 – 100)

Adjusts the level of the very-high frequency range.

# HARMONIST / PITCH SHIFTER



Harmonist generates harmonies that fit the key of the song. Pitch Shifter allows you to have the effect sounds produced at different pitches.

## HR/PS (Harmonist/Pitch Shifter) (Hr, PS)

This selects either the Harmonist or Pitch Shifter effect.

When the effect is turned on, the indicator for the selected mode lights.

### [Hr (Hr): Harmonist]

Produces two-note harmonies that fit the key of the song. When using the Harmonist, play the guitar using single notes.

### [PS (PS): Pitch Shifter]

Allows effect sounds to be produced at different pitches. You can shift the pitch by up to one octave. This feature works with chords as well.

## <HARMONIST>

### PITCH 1 (-8 to dt (Detune) to 8)

### PITCH 2 (-8 to -dt (Detune) to 8)

This sets the pitch of the notes used for harmony. When set to "dt (-dt)," sound with a pitch that has been slightly shifted (produced by the HARMONIST), is mixed back into the direct sound (the sound input to HARMONIST), creating the detune effect.

### LEVEL 1 (0 – 100)

### LEVEL 2 (0 – 100)

Adjusts the volume of each harmony note.

## D.LEVEL (Direct Level) (0 – 100)

Adjusts the volume of the direct sound.

## KEY (note) (C – B)

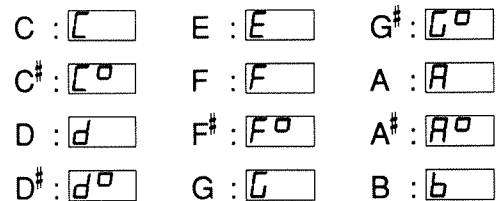
## KEY (maj/min) (major/minor)

This sets the key for the song.

"KEY (note)" and "KEY (maj/min)" are shown in the display as follows.

### "KEY (note)"

This is shown in the left two columns in the display.



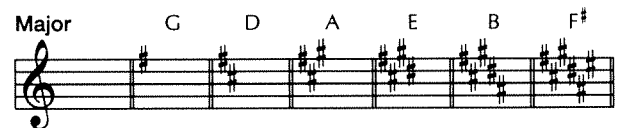
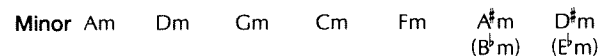
### "KEY (maj/min)"

This is shown at the far right of the display.



For example, "A-flat minor" can be represented as "G#m" and therefore is shown in the display as "G#m-".

The key of the song will be as follows depending on the number of symbols (#, b) appearing in the staff.



## <PITCH SHIFTER>

**PITCH 1 (-12 – 12)**

**PITCH 2 (-12 – 12)**

These adjust the amount of pitch change to be applied to each pitch shifted sound, in semitone steps. The pitch can be raised or lowered by one octave (12 semitones).

**FINE 1 (-20 – 20)**

**FINE 2 (-20 – 20)**

This is a fine adjustment for the amount of the pitch change for each pitch shifted sound.

**LEVEL 1 (0 – 100)**

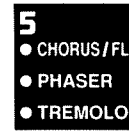
**LEVEL 2 (0 – 100)**

Adjust the volume of each pitch shifted sound.

**D.LEVEL (Direct Level) (0 – 100)**

Adjusts the volume of the direct sound.

## CHORUS / FLANGER / PHASER / TREMOLO



Allows you to select one of the following four effects:

Chorus .... adds a sense of spaciousness, and makes the sound fatter

Flanger .... applies characteristic undulations to the sound

Phaser ..... gives the sound a revolving kind of feel

Tremolo .. applies cyclical changes to the volume of the sound

### MODE (CH, S.CH, FL, H.FL, PH1, PH2, PH3, PH4, tr)

This selects an effect type.

When the effect is turned on, the effect indicator for the selected mode will light.

#### [CH (CH): Chorus]

This chorus effect outputs the same sound from both L and R.

#### [SCH (S.CH): Stereo Chorus]

This is a stereo chorus effect that adds different chorus sounds to L and R.

#### [FL (FL): Flanger]

This creates a flanging effect.

#### [HFL (H.FL): Hi Band Flanger]

By applying the effect to only the harmonics, this prevents the bass sound from getting too thin.

#### [PH1 (PH1): Phaser 1]

This is a four-phase effect. A light phaser effect is obtained.

#### [PH2 (PH2): Phaser 2]

This is an eight-phase effect. It is the most popular phaser effect.

