

MV-8000 PRODUCTION STUDIO

Owner's Manual

About the Symbols and icons in this manual

- Text in square brackets [] refers to buttons on the panel of the MV-8000.

Buttons indicated as [F1 (Sample)] refer to the F1 (function 1) button when the F1 function shown in the LCD is "Sample."

- Where a range of values is shown, the default value is printed in bold type.

For example, an indication of Range: **60**, 67, 72, 75 (Hz) means that 60 Hz is the default value.



Indicates information that you should be aware of when using the MV-8000.



Indicates a convenient operation or useful music production technique.



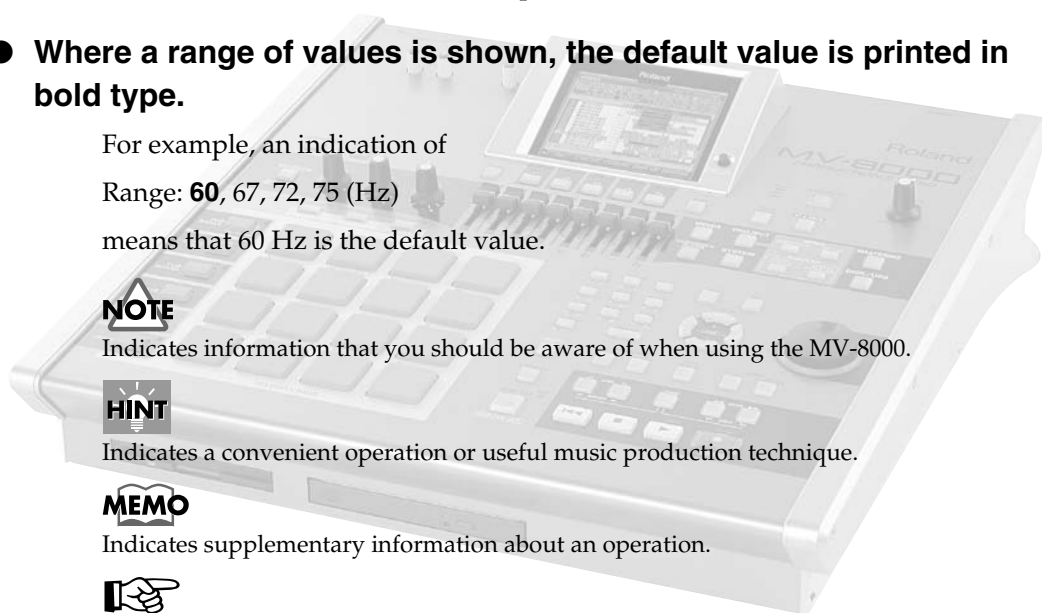
Indicates supplementary information about an operation.



Indicates a reference page.



Indicates an explanation of a term.





Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's manual p. 2), "USING THE UNIT SAFELY" (Owner's manual p. 3), and "IMPORTANT NOTES" (Owner's manual p. 5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Quick start and Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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Roland Web Site <http://www.roland.com/>

WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

 CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR	
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.	



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:


1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

WARNING: THIS APPARATUS MUST BE EARTHED

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, 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 GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol  or coloured GREEN or GREEN-AND-YELLOW.

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.




USING THE UNIT SAFELY

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

About ⚠ WARNING and ⚠ CAUTION Notices


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


About the Symbols


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


ALWAYS OBSERVE THE FOLLOWING



⚠ WARNING


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

- Connect mains plug of this model to a mains socket outlet with a protective earthing connection. 


- Do not open or perform any internal modifications on the unit. (The only exception would be where this manual provides specific instructions which should be followed in order to put in place user-installable options; see p. 186, p. 187, p. 189.) 


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


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


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


⚠ WARNING

- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the rear side of unit. 

- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device. 

- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 

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

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

⚠ WARNING

- Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the “Information” page when:
 - The power-supply cord, or the plug has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
- Protect the unit from strong impact. (Do not drop it!)
- Do not force the unit’s power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord’s outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the “Information” page.
- Always turn the unit off and unplug the power cord before attempting installation of the circuit board (model no. MV8-OP1, MV8-VGA; p. 187, p. 189).
- DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result.
- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

⚠ CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation.
- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.
- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.
- Never climb on top of, nor place heavy objects on the unit.
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (Quick Start; p. 6).
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.
- Install only the specified circuit board(s) (model no. MV8-OP1, MV8-VGA). Remove only the specified screws (p. 187, p. 189).
- Keep any screws or short pin you may remove and the included screws or short pin in a safe place out of children’s reach, so there is no chance of them being swallowed accidentally.

IMPORTANT NOTES

In addition to the items listed under “IMPORTANT SAFETY INSTRUCTIONS” and “USING THE UNIT SAFELY” on pages 2–7, please read and observe the following:

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.
- Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord’s plug should be one that is within easy reach and readily accessible.

Placement

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Observe the following when using the unit’s floppy disk drive. For further details, refer to **Before Using Floppy Disks** (p. 6).
 - Do not place the unit near devices that produce a strong magnetic field (e.g., loudspeakers).
 - Install the unit on a solid, level surface.
 - Do not move the unit or subject it to vibration while the drive is operating.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

Maintenance

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

Repairs and Data

- Please be aware that all data contained in the unit’s memory may be lost when the unit is sent for repairs. Important data should always be backed up on a CD-R/RW disc, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit’s memory on a CD-R/RW disc.
- Unfortunately, it may be impossible to restore the contents of data that was stored on a CD-R/RW disc once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit’s buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable’s internal elements.
- A small amount of heat will radiate from the unit during normal operation.

- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- This instrument is designed to minimize the extraneous sounds produced when it's played. However, since sound vibrations can be transmitted through floors and walls to a greater degree than expected, take care not to allow these sounds to become a nuisance to neighbors, especially when performing at night and when using headphones.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
 - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

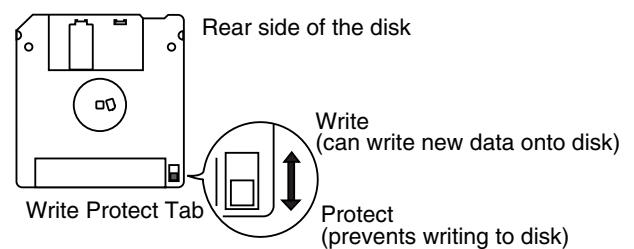
Before Using Floppy Disks

Handling the Floppy Disk Drive

- Install the unit on a solid, level surface in an area free from vibration. If the unit must be installed at an angle, be sure the installation does not exceed the permissible range: upward, 2°; downward, 18°.
- Avoid using the unit immediately after it has been moved to a location with a level of humidity that is greatly different than its former location. Rapid changes in the environment can cause condensation to form inside the drive, which will adversely affect the operation of the drive and/or damage floppy disks. When the unit has been moved, allow it to become accustomed to the new environment (allow a few hours) before operating it.
- To insert a disk, push it gently but firmly into the drive—it will click into place. To remove a disk, press the EJECT button firmly. Do not use excessive force to remove a disk which is lodged in the drive.
- Never attempt to remove a floppy disk from the drive while the drive is operating (the indicator is lit); damage could result to both the disk and the drive.
- Remove any disk from the drive before powering up or down.
- To prevent damage to the disk drive's heads, always try to hold the floppy disk in a level position (not tilted in any direction) while inserting it into the drive. Push it in firmly, but gently. Never use excessive force.
- To avoid the risk of malfunction and/or damage, insert only floppy disks into the disk drive. Never insert any other type of disk. Avoid getting paper clips, coins, or any other foreign objects inside the drive.

Handling Floppy Disks

- Floppy disks contain a plastic disk with a thin coating of magnetic storage medium. Microscopic precision is required to enable storage of large amounts of data on such a small surface area. To preserve their integrity, please observe the following when handling floppy disks:
 - Never touch the magnetic medium inside the disk.
 - Do not use or store floppy disks in dirty or dusty areas.
 - Do not subject floppy disks to temperature extremes (e.g., direct sunlight in an enclosed vehicle). Recommended temperature range: 10 to 50°C (50 to 122°F).
 - Do not expose floppy disks to strong magnetic fields, such as those generated by loudspeakers.
- Floppy disks have a "write protect" tab which can protect the disk from accidental erasure. It is recommended that the tab be kept in the PROTECT position, and moved to the WRITE position only when you wish to write new data onto the disk.



- The identification label should be firmly affixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.
- Store all disks in a safe place to avoid damaging them, and to protect them from dust, dirt, and other hazards. By using a dirty or dust-ridden disk, you risk damaging the disk, as well as causing the disk drive to malfunction.

Handling CD-ROMs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD-ROM discs may not be read properly. Keep your discs clean using a commercially available CD cleaner.

Handling Hard Disks

Important Performance and Image Data

- Once a hard disk fails to function normally, all data that has been stored on it could be destroyed.

All hard disks eventually wear out. We recommend that you consider the hard disk not as a permanent storage site, but as a place to store data temporarily. We also recommend that you back up important performance and image data that cannot be recorded again onto the external media that is supported by your device. For instructions on how to make such backups, refer to the owner's manual for your device. Note that Roland assumes no liability whatsoever, including monetary compensation, for the loss of any recorded content in the event of the malfunction of, or physical damage to the hard disk, or for any direct or incidental damages resulting from the loss of such data.

Precautions Regarding Setup and Use

- Certain hard disk setup procedures and usage conditions may result in the corruption of recorded data, malfunctioning, or physical damage to the disk, so be sure to observe the following precautions.
 - Do not subject the hard disk to vibration or shock, especially while the unit is in operation.
 - Do not set up the unit in any location where it may be affected by vibration from external sources, or on any surface that is not stable and level.
 - If the device includes a cooling fan, ensure that the fan and the side panel air vents remain unobstructed.
 - Do not leave the unit in any environment subject to temperature extremes; for example, in a closed automobile in summer or outdoors during winter.
 - Do not use the unit in conditions of high temperature and humidity or in any location subject to rapid temperature changes.
 - Do not unplug the power cord or switch off any circuit breakers in the circuit to which the unit is connected while the power is turned on.
 - Do not move the unit while the power is turned on or immediately after turning off the power. When transporting the unit, first turn off the power and confirm that the display screen has gone off, disconnect the power plug, then wait at least two minutes before moving the device.
- When exchanging audio signals through a digital connection with an external instrument, this unit can perform recording without being subjected to some of the restrictions of the Serial Copy Management System (SCMS). This is because the unit is intended solely for musical production, and is designed not to be subject to restrictions as long as it is used to record works (such as your own compositions) that do not infringe on the copyrights of others. (SCMS is a feature that prohibits second-generation and later copying through a digital connection. It is built into MD recorders and other consumer digital-audio equipment as a copyright-protection feature.)
- Do not use this unit for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

Emergency Procedures

- * The following procedures are to be used as emergency measures only, and are not recommended for normal operation.
- If the device fails to respond to operational commands or does not complete operations, turn off the power. If the power does not shut off following normal shutdown procedures, disconnect the power plug.

If the unit does not operate normally when the power is turned on again, it may mean that the hard disk has been damaged. In such instances, consult your dealer or the nearest Roland Service Center. Note, however, that it may not be possible to recover any data from the hard disk once it has been lost.

If your device features drive check capabilities, use the drive check function to regularly confirm that there are no problems, even when the device is operating normally. For more detailed information on the shutdown and drive check procedures, refer to the Owner's Manual.

Copyright

- Unauthorized recording, distribution, sale, lending, public performance, broadcasting, or the like, in whole or in part, of a work (musical composition, video, broadcast, public performance, or the like) whose copyright is held by a third party is prohibited by law.

Contents

USING THE UNIT SAFELY	3
IMPORTANT NOTES	5
Contents	8
Main Features	20
From sampled material to a music CD.....	20
Unifying the entire music production process	20
How the MV-8000 is organized	22
Basic structure.....	22
Sampler section.....	22
Sound generator section.....	22
Storage section	23
Sequencer	23
Controller section	23
Effect section	23
Units of data and how they are managed.....	25
Sample	25
More about partials.....	25
Patches and Partial.....	26
Patches and Parts	26
Audio phrases.....	26
Song.....	27
Project.....	27
Libraries.....	28
Events.....	29
Parts of the MV-8000 and what they do	30
Top panel.....	30
Rear panel.....	35
Front panel.....	37
Sampling.....	38
Recording audio	38
Making initial settings for sampling	38
Using a sampled sound as an audio phrase or patch	38
Convenient options during sampling	40
Other ways to sample.....	42
Importing from an audio CD.....	43
The options during import	44
Using music data files to create a patch	45
Using the pre-installed patches	46
Editing a sampled sound	47
Creating an instrument.....	47
Assigning the patch you want to use to the current part.....	47
Making instrument settings.....	48
Accessing the Instrument screen	48
To adjust the volume of the part.....	48
To adjust the stereo position (pan) of the part.....	48
To use effects (delay/chorus, reverb)	48
To change the output routing of the patch sound.....	48
To allocate a specific amount of polyphony.....	48
Limit the performance data received by a part	50
Editing a patch.....	51
Accessing the Patch Edit screen	51

To adjust the pitch of the patch.....	51
To adjust the tone (brightness) of the patch.....	51
To adjust the way in which the volume of the patch changes over time.....	51
Managing patches	52
Registration a patch in the library of the Project	52
Saving a patch to disk.....	52
Loading a patch from the library	53
Loading a patch from the disk	53
Naming a patch	54
Copying the settings of a part to a different part	54
Initializing the settings of a part	55
Editing a partial	56
Selecting the partial you want to edit	56
Managing partials.....	59
Naming a partial	59
Coping a partial.....	59
Editing a sample	60
Accessing the Sample Edit screen.....	60
Managing samples	64
Deleting sample data	64
Deleting the sample(s) when you delete a patch.....	66
Assigning an audio phrase to a pad	67
To replace an audio phrase to a pad	67
Editing the settings of an audio phrase.....	68
Accessing the Audio Phrase Edit screen.....	68
Processing an audio phrase.....	70
Other ways to edit audio phrases	71
Making pad settings.....	72
Select the sounds played by the pads	72
Changing the playback mode of the audio phrases played from the pads (Gate-Trigger-Drum)	72
Playing the pads	73
To play sounds	73
To switch to a different pad bank.....	73
Changing the volume or pan (stereo position) of a part	73
Specifying a fixed loudness when you strike the pads.....	74
Using the pads to play accurate velocity levels.....	74
Holding the pressed state of a velocity pad	74
Playing a roll.....	74
Managing pads	75
Naming a pad bank	75
Creating a song (Song Recording).....	76
Create a new song	76
Adding tracks for recording data.....	77
Selecting a sound to use for recording.....	77
Recording your pad performance just as you play (Realtime Recording).....	78
Basic procedure for realtime recording	78
Moving the input location	79
Undoing a recording or editing operation (Undo).....	80
Canceling an Undo operation (Redo).....	80
Recording while looping (Loop Recording).....	80
Using auto-punch recording	80
Using manual punch-in recording	81
Correcting the note timing while you record (Input Quantize).....	82
Selecting the performance data that will be recorded (Recording Filter)	82
Erasing unwanted data while you record (Event Erase).....	83
Correcting the timing (Edit Quantize)	83
Step recording	85

Inputting notes and rests	85
Inputting chords.....	86
If you're not satisfied with the recorded result.....	86
Directly recording an audio input (Direct Recording).....	87
Editing a song	88
Selecting the song that you want to edit	88
Selecting a song from the current project	88
Selecting a song from a different project	88
Editing a specific region of performance data (Sequence Edit).....	89
Selecting the sequence edit screen	89
Using the PIANO ROLL EDIT screen to edit a MIDI track.....	90
Using the SEQUENCE EDIT screen to edit	91
Moving sequence data (Move).....	94
Copying data.....	95
Correcting the timing of performance data (Quantize).....	97
Editing note accents (Change Velocity)	99
Editing the length of the notes (Change Duration).....	100
Moving the performance data backward or forward (Shift Timing)	101
Thinning out the performance data (Data Thin)	102
Transposing notes (Transpose)	103
Saving a portion of performance data in the library (Copy As MIDI Clip)	104
Deleting tracks	105
Using the EVENT LIST EDIT screen to edit a MIDI track.....	106
Inserting performance data (Create Event)	107
Erasing performance data (Erase).....	109
Copying performance data (Copy).....	109
Editing a system exclusive message.....	110
Changing the tempo or time signature during the song	111
Playing your songs.....	113
Loading the song you want to play	113
To select a song from the current project.....	113
To switch a song from another project.....	113
Playing a song.....	113
Silencing a specific track during playback (Mute)	114
Playing only a specific track (Solo).....	114
Changing various track playback settings	115
Assigning markers (locate points) within the song	117
Changing the playback tempo of the song.....	118
Using effects	120
Switching the effects on/off.....	120
Selecting an effect	121
Selecting an effect from the effect library	121
Editing the effect parameters	122
Storing the current effect settings in the library	123
Effect routing.....	124
Changing the routing	124
Routing examples	125
Sampling through MFX.....	125
Applying MFX to an instrument or audio phrase.....	125
Outputting the sound of the entire MV-8000 in "lo-fi" audio.....	126
Adjusting the balance of your song and mastering it	127
Adjusting the volume balance of each part	127
Combining a song into two tracks (Mixdown)	128
Using the Mastering Tool Kit to finish your song (Mastering).....	129

Using the Mastering Tool Kit	129
Creating an audio CD	131
Using the CD-R/RW drive	131
Recommended discs	132
Inserting a disc.....	132
If the disc tray fails to open.....	132
Writing the mastered data to CD.....	133
Playing an audio CD.....	135
Project and disk management.....	136
Managing projects	136
Loading a project.....	136
Naming a project.....	137
Protecting a project	137
Deleting a project	138
Saving a project	138
Saving a project with a different name	139
Creating a new project.....	139
Deleting unused portions of a sample (Optimize).....	140
Backing up a project to a CD-R/RW disc.....	140
Restoring a project from a CD-R/RW disc.....	141
Folder structure	142
Managing files (File Utility).....	143
Basic file utility operations	143
Creating a folder.....	145
Renaming a folder or file.....	145
Copying a file or a folder	146
Moving a file to another location (Move).....	147
Deleting a folder or file.....	148
Disk management.....	149
Formatting a disk	149
Naming a disk.....	149
Using data of other formats	150
Importing data from your computer via USB.....	150
To start communication with your computer.....	150
Copying files from your computer to the MV-8000.....	151
Backing up a project from the MV-8000 to your computer	152
Using your computer to delete unwanted files saved on the MV-8000.....	152
To stop communication with your computer	153
Using WAV/AIFF audio files.....	154
Using data from other models.....	155
Importing Roland S-700 series or Akai MPC2000 (XL) sample data.....	155
Importing Roland S-700 series patch data.....	156
Converting an SMF to a song	157
Using MV-8000 data on other devices.....	158
Using a sample or audio phrase on your computer	158
Using the MV-8000 with MIDI or V-LINK devices	160
Using MIDI devices.....	160
Recording your playing from a MIDI keyboard	160
Playing a connected external sound module	160
Using the sliders to control an external MIDI sound module (Assignable Sliders).....	161
Changing the control change messages that are transmitted.....	161
Using MMC to control the MV-8000's sequencer from an external device	162
Transmitting MMC to control an external sequencer.....	163
Using the MV-8000 in Multitimbre Sampler Mode.....	164

Playing the MV-8000 from an externally-connected sequencer.....	164
Recording your velocity pad performance on an externally-connected sequencer.....	165
Performance Data Flow and Limitations in Multi Timbre Sampler Mode.....	166
When Off (normal).....	166
When On.....	166
Synchronizing the MV-8000 with a connected external sequencer.....	167
Synchronizing with an external device.....	167
Monitoring the MIDI connection status.....	168
Using V-LINK devices.....	169
What is V-LINK?.....	169
Example connections.....	169
Switching V-LINK on/off.....	169
Making V-LINK settings.....	170
V-LINK Function chart.....	170

Using the MV8-OP1 (Audio I/O Expansion) to connect external devices..... 171

If the MV8-OP1 is installed.....	171
Inputting audio via a digital connection (coaxial/optical).....	172
Transferring digital audio via R-BUS.....	173
Inputting digital audio into R-BUS.....	173
Outputting digital audio from R-BUS or analog multi-output.....	174
Using R-BUS and DIF-AT24 to add a MIDI output.....	175
Connections and settings for R-BUS devices.....	176
Connecting a VS-2480CD/2400CD.....	176
Connecting an RPC-1.....	176
Connecting a VM-7000/C7000 series device.....	177
Settings for each device.....	177

System settings for the MV-8000..... 178

Settings for the entire MV-8000 (Global).....	178
Accessing the Global screen.....	178
Settings for the MV-8000's controllers (Pad / Panel).....	180
Accessing the Pad/Panel screen.....	180
Checking the system status of the MV-8000.....	183
Viewing the system information.....	183
Testing the installed memory (Memory Diagnosis).....	184
Resetting the MV-8000's parameters to the factory settings.....	184

Adding options..... 185

Expanding the memory.....	185
Precautions for expanding memory.....	185
Exchanging the memory (removing and installing).....	186
Installing the MV8-OP1.....	187
Precautions for expanding option.....	187
MV8-OP1 installation procedure.....	188
Installing the MV8-VGA (VGA/Mouse Expansion).....	189
Precautions for expanding option.....	189
MV8-VGA installation procedure.....	190

Ajout d'options..... 191

Expansion de la mémoire.....	191
Precautions concernant l'extension de la mémoire.....	191
Echange de la mémoire (retrait et installation).....	192
Installation de la MV8-OP1.....	193
Precautions concernant l'extension de la options.....	193
Procédure d'installation.....	194
Installation de la MV8-VGA (Carte de souris/sortie VGA).....	195

Precautions concernant l'extension de la options	195
Procédure d'installation	196
Common items in all screens	198
Screen title area	198
EDIT NAME popup	199
SELECT CATEGORY popup	201
PAD BANKS popup.....	202
SELECT DRIVE popup	203
MENU/COMMAND popup	204
SEQUENCE.....	205
SEQUENCE screen.....	205
TRACK PARAMETER (MIDI) popup.....	208
TRACK PARAMETER (AUDIO) popup.....	210
RECORDING PARAMETER (MIDI) popup	211
RECORDING FILTER popup	213
RECORDING PARAMETER (AUDIO) popup	214
METRONOME popup	215
EVENT LIST EDIT screen.....	216
CREATE EVENT popup.....	217
PASTE EVENT popup	218
EDIT SYS-EX popup	219
AUDIO EVENT PARAMETER popup.....	220
PIANO ROLL EDIT screen	221
SEQUENCE EDIT screen.....	222
SELECT PIANO ROLL EDIT COMMAND popup	224
SELECT SEQUENCE EDIT COMMAND popup	225
COPY&PASTE popup	226
MOVE popup	227
COPY&INSERT popup.....	228
QUANTIZE popup.....	229
CHANGE VELOCITY popup.....	231
CHANGE DURATION popup.....	232
SHIFT TIMING popup	233
DATA THIN popup	234
TRANSPOSE popup	235
COPY AS MIDI CLIP popup	236
COPY AS AUDIO PHRASE popup	237
MIDI CLIP LIBRARY popup	238
PASTE MIDI CLIP popup	239
LOOP popup	240
AUTO PUNCH popup	241
TRACK LIST (Output) screen.....	242
TRACK LIST (Play Quantize) screen.....	243
TEMPO TRACK screen.....	244
VIEW FILTER popup	245
ADD MIDI TRACKS popup	246
ADD AUDIO TRACKS popup	247
DELETE TRACKS popup	248
MARKER popup.....	249
STEP TIME popup.....	250
LOCATOR popup	251
JUMP popup.....	252
EVENT ERASE popup.....	253
STEP REC (MIDI) screen	254
STEP REC (AUDIO) screen.....	255

SONG SETUP	256
SONG SETUP MENU screen	256
SONG PARAMETER screen	257
EDIT COMMENT popup	258
SYNC screen.....	259
CREATE NEW SONG screen	260
SELECT SONG screen	262
DELETE SONG screen.....	263
COPY AS NEW SONG popup	264
INSTRUMENTS	265
INSTRUMENTS screen.....	265
MIDI FILTER screen.....	267
PATCH LIBRARY screen	268
PATCH EDIT screen	269
PATCH EDIT (CONTROL) screen.....	271
PATCH EDIT (SPLIT) screen.....	273
PATCH EDIT (SOLO/PORTAMENTO) screen	274
PARTIAL EDIT screen.....	276
SAMPLE EDIT screen	279
SAMPLE LIST popup.....	281
SAMPLE PARAMETER popup.....	282
SELECT SAMPLE EDIT COMMAND popup.....	283
EMPHASIS screen	284
TIME STRETCH screen	285
TRUNCATE screen	286
SAVE SAMPLE AS WAV/SAVE SAMPLE AS AIFF screen	287
PARTIAL EDIT (SMT) screen.....	289
PARTIAL EDIT (FILTER) screen.....	291
PARTIAL EDIT (AMPLIFIER) screen	294
PARTIAL EDIT (LFO) screen	296
LOAD PATCH screen.....	298
SAVE PATCH screen	299
COPY PART popup	300
AUDIO PHRASES	301
AUDIO PHRASES (PAD) screen	301
AUDIO PHRASES (LIST) screen.....	302
AUDIO PHRASE EDIT screen.....	303
CHOP popup	305
AUTO CHOP popup.....	306
QUICK ASSIGN (CHOP) popup	307
PROJECT	308
PROJECT MENU screen.....	308
SET PROJECT PROTECTION screen	310
PROJECT OPTIMIZE popup	311
SAVE PROJECT popup	312
SAVE AS NEW PROJECT popup	313
CREATE NEW PROJECT screen.....	314
LOAD PROJECT screen.....	315
DELETE PROJECT screen	316
BACKUP PROJECT TO CD screen	317
RECOVER PROJECT FROM CD popup	318
SYSTEM	319
SYSTEM MENU screen.....	319
GLOBAL screen	320

PAD screen	321
PANEL screen	322
MIDI screen	324
V-LINK screen.....	325
SYSTEM INFORMATION screen	326
DIMM DIAGNOSIS popup.....	327
ASSIGNABLE SLIDER screen	328
DISK/USB	329
DISK/USB MENU screen.....	329
FILE UTILITY screen	330
SELECT FILE COMMAND menu.....	332
SELECT DESTINATION FOLDER popup	333
DISK UTILITY screen	334
FORMAT popup.....	335
USB screen	336
CD PLAYER screen	337
MASTERING	338
MASTERING MENU screen.....	338
SEQUENCE (Mixdown mode) screen.....	339
SELECT MASTERING SOURCE / SELECT AUDIO FILE popup	340
LISTEN AUDIO FILE popup.....	341
MASTERING screen	342
MASTERING TOOL KIT LIBRARY popup.....	344
MASTERING TOOL KIT EDIT screen	345
CUE SHEET screen.....	351
GAP TIME popup.....	352
AUDIO FILE LIST screen	353
SAMPLING	354
SAMPLING MENU screen.....	354
SAMPLING / RE-SAMPLING screen.....	355
SAMPLING RESULT (AUDIO PHRASE/PATCH) popup	357
SAMPLING RESULT (SAMPLE) popup	359
QUICK ASSIGN (AUDIO PHRASE) screen.....	360
QUICK ASSIGN (AUDIO PHRASE:DIVIDE) screen.....	361
QUICK ASSIGN (PATCH) screen.....	362
QUICK ASSIGN (PATCH:DIVIDE) screen	364
IMPORT	365
IMPORT MENU screen	365
IMPORT screen	366
IMPORT OPTIONS popup	369
QUICK ASSIGN (PATCH:S-700 PARTIAL) screen.....	370
ASSIGN TO PART / LIBRARY popup	371
EFFECTS.....	372
EFFECTS screen	372
EFFECT LIBRARY popup (MFX/DlyCho/Reverb).....	374
EFFECTS EDIT screen.....	375
KNOB ASSIGN popup	377
MIXER.....	378
MIXER (AUDIO TRACK) screen	378
MIXER (INSTRUMENT PART) screen.....	379
MIXER (AUX / FX / AUDIO PHRASE / INPUT) screen.....	380

About MIDI384

Troubleshooting.....385

Error message list.....389

Glossary.....391

Shortcut keys393

Preset patches and Algorithm list.....394

- Pre installed patch list..... 394
 - BASS folder (/PATCHES/BASS) 394
 - DRUMKITS folder (/PATCHES/DRUMKITS) 394
 - GUITAR folder (/PATCHES/GUITAR) 394
 - HORNS folder (/PATCHES/HORNS)..... 394
 - KEY folder (/PATCHES/KEY)..... 395
 - STRINGS folder (/PATCHES/STRINGS)..... 395
 - SYNTH folder (/PATCHES/SYNTH) 395
 - VOX_FX folder (/PATCHES/VOX_FX)..... 395
- Effect preset patch list..... 396
 - MFX preset library 396
 - Delay/Chorus preset library 396
 - Reverb preset Library 396
 - Mastering Tool Kit preset library..... 397
- Algorithm list 398

Effect Block399

- 01 Isolator & Filter 399
 - Isolatr (3-band isolator) 399
 - Filter 399
 - Boost (Low booster) 400
- 02 Center Canceler..... 401
 - Cancel (Center canceler)..... 401
 - EQ (3-band equalizer)..... 401
- 03 St. Dynamics Processor..... 403
 - Comp (Comp/Limiter)..... 403
 - Enhan (Enhancer) 403
 - NS (Noise suppressor)..... 404
- 04 Reverb & Gate 405
 - Reverb 405
 - Gate 406
- 05 Tape Echo 201 407
 - Echo (Tape Echo)..... 407
- 06 EZ DELAY 408
 - Delay (EZ Delay) 408
- 07 Delay RSS..... 410
 - Delay (Delay RSS) 410
- 08 Analog Delay & Chorus 412
 - Delay (Virtual analog delay) 412
 - Chorus (Virtual analog chorus)..... 412
- 09 Digital Chorus..... 414
 - Chorus (Stereo digital chorus) 414
- 10 4 Button Chorus 320..... 415
 - Chorus (Virtual SDD-320)..... 415
- 11 Vintage Flanger 325..... 416
 - Flanger (Vintage flanger) 416
- 12 2x BOSS Flanger..... 417

Flanger (Stereo flanger).....	417
13 Stereo Pitch Shifter	418
Pitch (Stereo pitch shifter).....	418
14 80s Phaser	419
Phaser (Stereo phaser).....	419
15 Stereo Auto Wah.....	420
Wah (Stereo auto wah).....	420
16 Stereo Distortion.....	421
Distort (Stereo distortion)	421
17 Phonograph.....	422
Phono (Phonograph).....	422
18 Radio Modeling	423
Radio (AM radio modeling)	423
19 Lo-Fi Processor.....	424
BitRate (Bit/Rate down).....	424
20 Guitar Multi.....	425
Comp (Compressor/Sustainer)	425
Wah (Auto Wah)	425
Drive.....	426
GtrAmp (Guitar amp modeling).....	427
Delay	427
ChoFln (Chorus/Flanger)	428
21 Vocal Multi	430
LimDes (Limiter/De-Esser).....	430
Pitch (Pitch shifter).....	430
Chorus.....	431
22 Voice Transformer.....	432
V.Trns (Voice transformer)	432
23 Mic Modeling	433
Link	433
Mic (Mic modeling).....	433
Lmt (Mic modeling limiter)	434
24 10 Band Vocoder.....	435
Vocodr (Vocoder).....	435
Delay (Stereo delay).....	436
Dly/Cho (Delay/Chorus) effect.....	437
Chorus.....	437
Delay	437
Reverb effect.....	438
Reverb	438
MIDI Implementation.....	439
Specifications.....	449
Sampler Section	449
Sequencer Section.....	449
Others	450
Index.....	452



Operation Guide

Main Features

From sampled material to a music CD

Unifying the entire music production process

The MV-8000 contains a sampler, sequencer, effect processor, mastering functionality, and music CD-burning functionality, unifying the entire music production process; collecting materials → creating your song → completing a final master.

Sampler section featuring high capacity, a broad range of file import capability, and synthesis functionality

- High-capacity sampling

The sampler section at the heart of the MV-8000 features 64 voices of simultaneous polyphony. The unit is shipped with 128 MB of sampling memory that allows a maximum of approximately 24 minutes of sampling (monaural). You can add commercially-available DIMM memory to expand the memory (maximum 512 MB).

- Broad range of file import capability

You can acquire musical material not just by sampling/resampling, but also by importing files from the internal CD-R/RW drive, from the USB connector, or from a 3.5 inch floppy disk. Numerous formats are supported, including Roland S-700 series, Akai MPC2000(XL), WAV/AIFF, and music CD.

- Powerful synthesis functionality

Materials obtained by sampling/resampling/importing can be processed by a variety of powerful editing functionality such as Chop, Time Stretch, and Normalize. The MV-8000 also provides sophisticated filtering, envelope, and LFO sound parameters taken from Roland's line of synthesizers.

MIDI tracks that can also control external MIDI devices

- Newly-developed linear sequencer

The new linear sequencer gives you unified control of 8 stereo audio tracks and 128 MIDI tracks. You can continue non-stop data input while the sequencer runs.

- Audio tracks with BPM Sync

The eight stereo audio tracks work in tandem with the sampler section, and allow you to directly record vocals or acoustic instruments while the sequencer runs. BPM Sync functionality lets you synchronize the tempo without affecting the pitch of the recorded phrases.

- Realtime quantize during playback

The 128 MIDI tracks provide a Play Quantize function that corrects the timing during playback without modifying the data that you actually input. The performance data can be sent not only to the internal sampler section, but also from two MIDI outputs.

You can also use piano-roll and event list editing in the large LCD screen.

- Large velocity pads

The sixteen large velocity pads respond to both velocity and aftertouch, giving you fingertip control over subtle performance nuances. There's a Roll function, and a Multi Level function that lets you assign a single sample to the sixteen pads at sixteen different velocity levels.

Three effect processors

The MV-8000 contains three effect processors that you can use when processing samples, resampling, or to add finishing touches to your song; multi-effect, reverb, chorus/delay. The multi-effect provides 24 different algorithms using COSM technology.

Mastering toolkit for producing music CDs

The same type of mastering toolkit found on Roland's acclaimed VS series is also provided on the MV-8000, allowing you to apply professional-quality multi-band

compression when creating a two-track (stereo) mix for a music CD. You can use the internal CD-R/RW drive to burn the mastered data directly to a music CD.

Internal hard disk, and USB connectivity to your computer

All of your working data within the MV-8000 can be saved as a “project” on the internal hard disk. A single USB cable is all you need to connect the MV-8000 to your computer, letting you transfer audio data between the MV-8000's internal hard disk and your computer.

V-LINK functionality

The MV-8000 can make the Edirol DV-7PR switch images in synchronization with the music, and you can use its sliders to adjust the brightness, color, or playback speed of the images.

Direct connection for turntables

In addition to the mic/line input jacks for connecting microphones or instruments, the MV-8000 provides phono input jacks for connecting a turntable.

Rich array of expansion devices

- Audio I/O expansion option (MV8-OP1)

This expands the audio input/output capabilities of the MV-8000. It provides six analog multi-out jacks for output to an external mixer, and an R-BUS connector for digital connection to a VS series unit or PC. Optical/coaxial digital input is also provided.

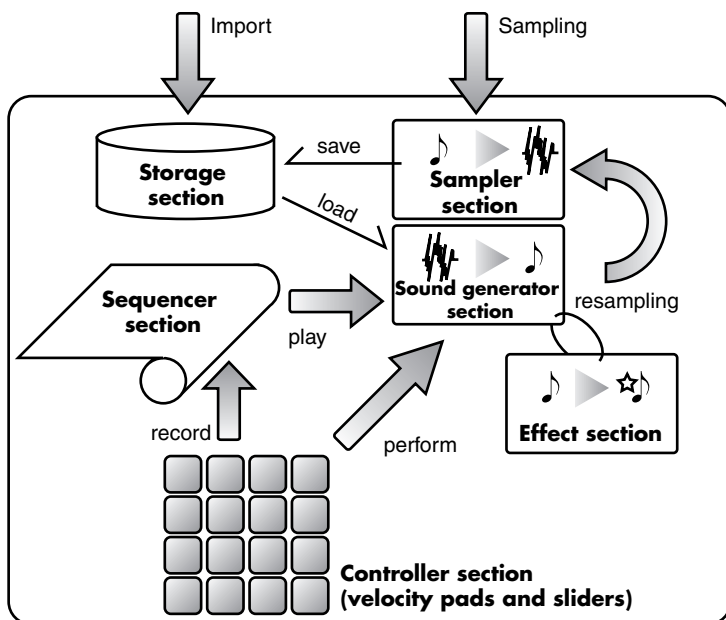
- VGA/mouse expansion option (MV8-VGA)

This allows a VGA monitor to be connected, letting you use a mouse for graphically-based editing.

How the MV-8000 is organized

Basic structure

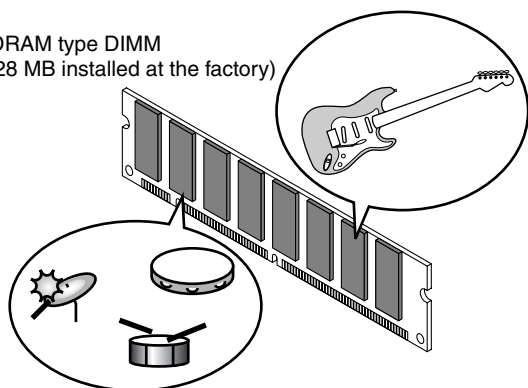
Broadly speaking, the MV-8000 consists of a “sampler section,” “sound generator section,” “storage section,” “sequencer section,” and “controller section.”



“Sampling” is the process of using a sampler to record sounds.

Sampler section

SDRAM type DIMM
(128 MB installed at the factory)



The sampler lets you record audio material from the analog inputs or load Wave files (.WAV files) for use as “samples” --- the basic element of sound on the MV-8000. The MV-8000’s sampler records at 44.1 kHz / 16-bit, delivering high-quality sound. Sounds you sample are held in the internal DIMM memory (SDRAM type). When the MV-8000 is shipped from the factory, 128 MB of memory is installed (a maximum of 512 MB is supported), giving you space to perform phrase sampling and use the synthesis functions to manipulate instrumental sounds.

Sound generator section

This is the section that produces the sound. In response to MIDI messages it receives from the controller section, sequencer section, or an external MIDI device, the sound generator section calls up the corresponding sample from DIMM memory and outputs it from the OUTPUT jacks. This section also contains three effect processors. For details, refer to **Effect section** (p. 23).

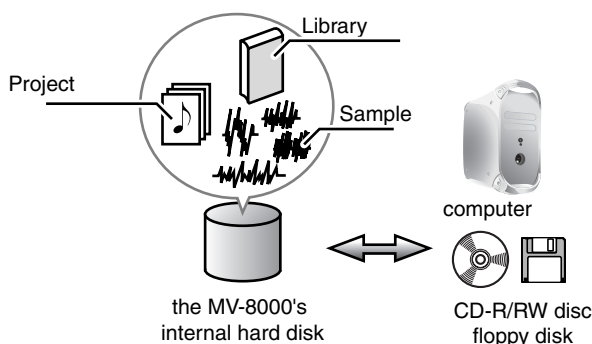


DIMM is the type of memory installed in the MV-8000. When shipped from the factory, a 128 MB DIMM module is installed. You can replace this with a DIMM module of up to 512 MB (p. 185). Refer to **Specifications** (p. 449) for details on the type and specifications of the DIMM modules that can be used.



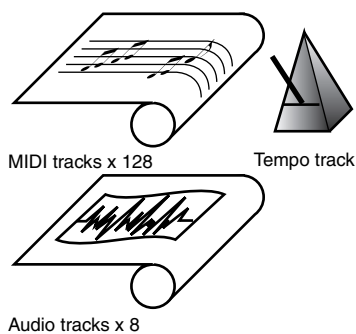
The MV-8000’s sound generator section can produce up to 64 voices simultaneously.

Storage section



The MV-8000 has an internal hard disk, letting you store a large number of your songs. It also has a USB connector, CD-R/RW drive, and floppy disk drive, giving you everything you need to exchange audio files with your computer, collect materials for your creations, and distribute your finished productions!

Sequencer



This section records your performances on the velocity pads as MIDI messages, and sends the recorded MIDI messages to control the sound generator section. The MV-8000's sequencer provides 136 tracks (128 MIDI tracks + 8 audio tracks).

MIDI messages recorded in the sequencer can be sent from MIDI OUT to control an external MIDI device or V-LINK device.

The sequencer provides powerful recording/playback/editing functions such as Input Quantize (p. 82) and Loop Recording (p.

80), and can record up to 150,000 events.

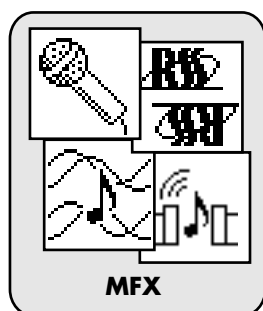
Controller section

This section includes the top panel velocity pads, sliders, C (control) knobs, and a foot switch connected to the rear panel. Your performance gestures (e.g., striking or releasing a pad, or pressing a pedal) are converted into MIDI messages and sent to the sound generator section, sequencer section, and external MIDI devices.

Effect section

You can use three effects simultaneously (a multi-effect, a chorus/delay, and a reverb), and make independent settings for each.

Multi-effect



Multi-effects let you give an entirely different character to the sound itself. You can choose one of 24 algorithms (methods of calculation) by which the internal DSP will process the sound. Multi-effects are abbreviated as "MFX" in this manual and on the MV-8000 itself.

When you are mastering your completed song, you can use the mastering toolkit (a three-band stereo compressor/limiter) provided by the multi-effect section.



USB (Universal Serial Bus) is a type of serial interface found on most computers today. The MV-8000 functions as a "USB Master Storage Class" device, and will be detected from a connected computer as an external hard disk.



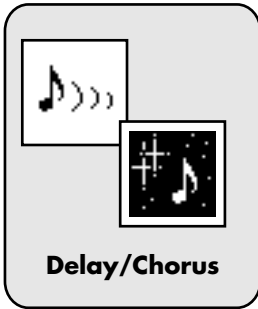
The tempo track controls the playback speed of the sequencer. By editing the tempo track you can make the tempo change during your song.



MFX, chorus/delay, and reverb settings can be saved in the effect library.

Main Features

Delay/chorus



Chorus is an effect that adds depth and spaciousness to the sound. Delay adds a delayed sound to the original sound. You can use this effect either as chorus or as delay.

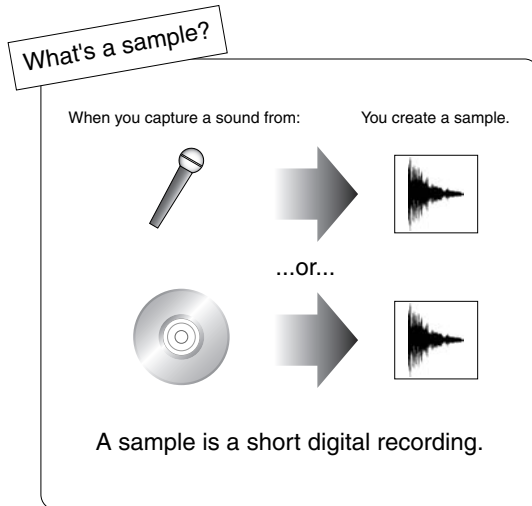
Reverb



Reverb is an effect that simulates the sound of a performance in an acoustically reflective environment such as a concert hall or cave.