#### [PH3 (PH3): Phaser 3]

This is a ten-phase effect. A deep phase effect is obtained.

#### [PH4 (PH4): Phaser 4]

This is a bi-phase effect with two phasers connected in series. A unique and powerful phase effect can be obtained.

#### [TR (tr): Tremolo]

This creates a tremolo effect.



## <CHORUS>

### PreDLY (Pre Delay) (0 – 30 ms)

Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer Pre Delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).

### RATE (0 – 100)

Adjusts the rate of the Chorus effect.

### DEPTH (0 – 100)

Adjusts the depth of the Chorus effect. To use it for doubling, set the value to “0.”

### TONE (-50 – 50)

Controls the tone of the effect. If it is set higher than “0”, the higher frequencies are boosted and a sharp sound is created. If it is set lower than “0”, the higher frequencies are filtered out and a soft sound is created.

### E.LEV (Effect Level) (0 – 100)

Adjusts the volume of the effect sound.

## <FLANGER>

### MAN (Manual) (0 – 100)

Adjusts the center frequency at which to apply the effect.

### RATE (0 – 100, 4br, 2br, 1br, t-1 to t-9)

This sets the rate of the flanging effect.

*\* For further details on the Tempo Rate, see “Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate” on page 15.*

### DEPTH (0 – 100)

Determines the depth of the flanging effect.

### RESO (Resonance) (-100 – 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.

### STEP (OFF – 100, t-1 to t-9)

This can be effectively used to cyclically cut the output from the flanger. Increasing the value will shorten the interval.

*\* Regarding the Tempo Rate, see “Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate” on page 15.*

## <PHASER>

### RATE (0 – 100, 4br, 2br, 1br, t-1 to t-9)

This sets the rate of the Phaser effect.

*\* For info on how to use the Tempo Rate, see “Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate” on page 15.*

### DEPTH (0 – 100)

Determines the depth of the Phaser effect.

### RESO (Resonance) (-100 – 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.

### STEP (OFF – 100, t-1 to t-9)

This can be used to cause the sound to change in a stepped manner. Increasing the value will make the change finer.

*\* Regarding the Tempo Rate, see “Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate” on page 15.*

## <TREMOLO>

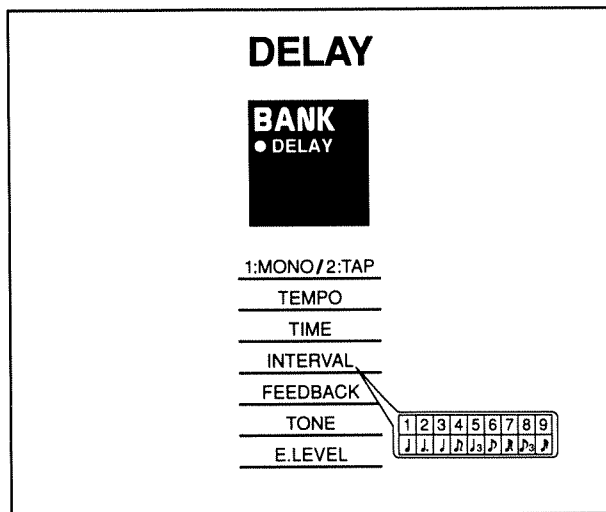
### RATE (0 – 100, 4br, 2br, 1br, t-1 to t-9)

This sets the cycle over which the volume is changed.

*\* Regarding the Tempo Rate, see “Changing the Delay Time or Rate During Live Performance — Tempo Delay/Tempo Rate” on page 15.*

### DEPTH (0 – 100)

Determines the amount of the volume change.



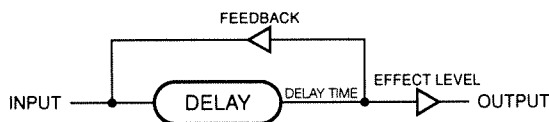
This is a versatile delay that allows you to set a delay time of up to 2.0 seconds (in monaural). It can also be used as a Tap Delay that can output signals in stereo. By using the Tempo function, you can set the delay time in real-time with a footswitch (FS-5U: optional) or the Control pedal.

### 1: MONO/2: TAP

This selects one of the two delay types.