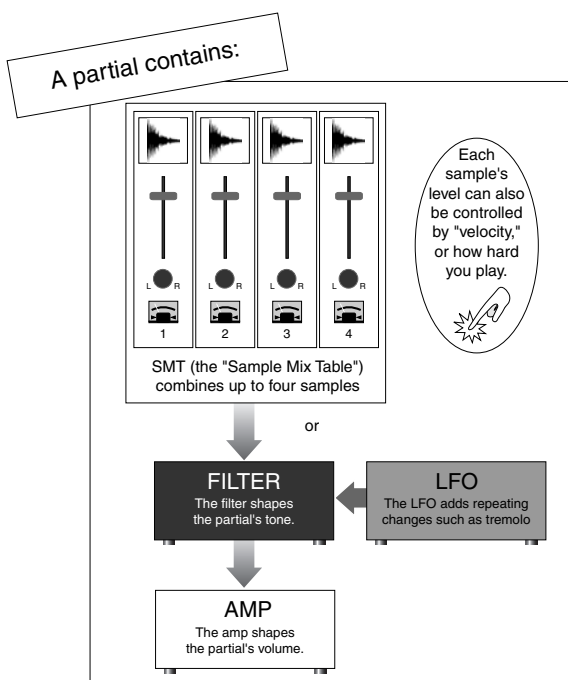
Units of data and how they are managed

Sample



"Samples" are the smallest unit of sound data used by the MV-8000; they are digital data created by recording or importing audio data.

More about partials

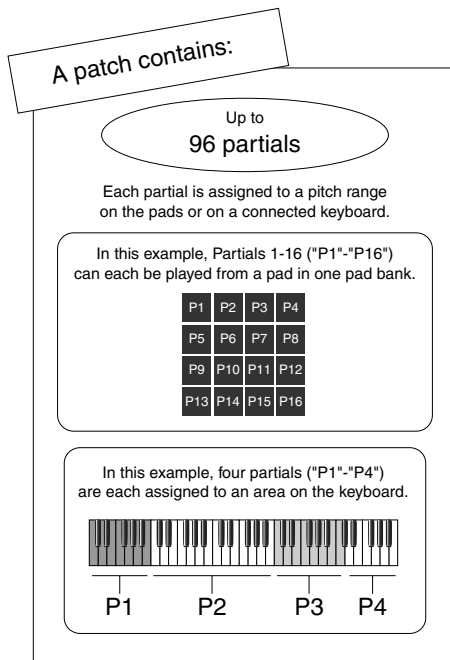


Each partial lets you layer four samples (either stereo or mono). The combination of these samples is called a SMT (Sample Mix Table). You can make different samples play according to changes in velocity or some other control method.

? In addition to up to four samples (pieces of audio data), the Sample Mix Table (SMT) also contains level, pan, and tuning data.

? Velocity is part of the data of a note. It indicates the strength with which the note is played. On the MV-8000, the velocity of a note will depend on the force with which you strike a velocity pad or play a connected MIDI keyboard.

Patches and Partials



Patches contain "partials," which are the smallest unit of sound-producing data on the MV-8000. You can assign up to 96 partials to a patch, and assign a sample to each partial.

You can think of a partial as corresponding to a note number (e.g., a single key of a keyboard). By assigning a different percussion sound to each partial you can create a patch that plays a set of rhythm instruments, or you could create a patch that assigns nothing but piano samples from low to high ranges of the keyboard.

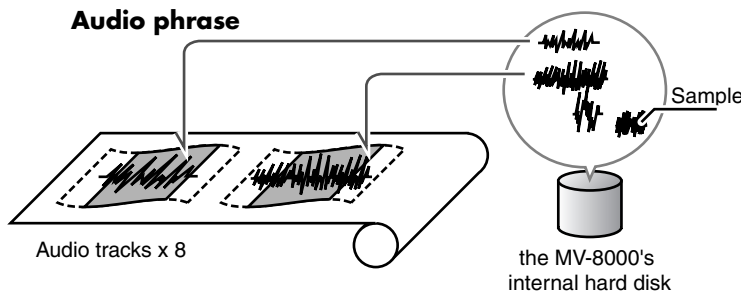
MEMO

A "drum type" patch is one in which the partials are assigned to create a set of rhythm instruments. A "keyboard type" patch is one in which the partials are assigned to produce a scale of pitches.

Patches and Parts

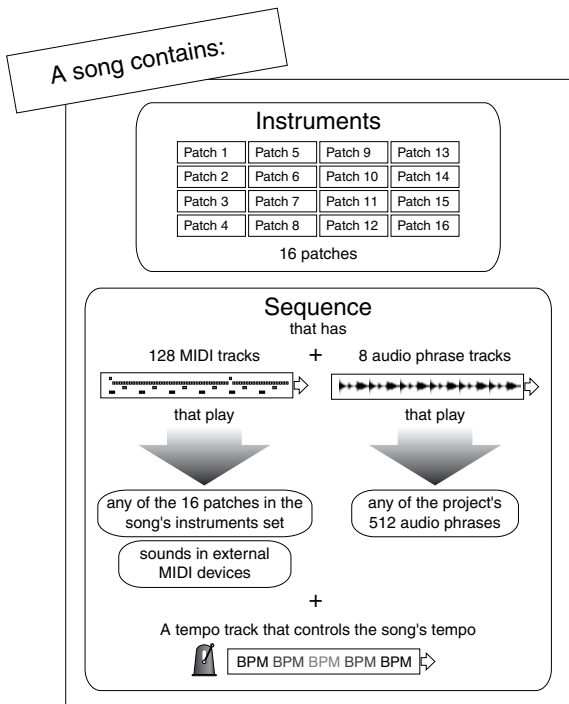
As the MV-8000 has sixteen sound generators (parts), can use sixteen musical-instruments (patches) simultaneously. Each MIDI track will play using the patch that is assigned to the part being controlled by that track. A part provides mixer functionality to adjust the volume and pan (stereo position) and the amount of signal that is sent to the effects.

Audio phrases



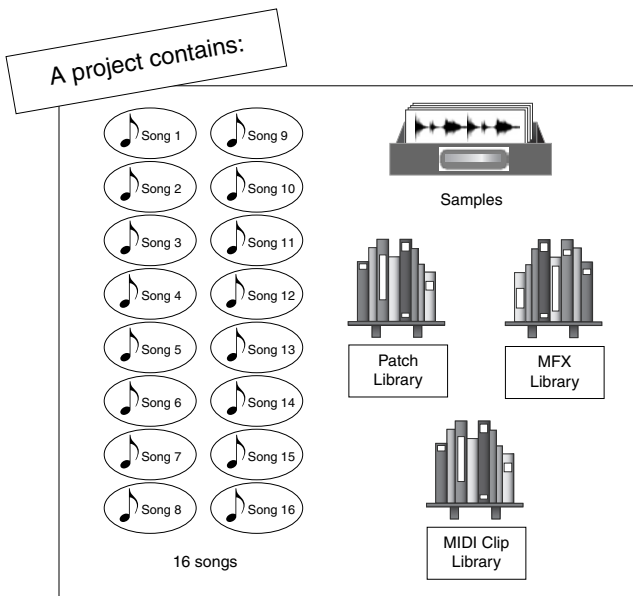
Samples in a project can be played by placing them in an audio track. Since the audio phrases (audio events) placed in an audio track contain tempo data, they can synchronize with the sequencer playback. Even if you speed up or slow down the sequencer tempo, the audio phrases will shrink or stretch in realtime, so that there will be no gaps between them.

Song



A song contains sequence data that records performance data along a time axis. In addition to sequence data, a song also contains patch and audio phrase settings and effect settings.

Project



The largest unit of data managed by the MV-8000 is the "project." A project contains the following data.

MEMO

When you load a project, all of its data is loaded into the MV-8000's internal memory, and your editing and other operations is actually performed on the data in memory. This means that you can work much faster than on systems based on media such as hard disks.

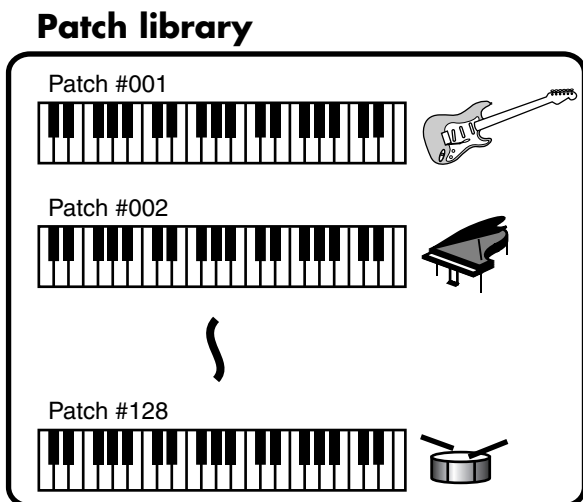
MEMO

A project can contain up to 16 songs, but the actual limit may be less depending on the amount of data (events) you create.

Name	Content
Sample	A piece of sound
Song	Sequence data Records assignments for the patches, audio phrases, and sampled used by each track
Patch library	Storage location for sound settings
MFX library	Storage locations for various types of effect setting
Delay/chorus library	
Reverb library	
Mastering tool kit (MTK) library	
MIDI clip library	Storage location for pieces of MIDI sequence data

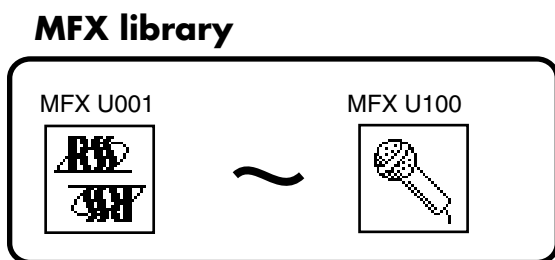
Libraries

Patch library



Patches in your song can be stored in the patch library, and recalled at any time. The patch library can contain 128 patches.

MFX library



The MV-8000 provides 24 bytes of MFX (multi-effect) algorithm. Each algorithm has a variety of parameters, and you can save the settings of these parameters in the MFX library. You can use these MFX settings by recalling them into the MFX effect. The MFX library contains 24 read-only presets and 100 user memories for you to save your own settings.

Delay/Chorus library

This is where you can store delay / chorus settings. The Delay / Chorus library contains four read-only presets and 50 user memories for you to save your own settings.

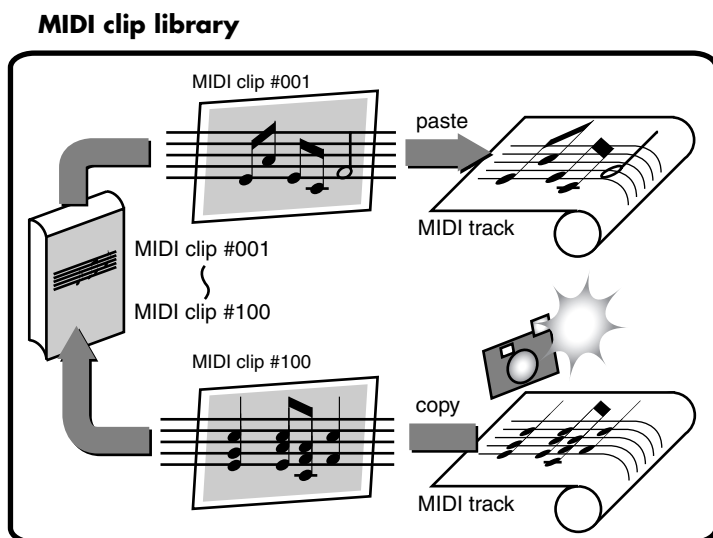
Reverb library

This is where you can store reverb settings. The Reverb library contains two read-only presets and 50 user memories for you to save your own settings.

Mastering Tool Kit (MTK) library

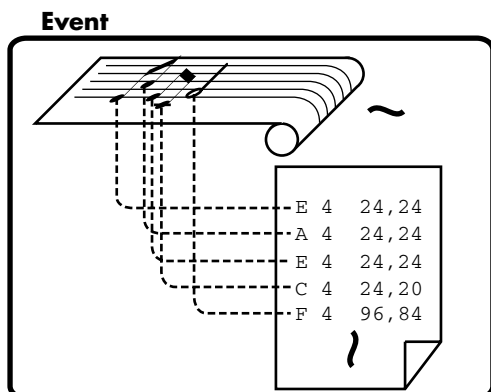
This is where you can store settings for the mastering tool kit used to master your songs. The MTK library contains 21 read-only presets and 100 user memories for you to save your own settings.

MIDI Clip library



You can use the MIDI Clip library to save up to 100 portions of your songs (sequence data) for later reuse. For example if you have favorite phrases (such as a guitar chording pattern) or drum pattern variations (e.g., intros, fills, breaks) that you would like to use in other songs, you can save them in the MIDI Clip library and use the library as a scrapbook of MIDI sequencer data.

Events



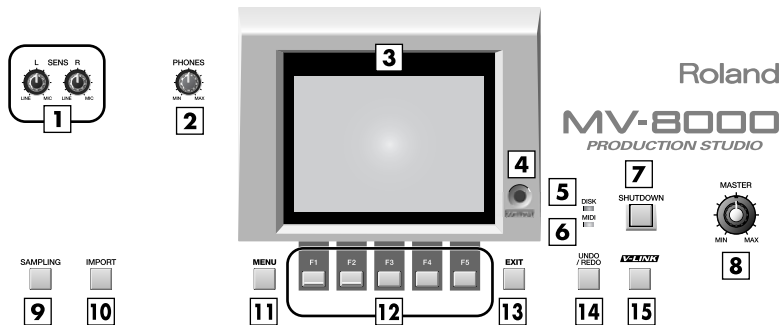
“Events” are the smallest unit of performance information recorded in sequence data.




MEMO

Note messages or control change messages such as volume or pan are examples of events.

Parts of the MV-8000 and what they do

Top panel



- 1. SENS knob**
Adjusts the input sensitivity.
- 2. PHONE knob**
Adjusts the headphone level.
- 3. LCD (Liquid Crystal Display)**
This is a 320 x 240 pixel display screen with backlight.
- 4. Contrast knob**
Adjusts the contrast of the LCD screen.
- 5. DISK indicator (red)**
This indicator lights when the MV-8000 is transferring data to/from its hard disk or CD-R/RW drive.
- 6. MIDI indicator (green)**
This indicator lights when MIDI data is received at the MIDI IN connector.
- 7. SHUTDOWN button**
To shut down the MV-8000, press this button. You must perform the shutdown operation when you are finished working with the MV-8000.
- 8. Master output knob**
Adjusts the overall volume.
- 9. SAMPLING button**
Press this button when you want to sample. When you press the button it will light red, and the **SAMPLING MENU screen** (p. 354) will appear in the LCD.
- 10. IMPORT button**
Press this button when you want to import audio data files from an external source, or import audio from an audio CD. When you press the button it will light red, and the **IMPORT MENU screen** (p. 365) will appear in the LCD.
- 11. MENU button**
When this button is lit orange, you can press it to display a menu in the LCD. Screens for which a menu is available are indicated by a  (menu icon) at the left of the function display area.
- 12. F (function) buttons**
The  ~  buttons correspond to functions displayed at the bottom of the LCD. The functions available will depend on the screen shown in the LCD.
- 13. EXIT button**
Press this button to return to the previous screen or to cancel an operation.
- 14. UNDO/REDO button**
You can press this button to cancel (UNDO) the results of an editing command in sequencer section. If you then press the button again, you can cancel the UNDO (i.e., REDO).

NOTE

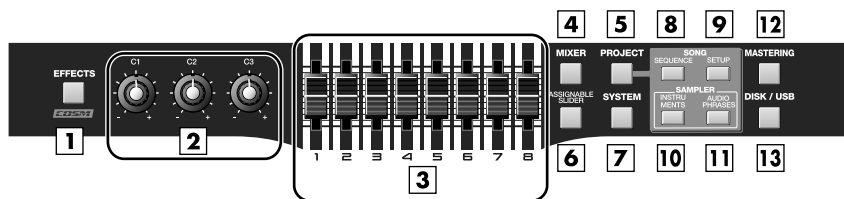
When the DISK indicator is lit, you must never turn off the power or subject the MV-8000 to vibration such as striking a pad. Doing so may cause malfunctions.

MEMO

[UNDO] will light orange if UNDO is available (i.e., if the previous processing has been preserved). After you perform UNDO, [UNDO] will blink, indicating that REDO is available.

15. **V-LINK** button

Press this button when you want to use the V-LINK functionality (it will light blue). This lets you control externally-connected V-LINK compatible video equipment from the MV-8000, allowing you to “perform” on the video device.



1. **EFFECTS** button

Press this button when you want to make effect settings (it will light orange). The MV-8000 provides built-in MFX (multi-effect), delay / chorus, and reverb effects.

2. **C (control) knobs**

These control knobs let you adjust effect parameter values directly.

3. **Sliders**

Normally you will use these as mixer sliders. The parameters that are adjusted by the sliders will change depending on the screen shown in the LCD. The Assignable Slider function and the V-LINK function will also change the parameters controlled by these sliders.

4. **MIXER** button

Accesses the **MIXER** (p. 378) screen (indicator lit orange).

5. **PROJECT** button

Accesses the **PROJECT MENU screen** (p. 308) (indicator lit orange), letting you load or save a project.

6. **ASSIGNABLE SLIDER** button

Press this button when you want to use the sliders as controllers to transmit MIDI messages (indicator lit orange).

7. **SYSTEM** button

Accesses the **SYSTEM MENU screen** (p. 319) (indicator lit orange), letting you make system settings for the MV-8000.

8. **SEQUENCE** button

Accesses the **SEQUENCE screen** (p. 205) (indicator lit orange). The screen that appears is the MV-8000's basic screen.

9. **SONG SETUP** button

Accesses the **SONG SETUP MENU screen** (p. 256) (indicator lit orange), letting you make settings for a song saved within a project, and select songs.

10. **INSTRUMENTS** button

Accesses the **INSTRUMENTS screen** (p. 265) (indicator lit orange), where audio data recorded using the sampler or imported from another source can be prepared for use as an instrument. These instruments are managed as “patches” and can be recalled for use at any time.

11. **AUDIO PHRASES** button

Accesses the **AUDIO PHRASES** (p. 301) screen (indicator lit orange). An “audio phrase” is a piece of audio data with an appreciable length (e.g., a rhythm pattern of several measures). Here you can manage and edit audio phrases.

12. **MASTERING** button

Accesses the **MASTERING MENU screen** (p. 338) (indicator lit orange). Here you can use the mastering tool kit to add the final finishing touches to the two-channel audio data (WAV file) created by mixing down the sequencer playback.

13. **DISK/USB** button

Accesses the **DISK/USB MENU screen** (p. 329) (indicator lit orange). Here you can perform maintenance on the internal disk, use the CD player function, and communicate with your computer via USB.

Parts of the MV-8000 and what they do

1. MULTILEVEL button

This button assigns a different level of velocity (playing strength) to each of the sixteen velocity pads. Striking pad 1 will produce a velocity level of 7, and striking pad 16 will produce a velocity level of 127 (p. 74).

2. FIXED VELOCITY button

This button makes a velocity pad ignore the force (velocity) with which you actually strike; the pad will always produce a specified velocity value (indicator lit orange). Use the **PAD screen** (p. 321) to specify the velocity value.

3. EVENT ERASE button

Use this button to delete a note message from the sequence data. While recording sequence data, you can erase a specific note message by holding down [EVENT ERASE] and pressing the pad that corresponds to the unwanted note message.

4. PAD BANKS button

By switching the sixteen velocity pads to another bank you can use a larger variety of musical sources. Six patch banks and 32 audio phrase banks are provided.

5. QUICK EDIT button

This button lets you edit the sounds that are assigned to the velocity pad. Strike the pad whose sound you want to edit, and then press [QUICK EDIT] to access the **PARTIAL EDIT screen** (p. 276) or **AUDIO PHRASE EDIT screen** (p. 303), where you can immediately edit the sound of that pad.

6. CLIPBOARD button

This button lets you temporarily store data for the sound assigned to a velocity pad. Hold down the pad that you want to store and press [CLIPBOARD], and the pad data will be copied to the clipboard (the indicator will light red). When the red indicator is lit, hold down [CLIPBOARD] and strike a different velocity pad; the data will be copied from the clipboard to the velocity pad you struck.

7. DELETE button

To delete the material (partial or audio phrase) assigned to a velocity pad, hold down [DELETE] and strike that pad.

8. ROLL button

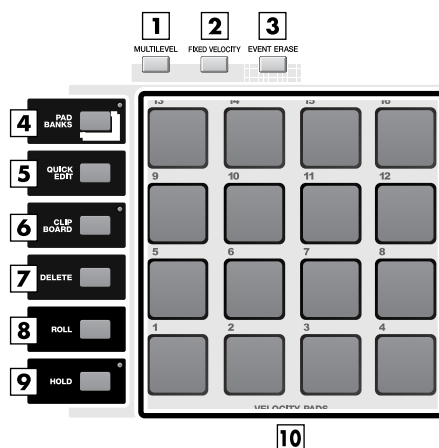
By holding down [ROLL] and striking a velocity pad you can produce a roll (rapidly repeated strikes).

9. HOLD button

By holding down [HOLD] and striking a velocity pad you can make the pad stay in the pressed state (the indicator will light red). Press [HOLD] once again to cancel the hold function (the indicator will go dark).

10. VELOCITY PADS

Use these pads to input sequences and play samples. Since the pads are velocity-sensitive (i.e., each pad detects the force with which you strike it), you can use them to add dynamic variation to your performance. The pads are also sensitive to polyphonic aftertouch; they can respond to the force with which you press them after the initial strike.



MEMO

If MULTILEVEL=on or FIXED VELOCITY=on, the force with which you strike the pad is ignored.

MEMO

The contents of the clipboard are preserved until you perform one of the following actions.

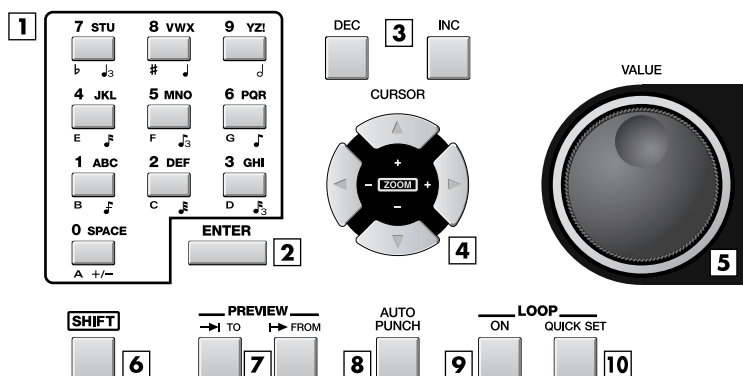
- Turn off the power
- Load a project
- Overwrite the clipboard by copying data to it
- Press [DELETE]+[CLIPBOARD]

MEMO

The spacing between notes of the roll can be set by the **PAD screen** (p. 321) Roll Interval parameter, or in a popup accessed by pressing [SHIFT] + [ROLL].

MEMO

While you're playing a roll, aftertouch data is converted to velocity.



1. **Numeric keys**
Use these keys to input sequence data, alphabetical characters for names, or numerical parameter values. These keys make it easy to input numerical values in rapid succession.
2. **ENTER button**
Finalizes the numerical data that you entered by numeric keys. This button can also function as an execute/confirm button for the command at the cursor location in the screen.
3. **DEC/INC buttons**
These buttons decrement ([DEC]) or increment ([INC]) the value of a parameter. If you continue holding down a button, the value will change continuously.
4. **Cursor buttons**
Use these buttons to select items from a menu or list, or to move to the parameter that you want to adjust.
5. **VALUE dial**
Use this to increase or decrease the value of a parameter. Turn the dial toward the left to decrease the value, or toward the right to increase it.
6. **SHIFT button**
Use this button to access multiple functions provided by a single button. To use a function enclosed by a white frame on the top panel (e.g., STEP REC or MARKER SET), hold down [SHIFT] and press the desired button. If you want to rapidly increase or decrease the value of a parameter, hold down [SHIFT] and use [DEC]/[INC] or the VALUE dial.
7. **PREVIEW TO / PREVIEW FROM buttons**
[PREVIEW TO] plays the sequence data from a point slightly earlier than the current location. [PREVIEW FROM] plays the sequence data for a short time starting at the current location. By using these two functions in conjunction with each other you can easily find a precise location in your song.
8. **AUTO PUNCH button**
This function automatically enters and exits record mode over a specified region of the sequence. When you press [AUTO PUNCH] the indicator will light orange. When you begin recording in this state, actual recording will begin at the punch-in point (recording start location) you specify. When you arrive at the punch-out point (recording end location), recording will end automatically. To turn off the Auto Punch function, press [AUTO PUNCH] once again (the indicator will go dark).
9. **LOOP ON button**
Press this button when you want playback or recording to loop (continue repeating). LOOP [ON] will light orange. If you begin sequence playback or recording in this state, recording or playback will continue repeating between the loop start time and loop end time you specify. By using the Loop function in conjunction with the Auto Punch function, you can perform Loop Recording.
10. **LOOP QUICK SET button**
This button sets the current measure as the beginning of the loop. You can then immediately begin loop recording to capture a phrase or other idea.

MEMO

If you hold down [SHIFT] while you press [DEC]/[INC] or turn the VALUE dial, the amount of the increase or decrease will be multiplied by ten.

MEMO

In this manual, directions such as [SHIFT] + [INC] mean that you are to hold down [SHIFT] and press [INC].

MEMO

The preview length is set by the **GLOBAL screen** (p. 320) Preview Length parameter.

MEMO

The auto punch region is set in the **RECORDING PARAMETER screen** that appears when you press [REC].

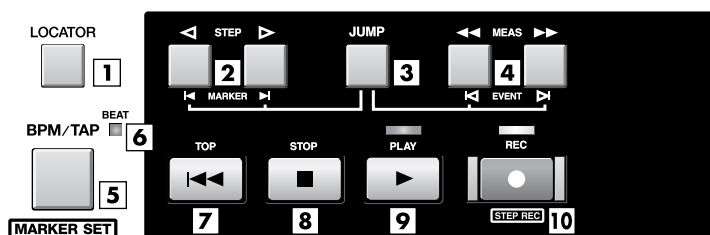
MEMO

The loop region is set by the Loop Top and Loop End parameters in the **LOOP popup** (in the **SEQUENCE screen**, press [MENU] → and select Loop).

MEMO

The length of the loop is specified by the **QUICK SET Length parameter** in the **LOOP popup** (in the **SEQUENCE screen**, press [MENU] → select Loop).

Parts of the MV-8000 and what they do



1. **LOCATOR button**
Accesses the **LOCATOR popup** (p. 251) which will appear. You can place locator marks at ten desired time locations in the sequence data. The Locator function lets you jump instantly to one of these stored locations.
2. **STEP buttons / MARKER buttons**
Pressing these buttons by themselves will move the current time location in units of the Step Time. If you continue holding down the button, the time will move continuously. If you hold down [JUMP] and press one of these buttons, you will move to the next or previous marker in the sequence data.
3. **JUMP button**
[JUMP] + [STEP] moves the time location to the next or previous marker.
[JUMP] + [MEAS] moves the time location to the next or previous event.
[SHIFT] + [JUMP] displays the **JUMP popup** (p. 252), where you can directly input a time location and jump to it.
4. **MEAS buttons**
Pressing these buttons by themselves will move the current time in units of a measure. If you continue holding down the button, the time will move continuously. If you hold down [JUMP] and press one of these buttons, you will move to the next or previous event in the sequence data.
5. **BPM/TAP button / MARKER SET button**
Pressing this button once will display the BPM/TAP popup, where you can specify the tempo of the sequencer in units of BPM (quarter note Beats Per Minute). By pressing [BPM/TAP] three or more times at the desired tempo, you can set the sequencer to that tempo. In either case, you are free to set the tempo whenever the Tempo track (p. 244) is not being used.
By pressing [SHIFT] + [BPM/TAP] you can store a marker in the sequence data.
6. **BEAT indicator (red/green)**
Blinks (green) at each beat of the currently specified tempo. When the sequencer is running, it will blink red on the first beat (the downbeat) of each measure, and blink green on other beats.
7. **TOP button**
Sets the current time to 0001-01-000 (measure 1 - beat 1 - tick 0); i.e., the beginning.
8. **STOP button**
Stops the sequencer.
9. **PLAY button**
Plays the sequencer. Pressing [PLAY] in REC standby mode (the REC indicator blinking red) will start recording.
10. **REC button**
Use this when you want to record. Pressing this once will enter REC standby mode (the indicator blinks red). In REC standby mode, press [PLAY] to begin recording (the indicator will light red). During recording, press [REC] once to stop recording (punch-out; the indicator blinks red). However, the sequencer will not stop, but will continue playing back.
While the sequencer is stopped, you can press [SHIFT] + [REC] to show **STEP REC (MIDI) screen** (p. 254) or **STEP REC (AUDIO) screen** (p. 255).

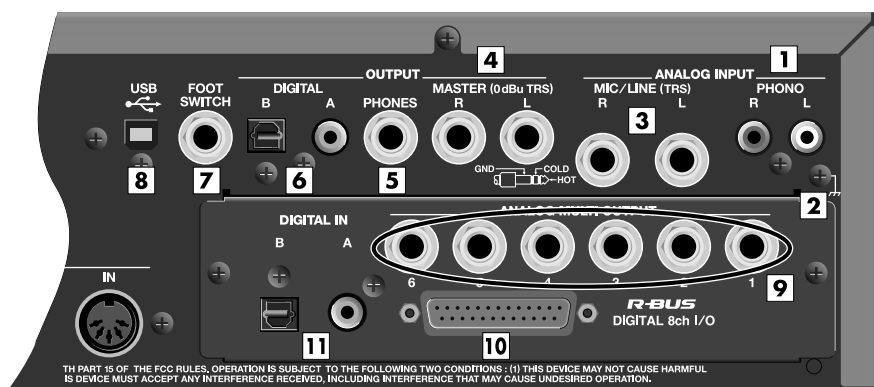
MEMO

If you're using the tempo track, you can't use [BPM/TAP] to change the tempo. If you want change the tempo in this way, disable the tempo track.

MEMO

For details on the difference between Locators and Markers (both of which can be used to identify locations), refer to **Assigning markers (locate points) within the song** (p. 117).

Rear panel



1. ANALOG INPUT PHONO

You can connect a turntable (record player) to these jacks.

2. Grounding terminal

Use this if you've connected a turntable. By connecting this to the grounding wire ("earth") of your turntable you can reduce the hum or buzz that may otherwise occur.

3. ANALOG INPUT MIC/LINE

These are analog input jacks. You can connect microphones or line-level devices here.

MEMO

Depending on the position of your mic and speakers, you may experience acoustic feedback (a squealing noise). If this occurs, take the following measures.

- Change the direction of the mic
- Move the mic away from the speakers
- Lower the volume

4. OUTPUT MASTER

These are the analog master output jacks. Connect them to your playback system or powered monitor speakers.

5. OUTPUT PHONES

You can connect a set of headphones here.

6. OUTPUT DIGITAL A, B

These are digital audio output connectors. "A" is a coaxial type connector, and "B" is an optical type connector. You can switch these to output either the master out audio or the audio from the MULTI OUTPUT bus.

7. FOOT SWITCH

You can connect a separately sold foot switch (e.g., Roland DP-2, BOSS FS-5U) here, and use it to control the MV-8000 in a variety of ways.

8. USB

This connector lets you connect the MV-8000 to your computer to transfer files.

9. ANALOG MULTI OUTPUT

These jacks output the audio from the MULTI OUTPUT bus.

10. R-BUS

This is a digital 2-channel input/8-channel output connector. You can also set the input select setting to receive audio input from R-BUS channels 1 and 2, or use the R-BUS channels 1~8 to output the audio from the MULTI OUTPUT bus.

11. DIGITAL IN

These are digital audio input connectors. "A" is a coaxial type connector, and "B" is an optical type connector.

MEMO

The illustration shows the rear panel when the separately sold MV8-OP1 option is installed.

MEMO

The PHONO jacks provide a PHONO equalizer.

MEMO

If you're not using the PHONO jacks, insert the included shorting pin.

MEMO

The MIC/LINE jacks are TRS jacks, and are wired as follows. Before you connect to these, check the plug wiring for the device you are connecting.



MEMO

If you use the MIC/LINE jacks, you cannot use the PHONO jacks simultaneously.

MEMO

The DIGITAL OUT jacks support IEC60958 (consumer).

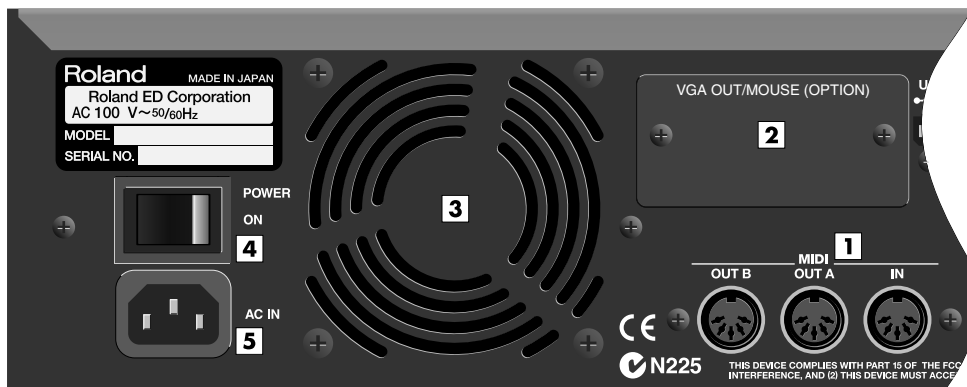
MEMO

When you connect the MV-8000 to your computer via USB, the standard USB driver provided.

MEMO

The jacks shown in items 9~11 are available if the MV8-OP1 multi I/O expansion (separately sold) is installed. You can make output settings from the **INSTRUMENTS screen** (p. 265) and the **PARTIAL EDIT screen** (p. 276).

Parts of the MV-8000 and what they do



- 1. MIDI (IN/OUT A/OUT B)**
Use these connectors to transmit/receive MIDI messages to or from other MIDI devices.
- 2. VGA OUTPUT/MOUSE option slot**
This is a slot for installing an option that allows a VGA monitor and mouse to be connected. You can install the MV8-VGA VGA/mouse expansion (sold separately) in this slot. In order to use a VGA monitor and mouse, you will need the version 2.0 or later software that will be available in the near future.
- 3. Cooling fan vent**
The MV-8000 contains a cooling fan that prevents the internal temperature from becoming too high. The warm air is exhausted from this vent.
- 4. POWER switch**
Turns the power on/off.
- 5. AC inlet**
Connect the included power cable here.

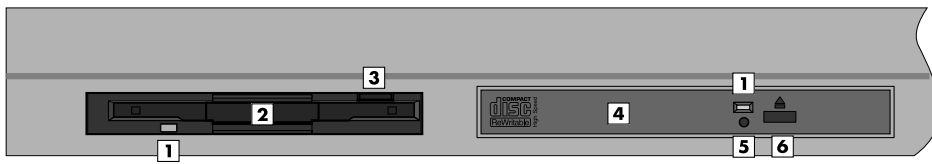
NOTE

Do not open the option slots until you are ready to install the corresponding option.

NOTE

Do not place any obstructing object in front of the cooling fan vent. Doing so may make the MV-8000 overheat, causing malfunctions.

Front panel



1. **Disk access indicator**
This indicator will light when the disk is being read or written.
2. **Floppy disk slot**
The MV-8000 can use 3.5 inch 2HD/2DD floppy disks. Insert the disk horizontally and push it all the way in until it clicks into position.
3. **Floppy disk eject button**
To eject the floppy disk, press this button all the way in.
4. **CD-R/RW drive tray**
The tray will open when you press the CD-R/RW disc eject button. This drive can handle CD-ROMs and music CDs, and can also write data to CD-R discs or CD-RW discs.
5. **Emergency disc eject hole**
This is an emergency eject switch for the CD-R/RW disc. If the power has been turned off (e.g., due to a power failure), the tray will not open when you press the CD-R/RW disc eject button. In this case, you can eject the tray by pushing a straightened paper clip into this hole.
6. **CD-R/RW disc eject button**
Press this button to open the CD-R/RW disc tray.

NOTE

Never remove the disk while the disk access indicator is lit. Doing so will damage the data and/or the disk.

NOTE

Never use the emergency disc eject hole to eject the disc while the MV-8000 is operating. Doing so will damage the disc and/or the drive, and may make the disc jump out of the tray.

MEMO

If the MV-8000's internal system is accessing the CD-R/RW drive, pressing this button may not eject the CD tray. This is a safety feature, not a malfunction.

Sampling

The most basic way to produce music on the MV-8000 is to arrange wave data on one or more tracks. You can either import an existing WAV file, or record (sample) a new one.




Recording audio

Here's how to record (sample) from a connected external mic or synthesizer, and use the sample as an audio source for the MV-8000's sampler.

Making initial settings for sampling

To select the source (input jack) for sampling

SYSTEM

1. Press  .
The **SYSTEM MENU screen** (p. 319) will appear.
2. With the cursor placed in the upper row of icons
Press  (Global), or select the GLOBAL icon and press  .
The **GLOBAL screen** (p. 320) will appear.
3. Use the Input Select parameter to select the audio source you want to record.



MEMO



The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

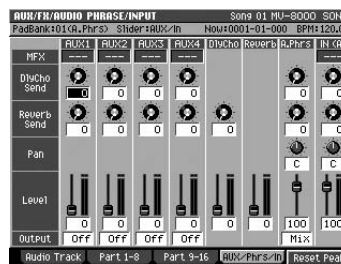
MEMO


If the MV8-OP1 (sold separately) is not installed, this will be fixed at Analog.

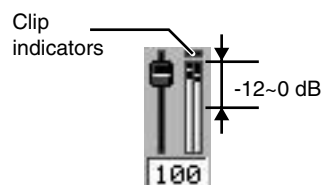
To adjust the sensitivity and level of the analog input

MIXER

1. Press  .
The **MIXER (AUDIO TRACK) screen** (p. 378) will appear.
2. Press  (AUX/Phrs/In).
The AUX bus, effect, audio phrase, and input mixer will appear.
3. Set the IN slider to 100.
4. Input an audio signal to the input jack.
The level meter will move.



5. Adjust the  knobs.
Adjust the knobs so that the level meters move as high as possible in the range of -12 dB~0 dB. If the clip indicators light, the level is too high.



HINT


If you're recording an analog input source, adjust the recording level before sampling. If you're using digital input, there's no need to adjust the level since the input audio will be recorded at its original level.

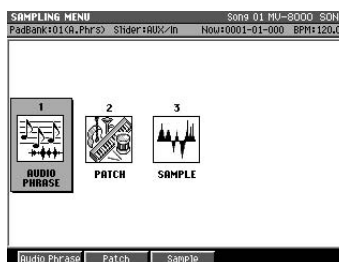
Using a sampled sound as an audio phrase or patch




1. Before you continue, select the audio source you want to sample and adjust the recording level.



Making initial settings for sampling (p. 38)

2. Press  .
The **SAMPLING MENU** screen (p. 354) will appear.
3. Use the F-buttons to select the desired type of sampling. Make your selection according to how you intend to use the sampled sound.





F-button	Explanation
F1  (Audio Phrase)	if using the sample as an audio phrase
F2  (Patch)	if using the sample as a partial of a patch
F3  (Sample)	if you simply want to sample

For this example, press [F1 (A.Phrase)] or [F2 (Patch)]. The **SAMPLING / RE-SAMPLING** screen (p. 355) will appear.

4. Use the F-buttons to select the audio source that you want to sample.



F-button	Explanation
F1  (Sampling)	sample an external audio source
F2  (Resampling)	sample the sound produced by the MV-8000 itself

For this example press [F1 (Sampling)]. The sampling screen will appear.

5. Set the sampling options as follows.

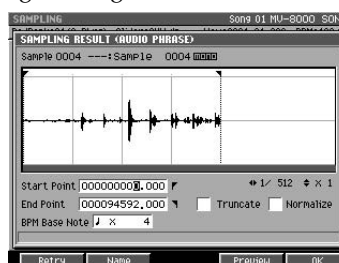
Parameter	Value	Result
Sample Type	Mono	Sample in monaural
Start Trigger	Manual	Start sampling manually
Stop Trigger	Manual	Stop sampling manually
Auto Divide	Off	Don't automatically divide the sample
Auto Emphasis	Off	Don't apply emphasis after sampling
Auto Normalize	Off	Don't normalize after sampling

6. Press  (Start).

The Now Sampling... popup will appear, and sampling will begin.

7. Press  (Stop).

Sampling will end, and the **SAMPLING RESULT (AUDIO PHRASE/PATCH) popup** (p. 357) will appear.



8. Specify the portion of the sample that you want to use as an audio phrase or patch.
Specify the Start Point and End Point. The portion of the sampled data between these two points will be used as an audio phrase or sample.

MEMO

The remaining time available for sampling is shown in the Remain field of the Sampling screen.

MEMO


If you decide to discard the result of your sampling, press [F1 (Retry)] or [EXIT] to return to the SAMPLING screen.

MEMO

When the cursor is located at the End Point value, you can press [F4 (Preview)] to preview for a length of time equal to the Preview Length setting and ending at the End Point.

9. Press  (OK).

The Quick Assign popup will appear.

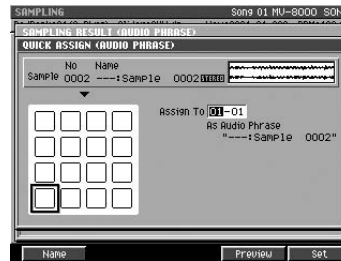
10. Strike the  to which you want to assign the sampled sound.

11. Press  (Set).

The sampled data will be assigned to the pad you struck. Now you can use this pad to play the sampled sound.

HINT

If you are using the sampled sound as a patch, you can use the SMT (Sample Mix Table) to combine sounds in complex ways. For details on using SMT, refer to **To create a partial that combines more than one sample (SMT)** (p. 58).



If you want to assign the sample to a different bank, switch the bank before you strike a pad. For details on how to switch pad banks, refer to **To switch to a different pad bank** (p. 73).

Convenient options during sampling

By setting various options in the Sampling screen you can change the behavior of sampling.

Make preparations for sampling.

As described in step 5 of **Using a sampled sound as an audio phrase or patch** (p. 38), set the parameters appropriately for your purpose.



Sample in stereo

- Set the Sampling Type parameter to Stereo.

The audio source will be sampled in stereo. However, the following conditions apply to stereo-sampled data.

- The stereo sampled data occupies twice as much space as monaural data.
- Playing a stereo sample will consume two voices of polyphony.

Start sampling in synchronization with the audio source input

- Set the Start Trigger and Trigger Level values.

If you set the Start Trigger parameter to "Level," sampling will be triggered by the input sound.


The Trigger Level parameter specifies the sensitivity of the Start Trigger function. Lower values will produce higher sensitivity, meaning that even a small sound will trigger sampling.

Sample without losing the sharp attack of a sound

- Set the Pre Sample Time parameter value.

Increasing the Pre Sample Time parameter value will cause sampling to capture the

MEMO

When you adjust the level of the Start Trigger, a  will appear at the right of the level meter. Sampling will begin when the input level exceeds this mark.

MEMO

With a setting of Pre Sample Time=0, recording will begin the instant that sampling is initiated; i.e., the Pre Sample Time will have no effect.

sound from before the moment you initiate sampling. By speeding up the response, this allows the sharp attack at the beginning of a sound to be captured.

Sample for a pre-specified length of time

→ Set the Stop Trigger and Beat or Time values

If you set the Stop Trigger parameter to "Beat" or "Time," sampling will stop automatically after the specified time has elapsed.

The Beat or Time parameter specifies the length of time that will be sampled.

Automatically divide the sample at silent regions during sampling

→ Use the Auto Divide parameter to specify the desired length of time.

When a silent region of the specified length is detected during sampling, the MV-8000 will automatically divide the sample. The divided samples are assigned within a single bank.

1. Access the SAMPLING screen as described in steps 1~5 of **Using a sampled sound as an audio phrase or patch** (p. 38).

Before you start sampling, make sure that the Auto Divide parameter is On.

2. Press  (Start).

The Now Sampling... popup will appear, and sampling will begin.

3. Press  (Stop).

The **QUICK ASSIGN (AUDIO PHRASE:DIVIDE)** screen (p. 361) or **QUICK ASSIGN (PATCH:DIVIDE)** screen (p. 364) will appear. The beginning of the divided samples will display and the assigned pads will enclose with box.

4. Specify the Assign To Pad Bank.

Select the pad bank to which you want to assign the divided samples.



5. Press  (Set All).

The samples will be assigned to the specified pad bank. Samples will be assigned in order from pads 1 through 16 (in the example shown here, pad 1~5).

MEMO

If data already exists for the pads of the bank that you specify for this assignment, pressing [F5 (Set All)] will overwrite the existing assignments. (This does not delete the samples themselves.) Since you can audition the pads or use the Clipboard function (p. 54, p. 59) when making these assignments, you can move the samples to a different bank or reassign them later as desired.

Making the volume of the samples consistent after recording

→ Turn the Auto Normalize parameter On.

After sampling, the level will be normalized automatically.

MEMO

A maximum of sixteen samples can be divided. If a silent region is detected while sampling the sixteenth sample, sampling will stop automatically.

MEMO

The remaining time available for sampling is shown in the Remain field of the Sampling screen.

?

The Normalize function raises the level as far as possible without exceeding the maximum sample level.

HINT

You can use Auto Normalize together with Auto Divide to normalize each of the divided samples.

Other ways to sample

Applying effects while you sample

You can apply an effect directly to the input source while you sample. For details, refer to **Sampling through MFX** (p. 125).

Sampling the sound played by the MV-8000

You can sample the sound that is being sent from the MV-8000's mix bus. This is called "resampling."

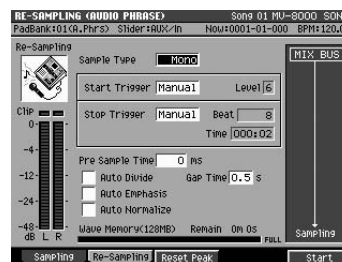
1. Access the SAMPLING screen as described in steps 1~3 of **Using a sampled sound as an audio phrase or patch** (p. 38).

2. Press **F2** (Re-Sample).

The SAMPLING screen will change to RE-SAMPLING screen.

3. Proceed with sampling as described in step 5 of **Using a sampled sound as an audio phrase or patch** (p. 38).

The rest of the procedure is the same. The sound produced by the MV-8000 will be recorded while sampling continues.



Simply save the data after sampling, and let me decide later how to use it

Here's what to do if you simply want to collect your audio source materials without stopping to assign the samples as audio phrases or patches.

1. Access the SAMPLING MENU screen as described in steps 1~2 of **Using a sampled sound as an audio phrase or patch** (p. 38).

2. Press **F3** (Sample), or use the cursor to select the SAMPLE icon and press **ENTER**. The **SAMPLING / RE-SAMPLING** screen (p. 355) will appear.

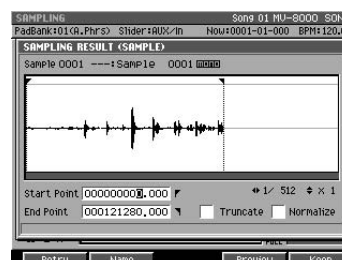
3. Proceed with sampling as described in steps 4~7 of **Using a sampled sound as an audio phrase or patch** (p. 38).

After sampling, the **SAMPLING RESULT (SAMPLE) popup** (p. 359) screen will appear.

4. Set the parameters as desired. Set the Start Point and End Point parameters, and other options as desired.

5. Press **F5** (Keep).

The sample will be saved in the sample list with the parameter settings you specified.



HINT

You can sample the sound that has been sent through an effect, or sample the sound of multiple samples played simultaneously.

HINT

Since the external audio input (analog or digital) is active even while resampling, you can mix these sources for resampling.

?

WAV files are the standard two-channel PCM audio file format used by Microsoft Windows.

Importing from an audio CD

You can import audio from an audio CD and use it as an instrument or audio phrase.




Before you import from an audio CD

Carefully read the "Copyright" and "About the License Agreement" sections in the inside back cover of the owner's manual. You must abide by these conditions when using imported audio material.



NOTE

Unauthorized use, distribution, sale, lending, performance, or broadcast etc. of copyrighted material belonging to a third party is prohibited by law.

1. Press  .
The IMPORT MENU screen will appear.
2. Select the type of import.

F-button	Type of import
F1  (Audio Phrase)	Use as an audio phrase
F2  (Patch)	Use as a partial of a patch
F3  (Sample)	Import only the audio

The **IMPORT** screen (p. 366) will appear.

3. Press  (Select Drive).
4. Use the cursor to select the Audio CD, and press  (Select).

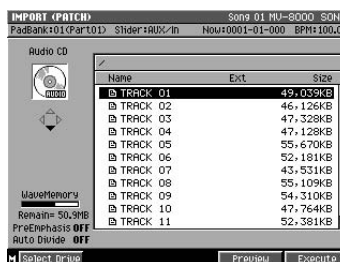
The SELECT DRIVE screen will appear as a popup.



The CD-R/RW drive will be selected and list of the files on the audio CD will appear.

If no audio CD is inserted in the drive, the message "Drive not ready." will appear. In this case, internal hard disk drive will be selected automatically.

5. Move the cursor to the track number that you want to import from the audio CD.



6. Press  (Execute).

If you selected [F1 (A.Phrase)] or [F2 (Patch)] in step 2, the **QUICK ASSIGN (AUDIO PHRASE)** screen (p. 360) or **QUICK ASSIGN (PATCH)** screen (p. 362) will appear.

The rest of the procedure is the same as when assigning a sample after sampling. Assign the sample to a pad as described in steps 10 and following of **Using a sampled sound as an audio phrase or patch** (p. 38).



HINT

You can press [F4 (Preview)] to audition. To stop auditioning, press [F4 (Stop)].

MEMO

If you selected [F3 (Sample)] in step 2, the specified audio file will be saved in the sample list (p. 281) when you complete step 6.




The options during import

By setting various options in the Import screen you can change the behavior of import.

Make preparations for import.

Selects a track that you want to import from the audio CD, as described in step 5 of **Importing from an audio CD** (p. 43).




Applying emphasize while you import (Pre Emphasis).

1. Make preparations for import as described in step 1~5 of **Importing from an audio CD** (p. 43) and then press  then press . **IMPORT OPTIONS popup** (p. 369) will appear.
2. Turn the Pre Emphasis parameter On.
The pre emphasis function will be processed.
3. Press  (Close).
Proceed with import as described in step 6 of **Importing from an audio CD** (p. 43).

MEMO

The amount of time required to execute the emphasis.


Automatically divide the sample at silent regions during import


1. Make preparations for import as described in step 1~5 of **Importing from an audio CD** (p. 43) and then press  then press . **IMPORT OPTIONS popup** (p. 369) will appear.
2. Add the check mark ✓ to the Auto Divide parameter.
When a silent region is detected during import, the MV-8000 will automatically divide the sample.
3. Set the Gap Time value.
Specifies the length of the silent regions that will be detected.
4. Press  (Close).
Proceed with import as described in step 6 of **Importing from an audio CD** (p. 43).


Using music data files to create a patch

As an alternative to creating a patch by sampling, you can create a patch using the collection of music data on the included CD-ROM.

1. Press  .
The **IMPORT MENU screen** (p. 365) will appear.

2. Press  (Patch).
The **IMPORT screen** (p. 366) will appear.

3. Press  (Select Drive).
The **SELECT DRIVE popup** (p. 203) will appear.

4. Move the cursor to the CD-ROM drive and press  (Select).

The CD-R/RW drive will be selected and list of the files on the CD-ROM will appear.

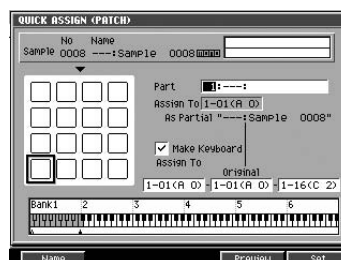
If no data CD (CD-ROM) is inserted in the drive, the message "Drive not ready" will appear.




5. Move the cursor to the data file that you want to use

6. Press  (Execute).

The **QUICK ASSIGN (PATCH) screen** (p. 362) will appear.



7. Strike the  to which you want to assign the imported music data.

8. Press  (Set).

The imported data will be assigned to the pad you specify. The sampled data will be assigned to the pad you struck. Now you can use this pad to play the imported sound.

MEMO


Insert the disc correctly as described in **Cautions for CD-R/RW disc handling** (p. 131).

Using the pre-installed patches

When shipped from the factory, the MV-8000's internal hard disk contains a variety of patches ("pre-installed patches") that you will find convenient when creating songs, such as drum kits and bass sounds. To use the pre-installed patches (p. 394), load them in the same way as any other patches (Load Patch).

1. Press  .

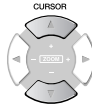

The **INSTRUMENTS** screen (p. 265) will appear.

2. Move the  (up/down) to the instrument part (1~16) into which you want to load the patch.

The selected part number (the current part) will be highlighted.

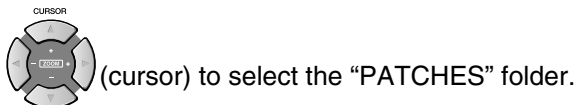
3. Press  .

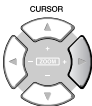
The MENU popup will appear.

4. Use  (up/down) to select "Load Patch" and press  .

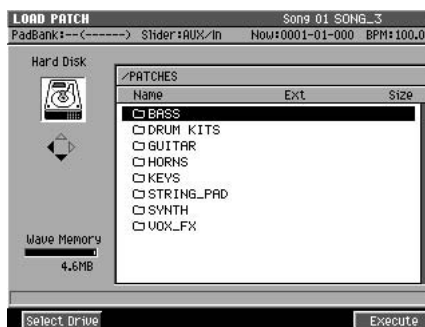
The **LOAD PATCH** screen (p. 298) will appear.

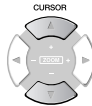
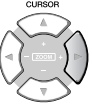
5. Make sure that the current drive is the MV-8000's internal hard disk, and use



6. Press  (right).

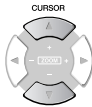
The contents of the PATCHES folder will appear.



7. Use  (up/down) to select a folder and press  (right).

The patches are organized into folders by their type. Select the folder containing the type of patches you want to load, and press the right cursor button.

The contents of the selected folder (patch data) will appear.

8. Move the  (up/down) to the patch that you want to load.

9. Press  (Execute).

The patch will be loaded into the part you specified.



For details, refer to **LOAD PATCH** screen (p. 298) in the owner's manual.

Editing a sampled sound

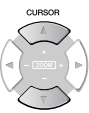
The MV-8000 lets you play a different patch (instrument) for each of the sixteen parts. Patches are the sounds you use to create music.

Creating an instrument

Assigning the patch you want to use to the current part

1. Press .

The **INSTRUMENTS** screen (p. 265) will appear.

2. Use  (up/down) to select the part to which you want to assign a patch.

The selected part number (the current part) is highlighted.

3. Press  (Library).

The **PATCH LIBRARY** screen (p. 268) will appear.



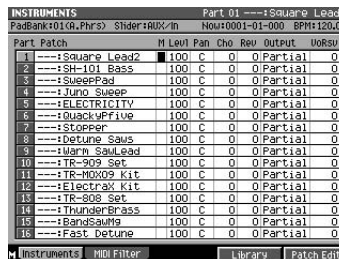
4. Move the cursor to the desired patch.

5. Press  (Use This).

The specified patch will be loaded.



A “patch” is a sound (or set of sounds). On the MV-8000 you can play a patch by striking the pads or by playing back the sequencer to make the patch sound at the programmed timing.



Part	Patch	M	Levl	Pan	Cho	Rev	Output	VORSU
1	---:Square Lead2	100	C	0	0	0	Partial	0
2	---:SH-101 Bass	100	C	0	0	0	Partial	0
3	---:SweepPad	100	C	0	0	0	Partial	0
4	---:Juno Sweep	100	C	0	0	0	Partial	0
5	---:ELECTRICITY	100	C	0	0	0	Partial	0
6	---:QuackPuff	100	C	0	0	0	Partial	0
7	---:Stopper	100	C	0	0	0	Partial	0
8	---:Detune Saus	100	C	0	0	0	Partial	0
9	---:Warm SawLead	100	C	0	0	0	Partial	0
10	---:TR-POP Set	100	C	0	0	0	Partial	0
11	---:TR-MOX9 Kit	100	C	0	0	0	Partial	0
12	---:Electrak Kit	100	C	0	0	0	Partial	0
13	---:TR-POP Set	100	C	0	0	0	Partial	0
14	---:ThunderBrass	100	C	0	0	0	Partial	0
15	---:BandSawMa	100	C	0	0	0	Partial	0
16	---:Fast Detune	100	C	0	0	0	Partial	0


Making instrument settings

Here's how to make basic settings for a part.

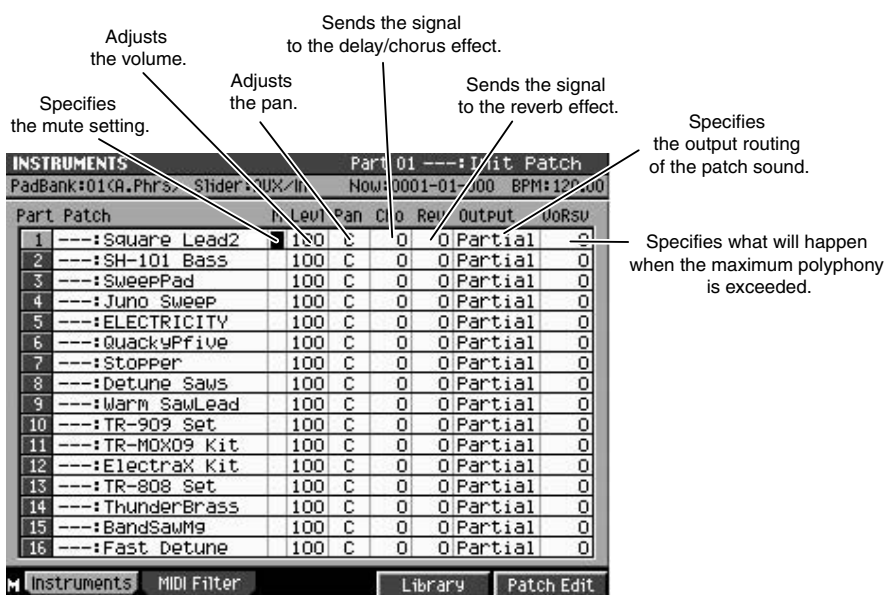
Accessing the Instrument screen

1. Press  .

The INSTRUMENTS screen will appear.

2. Use  (up/down) to select the part that uses the patch you want to play.

The selected part number (the current part) is highlighted.



Part	Patch	Level	Pan	Cho	Rev	Output	VoRsv
1	Square Lead2	100	C	0	0	Partial	0
2	SH-101 Bass	100	C	0	0	Partial	0
3	SweepPad	100	C	0	0	Partial	0
4	Juno Sweep	100	C	0	0	Partial	0
5	ELECTRICITY	100	C	0	0	Partial	0
6	QuackyPfive	100	C	0	0	Partial	0
7	Stopper	100	C	0	0	Partial	0
8	Detune Saws	100	C	0	0	Partial	0
9	Warm SawLead	100	C	0	0	Partial	0
10	TR-909 Set	100	C	0	0	Partial	0
11	TR-MOX09 Kit	100	C	0	0	Partial	0
12	ElectraX Kit	100	C	0	0	Partial	0
13	TR-808 Set	100	C	0	0	Partial	0
14	ThunderBrass	100	C	0	0	Partial	0
15	BandSawMg	100	C	0	0	Partial	0
16	Fast Detune	100	C	0	0	Partial	0

To adjust the volume of the part

- adjust the Level (Level) parameter.

To adjust the stereo position (pan) of the part

- adjust the Pan parameter.

To use effects (delay/chorus, reverb)

- adjust the Cho parameter or Rev parameter.

These parameters send the sound of the patch to the delay/chorus effect and the reverb effect. Raise the DlyCho Send parameter to apply delay/chorus, or raise the Reverb Send parameter to apply reverb. The sound that's processed through each effect will be heard mixed with the original sound.

To change the output routing of the patch sound

You can specify how the sound of the patch will be sent from the sound generator section through the various sections of the MV-8000 and finally output.

- set the Output (Output Assign) parameter.

To allocate a specific amount of polyphony

- set the VoRsv (Voice Reserve) parameter.



For details on the **INSTRUMENTS** screen (p. 265) and its parameters, refer to **INSTRUMENTS** screen (p. 265), **MIDI FILTER** screen (p. 267).



Strike the pads to hear the result of your settings. To check the pads to which the sounds are assigned, press the [PAD BANKS] button to display the **PAD BANKS** popup (p. 202).

This specifies the number of samples that this part will always be able to play simultaneously. If you attempt to play more than 32 simultaneous notes (sample voices), previously-sounding notes will be turned off according to certain rules so that the newly-requested notes can be sounded. However, the VoRsv parameter lets you reserve a certain number of notes that will be guaranteed to be available to each part.

MEMO

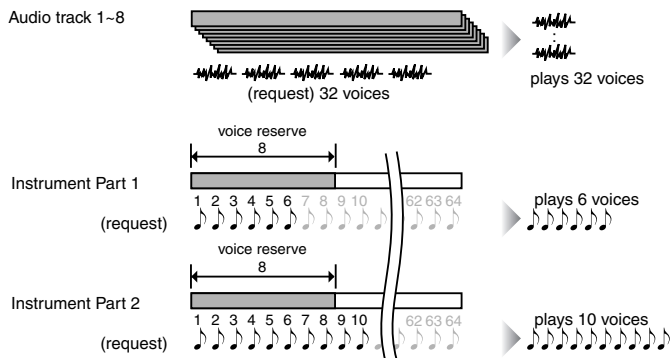
You can't set the Voice Reserve parameter in a way that would cause the total for all parts to exceed 32.

About maximum polyphony and Voice Reserve

The MV-8000 can play 64 voices simultaneously, but there are certain limitations on polyphony due to the design of the sound generator.

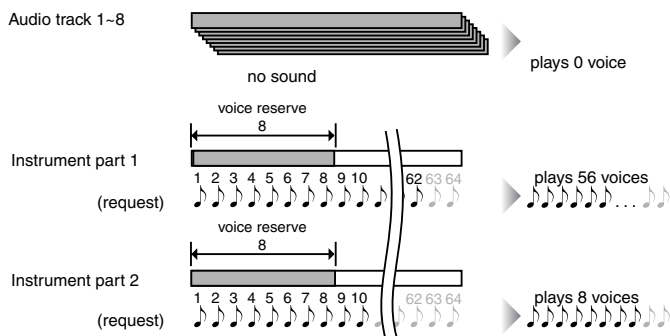
Audio tracks are given priority so that they will be able to play 32 voices at any time. This means that if audio tracks are playing 32 voices, the remaining 32 voices can be played by instruments.

○ example 1



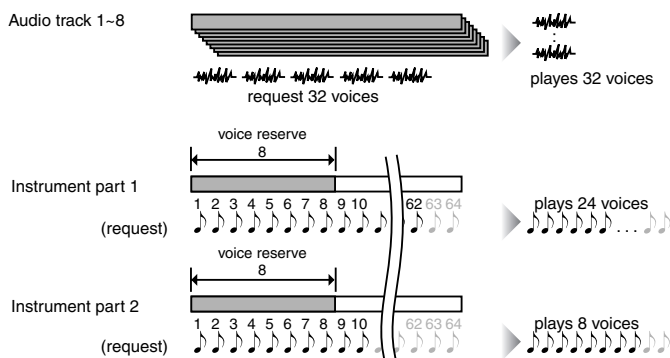
In example 1, instruments are being requested to play a total of 16 voices, and actually are playing 16 voices. Since the audio tracks are playing 32 voices, the entire MV-8000 is playing a total of $32 + 16 = 48$ voices.

○ example 2



In example 2, the instruments by themselves are being requested to play a total of 72 voices, producing a shortage. The number of voices specified by the voice reserve setting of each part are allocated and the remaining requests are ignored so that a total of 64 voices are playing.

○ example 3



In example 3, the audio tracks are playing 32 voices, meaning that the instruments can play the remaining 32 voices. However, there is a shortage because a total of 72 voices are being requested.

The number of voices specified by the voice reserve setting of each part are allocated, and the remaining requests are ignored so that a total of 64 voices are playing.

Limit the performance data received by a part

→ set the MIDI Filter.

Add a check mark ✓ to each type of MIDI message that you want the part to receive.

MEMO

The VelC (Velocity Curve) parameter lets you specify how the velocity value that is actually received will correspond to the actual loudness. For details, refer to the **MIDI FILTER screen** (p. 267).

INSTRUMENTS											Part 01 ---: Init Patch	
PadBank:01(Gr,Phrs) Slider:AUX-In											Now:0001-01-000 BPM:120.00	
Part	PC	Bank	Bend	Aft	Mod	Uol	Pan	Exp	Hold	PhsL	VelC	
1	✓	✓		C			✓				Off	
2	✓	✓		C			✓				Off	
3	✓	✓		P			✓				1	
4	✓	✓		P			✓				Off	
5	✓	✓		-			✓				2	
6	✓	✓		-			✓				Off	
7	✓	✓		C			✓				Off	
8	✓	✓		C			✓				3	
9	✓	✓		C			✓				4	
10	✓	✓		C			✓				Off	
11	✓	✓		C			✓				Off	
12	✓	✓		C			✓				Off	
13	✓	✓		C			✓				Off	
14	✓	✓		C			✓				Off	
15	✓	✓		C			✓				Off	
16	✓	✓		C			✓				Off	

InstrumentS MIDI Filter Library Patch Edit

MEMO

To access the MIDI FILTER screen, access the INSTRUMENT screen and press [F2 (MIDI Filter)]. For details, refer to **MIDI FILTER screen** (p. 267).


Editing a patch

Here's how you can modify a patch in various ways.

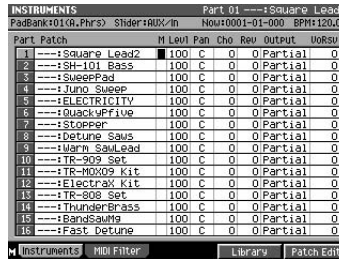
Accessing the Patch Edit screen

1. Press .

The INSTRUMENTS screen will appear.

2. Use  (up/down) to select the part that you want to view.

The selected part number (the current part) will be highlighted.



Part	Patch	M	Lev	Pan	Cho	Rev	Output	UORsu
1	---:Square Lead2	100	C	0	0	0	Partial	0
2	---:SH-101 Bass	100	C	0	0	0	Partial	0
3	---:SweepPad	100	C	0	0	0	Partial	0
4	---:Juno Sweep	100	C	0	0	0	Partial	0
5	---:ELECTRICITY	100	C	0	0	0	Partial	0
6	---:QuackVFF1w	100	C	0	0	0	Partial	0
7	---:Stopper	100	C	0	0	0	Partial	0
8	---:Detune Saus	100	C	0	0	0	Partial	0
9	---:Warm SoulLead	100	C	0	0	0	Partial	0
10	---:TR-809 Set	100	C	0	0	0	Partial	0
11	---:TR-809 Kit	100	C	0	0	0	Partial	0
12	---:Electrax Kit	100	C	0	0	0	Partial	0
13	---:TR-808 Set	100	C	0	0	0	Partial	0
14	---:Thunder Brass	100	C	0	0	0	Partial	0
15	---:Banshawa	100	C	0	0	0	Partial	0
16	---:Fast Detune	100	C	0	0	0	Partial	0

3. Press  (Patch Edit).

The PATCH EDIT screen (p. 269) will appear.



PATCH EDIT Part 01 ---:Init Patch
PadBank:01(A.Phrs) Slider:AUX/In Now:0001-01-000 BPM:120.00

Part 01 ---:Init Patch

Pitch Coarse Fine Analog Feel Bend Range
0 0 0 Down Up
-2 2

Filter Amplifier Velocity Sens Offset
Cutoff Offset Resonance Offset Attack Offset Release Offset
0 0 0 0 0

Voice Priority Last

Control Solo/Porta Split Library Partial Edit

Callouts:
 - Selects the part. (points to Part 01)
 - Adjusts the pitch. (points to Coarse/Fine)
 - Adjusts the brightness of the sound. (points to Cutoff/Resonance Offset)
 - Specifies the pitch bend range. (points to Bend Range)
 - Adjusts the way in which the volume will change over time. (points to Attack/Release Offset)
 - Specifies what will happen when the same partial is played. (points to Voice Priority)
 - Adjusts the velocity sensitivity. (points to Velocity Sens Offset)

To adjust the pitch of the patch

→ adjust the Pitch Coarse, and Pitch Fine parameters.

To adjust the tone (brightness) of the patch

→ adjust the Filter parameters Cutoff Offset and Resonance Offset.

To adjust the way in which the volume of the patch changes over time

→ adjust the Amplifier parameters Attack Offset and Release Offset.

HINT

Your edits will be lost when you turn off the power. If you want to keep your edits, save the project before you turn off the power.

MEMO

Raising the Resonance Offset value excessively may produce oscillation, making the sound distort.

Managing patches


Here's how to save or recall a patch.

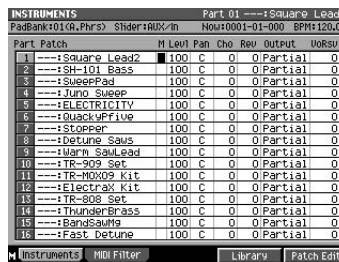
Registration a patch in the library of the Project

When you've sampled or imported data to create a patch for the current part, here's how you can register the patch in the library. Since the patch library is maintained for the entire project, you can use the patch in other songs as well (a patch registered in this way cannot be used by a different project).

1. Press  .

The **INSTRUMENTS** screen (p. 265) will appear.


2. Use  (up/down) to select the part that uses the patch you want to register.
The selected part number (the current part) is highlighted.



3. Press  (Library).

The **PATCH LIBRARY** screen (p. 268) will appear.



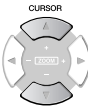
4. Select the patch library number in which you want to register the patch, and press  (Write Here). The current patch will be saved in the library number you specified.

Saving a patch to disk

Here's how to save the current patch to disk. A patch saved in this way can be used by a different project.

1. Press  .

The **INSTRUMENTS** screen (p. 265) will appear.

2. Use  (up/down) to select the part that uses the patch you want to save.
The selected part number (the current part) is highlighted.

3. Press  .

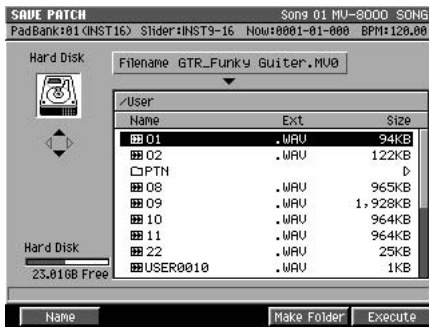
The menu will appear.


4. Select Save Patch and press  .

HINT

When you register the patch, you can assign a category to it if you want. This will make it easier for you to find the patch later.

The **SAVE PATCH** screen (p. 299) will appear.



- Specify the location (/USER etc.) in which you want to save the patch, and press  (Execute).


The patch of current part will be saved to disk.

Loading a patch from the library

Here's how to load a patch from the library and use it for the current part.

- Press .

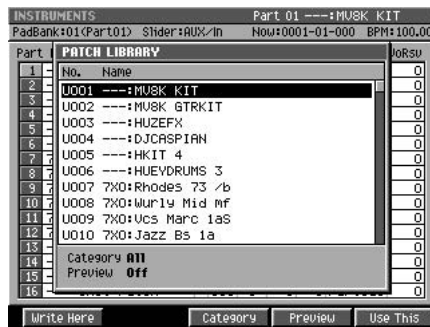
The **INSTRUMENTS** screen (p. 265) will appear.


- Use  (up/down) to select the part for which you want to change patches.

The selected part number (the current part) is highlighted.

- Press  (Library).

The **PATCH LIBRARY** screen (p. 268) will appear.



- Select the patch that you want to load and press  (Use This).

The selected patch will be recalled, and will become the current patch.

Loading a patch from the disk

Here's how to load a patch from the disk and use it for the current part.

- Press .

The **INSTRUMENTS** screen (p. 265) will appear.

MEMO

When saving the patch, you can change its name if desired.

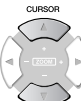
HINT

By creating new folders you can store your patches organized by style or intended use.

NOTE

After you've edited a patch, your edits will be lost if you recall a different patch or turn off the power without saving the edited patch.

Editing a sampled sound

2. Use  (up/down) to select the part for which you want to change patches.

The selected part number (the current part) is highlighted.


3. Press .

The Patch Edit menu will appear.

4. Select Load Patch and press .

The **LOAD PATCH** screen (p. 298) will appear.



5. Select the patch that you want to load and press  (Use This).

The selected patch will be recalled, and will become the current patch.

Naming a patch

Here's how you can name a patch. Giving a patch an appropriate name will make it easy to find the patch when you need it.

1. Access the **PATCH EDIT** screen (p. 269) as described in **Accessing the Patch Edit screen** (p. 51).

2. Press .

The PATCH EDIT MENU will appear.

3. Choose Patch Name and press .

The Edit Patch Name screen will appear.

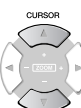
4. Move the cursor to a character and use the VALUE dial or the numeric keys to input the desired character.

Copying the settings of a part to a different part

Here's how you can copy the settings of the current part to a different part. This is convenient when you want to create a different patch based on the settings of a certain part.

1. Press .

The **INSTRUMENTS** screen (p. 265) will appear.

2. Use  (up/down) to select the copy-source part.

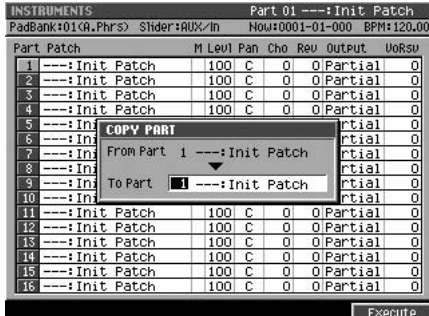
The selected part (the current part) number will be highlighted.

3. Press .


The menu will appear.

4. Choose Copy Part and press .

The COPY PART popup will appear.



5. Select the copy-destination part number.

6. Press  (Execute).

The settings will be copied to the part you specified.

MEMO

The patch for the copy-destination part will be overwritten.

Initializing the settings of a part

Here's how you can initialize all parameters of the current part.

1. Press .

The **INSTRUMENTS** screen (p. 265) will appear.

2. Move the cursor to the part number you want to initialize.



The part number will be highlighted.

3. Press .

The menu will appear.

4. Choose Initialize Part and press .

A message of "Initialize Part. Are you sure?" will appear.

F-button	Explanation
F1  (No)	Cancels without initializing.
F2  (Yes)	Initializes the current part.


NOTE

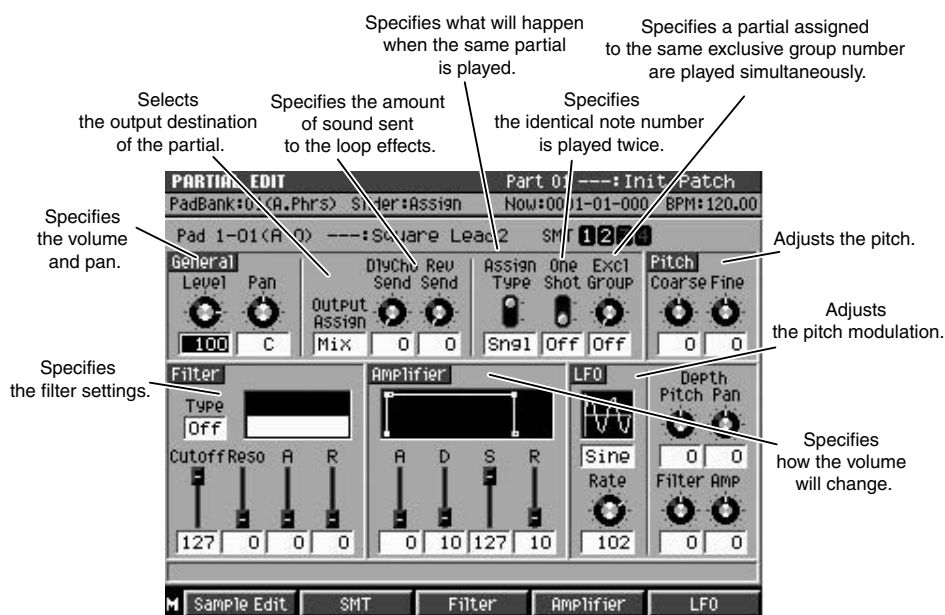
You can't recover the parameters that have been initialized. If you want to keep the patch, be sure to save it before initializing.

Editing a partial

You can modify the sound by editing each “partial” of which the patch consists.



Selecting the partial you want to edit

1. Access the PATCH EDIT screen as described in **Accessing the Patch Edit screen** (p. 51).
2. Press  (Partial Edit).
The **PARTIAL EDIT** screen (p. 276) will appear.
3. Use the partial number in the upper left of the screen to select the partial you want to edit.



MEMO

There will appear the message “Partial does not exist. Do you want to create it with Sample?” if no partial is assigned to the pad (note number) you strike is assigned.

F-button	Explanation
 (No)	Cancels the operation.
 (Yes)	When you select a sample, the partial will be assigned to that pad, and you will return to the PARTIAL EDIT screen (p. 276).

To adjust the volume or pan

→ adjust the Level or Pan parameters.

The volume is set by the General parameter Level, and the pan is adjusted by the General parameter Pan.

To change the audio output destination of the partial

→ change the Output Assign setting.

For details on this parameter refer to **PARTIAL EDIT** screen (p. 276).

To use an effect (delay/chorus, reverb)

→ adjust the DlyCho Send parameter or the Reverb Send parameter.

Raise the DlyCho Send parameter to apply delay/chorus, or raise the Reverb Send parameter to apply reverb.



“partial” is one of the sounds of which the patch consists.

Each partial consists of a sample together with various parameters to modify its sound, and is assigned to one or more note numbers.



In the SEQUENCE screen (or similar screens), you can access the PARTIAL EDIT screen by striking a pad to play the partial and then pressing [QUICK EDIT].



If you use the same partial for two or more pads, editing that partial will affect the sound of each pad to which it is assigned. For details, refer to **If the same partial is assigned to more than one pad** (p. 59).



To select a partial for editing, you can strike the pad to which that partial is assigned.

The sound of the partial will be sent to the delay/chorus effect and/or to the reverb effect.



You can change the type of delay/chorus or reverb. For details, refer to **To use effects (delay/chorus, reverb)** (p. 48).

To adjust the pitch

→ adjust the Pitch parameters.

Coarse adjusts the pitch broadly, and Fine makes fine adjustments.

To use the filter


The filter affects the brightness or fatness of the sound by cutting a specific region of frequencies.

1. Adjust the Filter parameter Type.

The Type parameter selects the type of filter that will be used.

2. Adjust the Filter parameters Cutoff, Reso, A, and R.

The Cutoff parameter specifies the frequency at which the filter will be applied. The Reso parameter adds a boost at the frequency specified by the Cutoff parameter. For details on the other parameters, refer to **PARTIAL EDIT screen** (p. 276).


3. If you want to make more detailed edits, press  (Filter).

The **PARTIAL EDIT (FILTER) screen** (p. 291) will appear.

To adjust the way in which the volume changes

1. Adjust the Amplifier parameters A, D, S, and R.

For details on these parameters refer to **PARTIAL EDIT screen** (p. 276).

2. If you want to make more detailed edits, press  (Amplifier).

The **PARTIAL EDIT (AMPLIFIER) screen** (p. 294) will appear.

To add modulation to the sound

1. Adjust the value shown below the LFO (Low Frequency Oscillator) icon.


This selects the type of waveform that the oscillator will produce (p. 276).

2. Adjust the Rate parameter.

Higher settings will produce faster modulation.

3. Adjust the Depth parameter.

Higher settings will produce greater amplitude or pitch modulation.

4. If you want to make more detailed edits, press  (LFO).

The **PARTIAL EDIT (LFO) screen** (p. 296) will appear.

HINT

When you're in the PARTIAL EDIT screen, the top panel sliders 1~4 correspond to the Cutoff, Reso, A, and R parameters respectively.

HINT

When you're in the PARTIAL EDIT screen, the top panel sliders 5~8 correspond to the A, D, S, and R parameters respectively.

Editing a sampled sound


To create a partial that combines more than one sample (SMT)

You can create an SMT (Sample Mix Table) that combines up to four samples and uses velocity to switch between them.


1. Press  (SMT).

The **PARTIAL EDIT (SMT)** screen (p. 289) will appear.

2. Move the cursor to any SMT number 1~4 and

press  (Sample List).

The **SAMPLE LIST** popup (p. 281) will appear.

3. Select a sample and press  (Select).

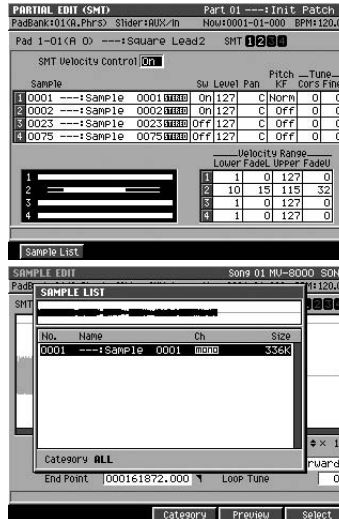
The selected sample will be assigned to the Sample you selected in step 2.

4. Edit the parameters for each sample.

Adjust the sample's volume, pan, and pitch. For details on the parameters, refer to the **PARTIAL EDIT (SMT)** screen (p. 289).

5. Set the Velocity Range parameter for each sample.

This lets you play different samples according to your playing dynamics. or details on this parameter, refer to the **PARTIAL EDIT (SMT)** screen (p. 289).



You can use up to four samples to create the partial.

Managing partials

Naming a partial

You can assign a name to each partial for easier data management.

1. Perform the steps described in **Selecting the partial you want to edit** (p. 56).

Access the **PARTIAL EDIT** screen (p. 276), and select the partial that you want to edit.



2. Press .
The menu will appear.
3. Move the cursor to Partial Name, and press .

The **EDIT NAME popup** (p. 199) will appear.

4. Move the cursor to a character and use the VALUE dial or the numeric keys to input the desired character.



For details on inputting characters, refer to Quick Start "Inputting text" (p. 9).

Coping a partial

Here's how to copy the settings of the current partial to a another pad.

1. Perform the steps described in **Selecting the partial you want to edit** (p. 56).

Access the **PARTIAL EDIT** screen, and select the partial that you want to edit.

2. Hold down the for the partial you want to copy, and press .

The **CLIPBOARD** indicator (red) will light.

3. Hold down and press the to which you want to copy the partial.

The partial will be copied to the pad you specified.



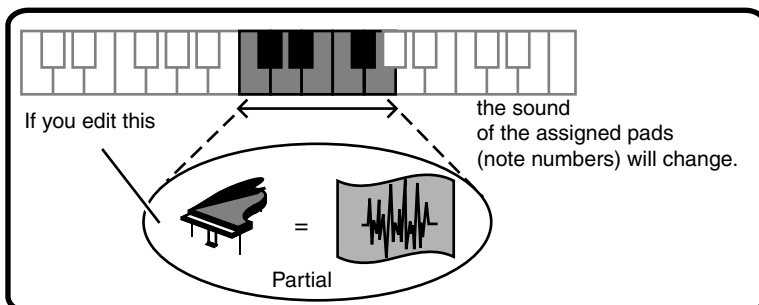
You cannot copy the Patch parameters (Volume, Pan, Send level and etc.).



The partial parameters will be copied to the clipboard. Since the patch parameters will not be copied, the data may sound differently if you copy it to the pad of another part.

If the same partial is assigned to more than one pad

If the same partial is assigned to more than one pad (note number), any partial editing operation will affect all pads to which the partial is assigned. (An example of this is when you've assigned a partial to a range of note numbers in a "patch split.")



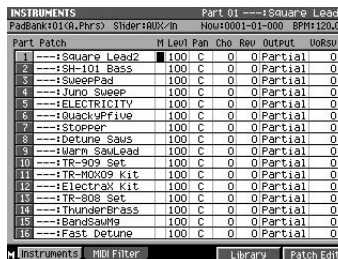
The **PATCH EDIT (SPLIT)** screen (p. 273) shows you how the partials are assigned to the pads.

Editing a sample

Here's how to edit a sample (a piece of sound).

Accessing the Sample Edit screen

1. Press **INSTRUMENTS**.
The **INSTRUMENTS** screen (p. 265) will appear.
2. Move the cursor to the part number whose sample you want to edit.
The part number will be highlighted.
3. Press **F5** (Patch Edit).
The **PATCH EDIT** screen (p. 269) will appear.
4. Press **F5** (Partial Edit).
The **PARTIAL EDIT** screen (p. 276) will appear.
5. Move the cursor to the sample you want to edit.
You can either use the Pad parameter, or strike a pad directly.
6. Press **F1** (Sample Edit).
The **SAMPLE EDIT** screen (p. 279) will appear.



Selects the number of SMT

Specifies the start point at which the phrase will begin playing.

Specifies the loop playback start point of the waveform.

Specifies the point at which the phrase will stop playing or will return to the loop point.

Specifies the type of looping.

Makes fine adjustments to the pitch during loop playback.

To specify the playback region of a sample

1. Perform the steps described in **Accessing the Sample Edit screen** (p. 60). The **SAMPLE EDIT** screen (p. 279) will appear.
2. Set the Start Point parameter.
This specifies the point at which the sample will start playing.
3. Set the End Point parameter.
This specifies the end of the region for which the sample will play.

?
“Samples” are the basic elements the MV-8000 uses to produce sound.

MEMO
A “partial” consists of up to four samples combined by the Sample Mix Table (SMT).
When you access the SAMPLE screen, the first sample of the selected partial is shown.

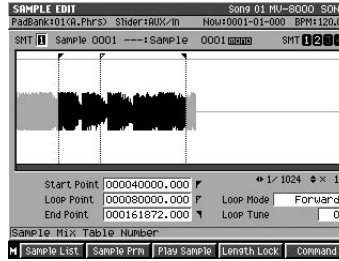
HINT
You can use [SHIFT]+cursor button to zoom-in or zoom-out the waveform display.

HINT
You can use PREVIEW TO and PREVIEW FROM (p. 69) to audition the sound immediately before and after the current time location. This lets you verify that you've set the start and end points correctly.

HINT
In addition to the Start Point and End Point, you can also specify the Loop Point.