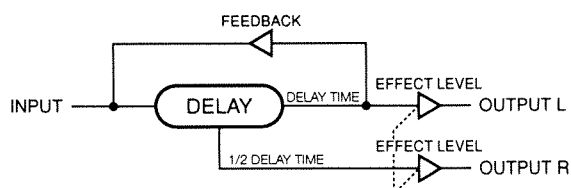
#### [ / (1): MONO]

This is a monaural output delay that allows you to set a delay time of up to 2.0 seconds.



#### [ Z (2): TAP]

This mode should be used specifically for stereo output. The delay time is divided into two, with one being assigned each to L and R channel.



### TEMPO (On, OFF)

This selects whether or not to use the Tempo function.

#### [ ON (On):

Select this to use the Tempo function. For a detailed explanation about how to use the Tempo function, see "How to Set the Patch for Using the Tempo Delay/Tempo Rate" on page 16.

#### [ OFF (OFF):

Select this when you do not wish to use the Tempo function. Adjust the Delay Time with "TIME."

### TIME (1 ms to 2.00 s)

Adjusts the Delay Time. In the Tap Delay mode, the actual delay time will be half of the set delay time.

The Delay Time will be shown in the display as follows.

1-980 : 1 - 980 ms  
100-200 : 1.00 - 2.00 sec

### INTERVAL (t-1 to t-9)

You must set this parameter when using Tempo Delay.

The Interval determines the timing for playing the delay sound relative to the basic tempo (timing of a quarter note).

For more information, see "How to Set the Patch for Using the Tempo Delay/Tempo Rate" on page 16.

### FEEDBACK (0 - 100)

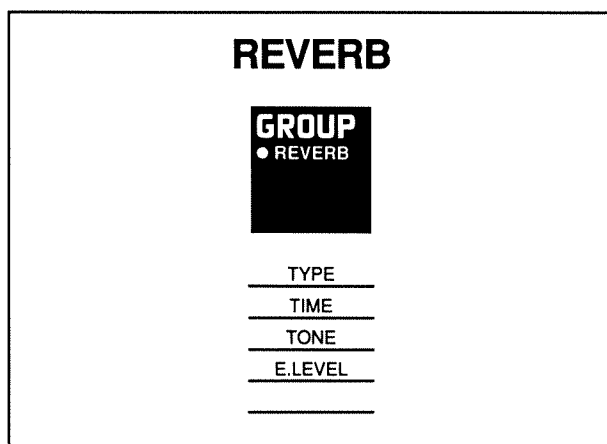
Adjusts the feedback amount (number of repeats) of the delay sound. A higher value will increase the number of repetitions. When set to "0," a single delay effect that produces the delay sound only once will be created. When, however, Tap Delay is selected, delayed sound is played once at both right and left.

### TONE (-50 - 50)

Controls the tone of the delay sound. A value higher than "0" will emphasize the higher frequencies, creating a sharper sound. A value lower than "0" will cut the higher frequencies, creating a softer sound.

### E.LEVEL (Effect Level) (0 - 100)

Adjusts the volume of the delay sound.



### **TIME (1 – 20)**

Adjusts the reverberation time. Increasing the value will make it longer.

### **TONE (-50 – 50)**

Controls the tone of the reverberation. A value higher than “0” will emphasize the treble, creating a sharper sound; while a value lower than “0” will attenuate it, creating a softer sound.

### **E.LEVEL (Effect Level) (0 – 100)**

Adjusts the volume of the reverberation.

Reverberation is the sound reflected from the walls or floor. For example, you will hear reverberation when clapping in a church. Reverb differs depending on the size or shape of the space (room, hall, etc.), the material of the wall and floor, etc.

The ME-8 digitally simulates all these factors.

### **TYPE (H-1, H-2, r-1, r-2, P-1, P-2)**

This selects the Reverb Type. Various different simulations of space are offered.

#### **[H-1 (H-1): Hall 1]**

Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.

#### **[H-2 (H-2): Hall 2]**

Simulates the reverberation in a concert hall. Provides warm reverberations.

#### **[r-1 (r-1): Room 1]**

Simulates the reverberation in a small room. Provides the bright reverberation of a live room.