To change the Loop Mode of a sample

1. Perform the steps described in **Accessing the Sample Edit screen** (p. 60).
The **SAMPLE EDIT** screen (p. 279) will appear.
2. Use the SMT parameter to select the sample whose loop mode you want to change.
3. Edit the Loop Mode parameter.
The sample will play between the specified Loop Point and the End Point according to the loop mode you select. For details on this parameter refer to the **SAMPLE EDIT** screen (p. 279).



To emphasize or reduce the high-frequencies of the sample (Emphasis)

In some cases, boosting the high-frequency range of an imported sample will improve the audio quality. Alternatively, a sample may have an excessively strong high-frequency range when it is played by a sampler made by another company, and in such cases you can minimize such change by de-emphasizing the high-frequency range.

1. Perform the steps described in **To specify the playback region of a sample** (p. 60).
The Emphasis operation will apply to the region between the Start Point and End Point of the sample.

2. Press (Command).
The **SELECT SAMPLE EDIT COMMAND** popup (p. 283) will appear.



3. Move the cursor to Emphasis and press .

The **EMPHASIS** screen (p. 284) will appear.

4. Set the Emphasis Type parameter.
Select either Pre Emphasis (boost the high frequencies) or De Emphasis (reduce the high frequencies).



5. Press (Execute).
The Emphasis operation will be executed.

To maximize the level of a sample (Normalize)

This operation raises the level of a sample as high as possible without allowing it to exceed the maximum possible level.



1. Perform the steps described in **To specify the playback region of a sample** (p. 60).
The Normalize operation will apply to the region between the Start Point and End Point of the sample.

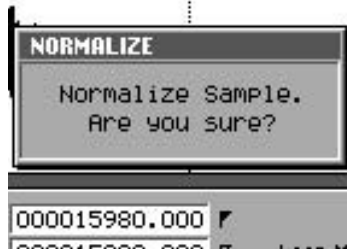
2. Press (Command).
The **SELECT SAMPLE EDIT COMMAND** popup (p. 283) will appear.

3. Move the cursor to Normalize and press .

Editing a sampled sound

The MV-8000 will ask "Normalize Sample. Are you sure?"

F-button	Explanation
F1  (No)	Cancels the operation.
F5  (Yes)	Executes the Normalize operation.



To change the length or tempo of a sample (Time Stretch)


You can extend or shorten the playback time of a sample. The Time Stretch command lets you transform a sample without affecting its pitch.

1. Perform the steps described in **To specify the playback region of a sample** (p. 60).

The Time Stretch operation will apply to the region between the Start Point and End Point of the sample.

2. Press  (Command).


The **SELECT SAMPLE EDIT COMMAND** popup (p. 283) will appear.

3. Move the cursor to Time Stretch and press .

The **TIME STRETCH** screen (p. 285) will appear.

4. Set the Time, Type, and Quality Adjust parameters.

Here you can specify the quality of the conversion. For details, refer to the **TIME STRETCH** screen (p. 285).

5. Press  (Execute).

The Time Stretch command will be executed.



NOTE

The Time Stretch command modifies the actual data of the sample itself. This means that if you execute Time Stretch on a sample that is used by a partial or audio phrase, this may affect the way in which those sounds play.

Truncating a sample used by a partial's SMT (Sample Mix Table)

Use the Truncate operation to delete unwanted portions of a sample.

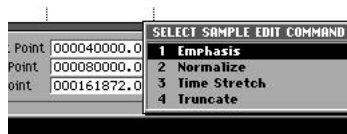
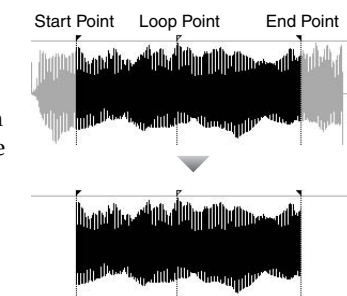
By deleting unnecessary portions (e.g., regions of silence at the beginning and end) of the sample data used by a partial or audio phrase, you can reduce the amount of space occupied by the data, and use memory more efficiently.

1. Perform the steps described in **To specify the playback region of a sample** (p. 60).

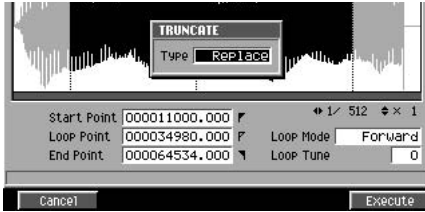
The Truncate operation will apply to the region between the Start Point and End Point of the sample.

2. Press  (Command).

The **SELECT SAMPLE EDIT COMMAND** popup (p. 283) will appear.



3. Move the cursor to Truncate and press . The TRUNCATE popup will appear.



4. Set the Type parameter to specify how truncate will be executed. You can choose one of the following two types.

Type	Explanation
Replace	The sample being edited will be modified directly.
Duplicate	A new truncated sample will be created, and exchanged for the current sample of the partial.

5. Press (Execute). The Truncate operation will be executed.

HINT

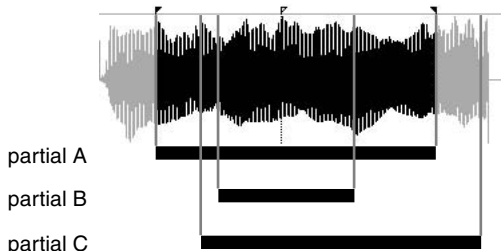
Executing Truncate with Type set to "Replace" may affect how another partial, audio phrase, or audio event sounds. Refer to **Truncating a sample that's used by more than one partial / audio phrase / audio event** (p. 63), and use Type "Duplicate" if necessary.

NOTE

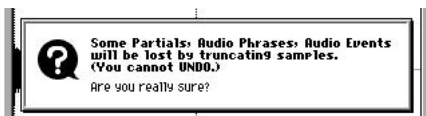
You can't use the Undo function to bring back a truncated sample.

Truncating a sample that's used by more than one partial / audio phrase / audio event

As an example, let's assume that a certain sample is used by partials A, B, and C, and that you've set the truncate type to Replace.



If you execute Truncate on partial A with the settings shown in the illustration, partial B will not be affected, but some of the sample used by partial C will be deleted. This means that partial C will no longer sound as it did before truncation. If the Truncate operation you are about to execute would make it impossible for another partial, audio phrase, or audio event to play in the same way as before, the following warning message will appear.



(One or more other partials, audio phrases, and/or audio events will be deleted if you execute Truncate. Are you sure you want to execute?)

F button	Explanation
<input type="button" value="F1"/> (No)	Cancels the operation.
<input type="button" value="F5"/> (Yes)	Executes the Truncate operation.

HINT

If you want to truncate partial A but preserve the state of partial C, execute Truncate with the Type set to "Duplicate."

Managing samples

To audition a sample

1. Perform the steps described in **Accessing the Sample Edit screen** (p. 60).
The SAMPLE EDIT screen will appear.

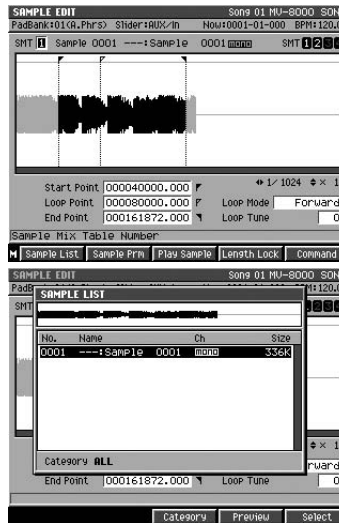
2. Press  (Sample List).

The saved samples will appear in the **SAMPLE LIST popup** (p. 281).

3. Select the sample you want to audition.

4. Hold down  (Preview).

The specified sample will play.



HINT

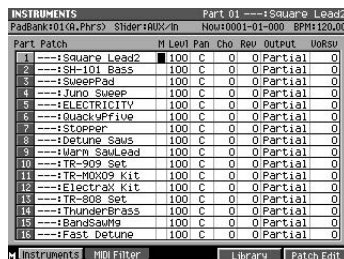
This will audition the highlighted sample. To stop auditioning, press [F4 (Preview)] once again.

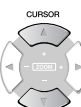
Deleting sample data

You can delete a sample at the same time that you delete a partial or audio phrase assigned to a pad.

Deleting the sample along with the partial




1. Press .
The INSTRUMENTS screen will appear.



2. Use  (up/down) to select the part of the partial that you want to delete.
The selected part number (the current part) will be highlighted.

3. Hold down **DELETE** , and  the VELOCITY PADS for the partial you want to delete.

A confirmation message of "Delete Partial on Pad ###-##. Are You Sure?" will appear. (##-## are the pad bank number and pad number.)

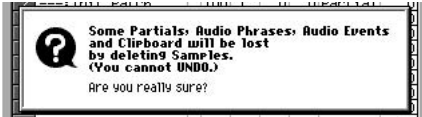
F button	Explanation
 (No)	Cancels the operation (The partials and sample will remain).
 (Assign Only)	Deletes the partial (the sample will remain).
 (Yes)	Deletes the partials and sample used by that partial.

NOTE

You can't use the Undo function to bring back a deleted partial or sample.

Deleting a sample that's used by more than one partial / audio phrase / audio event

When press [F5 (Yes)] in **Deleting the sample along with the partial** (p. 64) step 3, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.



(One or more other partials, audio phrases, and/or audio events will be lost if you delete this sample. Are you sure you want to delete?)

F button	Explanation
F1 (No)	Cancels the operation (the partials and the sample will remain).
F5 (Yes)	Deletes the partials and the sample used by that partial.



You can't use the Undo function to bring back a deleted partial or sample.

Deleting the sample along with the audio phrase

1. Press .
The AUDIO PHRASES screen will appear.

2. Hold down **DELETE** and press you want to delete the audio phrase.
The message "Delete Audio phrase on Pad ##-##. Are you sure?" will appear (##-## is Pad bank number and Pad number).



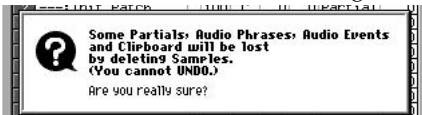
F button	Explanation
F1 (No)	Cancels the operation (The audio phrases and sample will remain).
F3 (Assign Only)	Deletes the audio phrase (the sample will remain).
F5 (Yes)	Deletes the audio phrases and sample used by that audio phrase.



You can't use the Undo function to bring back a deleted audio phrase or sample.

Deleting a sample that's used by more than one partial / audio phrase / audio event

When press [F5 (Yes)] in **Deleting the sample along with the audio phrase** (p. 65) step 2, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.



(One or more other partials, audio phrases, and/or audio events will be lost if you delete this sample. Are you sure you want to delete?)

F button	Explanation
F1 (No)	Cancels the operation (The audio phrase and samples will remain).
F5 (Yes)	Deletes the audio phrase and the sample used by that partial.



You can't use the Undo function to bring back a deleted audio phrase or sample.

Deleting the sample(s) when you delete a patch

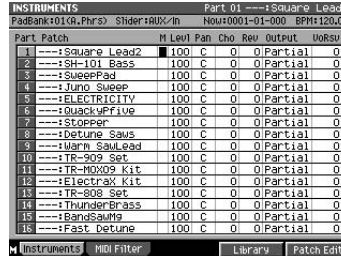
Here's how you can delete a patch used by a part, and simultaneously delete the sample(s) used by that patch.

1. Press **INSTRUMENTS**.

The INSTRUMENTS screen will appear.

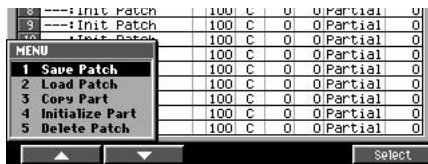
2. Use **UP/DOWN** (up/down) to select the part of the used by the unwanted patch.

The selected part number (the current part) will be highlighted.



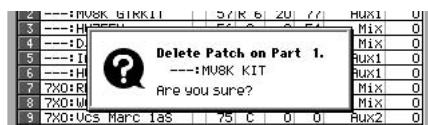
3. Press **MENU**.

The MENU popup will appear.



4. Move the cursor to Delete Patch and press **ENTER**.

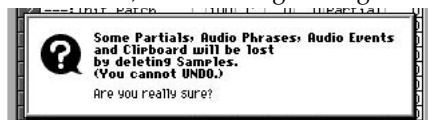
The message "Delete Patch on Part ##. Are you sure?" will appear (## is Part number).



F button	Explanation
F1 (No)	Cancels the operation (The patch and samples will remain).
F3 (Assign Only)	Deletes the patch (the samples will remain).
F5 (Yes)	Deletes the patch and samples used by the patch.

Deleting a sample that's used by more than one partial / audio phrase / audio event

When press [F5 (Yes)] in **Deleting the sample(s) when you delete a patch** (p. 66) step 4, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.



(One or more other partials, audio phrases, and/or audio events will be lost if you delete this sample. Are you sure you want to delete?)

F button	Explanation
F1 (No)	Cancels the operation (The partials and samples will remain).
F5 (Yes)	Deletes the partial and the samples used by that partial.



You can't use the Undo function to bring back a deleted patch or sample.




You can't use the Undo function to bring back a deleted patch or sample.

Assigning an audio phrase to a pad

To replace an audio phrase to a pad

1. Press  .

The **AUDIO PHRASES (PAD)** screen (p. 301) will appear.

2. Press the  to which you want to assign an audio phrase.

The data of the selected pad will be highlighted.

3. Press  (Edit).

The **AUDIO PHRASE EDIT** screen (p. 303) will appear.

4. Press  (Sample List).

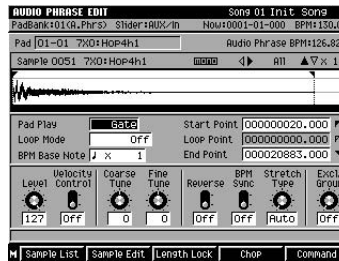
The **SAMPLE LIST** popup (p. 281) will appear.



5. Select the sample that you want to use as an audio phrase.

6. Press  (Use This).

The specified sample will be assigned to the pad.



An “audio phrase” is a sample of an appreciable length. You can use audio phrases consisting of several measures of a recorded performance as materials for your song, for example by using the sequencer to play them repeatedly.



To switch pad banks, press [PAD BANKS].

Editing the settings of an audio phrase

While an Instrument is used mainly to play individual notes, an Audio Phrase is best suited for handling audio data of an appreciable length. For example, you might use various audio phrases containing drum patterns and guitar chording patterns to create the framework of your song. Since the MV-8000 lets you modify the tempo or length of an audio phrase without affecting its pitch, the phrases will keep the correct pitch even if you change the tempo of the sequencer.

Accessing the Audio Phrase Edit screen

1. Press  .

The **AUDIO PHRASES (PAD)** screen (p. 301) will appear.

2. Press the  for the audio phrase you want to edit.

3. Press  (Edit).

The **AUDIO PHRASE EDIT** screen (p. 303) screen will appear, allowing you to edit the audio phrase.



HINT

If you want to make settings for an audio phrase of a different bank, switch the pad bank before you strike a pad. To switch the pad bank, refer to **To switch to a different pad bank** (p. 73).

MEMO

You can also select an audio phrase by moving the cursor to the pad on the screen.

The value displayed here is calculated from the BPM Base Note setting and the number of beats in the Start-End region.

Displays the audio phrase (waveform) that you are editing.

Indicates the magnification of the waveform shown in the wave window.

Specifies how the audio phrase will play when you play the pads.

Specifies the play region of the waveform.

Specifies the length as a number of beats at the specified note value.

Specifies the volume.

Specifies the point at which the phrase will begin playing.

Specifies the loop playback start point of the waveform.

Specifies the point at which the phrase will stop playing or will return to the loop point.

If this parameter is On, the velocity function will be used when you play the pads.

Adjusts the pitch.

If this parameter is On, the audio phrase will play backward.

If this parameter is On, the sequencer will play in synchronization.

Specifies a partial assigned to the same exclusive group number are played simultaneously.

To change the playback start point or loop-playback point of the phrase

Here's how to specify the playback start point and the playback region of an audio phrase. The specified loop region will play back repeatedly.

1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68).
The **AUDIO PHRASE EDIT** screen (p. 303) will appear.
2. Set the Start Point parameter.
This specifies the point at which the phrase will begin playing.
3. Set the Loop Point parameter.

MEMO

If you want to use looping, set the Loop Mode parameter to "Loop-End."



This specifies the point at which the phrase will begin looping.

4. Set the End Point parameter.

This specifies the point at which the phrase will stop playing, or will return to the Loop Point and continue.

To audition before and after the current time location (Preview)

You can audition the phrase for the length specified by the **Preview Length** (p. 320).

Preview button	Operation
 (PREVIEW TO)	Play for the specified Preview Length, ending at the current time location.
 (PREVIEW FROM)	Play for the specified Preview Length, starting at the current time location.

To reverse an audio phrase

Here's how to make an audio phrase play backward.

1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68).
The **AUDIO PHRASE EDIT screen** (p. 303) will appear.
2. Turn the Reverse parameter On.
This makes the audio phrase play backward.

To adjust the pitch

Here's how to adjust the pitch of the entire audio phrase.

1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68).
The **AUDIO PHRASE EDIT screen** (p. 303) will appear.
2. Adjust the Coarse Tune parameter and Fine Tune parameter.
The Coarse Tune parameter adjusts the pitch in a semitone, and the Fine Tune parameter adjusts the pitch in 1/100th of a semitone.

To make an audio phrase play in synchronization with the sequencer

By assigning a tempo setting to an audio phrase you can make it play in synchronization with the sequencer even if the sequencer tempo changes. Raising the sequencer tempo will "shrink" the phrase in realtime, and lowering the tempo will "stretch" it, ensuring that the phrase stays with the beat.

1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68).
The **AUDIO PHRASE EDIT screen** (p. 303) will appear.
2. Set the BPM Base Note parameter to the length of the phrase.
Specify the actual number of beats played by the audio phrase.
3. Turn the BPM Sync parameter On.
Now the audio phrase will play in synchronization with the sequencer tempo.

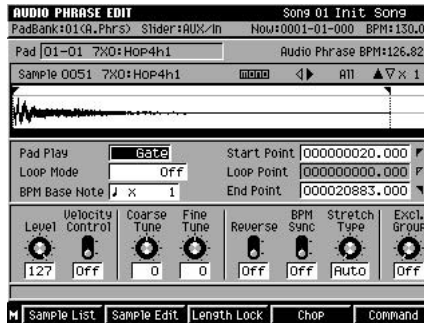
Processing an audio phrase

You can create a new audio phrase by editing the waveform of an existing audio phrase.

To zoom-in/zoom-out the audio phrase waveform display

When editing the waveform, you will be able to work more accurately if you zoom-in (magnify) the waveform display so that you can see the editing points in greater detail.

If you want to see the overall picture of the entire waveform, you can zoom-out the display.



1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68).
The **AUDIO PHRASE EDIT screen** (p. 303) will appear.
2. Use the following buttons to zoom-in or zoom-out the waveform display.

Button	Operation
	Zoom-out the time axis display
	Zoom-in the time axis display
	Zoom-out the amplitude (volume level) display
	Zoom-in the amplitude (volume level) display

To copy data

Here's how to copy the current audio phrase to another pad.

MEMO

The data is copied via the clipboard.

1. Press .
The **AUDIO PHRASES (PAD) screen** (p. 301) will appear.



2. Hold down the for the audio phrase you want to copy, and press .
The **CLIPBOARD** indicator (red) will light.


3. Hold down and press the to which you want to copy the audio phrase.
The audio phrase will be copied to the pad you specified.

To create a patch by dividing an audio phrase (Chop)

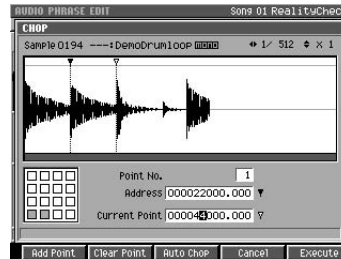
1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68). The **AUDIO PHRASE EDIT** screen (p. 303) will appear.


2. Press  (Chop).

The **CHOP** popup (p. 305) will appear.

3. Specify the Current Address and press  (Add Point).

The phrase will be divided at the Current Address you specify. Each dividing point is assigned a point number, and stores the time location you assign. If you want to assign additional dividing points, repeat step 3.



4. Press  (Execute).

The audio phrase will be divided at the time location(s) you specified. The **QUICK ASSIGN (CHOP)** popup (p. 307) will appear.

5. Specify a pad bank.

Specify the pad bank and pad number to which the divided waveform will be assigned.

6. Press  (Set).

The divided waveform will be assigned to pad numbers 1 and following of the specified pad bank.

Other ways to edit audio phrases

In the same way as when editing samples, you can use the Emphasis (p. 61), Normalize (p. 61), Time Stretch (p. 62) and Truncate (p. 62) to edit an audio phrase.

To access the sample edit commands

To use "Emphasis," "Normalize," "Time Stretch," or "Truncate" access the "Sample Edit Command" list.

1. Perform the steps described in **Accessing the Audio Phrase Edit screen** (p. 68). The **AUDIO PHRASE EDIT** screen (p. 303) will appear.

2. Press  (Command).

The **SELECT SAMPLE EDIT COMMAND** popup (p. 283) will appear. The procedure is the same as when editing a sample.

- Emphasis

To emphasize or reduce the high-frequencies of the sample (Emphasis) (p. 61)

- Normalize

To maximize the level of a sample (Normalize) (p. 61)

- Time Stretch

To change the length or tempo of a sample (Time Stretch) (p. 62)

- Time Stretch

To change the length or tempo of a sample (Time Stretch) (p. 62)



MEMO

You can assign up to fifteen points (i.e., divide the audio phrase into sixteen pieces).

MEMO

Each of the divided waveforms is assigned to a pad as a drum-type partial.

HINT

If you want the dividing points to be determined automatically according to certain conditions, press [F3] (Auto Chop). The AUTO CHOP popup will appear. For details on the parameters (conditions) you can set, refer to the **AUTO CHOP popup** (p. 306).

Making pad settings


You'll need to make some settings before you play the pads.

Select the sounds played by the pads

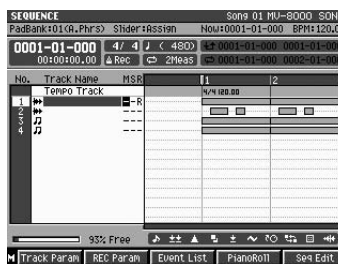
The pads can play the parts of the current track, or they can play audio phrases.

1. Press  .

The **SEQUENCE** screen (p. 205) will appear.

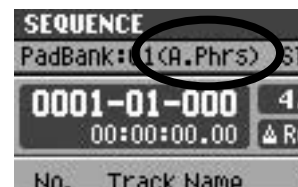
2. Use  (up/down) to select the track you want to play from the pads.

The selected track (the current track) will be highlighted. Now you can play the parts of the selected track, or audio phrases.



MEMO

The part that is actually being played by the pads is shown in the following location. In the example shown here, an audio phrase is being played.




- A.Phrs=Audio phrase
- Part01=Instrument part 1

Changing the playback mode of the audio phrases played from the pads (Gate-Trigger-Drum)

By changing the playback mode you can change the way in which the audio phrase will play when you press or release the pads.

1. Press  .

The **AUDIO PHRASES (PAD)** screen (p. 301) will appear.

2. Press the  whose playback mode you want to change.

3. Press  (Edit).

The **AUDIO PHRASE EDIT** screen (p. 303) will appear, allowing you to edit the audio phrase.

4. Change the setting of the Pad Play parameter.



MEMO

You can also use the cursor to select the audio phrase whose playback mode you want to change.

MEMO

There will be no sound if no partial is assigned to the pad (note number) you strike, or if no audio phrase is assigned. You'll need to assign a sound to the pad as described in **Recording audio** (p. 38).


Value	Result
Gate	Press the pad → the sound begins Release the pad → the sound stops
Trigger	Press the pad → the sound begins (and continues even when you release the pad) Press the pad again → the sound stops
Drum	Press the pad → the sound begins (and continues even when you release the pad) The sound will stop automatically when it reaches the end point of the phrase

Playing the pads

Here's how you can use the velocity pads (which we'll simply call "pads" from here on) to play sound data (patches, audio phrases).

The part or audio phrase assigned to the current track determines what the pads will play.

To play sounds

1. Strike the  .

VELOCITY PADS

You can try striking the pads in various ways.

To switch to a different pad bank

A "pad bank" is a group of settings for the sixteen pads of the top panel. By switching pad banks you can access a large number of sounds. The MV-8000 provides the following number of pad banks.

Current track	Audio source	Number of banks (total available sounds)
MIDI track	Patch	6 (6 x 16 = 96)
Audio track	Audio phrase	32 (32 x 16 = 512)

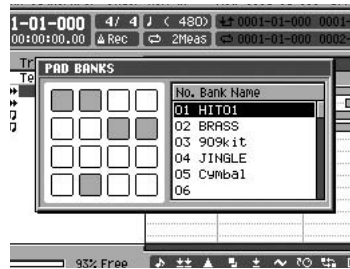
MEMO

The volume will vary depending on the force (velocity) with which you strike the pads. Some sounds will also change when you apply pressure (aftertouch) to a pad after striking it.

1. Press  .

The red PAD BANKS indicator will light, and the **PAD BANKS popup** (p. 202) will appear.


2. Set the PAD BANKS parameter. Rotate VALUE dial to select the pad bank you want to use. The pad bank will change.

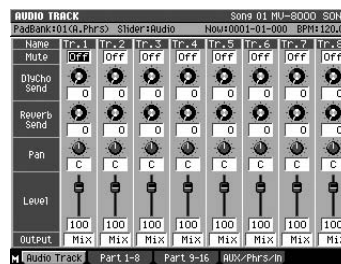


3. Press  once again.





The red PAD BANKS indicator will go dark, and the popup will disappear.

Changing the volume or pan (stereo position) of a part

1. Press  . The **MIXER (AUDIO TRACK) screen** (p. 378) will appear.
2. Access the mixer screen for the part you want to adjust.



Press one of the following F-buttons to switch the part mixer display.

F-button	Mixer channels displayed
	Audio track 1~8
	Instrument part mixer 1~8
	Instrument part mixer 9~16
	AUX / FX / Audio phrase / Input mixer

Editing a sampled sound


- Adjust the Level and/or Pan parameters.

MEMO

To adjust the level or pan of an audio phrase, press [F4 (AUX/Phrs/In)], and set the A.Phrase parameters Level or Pan.

Specifying a fixed loudness when you strike the pads


Here's how you can disable the velocity sensitivity of the pads.

- Press  .


The indicator will light orange, and the FIXED VELOCITY function will be turned on. In this state, the pads will produce a fixed velocity (default value = 127) regardless of how strongly you strike them.

Using the pads to play accurate velocity levels

You can use the pads to play a single partial or audio phrase over sixteen steps of velocity.

- Strike the  whose sound you want to play over sixteen pre-determined velocity levels.

The sound you play will be selected.

- Press  .

The indicator will light orange, and the MULTILEVEL function will be turned on. In this state, pad 1 plays a low velocity and pad 16 plays the maximum velocity.

MEMO



The pad you strike determines which of the sixteen velocity levels are produced.

Pad	Velocity	Pad	Velocity	Pad	Velocity	Pad	Velocity
1	7	5	39	9	71	13	103
2	15	6	47	10	79	14	111
3	23	7	55	11	87	15	119
4	31	8	63	12	95	16	127

Holding the pressed state of a velocity pad

Here's how you can "hold down" a velocity pad without having to actually keep your finger on it.



- Press and hold the pad you want to "hold."
The sample of the pad will continue playing.

- While continuing to press the , press **HOLD** .

The HOLD indicator (red) will light, and the HOLD function will be turned on. Now that pad will continue sounding even after you take your finger off of it.

Playing a roll

Here's how you can play a roll (rapidly repeated strikes).

- Press and hold **ROLL** , and strike the  that you want to roll.

A roll will be played on the pad as long as you continue pressing [ROLL].

MEMO

Use the top panel sliders 1~8 to adjust the Level.

HINT

You can set the velocity value as desired. Refer to **Fixed Velocity level** (p. 321).

MEMO

To turn off the FIXED VELOCITY function, press [FIXED VELOCITY] once again to make the indicator go dark.

MEMO

Your actual playing strength is ignored while MULTILEVEL is on.

MEMO

To turn off the MULTILEVEL function, press [MULTILEVEL] once again to make the indicator go dark.

MEMO

To defeat HOLD, press [HOLD] once again to make the indicator go dark.

HINT

You can change the interval (spacing) of the roll. Refer to **Pad Roll Interval** (p. 321).

Managing pads

Naming a pad bank

You can name a pad bank for easier management.

1. Press **PAD BANKS** .

The PAD BANKS indicator (red) will light, and the PAD BANKS popup will appear.



2. Press **F1** (Name).

The **EDIT PAD BANK NAME** (p. 199) will appear. Input the desired bank name.

Creating a song (Song Recording)



This chapter takes you through the various steps of creating a song.

Create a new song

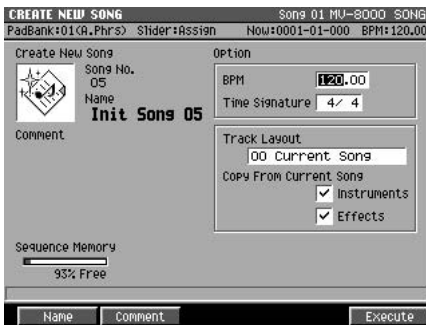
1. Press .

The **SONG PARAMETER** screen (p. 257) will appear.

2. With the cursor located in the upper row of

icons, press  (Create New). Alternatively, move the cursor to **CREATE NEW SONG** and press .

The **CREATE NEW SONG** screen will appear.



3. Make settings for the song.

Parameter	Explanation
Name	The name of the song. To assign a name, press [F1 (Name)] (maximum 12 characters).
Comment	You can assign a comment of up to 50 characters to the song. Press [F2 (Comment)] to assign a comment.
BPM	Specifies the tempo, in units of quarter note Beats Per Minute.
Time Signature	Specifies the time signature. The default is 4/4. As desired, you can select a time signature in the range of 1/16~32/2.
Track Layout	Specifies the track structure when creating the song. For the various layouts you can choose, refer to the CREATE NEW SONG screen (p. 260).
Copy From Current Song	This lets you apply the Instruments and Effects settings of the current song to the newly-created song. Add a check mark <input checked="" type="checkbox"/> if you want these settings to be applied to the new song as well.

4. Press  (Execute).

The song will be created, and the **SEQUENCE** screen will appear.



A “song” contains event data for playback along a time axis, together with instrument settings and effect settings. The “sequence data” you record is stored within the song.



Tempo is indicated in units of BPM, which stands for Beats Per Minute; the number of quarter note beats that occur in one minute.



If you use the Tempo track (p. 244), the tempo settings of the Tempo track will take priority.

Adding tracks for recording data

Here's how to add one or more tracks for recording data in your song. Add a MIDI track if you want to record MIDI data, or add an audio track if you want to record an audio phrase or an external audio source.

1. Press **SEQUENCE** .
The SEQUENCE screen will appear.
2. Press **MENU** .
The SEQUENCE MENU popup will appear.
3. Move the cursor to either Add MIDI Tracks or Add Audio Tracks, and press **ENTER** . The **ADD MIDI TRACKS** popup (p. 246) or the **ADD AUDIO TRACKS** popup (p. 247) will appear.



4. Make settings for the track(s) you want to add.

Parameter	Explanation
Name	The name of the track. Each track you add will be given a default track name. Press [F1 (Name)] to assign a name (maximum 12 characters).
Output Assign	Specify the sound generator (part) to which the performance data recorded on the track will be sent.
MIDI	Specify the MIDI connector and channel on which performance data recorded on the track will be sent (only for MIDI tracks).
Number of Tracks	Specify the number of tracks with the above parameter settings that will be added to the song.

5. Press **F5** (Execute).
The specified track(s) will be added to the song.

Selecting a sound to use for recording

Before you actually start recording, select the patch (sound) you will use, or assign audio phrases to the pads.

Selecting a patch



To select a patch from the Patch Library, refer to **Loading a patch from the library** (p. 53).



To select a patch from disk, refer to **Loading a patch from the disk** (p. 53).

Preparing audio phrases



To prepare an audio phrase, refer to **Assigning an audio phrase to a pad** (p. 67).



A MIDI track is an area in which you can record MIDI data.



An audio track is an area in which you can record audio phrase performance data, or record an external audio input source directly.



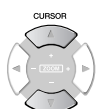
To delete a track, use the **DELETE TRACKS** popup (p. 248). The track you specify here will be deleted. For detail, refer to **Deleting tracks** (p. 105).

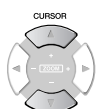
Recording your pad performance just as you play (Realtime Recording)

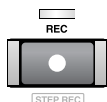
Realtime Recording is the recording method in which your playing on the pads and your controller operations are recording exactly as you perform. This method is best when you want to capture the expressive feel of your performance.

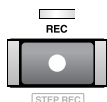
Basic procedure for realtime recording

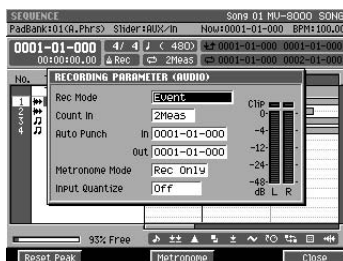
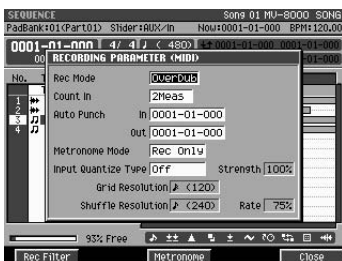
1. Make preparations for recording as described in **Create a new song** (p. 76) and **Adding tracks for recording data** (p. 77).



2. Use  (up/down) to select the track you want to record. Recording occurs on the current track.



3. Press . The [REC] indicator will blink, and the **RECORDING PARAMETER (MIDI)** popup (p. 211) or **RECORDING PARAMETER (AUDIO)** popup (p. 214) will appear.



4. Set the parameters for realtime recording. Move the cursor to each parameter value, and use the VALUE dial or [DEC]/[INC] to set the value.

- Rec Mode (Recording Mode)

Specifies how recording will occur. Set the Rec Mode to “Overdub” on MIDI track or “Event” (By default, the Rec Mode will be Direct Stereo) on Audio Track.

Settings for a MIDI track	Explanation of the Rec Mode parameter
Overdub	Normally you will use this type. If a performance has already been recorded on the recording-destination track, the new material you record will be added to the existing material without erasing it. By using this type in conjunction with Loop Recording, you can repeatedly record over a specified region without erasing the existing material. For example this is a convenient way to record a drum track, since you can record bass drum → snare drum → hi-hat etc. on each successive pass.
Replace	If a performance has already been recorded on the recording-destination track, the new material you record will replace the existing material. Use this type when you want to re-record your performance.

Settings for an audio track	Explanation of the Rec Mode parameter
Event	The timing of audio phrases will be recorded.
Direct Stereo	The audio input will be recorded in stereo.
Direct Mono	The audio input will be recorded in mono.

HINT

If you want to record on an existing song, recall the desired song (p. 262). In this case you can move the current time location (e.g., using [SHIFT] + [JUMP]) to specify the measure at which recording will begin. The record-start measure is shown in the Now Time area in the upper part of the SEQUENCE screen.



For a more detailed explanation of the parameters, refer to **RECORDING PARAMETER (MIDI) popup** (p. 211) or **RECORDING PARAMETER (AUDIO) popup** (p. 214).




Direct Stereo and Direct Mono settings are used for Direct Recording. For details, refer to **Directly recording an audio input (Direct Recording)** (p. 87).

- Count In

Specifies how recording will begin.

Settings	Explanation of the Count In parameter
Off	Recording will begin the moment you press [PLAY].
1 Meas	When you press [PLAY], a count-in will sound from one measure earlier than the record-start location, and recording will begin at the record-start location.
2 Meas	When you press [PLAY], a count-in will sound from two measures earlier than the record-start location, and recording will begin at the record-start location.

5. Press .

The [REC] indicator and [PLAY] indicator will light, and recording will begin. The Now Time and Play List will begin changing. Start performing.












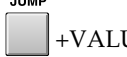
You can use the following functions while recording. For details on these functions, refer to the pages listed.

- Track mute/solo (p. 114, p. 205)
- Event erase (p. 83)

6. When you've finished recording, press .

The [REC] and [PLAY] indicators will go dark, and recording will stop. If you want to continue to record, continue from step 2. If you run out of tracks for recording, add tracks as described in **Adding tracks for recording data** (p. 77).

Moving the input location


Button	Operation
 (STEP)	Move the input location backward by the specified Step Time (p. 85).
 (STEP)	Move the input location forward by the specified Step Time (p. 85).
 (MEAS)	Return to the beginning of the current measure.
 (MEAS)	Advance to the beginning of the next measure.
 (MARKER)	Return to the preceding marker (p. 117).
 (MARKER)	Advance to the following marker (p. 117).
 (EVENT)	Return to the preceding event (performance data (p. 108) or audio phrases (p. 26)).
 (EVENT)	Advance to the following event (performance data (p. 108) or audio phrases (p. 26)).
	Display the JUMP popup (p. 252), allowing you to directly specify the desired time location.
	Move the input location forward/backward by the one tick.



During step recording, you can temporarily pause step recording by pressing [REC] to make the indicator blink (“rehearsal mode”). In this state, striking the pads will not cause data to be recorded. This is useful when you want to check the sounds you are using, or when you want to practice.

Undoing a recording or editing operation (Undo)

If you're not satisfied with the results of the realtime-recording or editing operation

you just performed, you can press  to return to the previous state (Undo). If the Undo function is available after recording or editing a sequence, [UNDO] will light orange. If you press [UNDO] to return to the previous state and [UNDO] will blink.

Canceling an Undo operation (Redo)

After executing Undo, you can perform Redo to return to the state prior to executing Undo.

Pressing  (blink) after you've executed Undo will execute the Redo function. [UNDO] will return to lit.

Recording while looping (Loop Recording)

Here's a quick way to start loop recording from the current measure.

1. Move to the time location at which you want to start loop recording.

2. Press  .

The loop parameters will be set automatically, and LOOP [ON] will light orange. Now you can perform loop recording from the beginning of the current measure.

3. Start recording as described in **Basic procedure for realtime recording** (p. 78).



If you want to specify the loop region manually, access the SEQUENCE screen, press [MENU], and select Loop to display the **LOOP popup** (p. 240). In the LOOP PARAMETER popup, set the Loop Top and Loop End to specify the loop region. This lets you specify the time location freely (measure - beat - tick). However in this case, the length specified by Loop Quick Set Length will be ignored.



In the **LOOP popup** (p. 240), you can press [F1 (Now→Top)] to assign the current time as the value of the Top parameter. Press [F2 (Now→End)] will assign the current time as the value of the End parameter.

Using auto-punch recording

Here's how you can pre-specify the time locations at which recording will begin (punch-in) and end (punch-out).

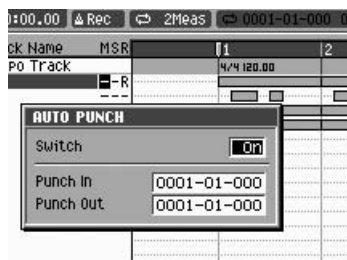
1. Press  +  .

The PUNCH IN/OUT popup window will appear.

2. Set the Punch In and Punch Out parameters. Set the Punch In parameter to the time location at which you want recording to begin, and the Punch Out parameter to the location at which you want recording to end.

3. Press  .


The PUNCH IN/OUT popup window will close.




By default, the loop length will be two measures. If you want to change the length, access the LOOP popup (in the SEQUENCE screen, select [MENU] → Loop), and change the Loop Quick Set Length setting.




If you want to change the location at which looping begins, move the current time to the desired loop-start location and then press [QUICK SET] once again.

4. Press  .
[AUTO PUNCH] will light orange, and the Auto Punch function will be enabled.

5. Press  .
The [REC] indicator will blink, and the **RECORDING PARAMETER (MIDI) popup** (p. 211) or the **RECORDING PARAMETER (AUDIO) popup** (p. 214) will appear. Set the parameters as necessary.

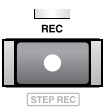
6. Press  .
The [PLAY] indicator will light, and playback will begin. When the current time reaches the punch-in point, the blinking [REC] indicator will light steadily, and recording will begin. When the current time reaches the punch-out point, the [REC] indicator will resume blinking, and recording will end. However, the [PLAY] indicator will remain lit and playback will continue.

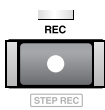
7. When you're finished recording, press  .
The [REC] and [PLAY] indicators will go dark, and recording will stop.


Using manual punch-in recording

Here's how you can manually switch recording on/off while you perform.

1. Make sure that AUTO PUNCH is dark.
If it is lit, press [AUTO PUNCH] to make it go dark.
2. Start recording as described in **Basic procedure for realtime recording** (p. 78).

3. At the point where you want to temporarily stop recording, Press  .
The [REC] indicator will change to blinking, and recording will stop. However, playback will continue.

4. At the point where you want to resume recording, Press  .
The [REC] indicator will light, and recording will resume. You can use [REC] to turn recording on/off as desired.

5. When you're finished recording, press  .
The [REC] and [PLAY] indicators will go dark, and recording will stop.

HINT

Alternatively, you can use a pedal connected to the FOOT SWITCH jack to switch recording on/off. To do so, access the **PANEL screen** (p. 322) and set the Foot Switch Type parameter to "PUNCH I/O."

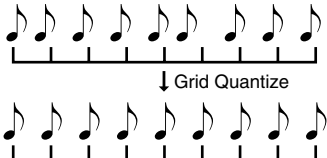
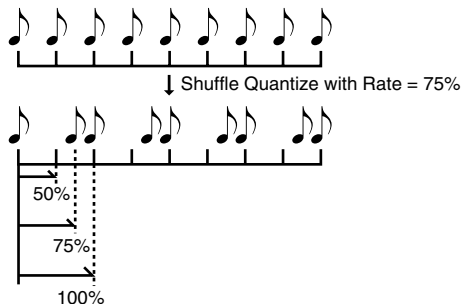
Correcting the note timing while you record (Input Quantize)

Quantize is a function that automatically aligns the notes of your pad performance to accurate timing intervals. Here's how you can apply the Quantize function during realtime-recording.

In addition to the settings described in step 4 of **Basic procedure for realtime recording** (p. 78), you'll need to set the following parameter.

- Input Quantize Type

This applies quantization to the data you input (perform).

Range	
Off	Quantize will not be applied; your performance will be recorded exactly as you play it.
Grid	<p>The note timing will be aligned to intervals of the beat you specify. Use this when you want to record drums or bass with accurate timing.</p> 
Shuffle	<p>The timing of backbeats will be adjusted forward or backward, producing a "shuffle" or "swing" feel.</p> 

Selecting the performance data that will be recorded (Recording Filter)

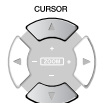
Normally when you perform realtime recording, all the data you perform will be recorded. If you don't want certain types of performance data to be recorded, you can use the Recording Filter.

1. Perform the **Basic procedure for realtime recording** (p. 78) through step 3, and access the **RECORDING PARAMETER (MIDI) popup** (p. 211).

2. Press  (Rec Filter).

The **RECORDING FILTER popup** (p. 213) will appear.



3. Use  (up/down) to select a type of performance data (MIDI message).

4. Press  (On/Off).

Apply a check mark (✓) to performance data you want to record; remove the check



For details on other Quantize-related parameters, refer to **RECORDING PARAMETER (MIDI) popup** (p. 211).



You may get undesired results if you apply Shuffle Quantize to performance data whose timing is inaccurate. In such cases, it's a good idea to first apply Grid Quantize to align the timing of the performance data.



For details on each item of recorded data, refer to the **RECORDING FILTER popup** (p. 213).



You can press [F1 (All On)] to assign a check mark to all items, or press [F2 (All Off)] to remove all check marks.

mark from performance data you don't want to record.


5. Press  (Close).

The RECORDING FILTER popup will close.



Erasing unwanted data while you record (Event Erase)

Event Erase is a function that lets you erase unwanted data during realtime recording. This is particularly convenient during loop-recording, since you can erase data without stopping recording.

1. Begin realtime recording as described in **Basic procedure for realtime recording** (p. 78).

2. Hold down  .
The **EVENT ERASE popup** (p. 253) will appear.




3. Continue holding down , and press  for the event (note number) you want to erase.

While you listen to the recorded performance, press the pad at the appropriate timing. The data for that pad will be erased while you continue holding down the pad. You can press more than one pad if desired, and the data for those pads will be erased.

HINT

How events are erased when you hold down more than one pad will depend on the Mode setting of the EVENT ERASE popup.

Setting	Operation
Direct	Only the events of the pads you hold down will be erased.
Range	Events will be erased for all pads between (and including) the pads you hold down.

4. Release  .


The EVENT ERASE popup will close, and you will return to normal recording.

Correcting the timing (Edit Quantize)

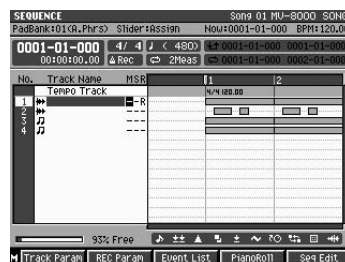
Edit Quantize is a function that lets you align the timing of data that has already been input.

1. Press  .

The SEQUENCE screen will appear.

2. Press  (Seq Edit).

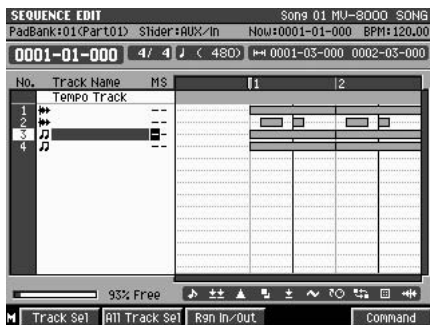
The SEQUENCE EDIT screen will appear.




MEMO

Realtime Erase can be executed only if the recording mode is set to "Overdub."


Creating a song (Song Recording)



3. Move the cursor to the track that you want to quantize, and press  (Track Sel).

A mark will be displayed by the selected track.

4. Move the current time to the beginning of the region that you want to quantize.

5. Press  (Rgn In/Out).

This sets the IN point of the editing region (i.e., the beginning of the region that will be quantized).

6. Move the current time to the end of the region that you want to quantize.

7. Press  (Rgn In/Out).

This sets the OUT point of the editing region (i.e., the end of the region that will be quantized).

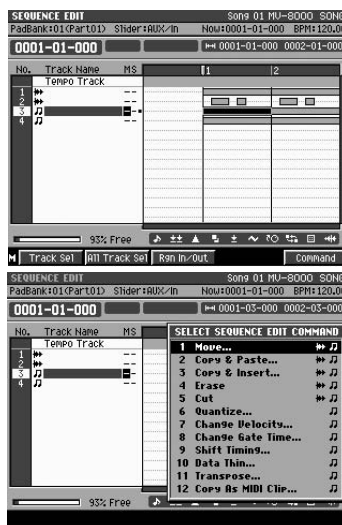
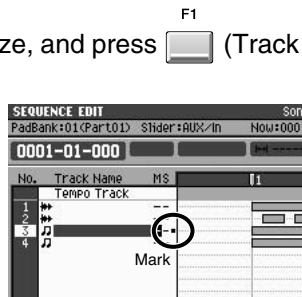
8. Press  (Command).

The SELECT TRACK EDIT COMMAND popup will appear.

9. Move the cursor to Quantize and press



Quantize will be executed.

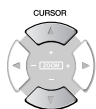


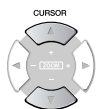
Step recording


Step Recording is a method by which you can record individual notes and rests one by one, just as if you were writing music notation onto a sheet of staff paper.


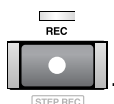
Inputting notes and rests

1. Make preparations for recording as described in **CREATE NEW SONG screen** (p. 260) and **Adding tracks for recording data** (p. 77).

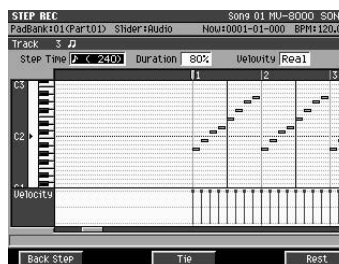


2. Use  (up/down) to select the track that you want to record. Recording will take place on the current track.

3. Use  (MEAS) to move the current time to the point at which you want to begin input.

4. Press  + .

The [REC] indicator will light, and the **STEP REC (MIDI) screen** (p. 254) or **STEP REC (AUDIO) screen** (p. 255) will appear. The STEP REC screen that appears will depend on whether the current track is a MIDI track or an audio track.



5. Specify the length of the notes you want to input, in terms of the note value.














The note value is specified by the Step Time parameter.

HINT

If you want to record on an existing song, recall the desired song (p. 262). You can move the current time to specify the measure at which recording will begin. The recording-start measure is shown in the Now Time area in the upper part of the SEQUENCE screen.

Note length (Step Time) and the number of ticks

The MV-8000's sequencer divides each quarter note into 480 "ticks." The following table shows the number of ticks in each note value.

Note	Number of ticks	Note	Number of ticks
 (64th note)	30	 (quarter note triplet)	320
 (32nd note triplet)	40	 (quarter note)	480
 (32nd note)	60	 (half-note triplet)	640
 (16th note triplet)	80	 (half-note)	960
 (16th note)	120	 (whole note)	1920
 (8th note triplet)	160	 (double whole note)	3840
 (8th note)	240		

MEMO

The length that a recorded note will actually continue sounding will be the number of ticks in the note value multiplied by the Duration parameter. For example if the Duration parameter is "80%", a quarter note will actually sound for a length of $480 \times 0.80 = 384$ ticks.

- Duration

This specifies the proportion of the note length that the note will actually sound. Lower values will make the note play "staccato," and higher values will make the note play "tenuity" or "slurred." Normally you will use a setting of about 80%.

- Velocity

This specifies the force with which you struck the pad. If you want the force with which

Creating a song (Song Recording)

you actually struck the pad to be input as the velocity data, set this to "Real." If you want to input a fixed velocity value, set this as desired; as a guideline, p (piano) = 60, mf (mezzo-forte) = 90, and f (forte) = 120.

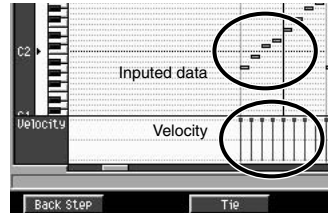
6. Strike



When you strike a pad, data will be input and length specified by the Step Time will forward. The input data as a bar (length specified by the duration) and as a bar graph (velocity).

HINT

During step recording, you can temporarily pause step recording by pressing [REC] to make the indicator blink ("rehearsal mode"). In this state, striking the pads will not cause data to be recorded. This is useful when you want to check the sounds you are using, or when you want to practice.



HINT

You can use CURSOR (up/down) to move the displayed area up or down.

HINT

You can use [SHIFT] + CURSOR to zoom-in or zoom-out the input data display. The (+) direction will narrow (zoom-in) the displayed area. It's convenient to zoom-in on a specific area if you've input numerous closely-spaced notes.

Using the F-buttons for input

F-button	Operation
F1 (Back Step)	Cancels the previously-input note or rest.
F3 (Tie)	Extends the previously-input note by the length of the Step Time.
F5 (Rest)	Inputs a rest of the length of the Step Time.

7. Repeat steps 5~6 to continue inputting notes.

8. When you're finished step recording, press

The [REC] indicator will go dark.

Inputting chords

You can input a chord by pressing two or more pads simultaneously. The cursor will advance to the next step when you release the pads.

If you're not satisfied with the recorded result

If you're not satisfied with the results of the step recording you just performed, you can press UNDO/REDO to return to the state prior to recording. Refer to **Undoing a recording or editing operation (Undo)** (p. 80).

The (-) direction will widen (zoom-out) the displayed area. This lets you see all of the input data at a glance.

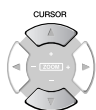
HINT

Each parameter will maintain the value that was most recently input. If you want the next note to have the same settings, there's no need to change them. In other words, once you've set the Duration and Velocity parameters, you can usually leave them unchanged, and simply use the Step Time parameter and the note pitch (pad) to continue inputting notes.

Directly recording an audio input (Direct Recording)

Direct Recording is a function that directly records an audio source from the analog inputs. This lets you record in the same way as on a multi-track recorder.

- As described in **Making initial settings for sampling** (p. 38), select the input source that you want to input, and adjust the level.
- Make preparations for recording as described in **Create a new song** (p. 76) and **Adding tracks for recording data** (p. 77). Prepare a song and add an audio track to it.

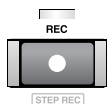


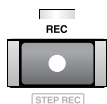
- Use  (up/down) to select the track that you want to record.

Recording will occur on the current track.

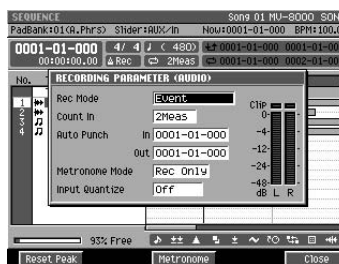
MEMO

Direct Recording can be used only on an audio track.



- Press .

The [REC] indicator will blink, and the **RECORDING PARAMETER (AUDIO) popup** (p. 214) will appear.



- Set the realtime-recording parameters. Move the cursor to each parameter, and use the VALUE dial or [DEC]/[INC] to set the value.

- Rec Mode (Recording mode)

Select either Direct Stereo or Direct Mono.

Audio track setting	Explanation of the Rec Mode parameter
Event	The timing of audio phrases will be recorded.
Direct Stereo	The audio input will be recorded in stereo.
Direct Mono	The audio input will be recorded in mono.

- Count In

Specifies how recording will begin.

Setting	Explanation of the Count In parameter
Off	Recording will begin the moment you press [PLAY].
1 Meas	When you press [PLAY], a count-in will sound from one measure earlier than the record-start location, and recording will begin at the record-start location.
2 Meas	When you press [PLAY], a count-in will sound from two measures earlier than the record-start location, and recording will begin at the record-start location.



- Press .

The [REC] indicator and [PLAY] indicator will light, and the input audio will be recorded.



- When you've finished recording, press .

The [REC] and [PLAY] indicators will go dark, and recording will stop. If you want to record an additional track, repeat the procedure from step 2. If you run out of tracks for recording, add a track as described in **Adding tracks for recording data** (p. 77).

HINT

If you want to record on an existing song, recall the desired song (p. 262). You can move the current time to specify the measure at which recording will begin. The recording-start measure is shown in the Now Time area in the upper part of the SEQUENCE screen.



Editing a song

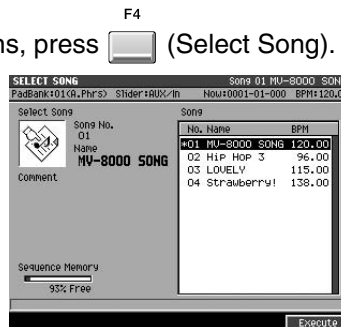
Selecting the song that you want to edit

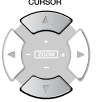
In order to edit a song, that song must be the current song. If you want to edit a song that is saved in a different project, you must first load that project, and then select the song.


Selecting a song from the current project

1. Press  .
The **SONG SETUP MENU** screen (p. 256) will appear.

2. With the cursor located in the upper row of icons, press  (Select Song).
Alternatively, you can select the SELECT SONG icon and press  .
The **SELECT SONG** screen (p. 262) will appear.





3. Use  (up/down) or the VALUE dial to select the song that you want to edit.

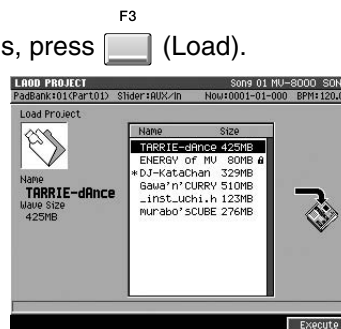
4. Press  (Execute).

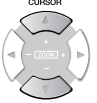
The selected song will become the current song, and the SEQUENCE screen will appear.


Selecting a song from a different project

1. Press  .
The **PROJECT MENU** screen (p. 308) will appear.

2. With the cursor located in the lower row of icons, press  (Load).
Alternatively, you can select the LOAD icon and press  .
The **LOAD PROJECT** screen (p. 315) will appear.
The contents of the project folder will be displayed.



3. Use  (up/down) or the VALUE dial to select the project that contains the song you want to edit.

4. Press  (Execute).

The selected project will be loaded, and will become the current project. The song that is selected is the song that was the current song when the project was last saved. To switch to the song you want to edit, use the procedure described in **Selecting a song from the current project** (p. 88).

NOTE

If you turn off the power or switch to a song of a different project, the contents of the current song will be lost. If the current song contains data you want to keep, save the project before you continue (p. 138).

NOTE

The data in the MV-8000's internal memory is preserved even if you switch the current song. However if you switch projects, the contents of internal memory will be lost.

MEMO

When you switch the current project, a message of "Save current project?" will appear. If you press [F5 (Yes)], the current project will be saved before the selected project is loaded. If you press [F1 (No)], the selected project will be loaded without saving the current project.

Editing a specific region of performance data (Sequence Edit)

The MV-8000 provides a variety of ways for you to edit a specific region of a track.

Selecting the sequence edit screen

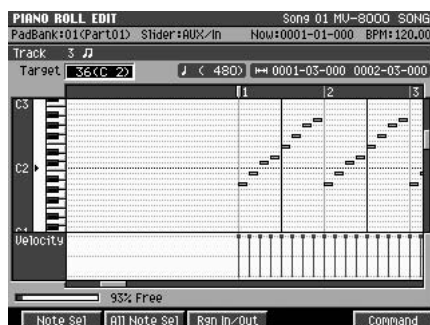
You can use three types of screen to edit your sequence data.



PianoRoll

PIANO ROLL screen → p. 90

Here you can edit individual note messages in a MIDI track.



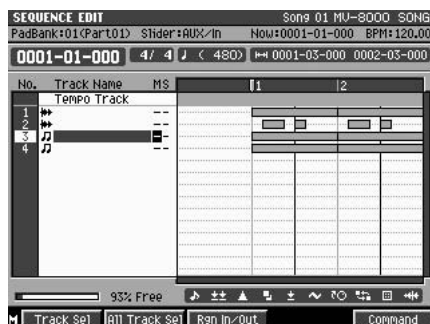
MIDI Track



Audio Track

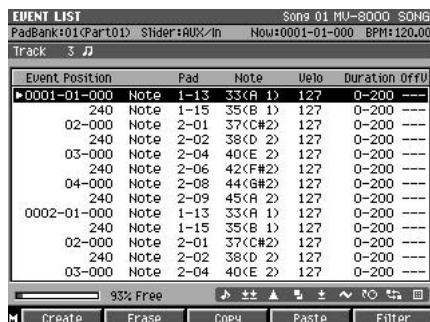
SEQUENCE EDIT screen → p. 91

Here you can edit the data of an entire track.



EVENT LIST screen → p. 106

Here you can edit individual messages within a MIDI track.



The items you can edit will depend on the type of screen that's displayed. This manual uses the following icons to indicate the screen(s) from which you can edit each type of data.



Piano Roll Piano Roll indicates MIDI data (note messages) you can edit from the Piano Roll screen.



MIDI Track MIDI Track indicates MIDI track editing you can perform from the Sequence Edit screen.



Audio Track Audio Track indicates audio track editing you can perform from the Sequence Edit screen.



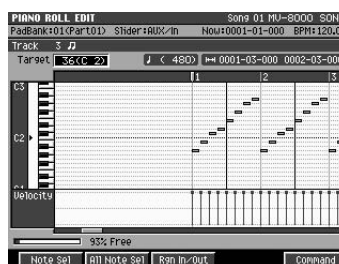
Using the PIANO ROLL EDIT screen to edit a MIDI track

1. Select the song you want to edit as described in **Selecting the song that you want to edit** (p. 88).

2. Press .
The **SEQUENCE** screen (p. 205) will appear.

3. Move the cursor to the MIDI track that you want to edit.
The current track is the track at which the cursor is located.

4. Press (Piano Roll).
The **PIANO ROLL EDIT** screen (p. 221) will appear.



5. Move the cursor to the note number that you want to edit, and press (Note Sel).

A symbol will be added to the track number, indicating that this track is selected for editing. You can select more than one track for editing --- simply repeat step 5.

6. Move the current time location to the beginning of the region that you want to edit, and press (Rgn In/Out).
This specifies the beginning of the editing region.

7. Move the current time location to the end of the region that you want to edit, and press (Rgn In/Out).
This specifies the end of the editing region. Your editing operations will apply to the region between the In and Out points you specified in steps 6 and 7.



8. Press (Command).
The **SELECT PIANO ROLL EDIT COMMAND** popup (p. 224) will appear.



9. Use the cursor to select a command, and press .

10. Set the parameters for the selected command. (If you're executing the Erase command, there are no parameters to set.)

11. Press (Execute).
The sequence editing command will be executed.



If you're not satisfied with the results of your editing, you can press UNDO/REDO to return to the state prior to editing. For details on the Undo function, refer to **Undoing a recording or editing operation (Undo)** (p. 80).



You can access the PIANO ROLL EDIT screen only if the current track is a MIDI track.



To Select/de-select all note numbers, press [F2 (All Note Sel)].



The list of editing commands will differ according to the screen that is displayed. For a list of the available commands, refer to **List of available editing commands** (p. 93).



If you selected the Erase command, the operation will be executed in step 9. Steps 10 and 11 are not necessary.



If you decide to leave an edit screen without executing, press [EXIT].



Using the SEQUENCE EDIT screen to edit

1. Select the song you want to edit as described in **Selecting the song that you want to edit** (p. 88).

2. Press .
The **SEQUENCE** screen (p. 205) will appear.

3. Press (Seq Edit).
The **SEQUENCE EDIT** screen (p. 222) will appear.

4. Move the cursor to the track that you want to edit, and press (Track Sel).

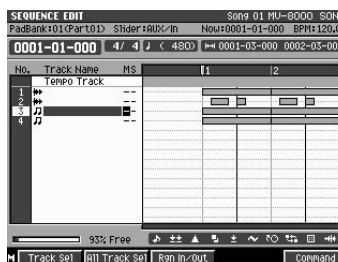
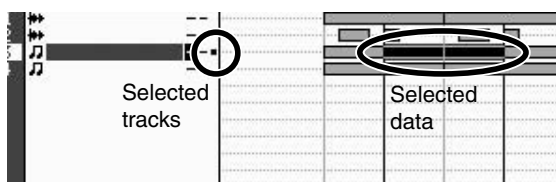
A symbol will be added to the track number, indicating that this track is selected for editing. You can select more than one track for editing --- simply repeat step 4.

5. Move the current time location to the beginning of the region that you want to edit, and press (Rgn In/Out).

This specifies the beginning of the editing region.

6. Move the current time location to the end of the region that you want to edit,

and press (Rgn In/Out).
This specifies the end of the editing region. Your editing operations will apply to the region between the In and Out points you specified in steps 5 and 6.



7. Press (Command).
The **SELECT SEQUENCE EDIT COMMAND** popup (p. 225) will appear.

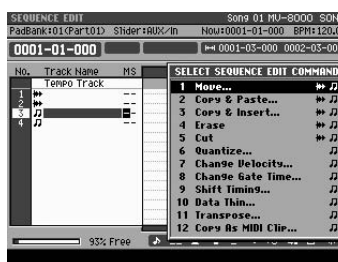
8. Use the cursor to select a command, and press .

9. Set the parameters for the selected command. (If you're executing the Erase or Cut command, there are no parameters to set.)

10. Press (Execute).
The sequence editing command will be executed.



If you're not satisfied with the results of your editing, you can press **UNDO/REDO** to return to the state prior to editing. For details on the Undo function, refer to **Undoing a recording or editing operation (Undo)** (p. 80).



The list of editing commands will differ according to the screen that is displayed. For a list of the available commands, refer to **List of available editing commands** (p. 93).



If you selected the Erase or Cut command, the operation will be executed in step 8. Steps 9 and 10 are not necessary.




If you decide to leave an edit screen without executing, press **[EXIT]**.


Restricting the type of events that will be edited (View Filter)

If there is a large amount of sequence data, numerous events will be displayed, possibly making it difficult to edit. In such cases, you can use the View Filter to restrict the types of events that will be displayed, letting you edit only the events that are displayed.

1. In either the SEQUENCE screen, SEQUENCE EDIT screen, or


EVENT LIST screen, Press .

The MENU will appear.

2. Selects View Filter and then press .










The **VIEW FILTER** popup (p. 245) will appear.

3. Either turn the VALUE dial or

press  (On/Off) to add a check mark ✓ to the events you want to view (and edit).





Events with a check mark (✓) will be displayed; events without a check mark will not be displayed.

Message and icon	Explanation
 Note	Note messages; MIDI messages that indicate a note.
 Poly Aftertouch	Polyphonic Aftertouch messages; MIDI messages that apply aftertouch to individual keys.
 Control Change	Control Change messages; MIDI messages that apply various effects such as modulation or expression.
 Program Change	Program Change messages; MIDI messages that select sounds.
 Channel Aftertouch	Channel Aftertouch messages; MIDI messages that apply aftertouch to an entire MIDI channel.
 Pitch Bend	Pitch Bend messages; MIDI messages that change the pitch.
 Tune Request	This MIDI message causes an analog synthesizer to tune itself.
 Mode Message	MIDI Mode Message that changes the mode
 System Exclusive	System Exclusive messages; MIDI messages that contain settings specific to the MV-8000 itself, such as sound settings.

Pressing [F1 (All On)] will add a check mark to all events, and pressing [F1 (All Off)] will remove the check mark from all events.




4. Press  (Close).

The VIEW FILTER popup will close. The icon shown in the lower right of the SEQUENCE screen indicates the View Filter status you specified.

Icon	Explanation
	View Filter is off (events displayed)
	View Filter is on (events not displayed)

List of available editing commands

A check mark ✓ indicates a command that is available in the corresponding editing screen.

Command	 PianoRoll PIANO ROLL screen	SEQUENCE EDIT screen	
		 MIDI Track MIDI Track	 Audio Track Audio Track
Move... (p. 227)	✓	✓	✓
Copy&Paste... (p. 226)	✓	✓	✓
Copy&Insert... (p. 228)	✓	✓	✓
Erase <ul style="list-style-type: none"> Erases the specified region. The erased region is filled with rests, so subsequent measures will not move. 	✓	✓	✓
Cut <ul style="list-style-type: none"> Cuts the specified region. The cut region is removed, so subsequent measures will be shifted forward. 		✓	✓
Quantize... (p. 229)	✓	✓	
Change Velocity... (p. 231)	✓	✓	
Change Duration... (p. 232)	✓	✓	
Shift Timing... (p. 233)	✓	✓	
Data Thin... (p. 234)		✓	
Transpose... (p. 235)		✓	
Copy As MIDI Clip (p. 236)		✓	

MEMO

The VIEW FILTER popup can be accessed from the SEQUENCE EDIT screen or the EVENT LIST screen.



For details on all of the View Filter parameters and settings, refer to the **VIEW FILTER popup** (p. 245).



Moving sequence data (Move)

Here's how you can move the specified region of performance data. The data recorded in the move-source region will be replaced by rests. This editing command is useful in situations like the following.

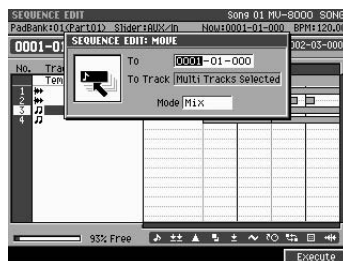
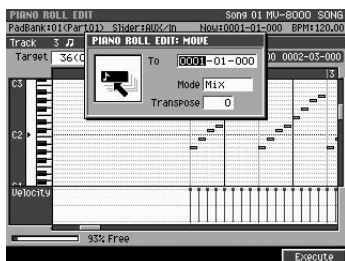
- When you want to move or transpose a phrase (when using Piano Roll editing)
- When you want to move sequence data from one track to a different track (when using Sequence editing)

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data that will be moved.

2. Access the **SELECT SEQUENCE EDIT COMMAND** popup (p. 225), and choose "Move..."

The **MOVE popup** (p. 227) will appear.



3. Set the parameters.

Specify the move-destination for the selected data.

- To
Specify the new time to which the note message(s) will be moved.



- **PianoRoll** Transpose

Specify the new note number to which the note message(s) will be moved.



- **MIDI Track** **Audio Track** To Track

Specify the track to which the data will be moved. If you're moving more than one track, this parameter is invalid.

- Mode
Specify what will happen if performance data exists at the move-destination.

Setting	Explanation
Mix	The moved data will be merged (combined) with the data existing at the destination.
Replace	The moved data will replace (overwrite) the data existing at the destination.

4. Press  (Execute).

The specified region of data will be moved.



For details on all of the Move-related parameters and settings, refer to the **MOVE popup** (p. 227).

MEMO

The Destination Note parameter is available if you accessed the MOVE popup from the PIANO ROLL EDIT screen.

MEMO

The Destination Track parameter is available if you accessed the MOVE popup from the SEQUENCE EDIT screen.

MEMO

If the track(s) being moved include audio tracks, the Mode parameter is fixed at Replace.



Copying data

Here's how you can copy the specified region of performance data. This is a convenient way to repeat a phrase several times. You can choose from two copy methods; Copy & Paste or Copy & Insert.

Copying data and pasting it at another location (Copy & Paste).

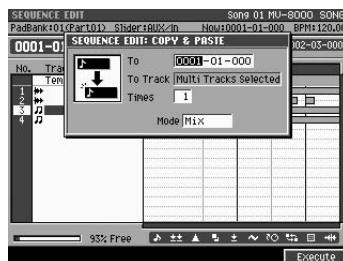
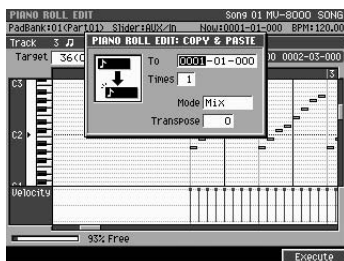
The Copy & Paste command pastes the copied sequence data into another track or note number. Data already existing at the paste location will be overwritten.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data that will be copied.

2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose "Copy&Paste..."

The **COPY&PASTE popup** (p. 226) will appear.



3. Set the parameters.

Specify the paste-destination for the selected data.

- To
Specify the new time to which the note message(s) will be pasted.



- **PianoRoll** Transpose

Specify the new note number to which the note message(s) will be pasted.



- **MIDI Track** **Audio Track** To Track

Specify the track to which the data will be copied. If you're copying more than one track, this to the lowest-numbered destination track (i.e., the top track).

- Mode
Specify what will happen if performance data exists at the copy-destination.

Setting	Explanation
Mix	The data will be merged (combined) with the data existing at the paste destination.
Replace	The data will replace (overwrite) the data existing at the paste destination.

- Times
Specify the number of times that the data will be pasted.

4. Press (Execute).

The specified region of data will be pasted.



For details on all of the parameters and settings for Copy & Paste, refer to the **COPY&PASTE popup** (p. 226).



The Destination Note parameter is available if you accessed the COPY & PASTE popup from the PIANO ROLL EDIT screen.



The Destination Track parameter is available if you accessed the COPY & PASTE popup from the SEQUENCE EDIT screen.



If the track(s) being copied include audio tracks, the Mode parameter is fixed at Replace.

Copying data and inserting it at another location (Copy & Insert).

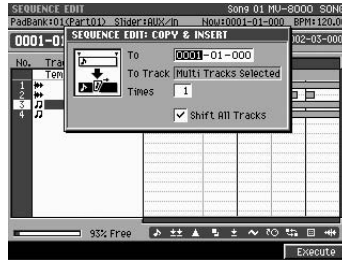
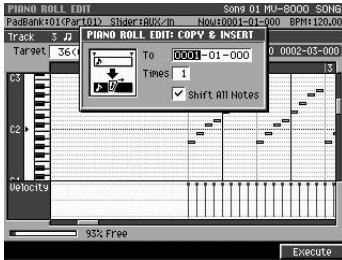
The Copy & Insert command inserts the copied sequence data into another track or note number, and moves the existing sequence data backward to make room.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data that will be copied.

2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose "Copy&Insert..."

The **COPY&INSERT popup** (p. 228) will appear.



3. Set the parameters.

- To

Specify the new time to which the note message(s) will be copied.

-   To Track

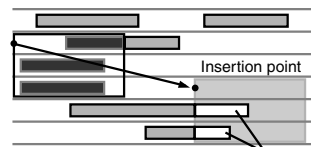
Specify the track to which the data will be copied. If you're copying more than one track, you cannot copy to other track.

-  Shift All Notes

-   Shift All Tracks

If you check this item, all data following the insert location will be moved backward according to the playback duration of the copied data.

Shift All Notes/Shift All Tracks

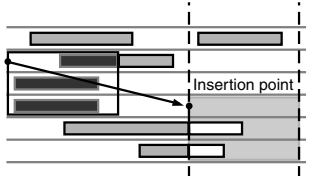


Overlapping data

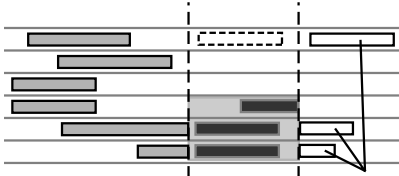


will be moved backward.

Shift All Notes/Shift All Tracks



All data existing at the insertion time



will be moved backward.

4. Press  (Execute).

The specified region of data will be copied.



For details on all of the parameters and settings for Copy & Insert, refer to the **COPY&INSERT popup** (p. 228).

MEMO

The Destination Note parameter is available if you accessed the COPY & INSERT popup from the PIANO ROLL EDIT screen.

MEMO

The Destination Track parameter is available if you accessed the COPY & INSERT popup from the SEQUENCE EDIT screen.



Correcting the timing of performance data (Quantize)

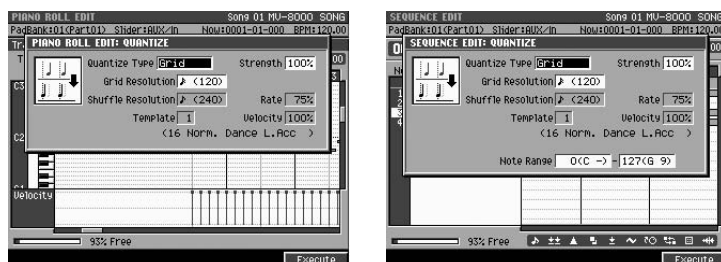
The chapter **Creating a song (Song Recording)** (p. 76) explained how you can use Input Quantize to correct the timing during realtime-recording. The MV-8000 also lets you quantize previously-recorded data.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data that will be quantized.

2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Quantize...”

The **QUANTIZE popup** (p. 229) will appear.



3. Set the parameters.

These settings determine how quantization will be applied to the selected region.

- Quantize Type

Setting	
Grid	<p>The note timing will be aligned to intervals of the beat you specify. Use this when you want to “tighten-up” the drums or bass to the precise timing.</p>
Shuffle	<p>The timing of backbeats will be adjusted forward or backward, producing a “shuffle” or “swing” feel.</p>
Template	<p>You can choose quantization settings from a variety of templates. The MV-8000 provides 71 templates for use with rhythms of a variety of musical styles. For details on the contents of the templates, refer to Quantization Templates (p. 229).</p>

MEMO

The Quantize command affects only the timing at which you struck the pads (i.e., the note-on data). It does not modify the timing of any other type of performance data. This means that performance data such as Pitch Bend or Modulation may no longer be aligned with the appropriate note data, producing unexpected results. To avoid this problem, data other than note-on messages should be recorded afterward, with the Rec Mode set to Overdub (p. 78).



For details on other quantize-related parameters and their values, refer to the **QUANTIZE popup** (p. 229)

MEMO

The templates are designed for a 4/4 time signature. They may not produce the desired results if applied to a performance that uses a different time signature.

HINT

The names of the template styles are only for your guidance, and do not mean that a given template can be used only for music of that style. Feel free to try various types of template.

Editing a song

- Resolution

Specifies the note value interval to which the timing will be quantized. Choose the shortest note value that occurs in the region you are quantizing.

- Strength

Specifies the degree to which the note timing will be moved toward intervals of the note value specified in Resolution. With a Strength of 100%, notes will be moved all the way to intervals of the specified note value. Lower settings of Strength will apply less correction to the note timing, and with a Strength of 0% no correction will occur.

You may not obtain the expected results if you apply Template Quantize to performance data whose timing is imprecise. In such cases, you should first apply Grid Quantize to tighten up the timing of the data.

- Rate

This setting is available if you've set Type to "Shuffle." It specifies the distance by which backbeats of the Resolution note value will be separated from the downbeats. You can create a sense of "swing" by shifting the timing of the backbeats. With a setting of 50%, backbeats will be placed exactly between adjacent downbeats. With a setting of 0%, backbeats will be moved all the way to the preceding downbeat. With a setting of 100%, backbeats will be moved all the way to the following downbeat.

- Note Range

This specifies the range of notes that will be quantized.

For example if you want to quantize notes between C3 and C4, set the left and right values of the Range parameter to "C3" and "C4" respectively. You can also set these by striking pads.

4. Press  (Execute).

The Quantize command will be executed on the specified region.

MEMO

The Note Range parameter is available if you've accessed the QUANTIZE popup from the SEQUENCE EDIT screen.



Editing note accents (Change Velocity)

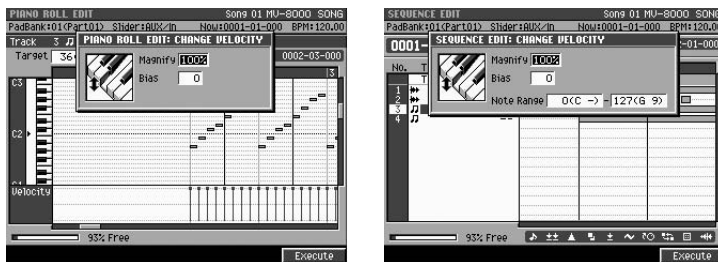
This command lets you edit the strength (velocity) of note messages.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data in which the velocity will be modified.

2. Access the **SELECT SEQUENCE EDIT COMMAND** popup (p. 225), and choose “Change Velocity...”

The **CHANGE VELOCITY** popup (p. 231) will appear.



3. Set the parameters.

- Magnify

Use this parameter to decrease or increase differences in velocity (i.e., dynamics) between notes. Use a setting of 99% or below to make the dynamics of your recorded playing more consistent. Use a setting of 101% or above to make the dynamics vary more widely. Higher settings will make loud notes louder and soft notes softer. With a setting of 100%, no change will occur.

- Bias

Use this parameter to apply a uniform change to the velocity. The value you specify will be applied to all of the current velocity values, increasing or decreasing them by the same amount. For example to increase all velocity values by 10, you would specify a value of +10.

-  Note Range

This specifies the range of note numbers whose velocity will be edited. For example if you want to change the velocity of note numbers between C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

4. Press  (Execute).

The velocities in the specified region will be modified.



For details on all of the parameters and values for the Change Velocity command, refer to the **CHANGE VELOCITY** popup (p. 231).

MEMO

The Range parameter is available if you have accessed the CHANGE VELOCITY popup from the SEQUENCE EDIT screen.



PianoRoll



MIDI Track

Editing the length of the notes (Change Duration)

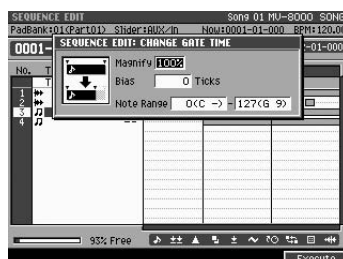
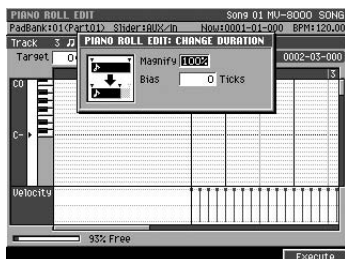
This command lets you modify the duration of notes (the length between note-on and note-off). By changing the duration you can make your recorded performance more staccato or tenuto.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data in which the duration will be modified.

2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Change Duration...”

The **CHANGE DURATION popup** (p. 232) will appear.



3. Set the parameters.

- Magnify

Use this parameter to decrease or increase differences in duration between notes. With a setting of 100%, no change will occur. Use a setting of 101% or above to make the durations greater, and a setting of 99% or below to make the durations shorter. For example, a setting of 50% would halve the durations, and a setting of 200% would double the durations.

- Bias

Use this parameter to apply a uniform change to all durations. The value you specify will be applied to all of the current durations, lengthening or shortening them by the same amount. For example to increase all durations by 10, you would specify a value of +10.

-  Note Range

This specifies the range of note numbers whose duration will be changed. For example if you want to change the duration of note numbers between C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

4. Press  (Execute).

The durations in the specified region will be modified.



For details on all of the parameters and values for the Change Duration command, refer to the **CHANGE DURATION popup** (p. 232).



The Range parameter is available if you have accessed the CHANGE DURATION popup from the SEQUENCE EDIT screen.



PianoRoll



MIDI Track

Moving the performance data backward or forward (Shift Timing)

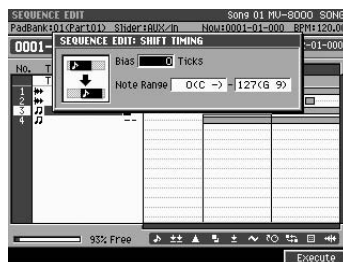
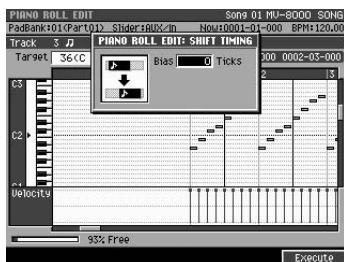
This command lets you moving the timing of performance data backward or forward in units of one tick. By shifting the performance data slightly, you can make the performance “rush” or “drag” the beat.

1. Specify the editing region as described in **Using the PIANO ROLL EDIT screen to edit a MIDI track** (p. 90) or **Using the SEQUENCE EDIT screen to edit** (p. 91).

This specifies the region of sequence data in which the timing will be shifted.

2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Shift Timing...”

The **SHIFT TIMING popup** (p. 233) will appear.



3. Set the parameters.

- Bias

This parameter specifies the amount by which the performance data will be shifted (in units of one tick). For example to move the performance data 10 ticks later in time, you would specify a value of +10.



- Note Range

This specifies the range of note numbers whose timing will be shifted. For example if you want to shift the timing of note numbers between C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.



If you use the **VIEW FILTER popup** (p. 245) to restrict the types of event that will be edited, only the specified type(s) of events will be shifted in time.

4. Press  (Execute).

The data in the specified region will be shifted in time.



If the Shift Timing command would move data to a point earlier than the beginning of the song, it will simply be moved to the beginning of the song. If this command moves data to a point later than the end of the song, the necessary number of measures will be added. The time signature of the added measures will be the same as that of the preceding measure.



For details on all of the parameters and values for the Shift Timing command, refer to the **SHIFT TIMING popup** (p. 233).



The Range parameter is available if you have accessed the SHIFT TIMING popup from the SEQUENCE EDIT screen.

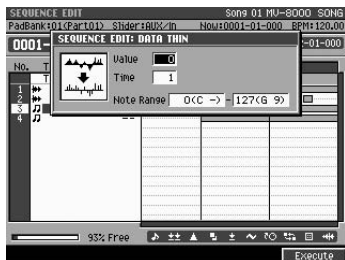


Thinning out the performance data (Data Thin)

Since values for data types such as aftertouch, pitch bend, and expression are recorded continuously, these can produce a large quantity of data. By using the Data Thin command to reduce the amount of data in a way that will not be perceptible, you can conserve memory and lighten the load on the sequencer.

1. Specify the editing region as described in **Using the SEQUENCE EDIT screen to edit** (p. 91).
This specifies the region of sequence data that will be thinned.
2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Data Thin...”

The **DATA THIN popup** (p. 234) will appear.



3. Set the parameters.

- Value

Set this to a higher value if you want to thin out performance data even if it contains sudden changes. Set this to a lower value if you don't want to apply much thinning to performance data that contains sudden changes.

- Time

Set this to a higher value if you want to thin out performance data that changes slowly. Set this to a lower value if you don't want to apply much thinning to performance data that changes slowly.

- Note Range

This specifies the range of polyphonic aftertouch of that will be reduced. For example if you want to reduce note numbers of polyphonic aftertouch in the range of C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.



If you use the **VIEW FILTER popup** (p. 245) to restrict the types of event that will be edited, only the specified type(s) of events will be thinned.

4. Press  (Execute).

The data in the specified region will be thinned.



The **DATA THIN popup** is available from the **SEQUENCE EDIT** screen.



For details on all of the parameters and values of the Data Thin command, refer to the **DATA THIN popup** (p. 234).

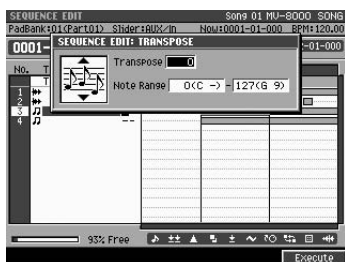


Transposing notes (Transpose)

You can transpose note messages in a range of 127 semitones. Use this command when you want to transpose notes in a specific region of the song.

1. Specify the editing region as described in **Using the SEQUENCE EDIT screen to edit** (p. 91).
This specifies the region of sequence data in which notes will be transposed.
2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Transpose...”

The **TRANPOSE popup** (p. 235) will appear.




3. Set the parameters.

- Transpose

This parameter specifies the amount by which the note data will be transposed (in units of one semitone). Specify a positive “+” value to raise the pitch, or a negative “-” value to lower the pitch. With a setting of “0,” the notes will not be transposed.

- Note Range

This specifies the range of note numbers that will be transposed. For example if you want to transpose note numbers in the range of C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

4. Press  (Execute).

The note messages in the specified region will be transposed.



For details on all of the parameters and values of the Transpose command, refer to the **TRANPOSE popup** (p. 235).

To lower the bass notes by one octave

If you recorded your bass performance one octave higher than you intended, here's how you can use the Transpose command to lower the notes by one octave.

Set the Bias parameter to “-12.” Set the Range parameter to the lowest and highest note of the bass performance you want to transpose.

To exchange a percussion instrument sound

You can use the Transpose command to exchange a specific percussion instrument sound played within a drum performance. For example, suppose you want to exchange a conga sound for a tom sound. If the conga is assigned to the D4 key and the tom is assigned to the C3 key, set the Range parameter to “62 (D4) - 62 (D4)” and the Transpose parameter to “-14”.



Saving a portion of performance data in the library (Copy As MIDI Clip)

Here's how you can “clip” the performance data of the specified region and save it in the library as MIDI clip data.