#### **[r-2 (r-2): Room 2]**

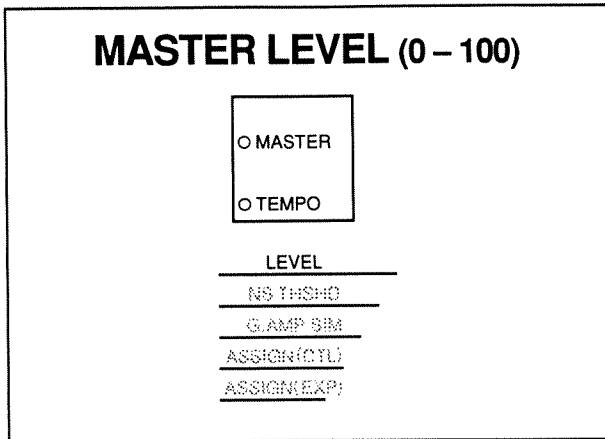
Simulates the reverberation in a small room. Provides warm reverberations.

#### **[P-1 (P-1): Plate 1]**

Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.

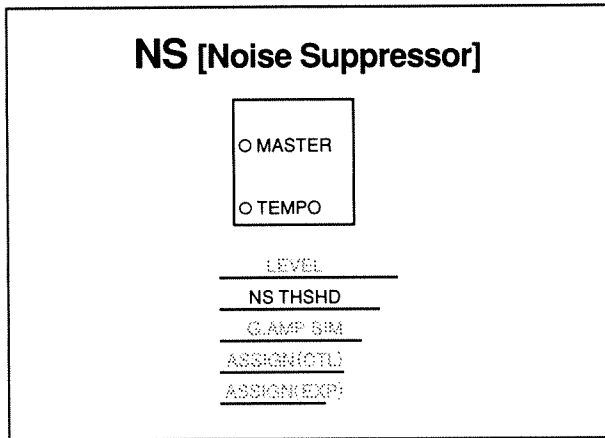
#### **[P-2 (P-2): Plate 2]**

Simulates Plate Reverberation. Provides a richer midrange sound than Plate 1.



Controls the output level of the ME-8.

*\* When all the effects are turned off, setting the Master Level to "80" will make the input level equal to the output level.*

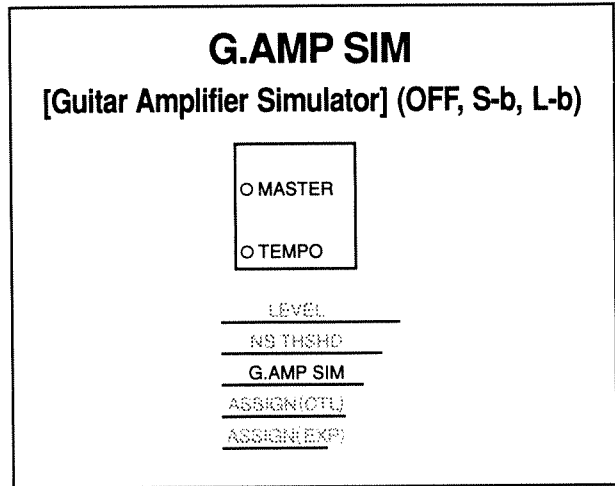


This effect suppresses the noise or hum the guitar picks up. It will cut the noise depending on the volume of the guitar, so the guitar sound is not affected, creating a more natural effect.

### THSHD (Threshold) (OFF - 100)

Adjust the value of this parameter to correspond with the noise level. When the noise level is high, set it to a higher value. When the noise is low, it can be set to a low value. In every case, you should adjust it so the guitar sound fades naturally.

*\* If the Threshold Level is set too high, you may not hear any sound if you are playing the guitar at a low volume setting.*



Simulates the response of a guitar amplifier. Using this, you can connect the guitar directly to a mixer (line input) and still obtain a robust sound, with no discernible loss.

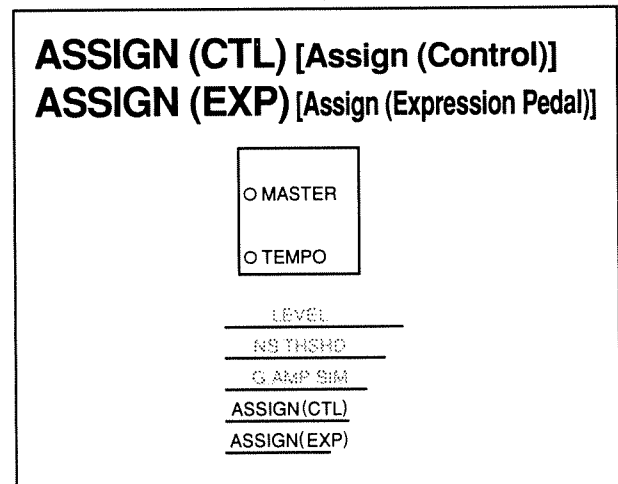
[OFF (OFF)]

[S-b (S-b): Small Box]

Simulates the response of a small guitar amplifier.