1. Specify the editing region as described in **Using the SEQUENCE EDIT screen to edit** (p. 91).
This specifies the region of sequence data that will be saved as a clip.
2. Access the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225), and choose “Copy As MIDI Clip...”

The **COPY AS MIDI CLIP popup** (p. 236) will appear.



HINT

If you use the **VIEW FILTER popup** (p. 245) to restrict the types of event, only the specified type(s) of events will be saved as a MIDI clip.

3. Press **F5** (Execute).

The data in the specified region will be saved as a MIDI clip.

MEMO

By default, the clip will have a name consisting of the track name and a two-digit number. You can change this name as desired. To rename the clip, press [F1 (Name)] to open the **EDIT MIDI CLIP NAME** (p. 199) popup.

MEMO

The number of clips you can save will depend on the size of the song and the size of the MIDI clips.




For details, refer to the **PASTE MIDI CLIP popup** (p. 239).

Deleting tracks

This operation deletes unwanted tracks.


If you want to re-record an entire track of data, this is faster than erasing the events.

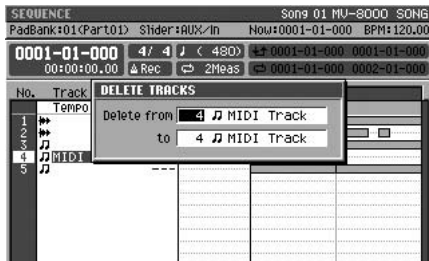
1. Press  .


The **SEQUENCE** screen (p. 205) will appear.

2. Press  .

The SEQUENCE MENU popup will appear.


3. Move the cursor to either Delete Tracks, and press  . The **DELETE TRACKS** popup (p. 248) will appear.




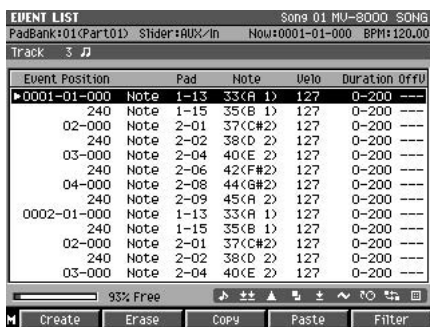
4. Specifies the track number (s) you want to delete.
The tracks in the range of “Delete from” through “to” will be deleted.
5. Press  (Execute).
The specified track(s) will be deleted from the song.

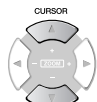
Using the EVENT LIST EDIT screen to edit a MIDI track

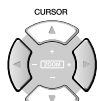
The Event List screen lets you edit the individual MIDI messages recorded in your song. Each line of this screen shows the location (measure - beat - tick), type of data, and value(s) of a single event.



1. Select the song you want to edit as described in **Selecting the song that you want to edit** (p. 88).
2. Press  .
The **SEQUENCE** screen (p. 205) will appear.
3. Move the cursor to the MIDI track that you want to edit, making it the current track.


4. Press  (Event List).
The **EVENT LIST EDIT** screen (p. 216) will appear.



5. Use  (up/down) or the VALUE dial to select the event (performance data) you want to edit.

6. Use  (left/right) to move the cursor to the field for the parameter you want to edit. The currently-edited event is enclosed by a frame.

7. Turn the VALUE dial or use  /  to edit the value.

8. Press  .
The edited value will be finalized.

9. Repeat steps 5~8 to continue editing.

MEMO

The EVENT LIST EDIT screen is available if the current track is a MIDI track.

HINT

When you use the up/down cursor keys to change the current time, the event located at that time will be transmitted from the MIDI OUT connector.

HINT

You can strike a pad to specify the value when editing the Note Number of a note or polyphonic aftertouch event, or when editing the On Velocity or Off Velocity.

HINT

To specify the value of a parameter, you can use the VALUE dial or [DEC]/[INC], or use the numeric keys to input the value directly. After using the numeric keys to input a value, press [ENTER] to finalize the input.

Inserting performance data (Create Event)

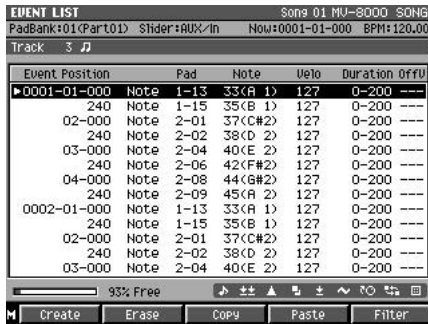
Here's how to insert new performance data into the desired location within a MIDI track.

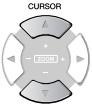


For details on the types of performance data you can insert, refer to **Types of performance data handled by a MIDI track** (p. 108).

1. Execute steps 1~4 of **Using the EVENT LIST EDIT screen to edit a MIDI track** (p. 106).

The **EVENT LIST EDIT screen** (p. 216) will appear.

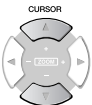


2. Use  (up/down) or the VALUE dial to move to the time location where you want to insert a data event.

3. Press  (Create).

The **CREATE EVENT popup** (p. 217) will appear.



4. Use  (up/down) or the VALUE dial to select the type of performance data event that will be inserted.

5. Press .

The performance data will be inserted. The event will be inserted with default values; edit the values as desired.

HINT

When you use the up/down cursor keys to change the current time, the event located at that time will be transmitted from the MIDI OUT connector.

HINT

If you are not satisfied with the result of executing this command, press [UNDO/REDO] to return to the state prior to execution (p. 80).

Types of performance data handled by a MIDI track

A MIDI track can record the following nine types of performance data. The location (measure - beat - tick) is displayed at the far left of each data event.

Note

These MIDI messages indicate a note. From the left, the parameters are Note Number (the name of the note), On Velocity (the force with which you strike the pad), Duration (the length that the note is held), and Off Velocity (the speed at which you release the pad).

Poly Aftertouch (Polyphonic Aftertouch)

These MIDI messages apply aftertouch to an individual pad. From the left, the parameters are the Note Number (which specifies the pad) and the Value (the force of aftertouch that is applied).

Control Change

These MIDI messages apply a variety of effects such as modulation and expression. The Control Change number (CC#) specifies the function, and the Value specifies the depth of the effect.

Program Change

These MIDI messages switch sounds. The PC# (Program Change number) specifies the sound.

Channel Aftertouch

These MIDI messages apply aftertouch to an entire MIDI channel. The Value specifies the force of aftertouch that is applied.

Tune Request

This MIDI message causes an analog synthesizer to tune itself.

Mode Message

MIDI Mode Message that changes the mode

Pitch Bend

These MIDI messages modify the pitch. The Value specifies the amount of pitch change.

System Exclusive

These MIDI messages are used to make settings unique to the MV-8000, such as sound data or tonal character. The data is input between "F0" and "F7".



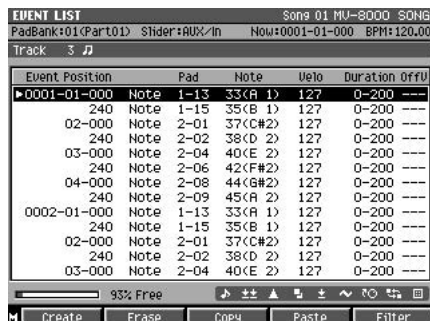
For details on the function controlled by each Control Change number, refer to "MIDI Implementation" (Parameter List).

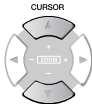
Erasing performance data (Erase)


Here's how to erase the selected performance data.

1. Execute steps 1~4 of **Using the EVENT LIST EDIT screen to edit a MIDI track** (p. 106).

The **EVENT LIST EDIT** screen (p. 216) will appear.



2. Use  (up/down) or the VALUE dial to move to the data you want to erase.

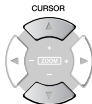
3. Press  (Erase).
The selected event will be erased.


Copying performance data (Copy)


Here's how to copy the selected performance data to the clipboard (a temporary holding area).


1. Execute steps 1~4 of **Using the EVENT LIST EDIT screen to edit a MIDI track** (p. 106).

The **EVENT LIST EDIT** screen (p. 216) will appear.

2. Use  (up/down) or the VALUE dial to move to the data you want to copy.

3. Press  (Copy).
The selected event will be copied to the clipboard.

4. Use  (up/down) or the VALUE dial to move to the location to which you want to copy the data (the copy destination).

5. Press  (Paste).
The **PASTE EVENT** popup (p. 218) will appear.
6. Specifies To parameter (copy-destination time) and then press [F5 (Execute)].
The copied event will be pasted to the To parameter.



HINT

When you use the up/down cursor keys to move the current time, the event located at that time will be transmitted from the MIDI OUT connector.

HINT

If you want to select more than one event (i.e., a range of events), hold down [SHIFT] while you move the cursor.

HINT

If you are not satisfied with the result of executing this command, press [UNDO/REDO] to return to the state prior to execution (p. 80).

HINT

When you use the up/down cursor keys to move the current time, the event located at that time will be transmitted from the MIDI OUT connector.

HINT

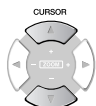
If you want to select more than one event (i.e., a range of events), hold down [SHIFT] while you move the cursor.


HINT

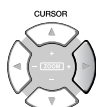
If you are not satisfied with the result of executing this command, press [UNDO/REDO] to return to the state prior to execution (p. 80).

Editing a system exclusive message

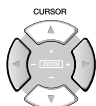
- Execute steps 1~4 of **Using the EVENT LIST EDIT screen to edit a MIDI track** (p. 106).
The **EVENT LIST EDIT** screen (p. 216) will appear.






- Use  (up/down) or the VALUE dial to move to the system exclusive message you want to edit.




- Press  (right).
The EDIT SYS-EX popup will appear.



- Use  (left/right) to move the cursor to the data you want to edit.
The cursor will move to successive bytes of the exclusive data.

- Use the VALUE dial or  /  to edit the value.
If you want to add a data byte to the exclusive message, move the cursor to the desired location and press [F3 (Insert)]. A value of "00" will be inserted; edit the value as desired.
If you want to delete a data byte from the exclusive message, move the cursor to that location and press [F2 (Delete)].

- When you have finished editing, press  (Execute).
The system exclusive message you edited will be finalized.

HINT

When you are inputting a Roland system exclusive message, you can use Auto Check Sum to calculate the checksum automatically. If Auto Sum is On, the data byte preceding the end of the message (F7) will be the checksum; the calculated result will be inserted here automatically. If input is not successful, turn Auto Sum "Off" and then "On" again.

HINT

If you press [F4 (Test)], the system exclusive message you're editing will be transmitted from the MIDI OUT connector.

EVENT LIST						
Song 01 MU-8000 SONG						
PadBank:01(Part01) Slider:AUX/in Now:0001-01-000 BPM:120.00						
Track 3						
Event Position	Pad	Note	Uelo	Duration	OffU	
0001-01-000	Note	1-13	33(A 1)	127	0-200	----
240	Note	1-15	35(B 1)	127	0-200	----
02-000	Note	2-01	37(C#2)	127	0-200	----
240	Note	2-02	38(D 2)	127	0-200	----
03-000	Note	2-04	40(E 2)	127	0-200	----
240	Note	2-06	42(F#2)	127	0-200	----
04-000	Note	2-08	44(G#2)	127	0-200	----
240	Note	2-09	45(A 2)	127	0-200	----
0002-01-000	Note	1-13	33(A 1)	127	0-200	----
240	Note	1-15	35(B 1)	127	0-200	----
02-000	Note	2-01	37(C#2)	127	0-200	----
240	Note	2-02	38(D 2)	127	0-200	----
03-000	Note	2-04	40(E 2)	127	0-200	----

HINT

When you use the up/down cursor keys to move the current time, the event located at that time will be transmitted from the MIDI OUT connector.

HINT

To specify the value of a parameter, you can use the VALUE dial or [DEC]/[INC], or use the numeric keys to input the value directly. After using the numeric keys to input a value, press [ENTER] to finalize the input.

MEMO

If you decide to stop editing a system exclusive message and discard the changes you made, press [EXIT] to return to the EVENT LIST EDIT screen.

Changing the tempo or time signature during the song


If you want the tempo to change during the song, insert a new tempo change into the tempo track. Following the location at which you inserted the tempo change, the song will play at that tempo. In addition to tempo changes, the tempo track also lets you specify time signature changes.

1. As described in **Selecting the song that you want to edit** (p. 88) select the song that you want to edit.

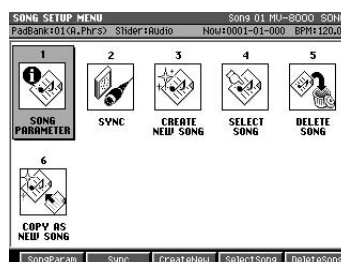
2. Press .

The **SONG SETUP MENU** screen (p. 256) will appear.

3. With the cursor located in the upper row of

icons, press  (Song Param). Alternatively, select the SONG PARAMETER icon and press .

The **SONG PARAMETER** screen (p. 257) will appear.



4. Set the Tempo Track parameter On.
When this is On, the song will play back according to the tempo track.

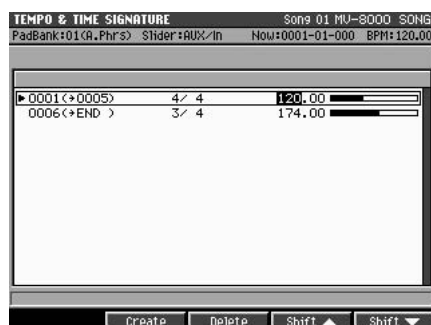
5. Press .

The **SEQUENCE** screen (p. 205) will appear.

6. Press .

The menu will appear.

7. Select "Tempo Track."
The **TEMPO TRACK** screen (p. 244) will appear.



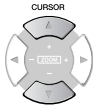

MEMO
If you simply want to modify the existing tempo and time signature data, skip step 8.

MEMO
To delete the tempo and time signature data, press [F3 (Delete)].


MEMO
You cannot change the tempo and time signature in the middle of a measure.

MEMO
Tempo and time signature data always exists at the first measure. By default, this will be the tempo and time signature that you specified when creating the song. You can modify this data, but you cannot delete it.

Editing a song



8. To add a new tempo or time signature, use  (up/down) to move to the desired location and press  (Create).

Tempo and time signature data will be added to the tempo list at the cursor location. The inserted tempo and time signature data will have the same values as the preceding measure.

9. Use  (left/right) to move the cursor to the value that you want to edit. The “Meas” parameter specifies the measure at which the tempo or time signature will change, “TimeSig” specifies the time signature, and “Tempo” specifies the tempo setting.

HINT

You can use [F4 (Shift ▲)]/[F5 (Shift ▼)] to move the tempo and time signature data to the preceding or following measure.

10. Use the VALUE dial or  /  to edit the value.

Playing your songs

Loading the song you want to play

In order to play back a song, you must select that song as the “current song.” If the song is saved in a different project, you’ll have to switch projects before you can select the song.

To select a song from the current project

- perform the procedure described in **Selecting a song from the current project** (p. 88).

The selected song will become the current song, and the SEQUENCE screen will appear.

To switch a song from another project

- perform the procedure described in **Selecting a song from a different project** (p. 88).

The selected project will be loaded, and will become the current project. The song that is selected at this time will be the song that was the current song when the project was saved. To switch to the song you want to edit, perform the procedure described in **Selecting a song from the current project** (p. 88).

NOTE

If you turn off the power or switch to a different project, any changes you made to the contents of the current song will be lost. If you want to keep the current song, save the project first (p. 138).

NOTE

Even if you switch the current song, the data is preserved within the MV-8000's internal memory. However if you switch projects, the contents of internal memory will be lost.

MEMO

When you switch the current project, a message of “Save current project?” will appear. If you press [F5 (Yes)], the current project will be saved before loading the newly selected project. If you press [F1 (No)], the newly selected project will be loaded without saving the current project.

Playing a song

Here's how to play back a song.

1. Load the song as described in **Loading the song you want to play** (p. 113).

2. Press  .

The current time will return to the beginning of the song.

3. Press  .

Playback will begin.

4. Use the MASTER knob to adjust the volume.

5. Press  .

Playback will stop.

HINT

You can fast-forward, rewind, or jump to a specific location of the song whether the song is playing or stopped. For more about changing the time location within a song, refer to the Quick Start section “Moving the time location and operating the sequencer” (p. 12).

MEMO


If you are monitoring through headphones connected to the PHONES jack, use the PHONES knob to adjust the volume.

Silencing a specific track during playback (Mute)

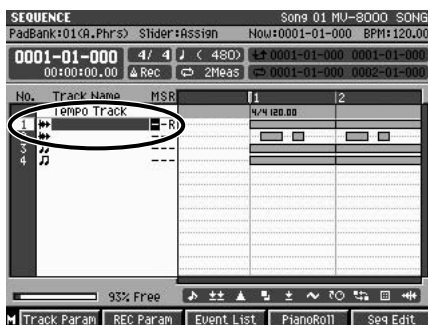
If you want to silence the performance of a specific instrument while the song plays, you can Mute the track that contains that performance.


1. Press  .

The **SEQUENCE** screen (p. 205) will appear.


2. Use  (up/down) to make the track you want to Mute the current track.

The current track is highlighted.

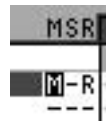


3. Use  (left/right) to move the cursor to the "M" column.

"M" is the Mute switch; it controls the Mute function of the track.

4. Turn the VALUE dial toward the right or press  .

"M" will be displayed at the cursor location of the current track. Mute is now on.




Playing only a specific track (Solo)

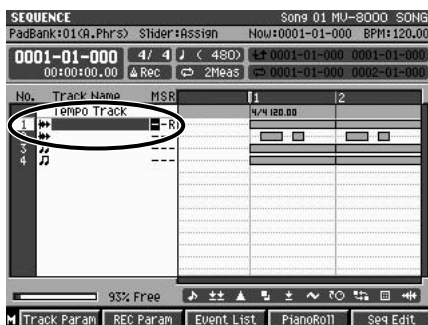
If you want to hear only the performance of a specific instrument while the song plays, you can Solo the track that contains that performance.

1. Press  .

The **SEQUENCE** screen (p. 205) will appear.

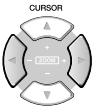
2. Use  (up/down) to make the track you want to Solo the current track.

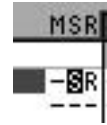
The current track is highlighted.




MEMO

To cancel muting, turn the VALUE dial toward the left or press [DEC] to change the "M" indication to "-".

- Use  (left/right) to move the cursor to the "S" column.
"S" is the Solo switch; it controls the Solo function of the track.



- Turn the VALUE dial toward the right or press .
"S" will be displayed at the cursor location of the current track. Solo is now on.

MEMO

If you turn both Mute and Solo on for the same track, Solo will take priority.

MEMO


To defeat Solo, turn the VALUE dial toward the left or press [DEC] to switch the "S" indicator to "-".

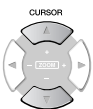
Changing various track playback settings


You can control the playback in various ways by switching track parameters.

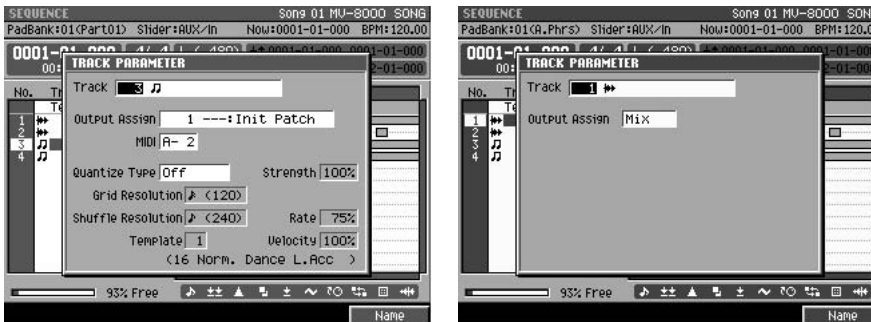
Changing the sound generator that each track plays

By specifying the output destination of a track, you can use different internal sounds or external sound modules to play the song.

- Press .
The **SEQUENCE** screen (p. 205) will appear.

- Use  (up/down) to make the track whose settings you will change the current track.
The current track is highlighted.

- Press  (Track Param).
The **TRACK PARAMETER (MIDI) popup** (p. 208) or **TRACK PARAMETER (AUDIO) popup** (p. 210) for the current track will appear.





- Set the parameters.
This will change the sound generator used by the track.


Parameter	Explanation
Output Assign	Specifies the internal sound generator (part number) the track will play.
MIDI	Specifies the MIDI connector and channel number on which the track will be transmitted from MIDI OUT.

Applying quantization during playback (Play Quantize)

You can apply quantization during playback to a realtime-recorded song.

1. Press  .
The **SEQUENCE** screen (p. 205) will appear.

2. Use  (up/down) to select the track you want to quantize as the current track.

3. Press  (Track Param).
The TRACK PARAMETER popup for the current track will appear.



4. Make settings for the Play Quantize parameters.

The playback quantization will change. Adjust the parameters while the song plays, and listen to how Play Quantize affects the playback.

The difference between Input Quantize and Play Quantize

- Input Quantize
This applies quantization to the incoming data during realtime recording, and records the quantized data.
- Play Quantize
This applies quantization to the playback of the song. This means that it will not modify the original data. You can adjust the quantize settings at any time to produce a different-feeling quantization effect.



The Play Quantize parameters are the same as the Edit Quantize parameters. For details, refer to **Correcting the timing of performance data (Quantize)** (p. 97).

Assigning markers (locate points) within the song

You can assign markers to desired points within the song. These are called “locate points.” You can assign a locate point to a certain location (measure - beat - tick) in the song, and then use the Locate function to move there instantly.

Setting a locate point

You can assign up to ten locate points in each song.

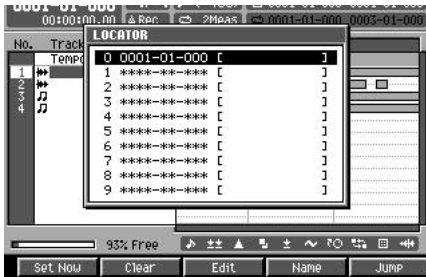
1. Press  .

The **SEQUENCE screen** (p. 205) will appear.

2. Move to the time location where you want to assign a locate point.

3. Press  .

The **LOCATOR popup** (p. 251) will appear.



4. Move the cursor to the locate number (0~9) you want to set.

5. Press  (Set Now).

The current time will be stored in the specified locate point.

Moving to a locate point

Here's how to move the current time to a locate point you stored.

1. Press  .

The **SEQUENCE screen** (p. 205) will appear.

2. Press  .

The **LOCATOR popup** (p. 251) will appear.

3. Move the cursor to the locate number (0~9) to which you want to move.

4. Press  (Jump).

The current time will change.

MEMO

You can use markers to specify locations within your song. To add a Marker, press [SHIFT]+[BPM/TAP].

MEMO

Locators and Markers are both used to indicate locations within the song. You can assign a desired location to each Locator 0~9, but Marker numbers are always automatically reassigned to be consecutive in the order of their time.

MEMO

You can't assign a locate point to a sample itself.



MEMO


You can set a locate point even while the song is playing.

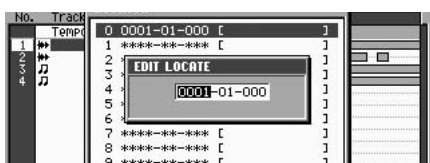
Playing your songs


Editing a locate point

You can edit the location of a locate point you stored.

1. Press  .
The **SEQUENCE** screen (p. 205) will appear.
2. Press  .
The **LOCATOR popup** (p. 251) will appear.
3. Move the cursor to the locate number (0~9) that you want to edit.


4. Press  (Edit).
The **LOCATOR EDIT popup** (p. 251) will appear.

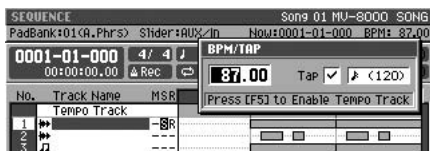


5. Move the cursor to the measure, beat, and tick, and edit the location as desired.
6. Press  (Set).
The locate point will be assigned to the new time you specified.

Changing the playback tempo of the song




Here's how to change the playback tempo of the entire song.

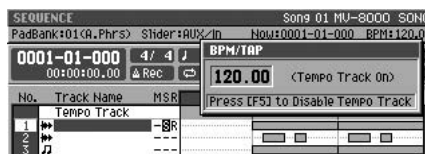
1. Press  .
The **BPM/TAP popup** will appear.



HINT

If the Tempo Track parameter (p. 257) is On, the song will playback according to the tempo track. This means that if you want to use [BPM/TAP] to set the tempo, you must first turn the Tempo Track parameter Off. If you press [BPM/TAP] when the Tempo Track parameter is On, the TEMPO TAP popup will indicate [F5 (T.Track Off)]. You can turn the Tempo Track parameter Off by pressing [F5 (T.Track Off)].

2. Turn the **VALUE dial** or press  /  to set the playback tempo.
3. When you have finished making the setting, press  .



MEMO

If you want the song to always play at a specific tempo, record the tempo setting in the tempo track (p. 257), and turn the Tempo Track parameter On.

Using the Tap function to set the tempo

You can set the tempo by pressing [BPM/TAP] at the desired interval. Press it at least three times at quarter note intervals of the playback tempo you want to set.

MEMO

You can change the tapping interval. To change the tapping interval, specify the length of the notes in BPM/TAP popup or Tap Resolution parameter in the **PANEL screen** (p. 322).

MEMO

To use the Tap function to set the tempo, add a check mark ✓ to the Tap parameter in BPM/TAP popup or turn on the Tap Tempo parameter in the **PANEL screen** (p. 322).


Using effects

This chapter explains how to apply and edit the effects.

Switching the effects on/off

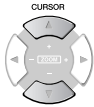
Each of the MV-8000's internal effects can be switched on or off. You can switch the effects off if you're editing a sound and want to hear it without effects, or if you want to use an external effect processor instead of the built-in effects.

EFFECTS

1. Press  .

The **EFFECTS** screen (p. 372) will appear.



2. Use  (up/down) to move the cursor to the effect you want to switch on/off. This effect becomes the “current effect.”

There are three effects. The effect you select is enclosed in a frame and highlighted.

3. Press  (FX On/Off).

Each time you press this, the current effect will be switched on or off.



For details on the MV-8000's built-in effects, refer to **Effect section** (p. 23).



The effect on/off settings are remembered for each song.

Selecting an effect

Selecting an effect from the effect library

Each of the MV-8000's three internal effect processors has its own effect library. You can switch effect settings by selecting various effects from the effect library.

1. Perform steps 1~2 of **Switching the effects on/off** (p. 120).

2. Press  (Library).

The **EFFECT LIBRARY popup (MFX/DlyCho/Reverb)** (p. 374) will appear.



The screen that appears will depend on the current effect.

Current effect	Screen that appears
MFX	MFX LIBRARY screen (p. 374)
Dly/Cho	DELAY/CHORUS LIBRARY screen (p. 374)
Reverb	REVERB LIBRARY screen (p. 374)

3. Turn the VALUE dial or use  /  to select the effect you want to use.

4. Press  (Use This).

The effect will switch to the one you selected.

MEMO

You can press [F4 (Preview)] to audition the selected effect. Indicates "Library Preview On." To cancel auditioning, press [F4 (Preview)] once again.

MEMO

For details on the number and type of effects in the effect library, refer to **Libraries** (p. 28).

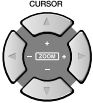


Editing the effect parameters

You can edit the current effect settings to create your own effect settings.

1. Perform steps 1~2 of **Switching the effects on/off** (p. 120).

2. Press  (Edit).

Current effect	Screen that appears
MFX	MFX EDIT screen (p. 375)
Dly/Cho	DELAY/CHORUS EDIT screen (p. 375)
Reverb	REVERB EDIT screen (p. 375)



3. Use  to move the cursor to the parameter you want to edit, and use the VALUE dial or  /  to edit the value. The effect setting will change.

Editing separate blocks of an MFX

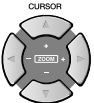


If you've selected MFX as the current effect, the algorithm is a combination of several types of effects. You can edit each of these effects (effect blocks) separately.

1. Access the MFX EDIT screen as described in **Editing the effect parameters** (p. 122).



2. Use  (Block▲) /  (Block▼) to select the effect block you want to edit.

The tabs at the left edge of the screen show the effect block highlighted.

3. Use  to move the cursor to a parameter, and turn the VALUE dial or use  /  to edit the value.

The effect setting will change.

Storing the current effect settings in the library

After you've edited the effect parameters to create your own effect settings, you can store them in the library and recall them later when needed.

1. Edit the effect parameters as described in **Editing the effect parameters** (p. 122).

2. Press **MENU**, move the cursor to Library, and press **ENTER**.

The **EFFECT LIBRARY popup (MFX/DlyCho/Reverb)** (p. 374) will appear. The screen that appears will depend on the current effect.

Current effect	Item displayed by [MENU]	Screen that appears
MFX	MFX Library	MFX LIBRARY screen (p. 374)
Dly/Cho	Dly/Cho Library	DELAY/CHORUS LIBRARY screen (p. 374)
Reverb	Reverb Library	REVERB LIBRARY screen (p. 374)



3. Turn the VALUE dial or use **DEC** / **INC** to select the user area number in which you want to store your settings.

The user area is the section of memory in which you can store your own settings. The user area consists of the effect library numbers preceded by a "U" character.

4. Press **F1** (Write Here).

The current effect settings will be written into the effect library number you selected.

MEMO

For details on the number and structure of the effect library, refer to **Libraries** (p. 28).

MEMO

You can't save settings in the preset area (effect library numbers preceded by a "P").

NOTE

Once you overwrite a library number, there's no way to recover its previous contents. You may want to save the user library to disk before you overwrite your own settings.

Effect routing

You can route the MFX to various buses (signal routes) within the MV-8000. Different routing will produce different results.

Changing the routing

By changing the routing of the MFX you can use it as an insert effect or a loop effect.

Insert effect

The audio source will be sent directly into the effect, and the output will be the sound processed by the effect. Use this routing when you're applying an effect to a guitar, etc.

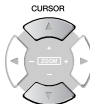
Loop effect

This routing is also called "send and return." The sound processed by the effect will be mixed with the original (unprocessed) sound. Use this routing when you're applying reverb to a vocal.

Here's how to change the MFX routing

1. Press  .

The **EFFECTS** screen (p. 372) will appear.

2. Use  (up/down) to move the cursor to MFX, making it the current effect.
MFX will be enclosed in a frame and highlighted.
3. Use the VALUE dial to change the setting of the Routing parameter.
This sets the MFX routing.



Value	Routing and result
Input	MFX will be routed to the input mixer. The effect will apply to the signal received from the input jack.
AUX1~4	MFX will be routed to AUX bus mixer 1~4 respectively. The internal AUX buses will be used, letting you use MFX as a loop-type effect.
Master	MFX will be routed to the master out, and will process all of the sounds mixed together.

MEMO

Only the "loop-type" routing is available for the Delay&Chorus effect and Reverb effect.

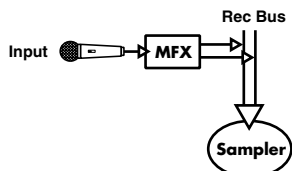


For details on how the buses are connected, refer to the "MIXER BLOCK DIAGRAM" included with the MV-8000.

Routing examples

Sampling through MFX

Here's an example of using an algorithm that modifies the character of the vocal input. We'll use the Voice Transformer effect.



1. Connect a mic to the ANALOG INPUT as described in Quick Start "Preparing your equipment and making connections" (p. 4).
2. Set the Input Select parameter to the audio source that you want to input, as described in **To select the source (input jack) for sampling** (p. 38). Select "Analog," since we're using the ANALOG INPUT audio source in this example.
3. Perform steps 1~3 of **Changing the routing** (p. 124).
In step 3, set the Routing parameter to "Input." The MFX will be placed immediately following the input jack.

4. Press **F3** (Library).
The **EFFECT LIBRARY popup (MFX/Dly/Cho/Reverb)** (p. 374) will appear.

5. Select "P022 22>VoTrans," and press **F5** (Use This).

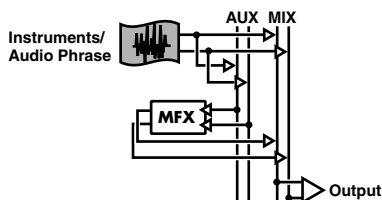
Voice Transformer will be selected for the MFX. This MFX effect is now applied to the signal from the ANALOG INPUT.

6. Begin sampling (p. 38).



Applying MFX to an instrument or audio phrase

Here's an example of sending the sound of an instrument or audio phrase played from the pads through the MFX.



1. Prepare your sampling data and sequence data so that it will be ready to play.
2. Perform steps 1~3 of **Changing the routing** (p. 124).
In step 3, set the Routing parameter to "AUX1." MFX will be applied to the signal sent to AUX bus 1.

MEMO

If necessary, adjust the input level as described in **To adjust the sensitivity and level of the analog input** (p. 38).



If you want to make detailed edits to this algorithm, press [F5 (Edit)]. For details, refer to **Editing the effect parameters** (p. 122) or **Preset patches and Algorithm list** (p. 394).

Using effects

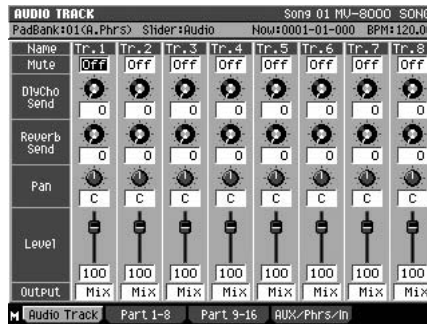
- Perform steps 4~5 of **Sampling through MFX** (p. 125).



Select the MFX effect you want to use.



- Press .

The **MIXER (AUDIO TRACK)** screen (p. 378) will appear.



- Press  ~  for the mixer part to which you want to apply MFX.

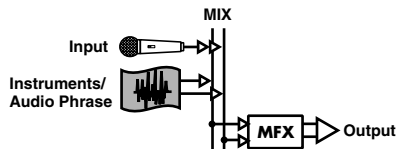
The corresponding part mixer screen will appear.

- Set the Output parameter to “AUX1” for the part on which you want to use MFX.

The audio of the part will be sent to AUX bus 1. If you want to apply the effect to other parts as well, repeat steps 5~6.

Outputting the sound of the entire MV-8000 in “lo-fi” audio

Here's an example of how you can use a “lo-fi” processor effect to intentionally degrade the audio quality of the sound produced by the MV-8000.




- Prepare your sampling data and sequence data so that it will be ready to play.
- Perform steps 1~3 of **Changing the routing** (p. 124).

In step 3, set the Routing parameter to “Master.” MFX will be applied to the signal immediately before it is sent through the master volume.

- Press  (Library).

The **EFFECT LIBRARY popup (MFX/DlyCho/Reverb)** (p. 374) will appear.

- Select “P019 19>Lo-Fi Proc” and press  (Use This).

- Start playing/playback.



If you want to make detailed edits to this algorithm, press [F5 (Edit)]. For details, refer to **Editing the effect parameters** (p. 122) or **Preset patches and Algorithm list** (p. 394).



If you want to make detailed edits to this algorithm, press [F5 (Edit)]. For details, refer to **Editing the effect parameters** (p. 122) or **Preset patches and Algorithm list** (p. 394).

Adjusting the balance of your song and mastering it

The song data you've created up to this point consists of individual performances on separate tracks. This chapter describes how to adjust the volume balance of these performance, mix them down to a two-track (stereo) master, and save it.

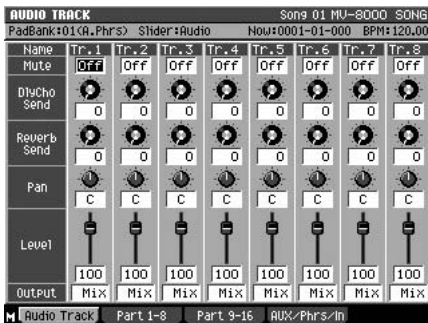
Adjusting the volume balance of each part

Here's how to adjust the volume of each audio track and instrument. You can boost the volume for tracks that you want to stand out, and reduce the volume of tracks that need to stay in the background.

MIXER





1. Press .

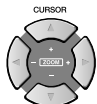
The mixer screen will appear.





MEMO

You can press the function buttons to switch the mixer you're adjusting.

F-button	Screen displayed
F1  (Audio Track)	MIXER (AUDIO TRACK) screen (p. 378)
F2  (Part 1-8)	MIXER (INSTRUMENT PART) screen (p. 379) (channel 1~8)
F3  (Part 9-16)	MIXER (INSTRUMENT PART) screen (p. 379) (channel 9~16)
F4  (AUX/Phrs/In)	MIXER (AUX / FX / AUDIO PHRASE / INPUT) screen (p. 380)

2. Use  to move the cursor to the Level of the part you want to adjust.

The part at which the cursor is located is called the "current part." Now you can adjust the Level parameter of that part.

3. Turn the VALUE dial or use  /  to adjust the value.

The value of the Level parameter will change, affecting the volume of that part. It will be easier to adjust the balance effectively if you make adjustments while your song is playing back.

HINT

You can also adjust the volume of individual partials. On the MV-8000, partials are the units of sound that make up a patch. You can make independent adjustments for the partials assigned to each pad. For details, refer to **Editing a partial** (p. 56).

HINT

In addition to adjusting the volume, the Part Mixer screen also lets you adjust the pan and the amount of the signal that is sent to the effects. For details on these parameters, refer to each **MIXER** (p. 378) screen.

HINT


Use the top panel sliders 1~8 to adjust the Level.



Combining a song into two tracks (Mixdown)


After you've adjusted the volume balance of the song, here's how to mix it down into a two-track (left and right channel) Wave file (WAV file).

MASTERING

1. Press  .
The MASTERING MENU screen will appear.

2. Press  (Mixdown).
If Mixdown mode is off, the display will ask "Enter Mixdown Mode. Are you sure?"



F-button	Action
 (No)	Cancels the procedure, and returns to the MASTERING MENU screen.
 (Yes)	Turns Mixdown mode on. You will return to the MASTERING MENU screen, which will indicate "*** Mixdown Mode **." Continue to step 3.

3. Turn  to MAX.
The combined sound will be mixed-down without reducing the level. You should use the MAX setting unless you are experiencing problems.

4. Play back or record (mixdown) the song.
When you press [PLAY], the song will begin playing normally. You can use the Mixer screen to adjust the volume balance and pan of each track, and use the Effect screen to make effect settings.

If you press [REC] while the song is stopped, the MV-8000 will enter mixdown-standby mode; the REC indicator (red) will blink. If you then press [PLAY] in this state, mixdown will begin.

5. To stop the mixdown, press  .
Mixdown will stop, and a message of "Mixdown finished. Go to Mastering?" will appear.

F-button	Action
 (No)	You will return to the SEQUENCE screen.
 (Yes)	You will go to the MASTERING screen (p. 342). Continue to Using the Mastering Tool Kit to finish your song (Mastering) (p. 129) step 4.



WAV files are two-channel PCM audio files in the standard format used by Microsoft Windows.



If Mixdown mode is on, a message of "Exit Mixdown Mode" will appear. If you then press [F5 (Yes)], Mixdown mode will switch from on to off.



If the MASTER knob is set to MAX, the input and output will be in a one-to-one proportion; i.e., the signal will be neither boosted nor cut.



Any changes you make to the mixer settings or effect settings during mixdown will affect the resulting mixdown data.



You can start the mixdown from any time location. Simply move the current time to that point, and then start the mixdown.



The data will be saved as a "MIXDOWN**.WAV" file. (** is a song number)









Using the Mastering Tool Kit to finish your song (Mastering)

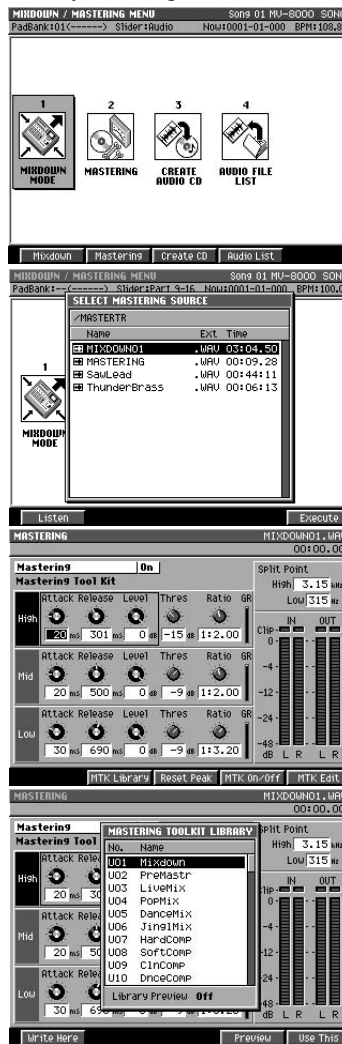
Here's how you can apply a final mastering effect (the Mastering Tool Kit) to your mixdown, in order to produce a finished song. The Mastering Tool Kit is an effect that separately processes the high, mid, and low-frequency regions to make the volume more consistent. This will make the entire song sound louder and more "finished," so that it can be made into a CD at an optimal volume level.

Using the Mastering Tool Kit

Let's use "P01 Mixdown" from the preset library to master your song.

MASTERING

- Press . The **MASTERING MENU** screen (p. 338) will appear.
- Press  (Mastering). Alternatively, select the **MASTERING** icon and press . The **SELECT MASTERING SOURCE / SELECT AUDIO FILE** popup (p. 340) will appear. The list will show the files saved in the MASTERTR folder.
- Move the cursor to the mixdown file (or other file) that you want to master, and press  (Execute). The **MASTERING** screen (p. 342) will appear.
- Press  (MTK Library). The **MASTERING TOOL KIT LIBRARY** popup (p. 344) will appear, allowing you to select a mastering tool kit.
- Move the cursor to "P01 Mixdown," and press  (Use This). "Mixdown" will be selected as the mastering tool kit.
- Press . The current time location will move to the first measure.
- Press . The REC indicator will blink, and the MV-8000 will be in mastering-standby mode.



MEMO

The mastering tool kit is a deep and somewhat complex effect. In order to use it to its fullest potential, you'll need to build up experience by experimenting with various settings depending on the character of your song and on the result you want to get.


HINT

In **SELECT MASTERING SOURCE**, you can choose any WAV file (two-channel / 44.1 kHz / 16-bit / PCM audio / no longer than 79 minutes 59 seconds), not just files that were mixed-down on the MV-8000.



Adjusting the balance of your song and mastering it

8. Press  .

The mastering tool kit effect you selected in step 5 will be applied to the mixdown file you selected in step 3, and the result will be recorded (mastered).

9. To stop mastering, press  .

Mastering will stop, and the display will ask "Mastering finished. Go to CD burning?"

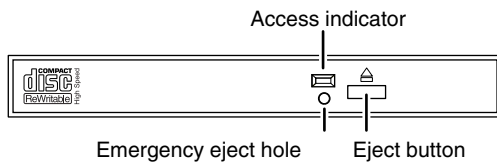
F-button	Action
F1  (No)	You will return to the MASTERING screen (p. 342).
F5  (Yes)	You will go to the CUE SHEET screen (p. 351).

MEMO


The data will be saved as a "MASTERING.WAV" file.