[L-b (L-b): Large Box]

Simulates the response of a large guitar amplifier.



These assign, to the Control pedal and Expression pedal (optional), the functions to be used with the Control Effect function. For more information, see "Adding Effects — Control Effects" on page 12.

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# Reference

## Troubleshooting

If the ME-8 does not work properly (such as no sound is heard) first check through the following items. If you are still unable to find a solution, contact the retailer where you have purchased your ME-8, or the nearest Roland Service Station.

### (No sound heard / sound very low)

- Check that the ME-8 is connected securely and correctly with other devices.
- Check that the volume is not set too low.  
Check the volume on the amplifier or mixer connected to the ME-8.
- Check that you can hear sound through the headphones.  
If you can hear sound, there could be something wrong with the cable that connects to the amplifier, or with the controls on the external device. Check the cable and the controls on the external device.
- Check that the values for parameters related to volume are not set too low.  
Check that the values of parameters that are related with volume (such as "LEVEL") are not set too low. (p. 9)
- Could the level have been lowered as a result of the Expression pedal?  
If ASSIGN (EXP) is set to "4 (FOOT VOLUME)," no sound will be heard when the pedal is at its original (lifted) position.
- Check that the ME-8 is not set to the Tuner mode. The Tuner mode mutes all the sounds.

### (Cannot change Patches)

- Check that no Number indicator is flashing.  
If a Number indicator is flashing, press any Number pedal to specify the Number of a Patch.
- Check that it is not set to the Bypass mode.
- Check that it is not set to the Manual mode.
- Check that it is not set to the Edit mode.
- Check that it is not set to the Tuner mode.
- Check that it is not set to any mode other than the Play mode.

## Initialization

To restore all the Patch settings your unit had when it left the factory (to initialize it), do as follows:

- 1 Switch off the ME-8.
- 2 While holding down both PARAMETER [Q] and [◀] at the same time, switch on the ME-8.  
The display shows "L d".  
*\* To cancel initialization, switch the power OFF, then back ON again.*
- 3 Press [WRITE/COPY].

All the Patches are now initialized and the ME-8 is set to the Play mode.

# Preprogrammed Settings

\* When the ME-8 was released from the manufacturer, exactly the same settings were stored in Groups 1/2 (User Groups) and Groups 3/4 (Preset Groups).