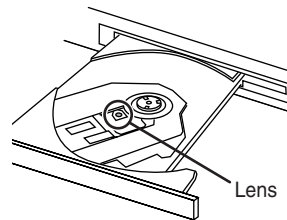
Creating an audio CD

Using the CD-R/RW drive



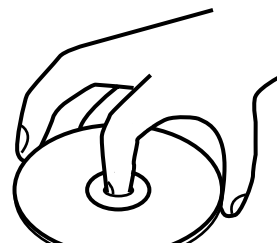
Cautions when using the CD-R/RW drive

- Place the MV-8000 on a stable and level surface that is not subjected to vibration by external sources. If the unit is tilted significantly, this may adversely affect the operation of the CD-R/RW drive.
- If you move the unit between locations of dramatically differing temperature and humidity, condensation (water droplets) may form on the CD-R/RW drive. Using the unit in this state will cause malfunctions; leave the unit for several hours to allow the condensation to disappear before attempting to use it.
- Never attempt to use the emergency eject hole to eject the disc tray when the MV-8000 is operating (when the MV-8000's DISK indicator or the CD-R/RW drive access indicator are lit).
- Remove the disc from the disc tray before you turn the power on or off.
- Remove the disc from the disc tray when transporting the MV-8000.
- Do not place anything other than a disc bearing the  logo (e.g., wires, coins, any other type of disc) on the disc tray. Doing so will damage the CD-R/RW drive.
- Do not touch the lens. Doing so will make it impossible for data to be read or written normally, and you may experience skips during playback or recording.
- If the lens becomes dusty, you may clean it using a commercially-available lens blower-brush sold for use with camera equipment.



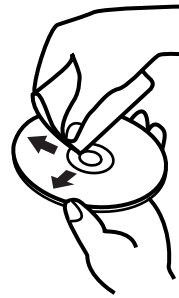
Cautions for CD-R/RW disc handling

- Do not use a conventional audio CD player to play back a CD-R/RW disc used to back up a project. Doing so will produce a high-volume sound that can damage your hearing and/or your speakers.
- Do not bend a disc, since this may make the disc unreadable or unwritable, and may cause malfunctions.
- Do not drop or stack discs.
- Do not place heavy objects on a disc or subject it to strong impact.
- To hold a disc, insert your finger in the hole and grasp it by the outer edge as shown in the diagram. Do not allow fingerprints or scratches to occur on the recording surface (the unprinted side), since this can make the data unreadable.
- Do not use discs in excessively dusty locations.
- Do not leave discs in direct sunlight or in a closed automobile.
- Do not leave a disc in the CD-R/RW drive for an extended time.
- To protect the disc, store it in its original case.
- Do not affix foreign objects such as labels to the label surface of the disc.



Creating an audio CD

- When writing the title etc. on the label surface of the disc, use a soft felt-tipped marker.
- If the disc becomes soiled, use a soft dry cloth to wipe it lightly from the center of the disc straight toward the outer edge. Do not wipe in a circular direction.
- Do not use cleaning agents such as cleaners or sprays made for vinyl records, or solvents such as benzene.

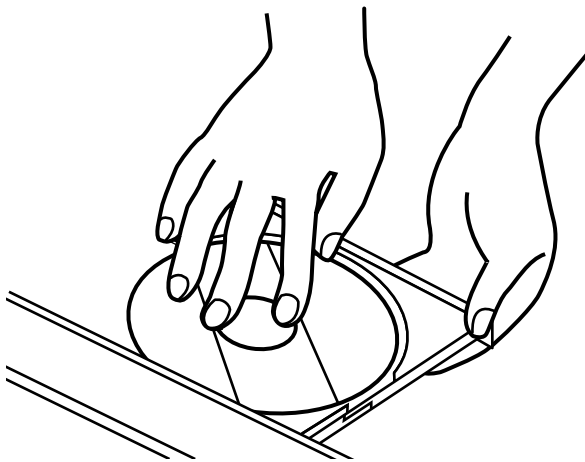


Recommended discs

- We recommend CD-R discs made by the following manufacturers:
Taiyo Yuden Corporation, Mitsui Chemical Corporation, Mitsubishi Chemical Corporation, Ricoh Corporation, Hitachi Maxell Corporation
- We recommend CD-RW discs made by the following manufacturers:
Mitsubishi Chemical Corporation, Ricoh Corporation

Inserting a disc

1. Press the eject button.
2. Open the disc tray.
3. Align the hole of the disc with the round retainer in the center of the CD-R/RW drive.
4. Press the disc downward until it locks into the three catches of the retainer.



5. Push the disc tray all the way in.

If the disc tray fails to open

If, due to a power failure or other reason, the power is turned off with a disc in the tray, you won't be able to eject the disc tray by pressing the eject button. If this happens, insert a straightened paper clip (or similar object) into the emergency eject hole to eject the tray.

1. Turn off the power of the MV-8000.
2. Insert a straightened paper clip (or similar object) into the emergency eject hole. The disc tray will be ejected.

NOTE

Make sure that the disc is firmly seated in the CD-R/RW drive tray. If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.

HINT

To check whether the disc is correctly in position, try lightly rotating the outer edge of the disc with your finger. Make sure that the disc does not come off the retainer or fail to rotate smoothly.

NOTE

Never use the emergency eject hole to eject the disc tray when the MV-8000 is operating. Doing so may damage the disc and/or drive, and may cause the disc to fly out.

MEMO

The software locks the eject button while the MV-8000 system is using the CD-R/RW drive. This means that pressing the eject button in such cases will not eject the tray. This is a design feature for reasons of safety, and is not a malfunction.

Writing the mastered data to CD

When you've finished mastering your data, here's how to write it to CD.

Before you create an audio CD

Carefully read the sections "Copyright" and "About the license agreement" on the inside back cover of the owner's manual. You must accept these terms before using the MV-8000 to create audio CDs.

1. Insert a blank CD-R/RW disc as described in **Inserting a disc** (p. 132).

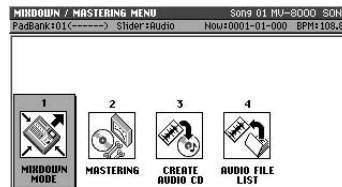
NOTE



The MV-8000 is able to write CD-RW discs. However, CD-RW discs cannot be played in conventional audio CD players. You will need to use the MV-8000's CD Player function (p. 135) to play such discs. Also, even if you write the audio data to a CD-R disc, there are occasional cases in which some conventional CD players may be unable to play the disc.

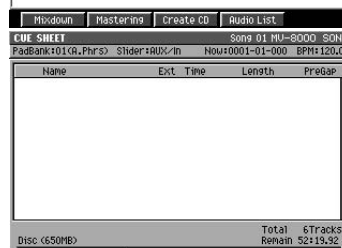
NOTE

Make sure that the disc is firmly seated in the CD-R/RW drive tray (p. 132). If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.

2. Press  .
The **MASTERING MENU** screen will appear.




3. Press  (Create CD). Alternatively, select the **CREATE AUDIO CD** icon and press  .




The **CUE SHEET** screen (p. 351) will appear.

?

The cue sheet contains data for the order and timing of the songs to be written to the audio CD. When you create an audio CD, the data will be written to the CD-R/RW disc according to the settings of the cue sheet.

4. Press  (Insert).
The **SELECT MASTERING SOURCE / SELECT AUDIO FILE** popup (p. 340) will appear.







5. In the list, move the cursor to the song that you want to write to the CD-R/RW disc, and press  (Execute).

The selected file will be added to the cue sheet. If you want to write additional songs, repeat steps 4~5.

MEMO

If a blank, writable CD-R/RW disc is not inserted in the drive when you press [F4 (Create CD)] in step 3, a message of "Insert blank CD-R/RW disc." will appear. Insert a blank CD-R/RW disc as described in **Inserting a disc** (p. 132).

6. If you want to switch the order of songs in the cue sheet, use  (Move )/ (Move ).

Creating an audio CD

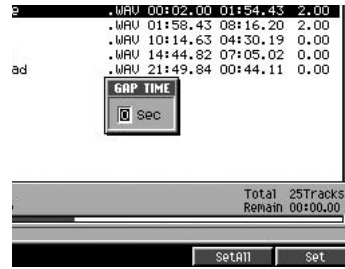
This will move the position of the file at which the cursor is located.

HINT

If you want to insert silence between songs, press [MENU], select "Gap Time," and press [ENTER]. The **GAP TIME popup** (p. 352) will appear. Set the GAP TIME parameter to the length of the silence you want to insert. (The default value is 2.00 seconds.) The specified amount of silence will be inserted in front of the track.

HINT

If you're making a CD of a live performance or similar source, you can set the Gap parameter of each track to 0 so that the tracks will be connected.



HINT

If you change your mind and decide to remove a song from the cue list, move the cursor in step 4 to the song you want to remove, and press [F2 (Delete)].

7. When you're finished making settings in the cue list, press **F5** (Write CD).

The WRITE CD popup will appear, and writing will begin. When writing is completed, the CD-R/RW drive tray will open. Remove the disc. Your original audio CD is finished!

MEMO

The MV-8000's CD writing method is fixed at "Disc At Once," meaning that you will be able to use this disc as a pressing master for commercial mass production. When the Disc At Once method is used, no further data can be written to the disc afterward, even if there is space (recording time) remaining on the disc.

MEMO

The Gap parameter you specify here is also called the "pre gap"

MEMO

The speed at which the data is written to the CD will be selected automatically, according to the optimal speed supported by the media you're using.

Playing an audio CD

Now let's use the MV-8000's CD Player function to hear the audio CD you just created.


1. Insert the audio CD into the CD-R/RW drive as described in **Inserting a disc** (p. 132).

NOTE

Make sure that the disc is firmly seated in the CD-R/RW drive tray. If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.

DISK / USB

2. Press  .
The DISK MENU screen will appear.

3. Press  (CD Player). Alternatively, select the CD PLAYER icon and press

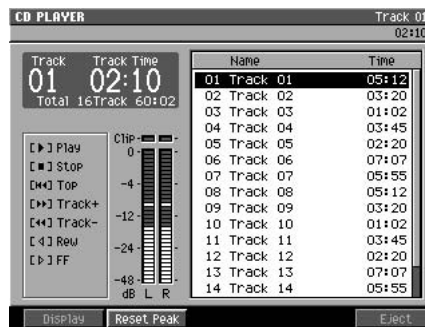
ENTER

MEMO

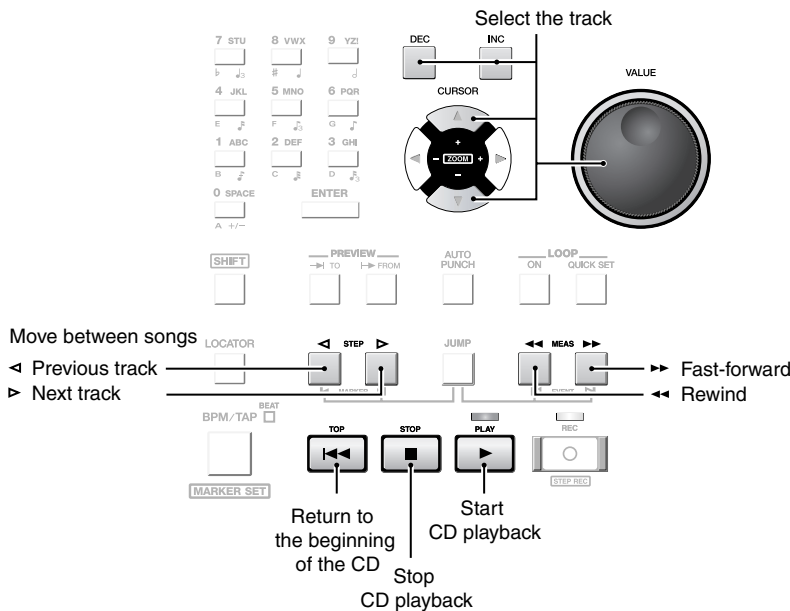
Use the MASTER knob to adjust the overall volume.

MEMO

Pressing [F5 (Eject)] will open the CD-R/RW drive tray.



4. Use the following transport buttons to control the CD.



MEMO

You can press [F1 (Display)] to switch the time display format. The screen indicates the displayed format as well as the time. The default setting is "Track Time."

Display format	Screen display
Total Time	Displays the total time from the beginning of the CD to the current time location.
Track Time	Displays the current time within the track that is playing.
Total Remain	Displays the time remaining until the end of the CD.
Track Remain	Displays the time remaining until the end of the currently-playing track.

NOTE

We cannot guarantee that playback will occur correctly with "copy-protected CDs," which do not comply with the audio CD specification. If you want to use the MV-8000's CD Player function to play back an audio CD, carefully check the package of the audio CD.

MEMO

You can use the CD Player function to play commercial audio CDs or audio CDs written to a CD-RW disc.

MEMO

If an audio CD is not inserted in the drive in step 3, the message "Drive not ready" will appear. Insert the audio CD as described in **Inserting a disc** (p. 132).

Project and disk management


Managing projects

The largest unit of data managed by the MV-8000 is the **Project** (p. 27).



Loading a project

Here's how to load a project that you previously saved on the hard disk. The sample data, song data, and libraries being used by the current project will all be replaced by the data of the project you load.

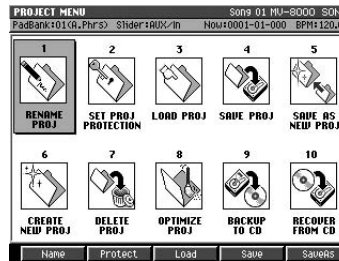
PROJECT


1. Press  .

The **PROJECT MENU** screen (p. 308) will appear.



2. With the cursor located in the upper row of icons, press  (Load). Alternatively, select the LOAD icon and press .

The **LOAD PROJECT** screen (p. 315) will appear. The projects saved on the hard disk are listed in the display.



3. Move the cursor to the project that you want to load, and press  (Execute).

The display will ask "Save current project?"

F-button	Action
 (No)	The selected project will be loaded without saving the current project. After the project is loaded, the SEQUENCE screen (p. 205) will appear.
 (Yes)	The current project will be saved, and then the selected project will be loaded. After the project is loaded, the SEQUENCE screen (p. 205) will appear.

If the display indicates "This project is too large. Extend memory."

The project you attempted to load requires more memory than is currently installed in the MV-8000. There is not enough memory to load the project. This can happen if the amount of memory when the project was created differs from the currently-installed amount of memory. Replace the current memory with memory equal to or greater than the amount that was installed when you created the project you're attempting to load.

MEMO

The amount of time required to load a project will be proportionate to the size of the project.

MEMO

You can load a project to the internal memory.

NOTE

While the project is being loaded, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8000 to vibration during this time. Doing so will cause malfunctions.

MEMO

After the project is loaded, the song that was the current song when the project was last saved will be the selected song.


Naming a project

Here's how you can assign a name to your project for easier management.



1. Load the project that you want to name as described in **LOAD PROJECT screen** (p. 315).

After the project has been loaded, the **SEQUENCE screen** (p. 205) will appear.

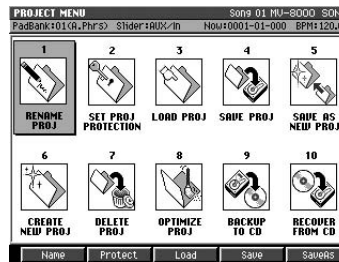
PROJECT

2. Press  .

The **PROJECT MENU screen** (p. 308) will appear.

3. With the cursor located in the upper row of icons, press  (Name). Alternatively, select the NAME icon and press  .

The **EDIT PROJECT NAME** (p. 199) will appear. Enter the desired name. For details on entering text, refer to p.9.




4. When you've finished entering the name, press  (OK).

Protecting a project

Here's how you can protect a project so that it cannot be accidentally deleted or overwritten.

PROJECT

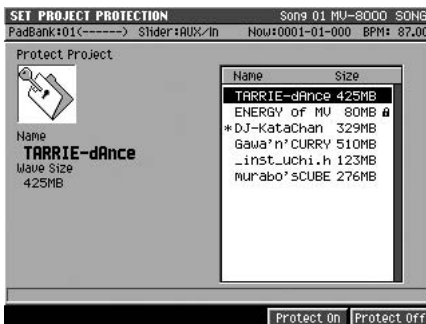
1. Press  .


The **PROJECT MENU screen** (p. 308) will appear.

2. With the cursor located in the upper row of icons, press  (Protect).

Alternatively, select the PROTECT icon and press  .

The **SET PROJECT PROTECTION screen** (p. 310) will appear. The display will list the projects saved on the hard disk.



3. Move the cursor to the project that you want to protect, and press  (Protect On).

The project will be protected. You can press [F5 (Protect Off)] to turn off the protect setting.

MEMO





Changes you make to the project name apply to the current project.

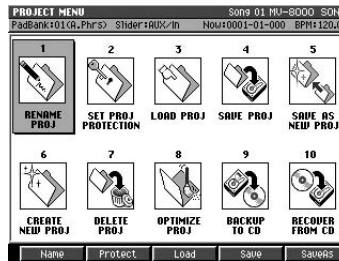
MEMO

You can assign a name of up to twelve characters.



Deleting a project

Here's how a project that is no longer necessary can be deleted from the disk.

1. Press  .
The **PROJECT MENU** screen (p. 308) will appear.
2. With the cursor located in the lower row of icons, press  (Delete). Alternatively, select the **DELETE** and press  .
Move the cursor to the project that you want to delete and press  (Execute).






A message of "Delete Project. Are you sure?" will appear.



F-button	Action
F1  (No)	Cancels the Delete operation.
F5  (Yes)	Deletes the project selected by the cursor.

Saving a project

Here's how to save the current project you're editing to the hard disk.

1. Press  .
The **PROJECT MENU** screen (p. 308) will appear.
2. With the cursor located in the upper row of icons, press  (Save).
Alternatively, select the **SAVE** icon and press  .
A message of "Save current project?" will appear.



F-button	Action
F1  (No)	Cancels the Save operation.
F5  (Yes)	Saves the current project.

NOTE

There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

MEMO

You cannot delete the current project.

MEMO

The length of time required to save a project is proportionate to the size of the project.

NOTE




While the project is being saved, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8000 to vibration during this time. Doing so will cause malfunctions.

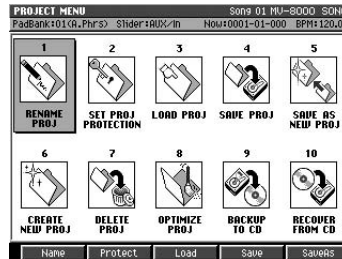
HINT

You can also save the current project by pressing [SHIFT] + [SHUTDOWN].


Saving a project with a different name

Here's how you can save the current project to disk under a different name. This is convenient when you want to create several different arrangements of a project for comparison.

1. Press  .
The **PROJECT MENU** screen (p. 308) will appear.
2. With the cursor located in the upper row of icons, press  (Save As). Alternatively, you can directly select the SAVE AS NEW icon and press  .
The **SAVE AS NEW PROJECT** popup (p. 313) will appear.







Input a name for the new project you want to create. For details on inputting text, refer to Quick Start Inputting text (p. 9).

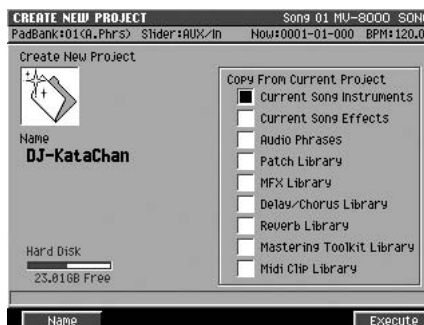
3. When you have finished inputting a name, press  (OK).

Creating a new project

Here's how to create a new project and make it the current project. Use this when you've reached the maximum number of songs (sixteen) that can be created in the current project, or if you've run out of memory.

1. Press  .
The **PROJECT MENU** screen (p. 308) will appear.
2. With the cursor located in the lower row of icons, press  (Create). Alternatively, you can directly select the CREATE NEW icon and press  .
The **CREATE NEW PROJECT** screen (p. 314) will appear.

3. Set the Copy From Current Project parameters.
If desired, the parameters or data of the current project can be inherited by the newly created project. Add a check mark to the parameters or data that you want to use in the newly created project.
4. When you've finished making settings, press  (Execute).



MEMO

The length of time required to save a project is proportionate to the size of the project.

NOTE

While the project is being saved, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8000 to vibration during this time. Doing so will cause malfunctions.




For details on the parameters, refer to **CREATE NEW PROJECT** screen (p. 314).



Deleting unused portions of a sample (Optimize)

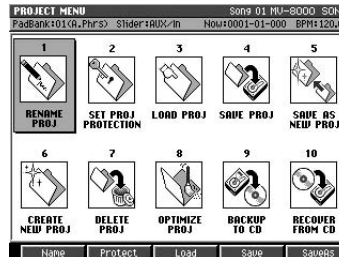
Here's how you can reduce the total size of the saved sample data by deleting samples that are not used at any point in the song and portions of samples that are outside the specified playback region.

PROJECT



1. Press  .

The **PROJECT MENU** screen (p. 308) will appear.

2. With the cursor located in the lower row of icons, press  (Optimize). Alternatively, you can directly select the OPTIMIZE icon and press  .



A message of "All not used samples will be deleted. OK?" will appear.


F-button	Action
F1  (No)	Cancels the Optimize operation.
F5  (Yes)	Deletes the unused sample data.

Backing up a project to a CD-R/RW disc

Here's how to save your project to a CD-R/RW disc.

This lets you preserve important data, or use a project on a different MV-8000.

PROJECT

1. Press  .

The **PROJECT MENU** screen (p. 308) will appear.

2. With the cursor located in the lower row of icons, press  (Backup).

Alternatively, select the BACKUP TO CD icon and press  .

The **BACKUP PROJECT TO CD** screen (p. 317) will appear. The display will list the projects saved on the hard disk.

MEMO

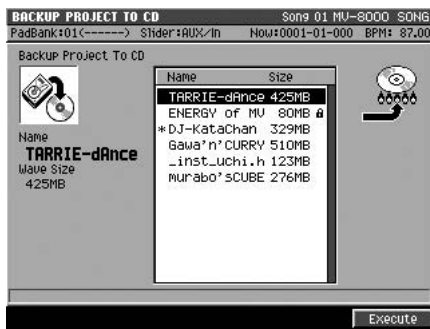
The Optimize operation is performed on the current project.

NOTE

There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

MEMO

When backing-up, you must use one CD-R/RW disc for each project. You cannot back up more than one project at a time.



3. Move the cursor to the project that you want to backup, and press (Execute).
Starts backup to CD-R/RW disc.

Restoring a project from a CD-R/RW disc

Here's how a project that was backed-up to a CD-R/RW can be restored to the hard disk.

1. Press .
The **PROJECT MENU** screen (p. 308) will appear.
2. With the cursor located in the lower row of icons, press (Recover).
Alternatively, select the RECOVER FROM CD icon and press .
The **RECOVER PROJECT FROM CD popup** (p. 318) will appear. Displays a project name on CD-R/RW disc



3. Specifies the "New Project on Hard disk" parameter for the recovered project you want to recover.

By default, the project will be recovered with the name that is stored on the CD-R/RW disc. If you want to recover the project as a different name, change the name.

4. Press (Execute).
Recovery will begin. When the project has been recovered, it will be saved on the hard disk, and the backup CD will be ejected.

MEMO

Input a name for the new project you want to create. For details on inputting text, refer to Quick Start Inputting text (p. 9).

MEMO

In order to use the recovered project, load the project as described in **Loading a project** (p. 136).

Folder structure

Data is saved on the MV-8000's internal hard disk in the following folder structure. The various types of data are stored as follows.

/ (root folder)

This is the "root" of the drive. Your data is kept in the following three folders:

- the PROJECTS folder
- the USER folder
- the PATCHES folder

PROJECTS (projects folder)

Project data is saved in this folder. This folder contains one project for each folder you save.

(project name).PRJ

Each .PRJ folder contains the data for one project. The folder has the same name as the project name, with an extension of ".PRJ".

MEMO

When you back up a project to a USB-connected computer, you must back up the entire folder. For details, refer to **Backing up a project from the MV-8000 to your computer** (p. 152).

USER (user folder)

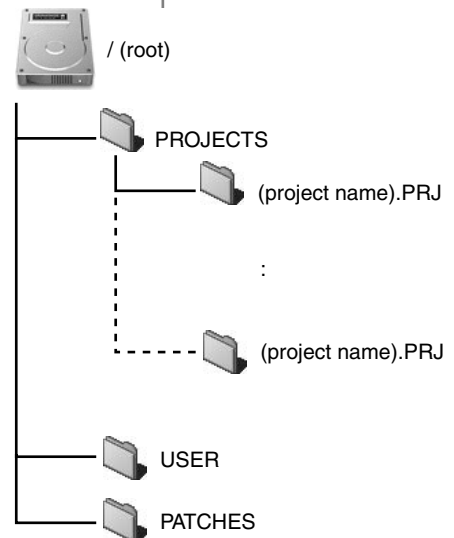
You are free to use this folder for exchanging data with a connected computer. For example, you can import WAV files from your computer via this folder.

PATCHES (patches folder)

This folder contains a variety of patches ("pre-installed patches") that you will find convenient when creating songs.

NOTE

The root directory and each project folder contains other folders and files in addition to those explained above. These folders and files contain data used by the MV-8000's system. You must never copy, move, modify, or delete them. If you do, the system will not operate correctly, and your data will be lost. Roland Corporation will not guarantee that the MV-8000 will operate correctly if you access these folders or files.




Managing files (File Utility)



The File Utility commands let you manage the files stored on the MV-8000's hard disk.

Basic file utility operations

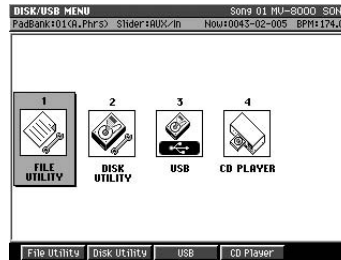
Accessing the File Utility screen

1. Press  .

The **DISK/USB MENU** screen (p. 329) will appear.

2. Press  (File Utility), or use the cursor to select the FILE UTILITY icon and press  .

The **FILE UTILITY** screen (p. 330) will appear.



Changing the current drive for file operations

You can perform file operations on the internal hard disk, a floppy disk, or a CD-R/RW disc.

1. Access the File Utility screen as described in **Accessing the File Utility screen** (p. 143).

2. Press  (Select Drive).

The **SELECT DRIVE** popup (p. 203) will appear.



3. Use the cursor to select a drive.

Use the VALUE dial or the cursor to select the drive (hard disk, CD-R/RW drive, floppy disk drive) on which you want to perform file operations.


4. Press  (Select).

The current drive will change.

MEMO


The CD-ROM icon and Audio CD icon let you differentiate between types of media inserted in the drive.

Changing the current folder

A folder is an area in which multiple related files can be managed together. The file list shows the contents of the current folder. Other folders existing within the current folder are called “child folders,” and are indicated as . Here's how to view the contents of one of these folders.

1. Move the cursor to the folder whose contents you want to view.






2. Press  (right).

The selected folder will become the current folder, and the file list will show the contents of the folder. To return to the “parent folder” in which you were previously, press the CURSOR “left” button.



HINT

The cursor icon will change shape to indicate whether you can press the cursor right or left button to change the displayed folder.

Cursor icon	Explanation
	You can move the cursor up/down.
	You can move the cursor up/down. If this indication is displayed, the cursor is located at a folder (highlighted). Press the right cursor key to view the contents of the folder (i.e., to switch folders).
	You can move the cursor up/down. If this indication is displayed, you can press the left cursor button to return to the parent folder (i.e., to switch folders).

Creating a folder


Here's how to create another folder (a "child folder") within the current folder. This is convenient when you want to combine files into a convenient location by copying them.

1. Select the drive in which you want to create a folder, as described in **Changing the current drive for file operations** (p. 143).
2. Select the desired folder as the current folder, as described in **Changing the current folder** (p. 144).

The new folder will be created within the current folder.

3. Press  (Make Folder).

The **EDIT FOLDER NAME** (p. 199) will appear. Input a name for the folder. For details on inputting text, refer to Quick start p. 9.

4. When you have finished inputting the name, press  (OK).

Renaming a folder or file

Here's how to rename a file or folder that is saved on the disk.

1. Move the cursor to the folder or file that you want to rename.

2. Press  (Rename).

The **EDIT FOLDER NAME** (p. 199) will appear. Input the desired name. For details on inputting text, refer to p.9.

3. When you have finished inputting the name, press  (OK).

NOTE

You must never rename a folder other than those described in **Folder structure** (p. 142), with the exception of a folder you create as described in **Creating a new project** (p. 139). Such folders and files are used by the MV-8000's system. If you rename them, the system will not operate correctly, and important data will be lost.



You can assign a maximum of sixteen characters.



You can assign a maximum of twenty characters.

Copying a file or a folder

Here's how to copy a file or a folder from disk to another folder or drive.

1. Move the cursor to the file that you want to copy.

2. Press (Command).

The **SELECT FILE COMMAND** menu (p. 332) will appear.



3. Choose "Copy" and press (Select).

The **SELECT DESTINATION FOLDER** popup (p. 333) will appear.



4. Select the copy-destination folder, and press (Execute).

NOTE

You must never copy a folder other than those described in **Folder structure** (p. 142). Such folders and files are used by the MV-8000's system. If you copy them, the system will not operate correctly, and important data will be lost.

HINT

If you want to copy the file or folder to another drive in step 4, or if you want to create another folder and then perform the copy, perform the following procedure first, and then return to step 4 and continue.

- If you want to copy the data to a different drive, press [F1 (Select Drive)]. The **SELECT DRIVE** popup (p. 203) will appear. Use the cursor to select a drive, and press [F5 (SELECT)].
- If you want to create another folder, press gF4 (Make Folder)]. The **EDIT FOLDER NAME** (p. 199) will appear. Input a name for the folder and press [F5 (OK)].

Moving a file to another location (Move)

Here's how to move a folder or file on disk to another folder or drive.

1. Use the cursor to select the file that you want to move.

2. Press (Command).

The **SELECT FILE COMMAND** menu (p. 332) will appear.



3. Choose "Move" and press (Select).

The **SELECT DESTINATION FOLDER** popup (p. 333) will appear.



4. Select the move-destination folder and press (Execute).

NOTE

You must never move a folder other than those described in **Folder structure** (p. 142). Such folders and files are used by the MV-8000's system. If you move them, the system will not operate correctly, and important data will be lost.

HINT

If you want to move the file or folder to another drive in step 4, or if you want to create another folder and then move the data into it, perform the following procedure first, and then return to step 4 and continue.

- If you want to move the data to a different drive, press [F1 (Select Drive)]. The **SELECT DRIVE** popup (p. 203) will appear. Use the cursor to select a drive, and press [F5 (SELECT)].
- If you want to create another folder, press [F4 (Make Folder)]. The **EDIT FOLDER NAME** (p. 199) will appear. Input a name for the folder and press [F5 (OK)].

Deleting a folder or file

Here's how to delete an unwanted file or folder.

1. Use the cursor to select the folder or file that you want to delete.

2. Press (Command).

The **SELECT FILE COMMAND** menu (p. 332) will appear.



3. Choose "Delete" and press (Select).

A message of "Selected file will be deleted. Sure?" will appear.

F-button	Action
<input type="button" value="F1"/> (No)	Cancels the operation.
<input type="button" value="F3"/> (Yes)	Deletes the selected file(s).

NOTE

You must never delete a folder other than those described in **Folder structure** (p. 142). Such folders and files are used by the MV-8000's system. If you delete them, the system will not operate correctly, and important data will be lost.

If the display asks "Selected folders contain files. It will be deleted, sure?"

The folders you selected contain files, and these files will also be deleted if you execute the operation.

F-button	Action
<input type="button" value="F1"/> (No)	Cancels the operation.
<input type="button" value="F3"/> (Yes)	Deletes the selected folder(s) and/or file(s).

NOTE

There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.



Disk management

This section describes various settings and operations you can perform for the MV-8000's drives.

To access the Disk Utility screen

DISK / USB

1. Press  .
The **DISK/USB MENU** screen (p. 329) will appear.

2. Press  (Disk Utility), or use the cursor to select the DISK UTILITY icon and press  . The **DISK UTILITY** screen (p. 334) will appear.





Formatting a disk

This operation formats a disk, erasing all data that was on that disk. By formatting (erasing) a floppy disk or a CD-RW disc that had been used by a device other than the MV-8000, you can make it usable on the MV-8000.

1. Access the Disk Utility screen as described in **To access the Disk Utility screen** (p. 149).
2. Move the cursor to the drive whose disk you want to format.

3. Press  (Format).


The display will ask "All data on the disk will be lost. Are you sure?"

F-button	Action
 (No)	Cancels the operation.
 (Yes)	Begins formatting the selected disk.

Naming a disk

You can assign a name (volume label) to each disk.

1. Access the Disk Utility screen as described in **To access the Disk Utility screen** (p. 149).
2. Move the cursor to the drive to which you want to assign a volume label.
If you want to assign a volume label to a floppy disk, insert the floppy disk into the floppy disk drive.

3. Press  (Volume Label).
The **EDIT VOLUME LABEL** (p. 199) will appear.

4. When you have finished inputting the name, press  (OK).

NOTE

There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

MEMO

If you format the hard disk, a default project and song will be automatically created after formatting, and the **SEQUENCE screen** (p. 205) will appear.



For details on inputting characters, refer to Quick Start; "Inputting text" (p. 9).

Using data of other formats


Importing data from your computer via USB

If your USB-equipped computer is connected to the USB connector on the MV-8000's rear panel, you will be able to transfer data between the two devices. WAV files or AIFF files saved on your computer can be loaded into the MV-8000 and used as instruments or audio phrases.



To start communication with your computer

1. Use a USB cable to connect the MV-8000 and your computer.
Refer to "Preparing your equipment and making connections (p. 4)" in Quick Start.

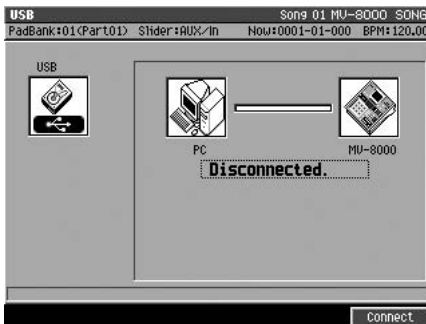
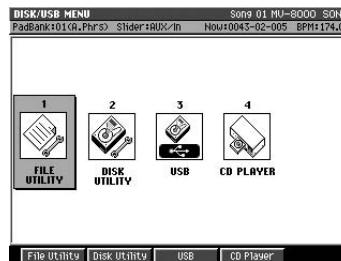
DISK / USB

2. Press .

The **DISK/USB MENU** screen (p. 329) will appear.




3. Press  (USB), or use the cursor to select the USB icon and press .

The **USB screen** (p. 336) will appear.



4. Press  (Connect).

The display will ask "Save current project?"

F-button	Action
 (No)	Activates the USB connection without saving the current project.
 (Yes)	Saves the current project, and then activates the USB connection.
	Cancels the operation.

Communication between the MV-8000 and your computer will begin.



WAV files are the standard format of two-channel PCM audio files used by Microsoft Windows.



When you connect the MV-8000 to your computer via USB, the standard USB driver will be used.



Do not disconnect the USB cable while communication is enabled or data is being transferred. If you do so, communication will be interrupted and the system will be unable to operate correctly, or the transferred file may be damaged or lost.

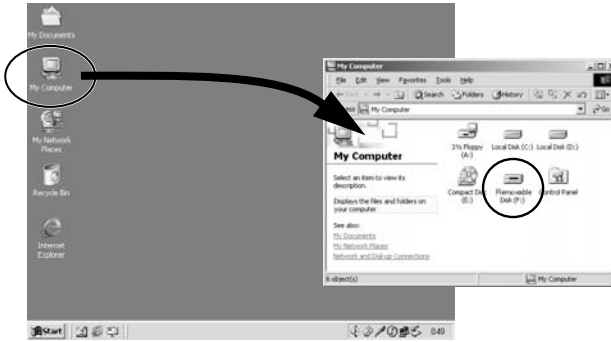


Once USB communication begins, the only operation possible on the MV-8000 will be to stop USB communication by pressing [F5 (Disconnect)].

Copying files from your computer to the MV-8000

Windows Me/2000

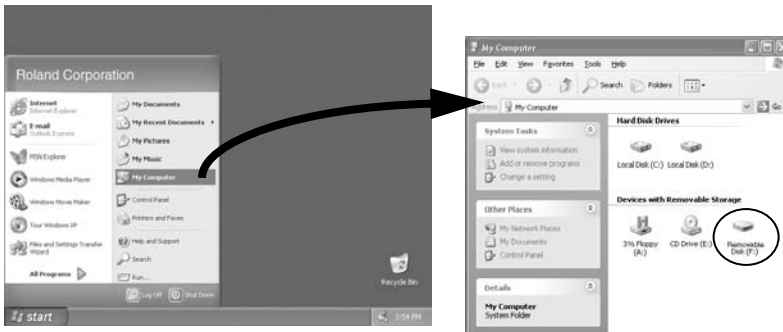
1. On your desktop, double-click the “My Computer” icon.
The My Computer window will appear.



2. Double-click the “Removable Disk” icon.
The contents of the MV-8000's hard disk will appear.
3. Drag and drop the files that you want to copy to the MV-8000 into the desired folder of the MV-8000.
The files will be copied to the MV-8000.

Windows XP

1. On your Start menu, click the “My Computer” icon.
The My Computer window will appear.



2. Double-click the “Removable Disk” icon.
The contents of the MV-8000's hard disk will appear.
3. Drag and drop the files that you want to copy to the MV-8000 into the desired folder of the MV-8000.
The files will be copied to the MV-8000.

MEMO

If your computer is able to use memory cards and MO disks etc., more than one removable disk may be displayed. “Removable disks” will be displayed alphabetically in the order in which they were connected to the computer. If you connected the MV-8000 last, the last removable disk will be the MV-8000.

MEMO

When you connect the MV-8000 to your computer via USB, the standard USB driver will be used.

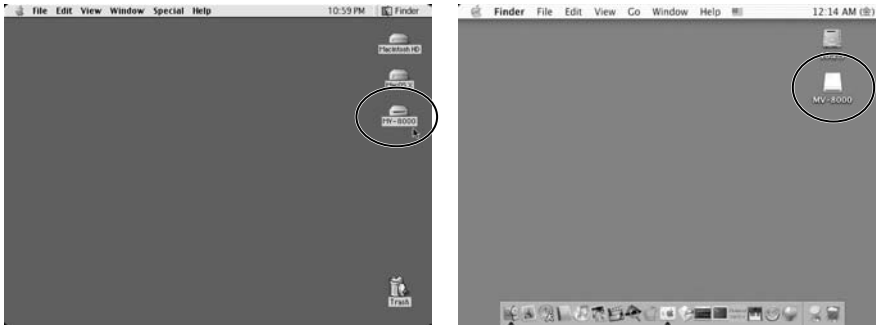
HINT

A folder named USER is provided on the MV-8000's internal hard disk. You are free to use this area for exchanging files, etc.

Using data of other formats

Mac OS 9.0.4 or later, Mac OS X (10.2 or later)

1. On your desktop, double-click the “MV-8000” icon.
The contents of the MV-8000's hard disk will appear.



2. Drag and drop the files that you want to copy to the MV-8000 into the desired folder of the MV-8000.
The files will be copied to the MV-8000.

Backing up a project from the MV-8000 to your computer

1. Connect the MV-8000 and your computer as described in **To start communication with your computer** (p. 150).
Communication between the MV-8000 and your computer will begin.
2. View the contents of the MV-8000's hard disk as described in **Copying files from your computer to the MV-8000** (p. 151).
3. Double-click the “PROJECTS” folder.
You will see a list of folders for the projects that are saved in the MV-8000.
4. Drag and drop the entire folder for the project you want to back-up onto the hard disk of your computer.
The project data will be copied to your computer.

Using your computer to delete unwanted files saved on the MV-8000

1. Connect the MV-8000 and your computer as described in **To start communication with your computer** (p. 150).
Communication between the MV-8000 and your computer will begin.
2. View the contents of the MV-8000's hard disk as described in **Copying files from your computer to the MV-8000** (p. 151).
3. Drag and drop the unwanted files into the Recycle Bin.
The data will be deleted from the MV-8000.

NOTE

You are completely free to overwrite or delete any folder or file saved on the MV-8000 that is visible from your computer. Since it is also possible for you to overwrite or delete data that the MV-8000 requires in order to function, you must be careful when performing file operations from your computer. Never overwrite or delete a folder or file other than those described in **Folder structure** (p. 142). If you overwrite or delete them, we cannot guarantee that the system will operate correctly.

NOTE

To back up a project, you must copy the “project folder.” Roland will not guarantee operation if you manipulate individual files saved within a project folder.



For details on the structure of the data saved within the MV-8000, refer to **Folder structure** (p. 142).

NOTE

There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

To stop communication with your computer

1. Perform the following steps on your computer.

- Windows Me/2000/XP

Use the “Safely Remove Hardware” icon shown in the taskbar at the lower right of the screen to terminate the connection with the MV-8000.



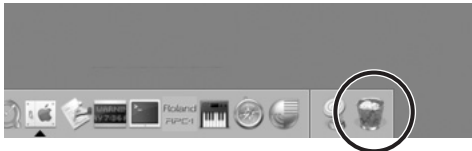
- Mac OS 9.0.4 or later

Drag the MV-8000 from your desktop into the trash to terminate the connection.



- Mac OS X

Drag the MV-8000 from your desktop into the trash to terminate the connection.






- ### 2. Press (Disconnect).

Communication between the MV-8000 and your computer will stop.

Using WAV/AIFF audio files

Here's how you can import WAV files or AIFF files from your computer and use them as sample data for the MV-8000.

1. Press  .
The IMPORT MENU screen will appear.
2. Select the type of import.

F-button	Type of import
F1  (Audio Phrase)	Use as an audio phrase
F2  (Patch)	Use as a patch
F3  (Sample)	Import only the audio file

The **IMPORT screen** (p. 366) will appear.

3. Move the cursor to the audio file that you want to import.

The procedure is the same as in the **FILE UTILITY screen** (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).



4. Press  (Execute).

If you selected [F1 (Audio Phrase)] or [F2 (Patch)] in step 2, the **QUICK ASSIGN (AUDIO PHRASE) screen** (p. 360) or **QUICK ASSIGN (PATCH) screen** (p. 362) will appear. The rest of the procedure is the same as when assigning a sample after sampling. Assign the sample to a pad as described in steps 10 and following of **Using a sampled sound as an audio phrase or patch** (p. 38).



Types of audio file that you can import

The MV-8000 can import WAV files and AIFF files of the following formats.

	Specification
Format	Linear (PCM) format
Channels	Monaural (1 channel) or Stereo (2 channels)
Sampling frequency	No limitation
Bit depth	8, 16, 24, or 32-bit

NOTE

Unauthorized use, distribution, sale, lending, performance, or broadcast etc. of copyrighted material belonging to a third party is prohibited by law.

MEMO

WAV files are the standard two-channel PCM audio files used by Microsoft Windows.

MEMO

If you selected [F3 (Sample)] in step 2, the audio file will be saved as a sample when you complete step 4.




Using data from other models

The MV-8000 can use Roland S-700 series sample data, Akai MPC2000/MPC2000XL sample data, and SMF (Standard MIDI File) Format 0 sequence data.

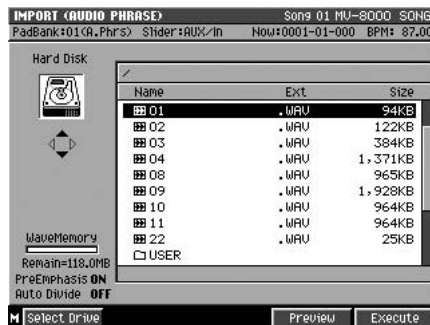
Importing Roland S-700 series or Akai MPC2000 (XL) sample data

Here's how you can import Roland S-700 series or Akai MPC2000 (XL) sample data and save it as MV-8000 sample data. You can use this data to create audio phrases or construct patches.