## <Preset Data>

| EFFECTOR   | BANK NUMBER                             |      |     |      |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|--|---|------|-----|------|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|  | 1                                       | 2    | 3   | 4    | 5    | 1   | 2   | 3   | 4   | 5   | 1   | 2   | 3   | 4   | 5   | 1   | 2   | 3   | 4   | 5   |     |
| COMPRESSOR   | SUSTAIN                                 | 30   | 30  | 60   | 50   | 35  | 30  | 60  | 50  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | ATTACK                                  | 40   | 70  | 70   | 0    | 70  | 70  | 0   | 70  | 45  | 45  | 45  | 45  | 45  | 45  | 45  | 45  | 45  | 45  | 45  |     |
|  | LEVEL                                   | 15   | 15  | 0    | 15   | 0   | 60  | 70  | 50  | 60  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
| OVERDRIVE<br>DISTORTION<br>EXTERNAL  | TYPE                                    |      |     |      |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|  | DRIVE                                   | 60   | 30  | 30   | 50   | 55  | 60  | 60  | 60  | 50  | 60  | 60  | 60  | 60  | 60  | 60  | 60  | 60  | 60  | 60  |     |
|  | TREBLE                                  | 0    | 0   | 0    | 0    | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |     |
|  | BASS                                    | 15   | 0   | 0    | 0    | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |     |
|  | LEVEL                                   | 70   | 70  | 70   | 70   | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  | 70  |
|  | ORDER                                   | O-E  | O-E | O-E  | O-E  | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E | O-E |
| HUMANIZER<br>EQUALIZER   | HU/EO                                   | Eq   | Eq  | Eq   | Eq   | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  | Eq  |     |
|  | VOWEL-1 / HIGH                          | 0    | 0   | -2   | 0    | 9   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |     |
|  | VOWEL-2 / MID1                          | 710  | 1.4 | 1.0  | 1    | 2.0 | 1.0 | 1.0 | 1.0 | 500 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |     |
|  | RATE / MID                              | 4    | -12 | 4    | 50   | 12  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  |     |
|  | DEPTH / LOW                             | 2    | -6  | 2    | 80   | 2   | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  | -4  |     |
|  | TRIG / TOTAL                            | -2   | 0   | 0    | On   | -12 | -4  | 0   | 15  | 6   | 20  | 0   | 0   | 15  | 6   | 20  | 0   | 0   | 15  | 6   |     |
|  | PRESENCE                                | 15   | 30  | 25   | ...  | 10  | PS  | Hr  | PS  | PS  | 12  | -3  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |     |
|  | PITCH-1                                 | 3    | -8  | 7    | ...  | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   |     |
|  | PITCH-2                                 | -dr  | -dr | -dr  | -dr  | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr |     |
|  | FINE-1                                  | ...  | ... | ...  | ...  | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |     |
| HARMONIST<br>PITCH SHIFTER   | HR / PS                                 | Hr   | PS  | PS   | PS   | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  | PS  |     |
|  | PITCH-1                                 | 3    | -8  | 7    | ...  | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   | 7   |     |
|  | PITCH-2                                 | -dr  | -dr | -dr  | -dr  | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr | -dr |     |
|  | FINE-1                                  | ...  | ... | ...  | ...  | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |     |
|  | FINE-2                                  | ...  | ... | ...  | ...  | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |     |
|  | LEVEL-1                                 | 80   | 80  | 80   | 80   | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  | 80  |     |
|  | LEVEL-2                                 | 0    | 0   | 0    | 0    | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |     |
|  | DLEVEL                                  | 100  | 100 | 100  | 100  | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
|  | KEY                                     | C    | C   | C    | C    | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   | C   |     |
|  | CHORUS<br>FLANGER<br>PHASER<br>TREMOLLO | MODE | CH  | S.CH | S.CH | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| PREDLY / MAN   |   | 0    | 30  | 23   | 10   | 30  | 30  | 35  | 35  | 1-1 | 30  | 30  | 35  | 35  | 1-1 | 30  | 30  | 35  | 35  | 1-1 |     |
| RATE   |   | 20   | 0   | 50   | 30   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DEPTH  |   | 30   | 0   | 25   | 40   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |     |
| DELAY  | STEP                                    | 1    | 1   | 1    | 1    | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   |     |
|  | 1:MONO / 2:TAP                          | 1    | 1   | 1    | 1    | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   | 1   |     |
|  | TEMPO                                   | OFF  | On  | OFF  | OFF  | On  | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF | OFF |     |
|  | TIME                                    | 380  | ... | 360  | 530  | 88  | ... | ... | ... | ... | 320 | 30  | 500 | 50  | 380 | 130 | ... | ... | ... | ... |     |
|  | INTERVAL                                | ...  | ... | ...  | ...  | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |     |
|  | FEEDBACK                                | 40   | 40  | 40   | 40   | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  |     |
|  | FEEDBACK                                | 40   | 40  | 40   | 40   | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  |     |
|  | FEEDBACK                                | 40   | 40  | 40   | 40   | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  |     |
|  | FEEDBACK                                | 40   | 40  | 40   | 40   | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  |     |
|  | FEEDBACK                                | 40   | 40  | 40   | 40   | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  | 40  |     |
| REVERB   | ELEVEL                                  | 70   | 100 | ...  | ...  | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |     |
|  | TYPE                                    | r-1  | r-1 | r-2  | r-2  | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 | r-1 |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
|  | TIME                                    | 14   | 15  | 7    | 12   | 8   | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  | 10  |     |
| MASTER LEVEL<br>NOISE SUPPRESSOR<br>GUITAR AMP SIMULATOR<br>ASSIGN (CONTROL) | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
|  | THRESHOLD                               | 80   | 30  | 30   | 30   | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  | 30  |     |
| ASSIGN (EXPRESSION PEDAL)  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |
|  | ASSIGN                                  | 4    | 4   | 4    | 4    | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   | 4   |     |

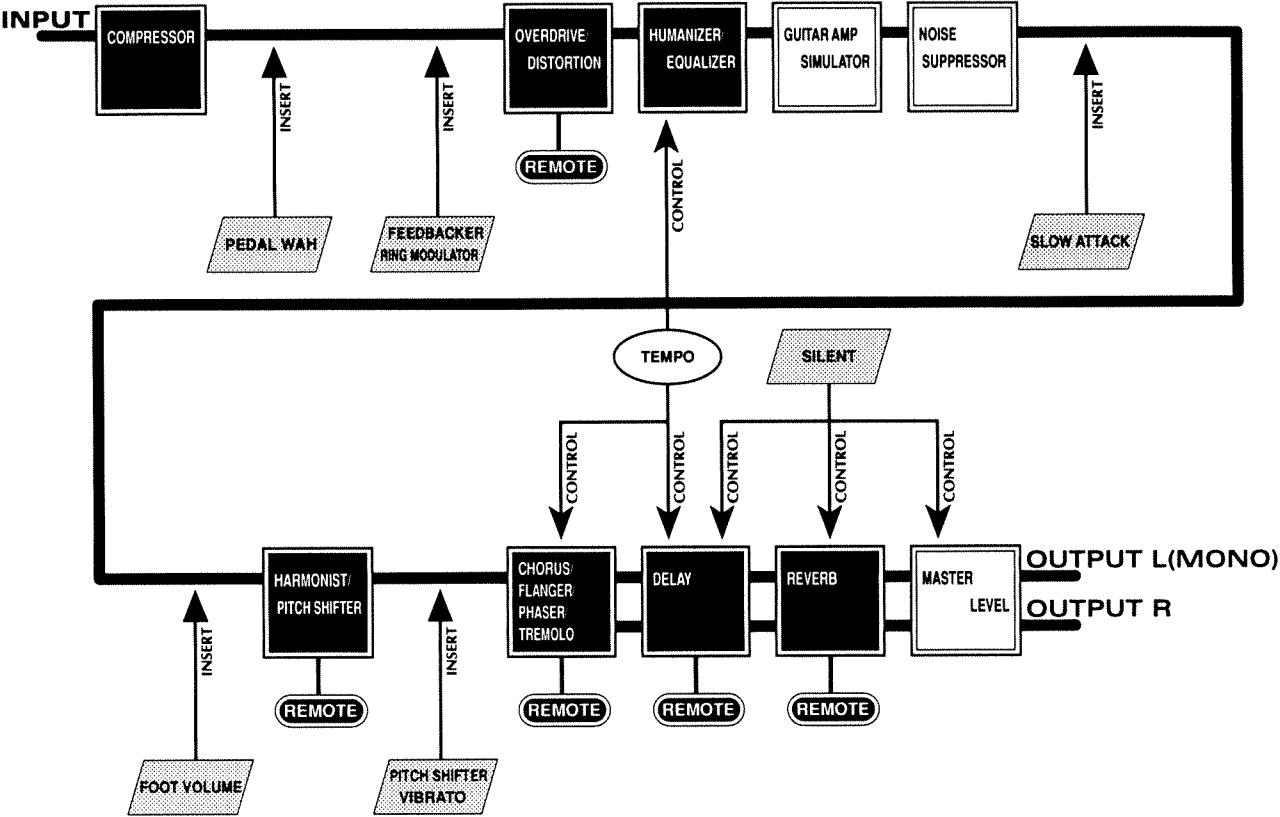
For Presets, the values for effects which are set to be "off" are shown in italics.

< GROUP 2 & 4 >

| EFFECTOR                  | BANK                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|---------------------------|----------------------|---|---|---|---|---|---|---|---|---|----|----|-----|-----|----|--|--|--|--|--|
|                           | 1                    | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |    |    |     |     |    |  |  |  |  |  |
| COMPRESSOR                | SUSTAIN              |   |   |   |   |   |   |   |   |   | 35 | 50 | 30  |     |    |  |  |  |  |  |
|                           | ATTACK               |   |   |   |   |   |   |   |   |   | 70 | 50 | 40  |     |    |  |  |  |  |  |
|                           | TOUR                 |   |   |   |   |   |   |   |   |   | 15 | 0  | -20 |     |    |  |  |  |  |  |
|                           | LEVEL                |   |   |   |   |   |   |   |   |   | 80 | 80 | 50  |     |    |  |  |  |  |  |
|                           | TYPE                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| OVERDRIVE                 | DRIVE                |   |   |   |   |   |   |   |   |   | 80 | 75 | 80  | 50  |    |  |  |  |  |  |
|                           | TREBLE               |   |   |   |   |   |   |   |   |   | 10 | 0  | 0   | -10 |    |  |  |  |  |  |
|                           | BASS                 |   |   |   |   |   |   |   |   |   | 20 | 0  | 0   | 15  | 5  |  |  |  |  |  |
|                           | LEVEL                |   |   |   |   |   |   |   |   |   | 70 | 70 | 70  | 70  | 70 |  |  |  |  |  |
|                           | TYPE                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| HUMANIZER                 | HU/ EQ               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | VOWEL-1 / HIGH       |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | VOWEL-2 / MID.L      |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | RATE / MID           |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | DEPTH / LOW          |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| HARMONIST                 | PRESENCE             |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | HR/ PS               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | PITCH-1              |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | PITCH-2              |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | FINE-1               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| CHORUS                    | FLANGER              |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | PHASER               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TREMOLO              |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | ELEV / RESO          |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | STEP                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| DELAY                     | 1/MONO / 2/TAP       |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TEMPO                |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TIME                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | INTERVAL             |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | FEEDBACK             |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| REVERB                    | TOUR                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | ELEVEL               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TYPE                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TIME                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | TOUR                 |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| MASTER LEVEL              | ELEVEL               |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | NOISE SUPPRESSOR     |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | THRESHOLD            |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | GUITAR AMP SIMULATOR |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
|                           | ASSIGN (CONTROL)     |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |
| ASSIGN (EXPRESSION PEDAL) |                      |   |   |   |   |   |   |   |   |   |    |    |     |     |    |  |  |  |  |  |

For Presets, the values for effects which are set to be "off" are shown in italics.

# How the Effects Are Connected





# ME-8 GUITAR MULTIPLE EFFECTS

## Blank Chart



| <GROUP >                  | BANK |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---------------------------|------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|                           | 1    | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| EFFECTOR                  |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| COMPRESSOR                |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| OVERDRIVE                 |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| DISTORTION                |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| EXTERNAL                  |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| HUMANIZER                 |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| EQUALIZER                 |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| HARMONIST                 |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| PITCH SHIFTER             |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| CHORUS                    |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| FLANGER                   |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| PHASER                    |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| TREMOLO                   |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| DELAY                     |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| REVERB                    |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|                           |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| MASTER LEVEL              |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| NOISE SUPPRESSOR          |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| THRESHOLD                 |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| GUITAR AMP SIMULATOR      |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| ASSIGN (CONTROL)          |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| ASSIGN (EXPRESSION PEDAL) |      |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

DATE: . . .

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# Specifications

## ME-8: Guitar Multiple Effects

### AD Conversion

$\Delta \Sigma$  Method 18-bit ADC

### DA Conversion

20-bit Input, 4 Times Oversampling  
Digital Filter +  $\Delta \Sigma$  Method DAC

### Sampling Frequency

44.1 kHz

### Patches

50 (User) + 50 (Preset) + Manual Settings

### Effects

Compressor  
Overdrive/Distortion  
Humanizer/Equalizer  
Harmonist/Pitch Shifter  
Chorus/Flanger/Phaser/Tremolo  
Delay  
Reverb  
Noise Suppressor  
Guitar Amplifier Simulator

#### <Control Effects>

Pedal Wah  
Feedbacker  
Ring Modulator  
Intelligent Ring Modulator  
Slow Attack  
Pitch Shifter  
Vibrato  
Silent

### Nominal Input Level

INPUT: -20 dBm

### Input Impedance

INPUT: 1 M $\Omega$

### Nominal Output Level

OUTPUT: -20 dBm

### Output Impedance

OUTPUT: 5.7 k $\Omega$

### Display

7 segments, 3 characters (LED)

### Jacks

INPUT Jack  
OUTPUT Jacks L (MONO)/R  
HEADPHONES Jack (Stereo Mini Type)  
EXTERNAL OVERDRIVE SEND Jack  
EXTERNAL OVERDRIVE RETURN Jack  
MANUAL REMOTE Jack  
TUNER REMOTE Jack  
EXPRESSION PEDAL Jack  
TEMPO IN Jack  
AC ADAPTOR Jack

### Power Supply

AC 14 V: Supply AC Adaptor

### Current Draw

500 mA

### Dimensions

422 (W) X 206 (D) X 55 (H) mm  
16-5/8 (W) X 8-1/8 (D) X 2-3/16 (H) inches

### Weight

2.2 kg / 4 lbs 14 oz (excluding the AC Adaptor)

### Accessory

Owner's Manual

### Options

FS-5U Footswitch  
Expression Pedal: FV-300L + PCS-33  
EV-5 (ROLAND)

\* 0 dBm = 0.775 Vrms

\* In the interest of product enhancement, specifications and/or external appearance are subject to change without notice.

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# Memo

# Memo

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