1. Press  .
The IMPORT MENU screen will appear.
2. Select the type of import.

F-button	Type of import
 (Audio Phrase)	Use as an audio phrase
 (Patch)	Use as a patch
 (Sample)	Import only the music data file

The **IMPORT** screen (p. 366) will appear.



The procedure here is the same as in the **FILE UTILITY** screen (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).

3. Move the cursor to the music data file you want to import.
4. Press  (Execute).

The imported data will be converted to an MV-8000 sample. If you selected [F1 (Audio Phrase)] or [F2 (Patch)] in step 2, the **QUICK ASSIGN (AUDIO PHRASE)** screen (p. 360) or **QUICK ASSIGN (PATCH)** screen (p. 362) will appear.

The rest of the procedure is the same as when assigning a sample after sampling. Assign the sample to a pad as described in steps 10 and following of **Using a sampled sound as an audio phrase or patch** (p. 38).



By "S-700 series" we mean the Roland S-750/770 and S-760 digital samplers.



The Akai MPC2000 (XL) is a product manufactured by Akai Professional M.I. Corporation. Since MPC2000 (XL) sample data (.SND file) can be loaded, you will be able to make use of existing data.



If you use [F2 (Patch)] to create a patch, you can load the S-700 series Patch file to create a patch in a single step. For details, refer to **Importing Roland S-700 series patch data** (p. 156).




If you select [F3 (Sample)] in step 2, the specified music data file will be converted to a sample when you complete step 4. If the conversion is successful, a message of "Completed" will appear, and you will return to the IMPORT screen.

Importing Roland S-700 series patch data

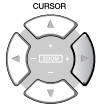
Here's how you can import Roland S-700 series patch data to recreate the same patch structure on the MV-8000. This lets you create a patch without having to assign samples to pads.

1. Press  .
The IMPORT MENU screen will appear.

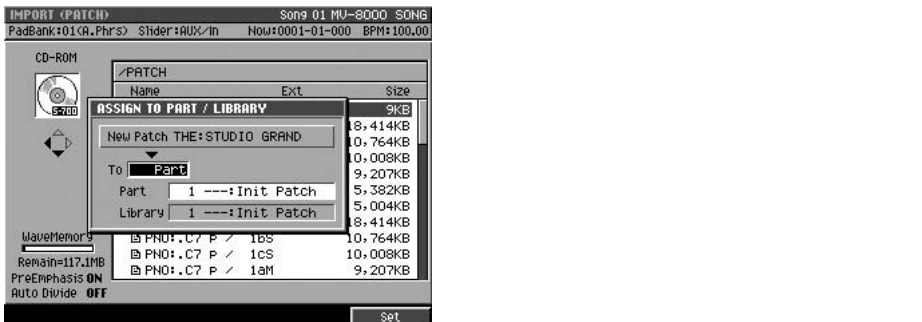
2. Press  (Patch).
The **IMPORT screen** (p. 366) will appear.




The procedure here is the same as in the **FILE UTILITY screen** (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).

3. Move the cursor to the PATCH folder and then press  (right).
Displays the contents of the PATCH folder.
4. Move the cursor to the S-700 series patch data that you want to import.

5. Press  (Execute).
The **ASSIGN TO PART / LIBRARY popup** (p. 371) will appear.



6. Set the parameters.
Use the To parameter to specify whether the imported data will be saved as a Patch or as Library data.
7. Press  (Set).
The patch or library data will be created.

MEMO



A sample CD-ROM of the S-700 series has VOLUME, PERFORMANCE, PATCH, PARTIAL and SAMPLE folder.

MEMO

For details on using the To parameter and other parameters, refer to **ASSIGN TO PART / LIBRARY popup** (p. 371).

Converting an SMF to a song

You can convert an SMF (Standard MIDI File) Format 0 sequence data file into an MV-8000 song.

1. Press  .
The **IMPORT MENU** screen will appear.
2. Press  (Song).
The **IMPORT screen** (p. 366) will appear.



3. Move the cursor to the SMF data that you want to import.
The procedure here is the same as in the **FILE UTILITY screen** (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).

4. Press  (Execute).

The SMF data will be converted into an MV-8000 song. If the conversion is successful, a message of "Completed" will appear, and you will return to the **IMPORT screen** (p. 366).

MEMO

Format 0 (in which all sequence data is held in a single track) is the only type of SMF data that the MV-8000 can import.

Using MV-8000 data on other devices

Using a sample or audio phrase on your computer

Samples or audio phrases saved on the MV-8000 can be converted into the Wave files (WAV files) typically used on Microsoft Windows, or into the AIFF files used on Apple Mac OS.

Selecting the sample you want to convert

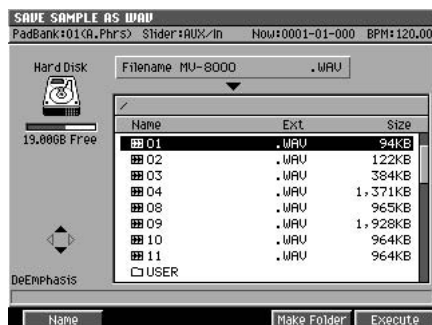
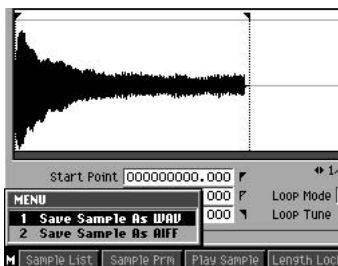
1. As described in **Accessing the Sample Edit screen** (p. 60), recall the patch data and partial data that you want to convert.

2. Press .

The menu will appear.


3. Choose “Save Sample As WAV” or “Save Sample As AIFF.”

Choose “Save Sample As WAV” if you want to save the sample as a WAV file, or choose “Save Sample As AIFF” if you want to save the sample as an AIFF file. The **TRUNCATE screen** (p. 286) will appear.



4. Select the folder in which you want to save the converted data.

The procedure is the same as in the **FILE UTILITY screen** (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).

5. Press  (Execute).

The sample will be saved in the current folder as a WAV file or AIFF file.

Selecting the audio phrase you want to convert

1. As described in **Accessing the Audio Phrase Edit screen** (p. 68), recall the audio phrase that you want to convert.

2. Press .

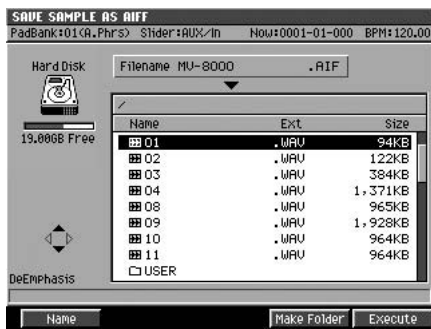
The menu will appear.

3. Choose “Save Sample As WAV” or “Save Sample As AIFF.”



MEMO

The name of the saved file will automatically be the first sixteen characters of the Partial name, plus a filename extension (“.WAV” for a WAV file, or “.AIF” for an AIFF file).



Choose "Save Sample As WAV" if you want to save the sample as a WAV file, or choose "Save Sample As AIFF" if you want to save the sample as an AIFF file. The **TRUNCATE screen** (p. 286) will appear.

4. Select the folder in which you want to save the converted data.

The procedure is the same as in the **FILE UTILITY screen** (p. 330). For details, refer to **Managing files (File Utility)** (p. 143).

5. Press  (Execute).

The audio phrase will be saved in the current folder as a WAV file or AIFF file.

MEMO

The name of the saved file will automatically be the first sixteen characters of the audio phrase name, plus a filename extension (".WAV" for a WAV file, or ".AIF" for an AIFF file).

Using the MV-8000 with MIDI or V-LINK devices

The MV-8000 has one MIDI IN connector and two MIDI OUT connectors.

You can connect a MIDI controller (MIDI keyboard, MIDI guitar, MIDI percussion pads, etc.) to MIDI IN and record your performance on the MV-8000 (e.g., sequence recording). You can connect sound modules to the two MIDI OUT connectors, and control sixteen MIDI channels from each connector (for a total of 32 MIDI channels). V-LINK mode lets you control a V-LINK device connected to MIDI OUT, allowing you to “perform video” that is linked with your music.

MEMO

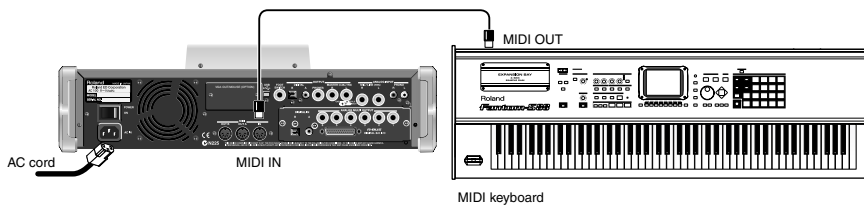
By connecting the R-BUS connector provided by the MV8-OP1 (sold separately) to the DIF-AT24 (sold separately), you can add an additional sixteen channels of MIDI OUT.

Using MIDI devices

Recording your playing from a MIDI keyboard

Here's how your playing on a MIDI keyboard connected to the MIDI IN connector can be input to the MV-8000 and recorded on the sequencer.

1. Connect your MIDI keyboard to the MV-8000's MIDI IN connector as described in Quick Start “Preparing your equipment and making connections” (p. 4).



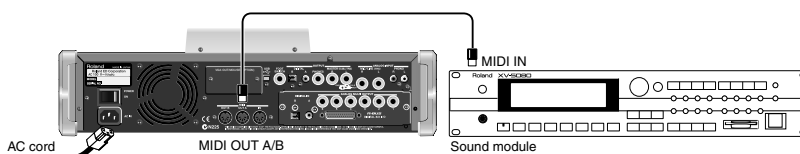
2. Begin sequence recording as described in **Basic procedure for realtime recording** (p. 78).


Your keyboard performance will be recorded on the sequencer.


Playing a connected external sound module

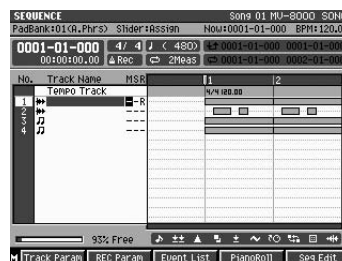
Performance data recorded on the MV-8000's sequencer can be sent to a MIDI sound module etc. connected to the MIDI OUT connector.

1. Connect the MV-8000's MIDI OUT connector to your MIDI sound module as described in Quick Start “Preparing your equipment and making connections” (p. 4).




2. Press  .
SEQUENCE screen (p. 205) will appear.

3. Use  (up/down) to select the MIDI track on which the performance data you want to transmit has been recorded.
The selected track will be the current track.



MEMO

The MV-8000 receives performance data from its MIDI IN connector in “omni mode.” This means that it will receive all MIDI data without distinguishing its MIDI channel.

- Press  (Track Param).
The **TRACK PARAMETER (MIDI)** popup (p. 208) will appear.
- Set the MIDI parameter.




Select the MIDI connector and channel on which you want to transmit the performance data.

Value	Output destination	Channel
A1	MIDI OUT A	1
:		:
A16	MIDI OUT B	16
:		:
B1	MIDI OUT B	1
:		:
B16	R-BUS (use MV8-OP1 and DIF-AT24)	16
:		:
R1	R-BUS (use MV8-OP1 and DIF-AT24)	1
:		:
R16		16

Using the sliders to control an external MIDI sound module (Assignable Sliders)




You can use the MV-8000's sliders to send control change messages to a connected external device.

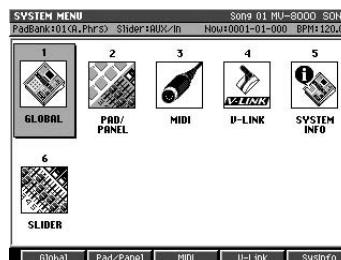
- Press  .
[ASSIGNABLE SLIDER] will light orange, indicating that sliders 1~8 are in Assignable Slider mode.
- Move sliders 1~8 to transmit control change messages. The control change messages will be transmitted from MIDI OUT. Each slider transmits the following control change message.

Slider	Control change	
	Number	Message
1	7	Volume
2	10	Pan
3	91	Reverb Send level
4	93	Chorus Send Level
5	74	Cutoff Frequency
6	71	Resonance
7	73	Attack Time
8	72	Release Time

Changing the control change messages that are transmitted

Here's how you can assign different control change messages to the sliders.

- Press  .
The **SYSTEM MENU** screen (p. 319) will appear.
- With the cursor located in the lower row of icons, press  (Slider). Alternatively, you can select the SLIDER icon and press  .



MEMO

In order to output MIDI to R-BUS, you will need the MV8-OP1 (sold separately) and DIF-AT24 (sold separately). Please also refer to the manuals of the MV8-OP1 and DIF-AT24.

MEMO

When [ASSIGNABLE SLIDER] is lit orange, the sliders will transmit the assigned control change messages regardless of the screen in which you are.

Using the MV-8000 with MIDI or V-LINK devices

The **ASSIGNABLE SLIDER** screen (p. 328) will appear.



3. Edit the Slider Assign parameters.



For each slider, specify the control change number that you want to assign. The message transmitted by the slider will change according to the control change number you specify.

Using MMC to control the MV-8000's sequencer from an external device

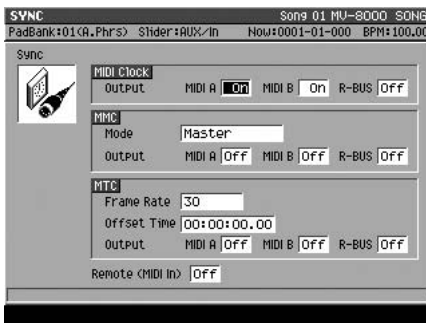
You can control the MV-8000's sequencer by sending MMC (MIDI Machine Control) messages from an external MIDI device.

1. Press .

The **SONG SETUP MENU** screen (p. 256) will appear.

2. With the cursor located in the upper row of icons, press  (Sync).
Alternatively, you can select the SYNC icon and press .

The **SYNC** screen (p. 259) will appear.



3. Set the MMC Mode parameter to Slave (MIDI) or Slave (R-BUS).

If you want the MV-8000 to receive MMC via MIDI IN, select Slave (MIDI). If you want the MV-8000 to receive MMC via the R-BUS connector, select Slave (R-BUS).



When the MV-8000 receives MMC messages, its sequencer will operate accordingly.

If the sequencer does not operate when MMC is received

Since MMC commands are exclusive messages, the MV-8000 will not follow them unless its Device ID matches. Use the following procedure to set the Device ID.

4. Press .

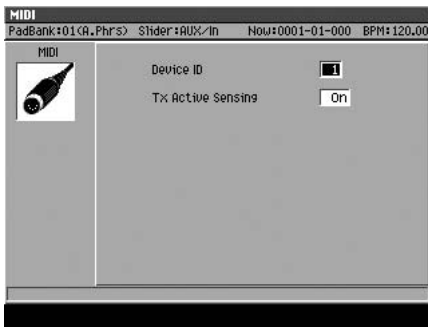
The **SYSTEM MENU** screen (p. 319) will appear.

5. With the cursor located in the upper row of icons, press  (MIDI).
Alternatively, select the MIDI icon and press .

The **MIDI** screen (p. 324) will appear.

MEMO

The control change number table in the lower part of the screen will change according to the control change numbers you assign.



6. Set the Device ID.

Set this value to match the Device ID setting of the MMC messages that are being sent to the MV-8000.

Transmitting MMC to control an external sequencer

The MV-8000 can transmit MMC (MIDI Machine Control) messages to remotely control an external MIDI device.

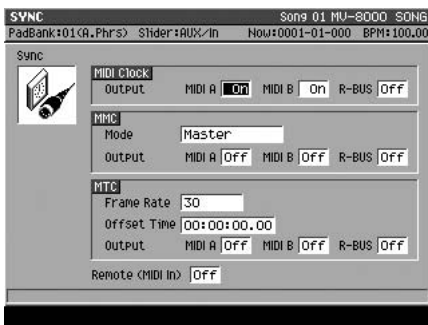
1. Press .

The **SONG SETUP MENU screen** (p. 256) will appear.

2. With the cursor located in the upper row of icons, press (Sync).

Alternatively, select the SYNC icon and press .

The **SYNC screen** (p. 259) will appear.



3. Set the MMC Mode parameter to Master.

The MV-8000 will be the MMC controller.

4. Turn the MMC Output parameter On for the connector from which you want MMC to be transmitted.

The MMC messages will be transmitted from the MIDI connector or R-BUS connector that you turn On.

MEMO

If the incoming messages have a device ID of "7F" (Broadcast), the messages will be received regardless of the Device ID setting.

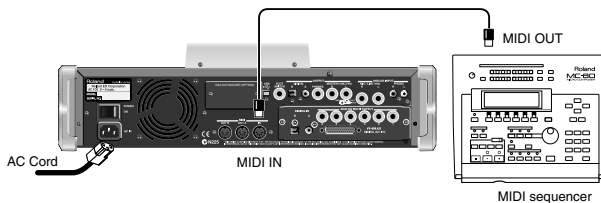
Using the MV-8000 in Multitimbre Sampler Mode

In Multi Timbre Sampler mode, the MV-8000's instruments function as a multi-timbral sound module, and the performance data from the velocity pads is transmitted as MIDI messages (MIDI OUT A/B, R-BUS).

Playing the MV-8000 from an externally-connected sequencer



Here's how the MV-8000 can function as a multi-timbral sound module receiving multiple channels of MIDI performance data from an externally-connected MIDI sequencer.

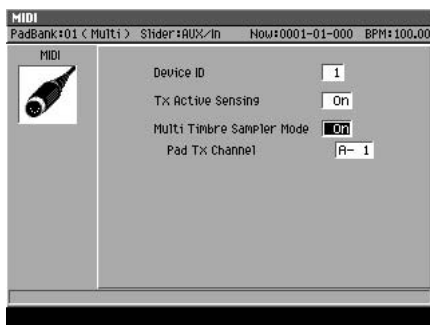
1. Connect your MIDI sequencer to the MV-8000's MIDI IN connector as described in Quick Start "Preparing your equipment and making connections" (p. 4).




SYSTEM

2. Press  .
The SYSTEM MENU screen will appear.

3. With the cursor located in the upper row of icons, press  (MIDI).
Alternatively, you can select the MIDI icon and press  .
The MIDI screen will appear.



4. Turn the Multi Timbre Sample Mode parameter On in the MIDI screen.
This setting lets the MV-8000 receive performance data from your external MIDI sequencer, so that the MV-8000's instruments will play.

5. Press  .
Sequence screen will appear.

6. Start playback on your external sequencer.
The MV-8000's instruments will play the performance data being sent from your external MIDI sequencer.



Certain limitations apply when Multi Timbre Sampler mode is on. For details, refer to "Performance Data Flow and Limitations in Multi Timbre Sampler Mode" (p. 4).

MEMO

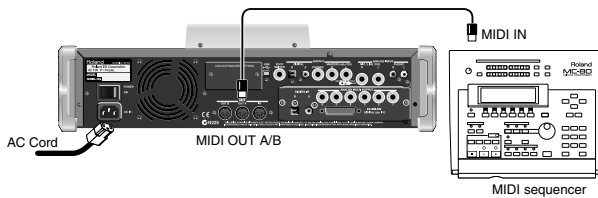
Multi Timbre Sampler Mode is available only while the following screens are displayed.

- SEQUENCE screen
- INSTRUMENTS screen
- EFFECTS screen
- MIXER screen

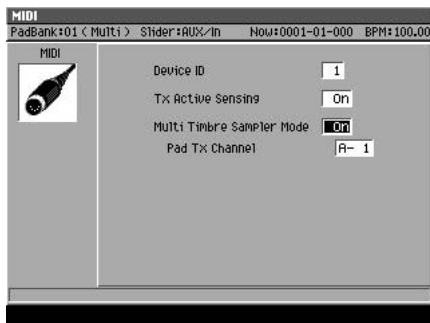
Recording your velocity pad performance on an externally-connected sequencer

If you turn Multi Timbre Sampler Mode on, your playing on the MV-8000's velocity pads will be transmitted as MIDI messages. This means you can record your performance on an externally-connected sequencer.

1. Connect the MV-8000's MIDI OUT connector to your MIDI sequencer as described in Quick Start "Preparing your equipment and making connections" (p. 4).



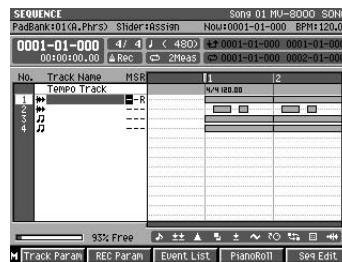
2. Press .
SYSTEM screen will appear.
3. With the cursor located in the upper row of icons, press (MIDI). Alternatively, you can select the MIDI icon and press .
The MIDI screen will appear.



4. Turn the Multi Timbre Sample Mode parameter On in the MIDI screen.
With this setting, your playing on the velocity pads will be transmitted from the MIDI OUT connector.
5. Set the Pad Tx Channel parameter.
This specifies the MIDI OUT connector and channel used to transmit your playing on the velocity pads.
6. Press .
SEQUENCE screen will appear.
7. Start recording on your external sequencer, and play the velocity pads.
Your velocity pad performance will be recorded on the external sequencer.

MEMO

You can't record performance data on the MV-8000's own internal sequencer while Multi Timbre Sampler Mode is on.



MEMO

You can set the Pad Tx Channel parameter only if Multi Timbre Sampler Mode is on.

MEMO

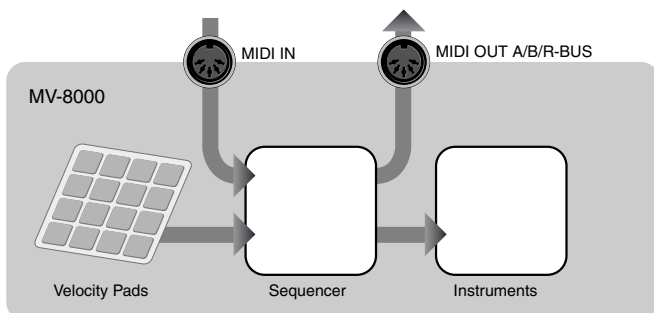
Multi Timbre Sampler Mode is available only while the following screens are displayed.

- SEQUENCE screen
- EFFECTS screen
- MIXER screen

Performance Data Flow and Limitations in Multi Timbre Sampler Mode

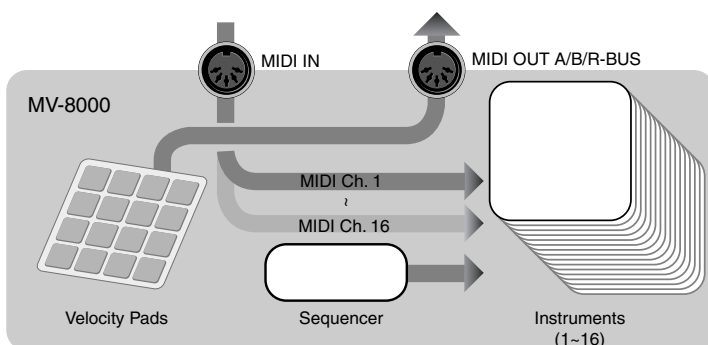
As shown below, the performance data flow differs depending on the Multi Timbre Sampler Mode setting in the MIDI screen.

When Off (normal)



Performance data received at MIDI IN or from the velocity pads is sent to MIDI OUT and/or plays the MV-8000's instruments according to the Output Assign parameter and Output Assign MIDI parameter of the current track.

When On



The MV-8000 will operate in the following way.

- Operate as a multi-timbral sound module

Performance data received at MIDI IN is sent to the instruments. Instrument part 1 receives MIDI channel 1, instrument part 2 receives MIDI channel 2, etc., ... and instrument part 16 receives MIDI channel 16.

- Transmit performance data from the velocity pads as MIDI messages

Your playing on the velocity pads is transmitted as MIDI messages. The performance data from the velocity pads is transmitted from the MIDI output (MIDI OUT A/B connector, R-BUS connector) and channel specified by the Pad Tx Channel parameter in the MIDI screen.

Limitations when Multi Timbre Sampler Mode is On

- Performance data from the velocity pads cannot be sent to the internal sound generator.
- Performance data cannot be recorded on the MV-8000's internal sequencer.
- Multi Timbre Sampler Mode is available only while the following screens are displayed.

SEQUENCE screen (p. 205)

INSTRUMENTS screen (p. 265) (performance data from the velocity pads is not transmitted)

EFFECTS screen (p. 372)

MIXER (p. 378)

MEMO

The correspondence between the incoming MIDI channels and the instrument part played by each channel is fixed. You cannot change this correspondence.

Synchronizing the MV-8000 with a connected external sequencer

You can connect the MV-8000 to a sequencer or hard disk recorder, and make them play or record in synchronization.

Synchronizing with an external device

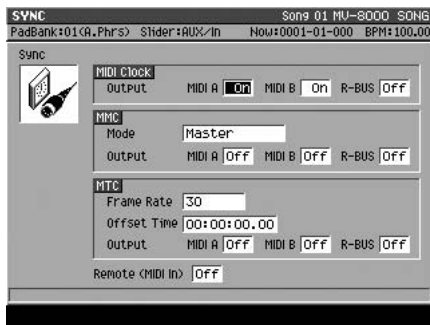
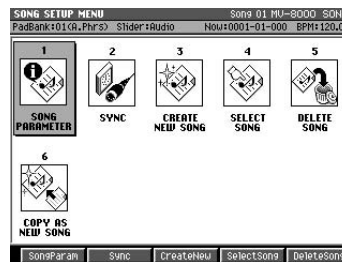
Here's how you can make an externally-connected sequencer or hard disk recorder operate in synchronization with the MIDI Clock or MTC (MIDI Time Code) messages transmitted by the MV-8000.

1. Press **SETUP**.

The **SONG SETUP MENU** screen (p. 256) will appear.

2. With the cursor located in the upper row of icons, press **F2** (Sync/MIDI). Alternatively, select the SYNC/MIDI icon and press **ENTER**.

The **SYNC** screen (p. 259) will appear.



3. Specify the synchronization reference signal.

Set the MIDI Clock parameter if you want to use MIDI Clock for synchronization, or the MTC parameter if you want to use MTC for synchronization.

4. Make synchronization settings on the external sequencer or hard disk recorder (slave device) that is connected to the MV-8000.

For the procedure, refer to the owner's manual of the slave device.

Synchronization signal	MV-8000 setting	External device setting
MIDI Clock	Set the Output parameter "On" for the MIDI connector from which you want to transmit MIDI Clock.	Make settings so that MIDI Clock will be received (Slave).
MTC	Set the Output parameter "On" for the MIDI connector or R-BUS connector from which you want to transmit MTC. MEMO MTC synchronization is not possible unless the same frame rate is selected on both devices. On the MV-8000, this is set by the Frame Rate parameter.	Make settings so that MTC will be received (Slave).

5. Press the MV-8000's PLAY.

The current time (measure - beat - tick) of the connected external device will synchronize with the MV-8000's current time (measure - beat - tick), and the devices will operate (play) in synchronization.

MEMO

The MV-8000 cannot synchronize to a synchronization signal from an external device; i.e., it cannot operate as a Slave device.

HINT


When using synchronization, it is convenient to use MMC remote control capability as well so that the transports of the two devices will operate together.

Monitoring the MIDI connection status



The MV-8000 can transmit “Active Sensing messages” at regular intervals. If the MIDI cable is broken or disconnected, these messages will no longer be received by the receiving device.

By continually checking for these messages, the receiving device can determine whether a cable has been disconnected etc. while a note is sounding, and therefore prevent problems such as “stuck notes.”

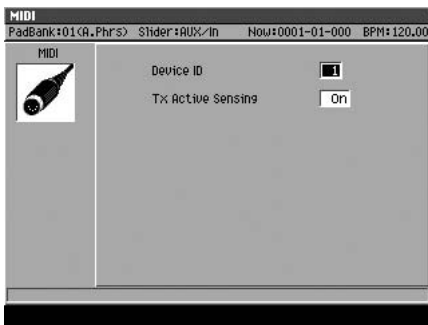
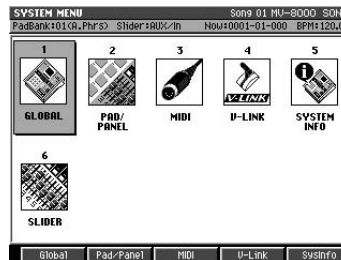
SYSTEM

1. Press  .

The **SYSTEM MENU** screen (p. 319) will appear.

2. With the cursor located in the upper row of icons, press  (MIDI). Alternatively, select the MIDI icon and press .

The **MIDI** screen (p. 324) will appear.



3. Set the Tx Active Sensing parameter.

If this is On, the MV-8000 will transmit Active Sensing messages.

MEMO

If you switch Tx Active Sensing from On to Off while a MIDI device is connected, the receiving device may display an error indicating that reception has ceased; this is not a malfunction.

MEMO

The MV-8000 can also monitor the connection state by monitoring Active Sensing messages it receives from an external device. If reception ceases while these messages are being received, it will indicate “MIDI Offline.”

Using V-LINK devices

What is V-LINK?

V-LINK (**V-LINK**) is a function that lets you create performances that link music and video. By using a V-LINK compatible video device with the MV-8000, you can easily produce a variety of video effects that are linked to your performance.

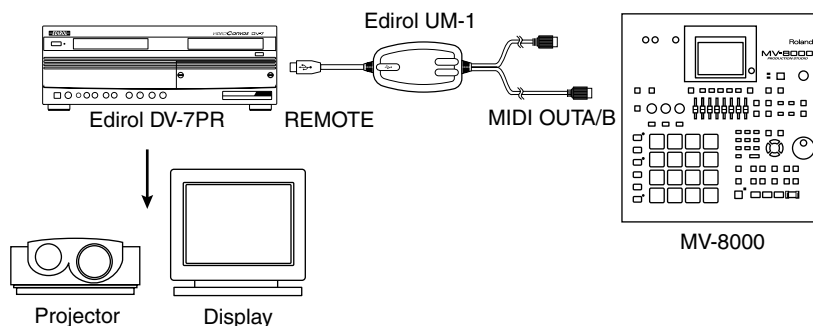
For example...

If you use the MV-8000 with an Edirol DV-7PR, you can

- Use the MV-8000 to remotely make performance settings on the Edirol DV-7PR.
- Use the MV-8000's sequencer to create synchronized music and video performances.
- Use the MV-8000's pads to switch images (clips/palettes) on the Edirol DV-7PR.
- Use the MV-8000's sliders to control the brightness or color of the images.

Example connections

Connect the MV-8000's MIDI OUT connector via an Edirol UM-1 etc. to the Edirol DV-7PR's REMOTE connector.



Switching V-LINK on/off

V-LINK

1. Press .

[V-LINK] will light blue, and the V-LINK function will be turned On (i.e., V-LINK will be available). You can operate the MV-8000's pads to control the images in synchronization with your performance on the MV-8000.

V-LINK

2. Press once again.

[V-LINK] will go dark, and the V-LINK function will be turned Off (normal operating mode).

MEMO




In order to use the MV-8000 with the Edirol DV-7PR via V-LINK, you will need an Edirol UM-1/-1S/-1SX (sold separately) for connections.

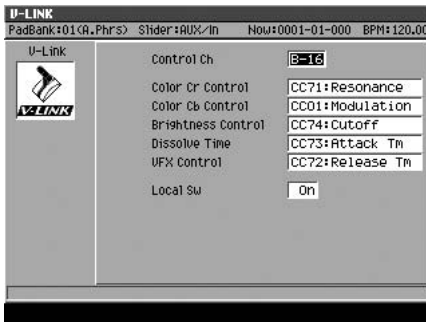
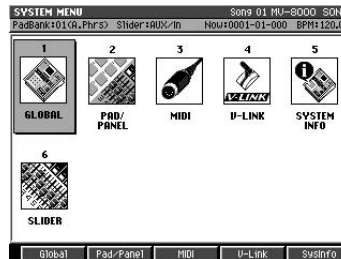
MEMO

Before you make connections, you must turn down the volume of all devices and turn off the power to avoid malfunctions or speaker damage.

Making V-LINK settings

SYSTEM

1. Press  .
The **SYSTEM MENU screen** (p. 319) will appear.
2. With the cursor located in the upper row of icons, press **F4**  (V-Link). Alternatively, select the V-LINK icon and press **ENTER**  .
The **V-LINK screen** (p. 325) will appear.



3. Specify the MIDI transmit channel and other parameters as desired.
For details on the function of these parameters, refer to **V-LINK screen** (p. 325).

V-LINK Function chart

When V-LINK function is on, you can use the following functions.

V-LINK function	Uses controller	Transmitted MIDI message
Changing Clip	Velocity Pads	Program change: 00H~0FH
Changing Clip Bank	[PADBANKS] button	CC 00 (Bank select): 00H~1FH (Audio track) 00H~05H (MIDI track)
Color (Cr) Control (Color-difference signal)	Slider 1	CC 71 (Resonance)
Color (Cb) Control (Color-difference signal)	Slider 2	CC 01 (Modulation)
Brightness Control	Slider 3	CC 74 (Cutoff)
Dissolve Time (Amount time the video clips overlap)	Slider 4	CC 73 (Attack time)
VFX Control (Visual effects)	Slider 5	CC 72 (Release time)

MEMO

The MV-8000 does not support the Edirol DV-7PR's Dual Stream mode.

MEMO

For the Control Ch parameter, select the MIDI connector to which your V-LINK device is connected.



You can change the transmitted MIDI message used by sliders. For details refer to **V-LINK screen** (p. 325).

MEMO

You use [PAD BANK] to switch banks, a CC 00 message and Program Change are successively transmitted when you strike a velocity pad.

MEMO

When switching palettes, the range of selectable banks will depend on the type of the current track (audio track or MIDI track).

MEMO

Please also read the owner's manual of the V-LINK device you are using.

Using the MV8-OP1 (Audio I/O Expansion) to connect external devices

You can install an MV8-OP1 Audio I/O Expansion (sold separately) into the rear panel of the MV-8000. The MV8-OP1 is an expansion kit for the MV-8000 that adds digital audio input and allows internal audio buses to be output via R-BUS.

If the MV8-OP1 is installed

Installing the MV8-OP1 adds the following functionality.

- You can digitally connect a digital audio device (CD player, MD player, DAT recorder) and sample without impairing the audio quality.
- You can input digital audio of a variety of sampling frequencies.
- You can connect devices that have an R-BUS connector, such as the Roland VS-2480CD or XV-5080, for digital audio input/output via R-BUS (2-channel input / 8-channel output).
- You can individually output the audio signals of the MV-8000's internal multi output bus. This is convenient when you are using the MV-8000 with an external mixer. (Analog output and R-BUS output are all available.)
- When used with the DIF-AT24 (sold separately), an additional MIDI OUT (16 channels) is added.

You can't do the following

- You cannot use DIGITAL IN A (coaxial) and B (optical) simultaneously.
- You cannot use DIGITAL IN, ANALOG INPUT, and R-BUS input simultaneously.
- You cannot input signals other than two-channel PCM audio (e.g., DTS or Dolby Surround) to DIGITAL IN.
- You cannot use R-BUS to input eight channels of digital audio (only R-BUS channels 1 and 2 are available).
- You cannot sample the input at its original sampling frequency. All signals are converted to 44.1 kHz.
- You cannot input MIDI data using the MIDI IN of the DIF-AT24 (sold separately).

MEMO

The MV8-OP1 (sold separately) must be installed in order for you to perform the operations described in this chapter.

MEMO

Since the MV8-OP1 contains a sampling rate converter, there is no limitation on the sampling frequencies that can be input. All signals will be converted to 44.1 kHz.

NOTE

Do not connect the R-BUS connector to an RMDB connector, a SCSI connector, an RS-232C connector, or a parallel connector. Doing so will cause malfunctions.

NOTE


Do not connect or disconnect the R-BUS connector when the power is on. Doing so will cause malfunctions.

Inputting audio via a digital connection (coaxial/optical)



The MV-8000 has both coaxial and optical type digital input connectors. You must choose either one or the other type. You cannot use both simultaneously.

1. Connect your digital audio device to the MV-8000 as described in Quick Start “Preparing your equipment and making connections” (p. 4).

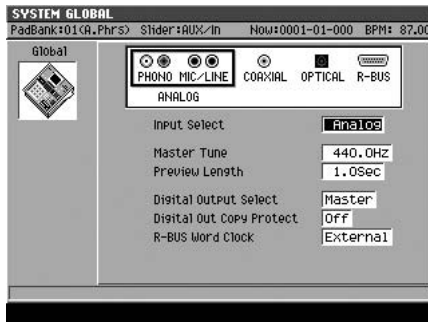
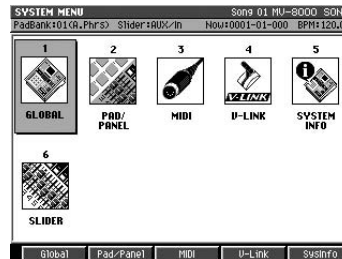
SYSTEM

2. Press  .

The **SYSTEM MENU** screen (p. 319) will appear.

3. With the cursor located in the upper row of icons, press  (Global). Alternatively, select the GLOBAL icon and press  .

The **GLOBAL** screen (p. 320) will appear.



4. Set the Input Select parameter to either “Coaxial” or “Optical.”
Select “Coaxial” if you want to input from the coaxial connector, or select “Optical” if you want to input from the optical connector. When you change the setting, the illustration of the input connector in the GLOBAL screen will also change.

Transferring digital audio via R-BUS

If the MV-8000 is connected to another device that has an R-BUS connector, you can use two channels of digital audio input and eight channels of digital audio output.


Caution when connecting an R-BUS device

- You may connect only another R-BUS device to the R-BUS connector. Even if the connector has the same shape, you must never attempt to connect a SCSI, RS-232C, or parallel interface. Doing so will cause malfunctions.
- Use an R-BUS cable (RBC-1 or RBC-3: each sold separately) to make connections to an R-BUS connector.
- Before connecting or disconnecting the R-BUS cable, you must turn off the power of the MV-8000 and the other R-BUS device. If you make connections while the power is on, the system may fail to operate correctly, and malfunctions may also occur.
- R-BUS is the same specification as "RMDB2" and "RMDB II." It can be used without any problems with devices marked "RMDB2" or "RMDB II."
- R-BUS is not compatible with "RMDB".
- The RBC-5 (5 meter R-BUS cable: no longer available) cannot be used with the MV-8000. Please use the RBC-1 (1 meter R-BUS cable) or RBC-3 (3 meter R-BUS cable).


Inputting digital audio into R-BUS


1. Connect the MV-8000 with your digital audio device as described in Quick Start "Preparing your equipment and making connections" (p. 4).

SYSTEM

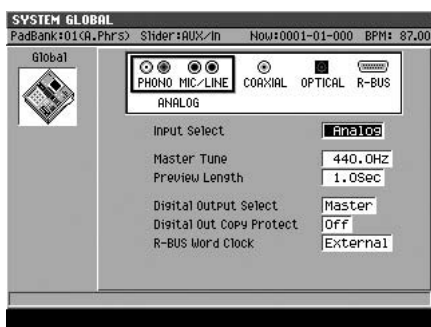
2. Press  .

The **SYSTEM MENU** screen (p. 319) will appear.

3. With the cursor located in the upper row of icons, press  (Global). Alternatively, select

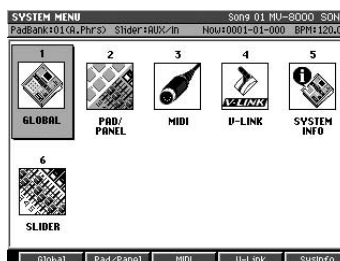
the **GLOBAL** icon and press .

The **GLOBAL** screen (p. 320) will appear.



4. Set the Input Select parameter to "R-BUS."

Audio can now be input via R-BUS channels 1 and 2. When you switch the setting, the illustration of the input connectors shown in the GLOBAL screen will also change.



MEMO

You cannot use R-BUS channels 3~8 to input audio into the MV-8000.

MEMO


Since the MV8-OP1 contains a sampling rate converter, there is no restriction on the sampling rates that can be input. All signals will be converted to 44.1 kHz.

Outputting digital audio from R-BUS or analog multi-output

You can output the audio from the MV-8000's multi output bus via the R-BUS connector (digital) or the analog multi output (analog).

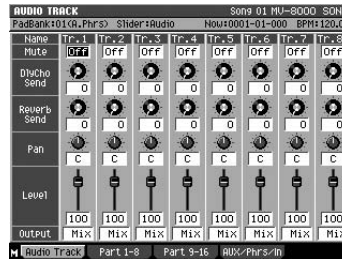
1. Connect the MV-8000 with your output destination device as described in Quick Start "Preparing your equipment and making connections" (p. 4).

MIXER

2. Press  .

The **MIXER (AUDIO TRACK)** screen (p. 378) will appear.

3. Set the Output parameter to MLT1~8 or M1/2~7/8.



Set the Output parameter of the part whose signal

you want to send to the multi output bus. The signal sent to each bus will be output via R-BUS and the analog multi output.

Value	Destination bus	R-BUS output channel	Analog multi output
MLT1	Multi output bus 1	1	1
:	:	:	:
MLT6	Multi output bus 6	6	6
MLT7	Multi output bus 7	7	Not output
MLT8	Multi output bus 8	8	Not output
M1/2	Multi output bus 1/2	1 and 2	1 and 2
M3/4	Multi output bus 3/4	3 and 4	3 and 4
M5/6	Multi output bus 5/6	5 and 6	5 and 6
M7/8	Multi output bus 7/8	7 and 8	Not output

MEMO

To select a different mixer part, press [F1]~[F4]. For details, refer to the **MIXER (AUDIO TRACK)** screen (p. 378), **MIXER (INSTRUMENT PART)** screen (p. 379), **MIXER (AUX / FX / AUDIO PHRASE / INPUT)** screen (p. 380).

MEMO

The identically-numbered R-BUS and analog multi output will output the same audio.

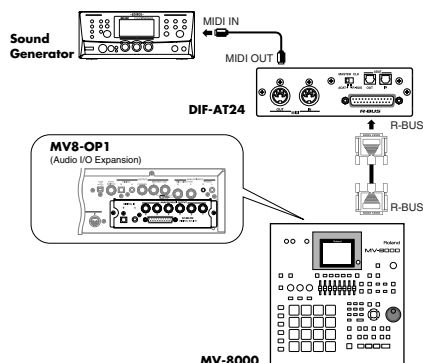
MEMO

The audio signal of multi output bus 7 and 8 cannot be output via analog multi output.

Using R-BUS and DIF-AT24 to add a MIDI output

You can add an additional 16-channel MIDI output by connecting the DIF-AT24 (sold separately) to the R-BUS connector.

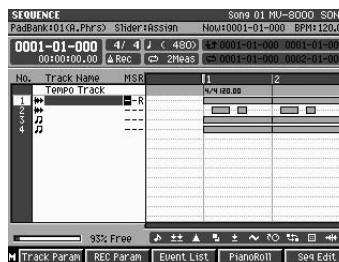
1. Connect the DIF-AT24 (sold separately) to the R-BUS connector.



2. Power-on the MV-8000.

3. Press **SEQUENCE**.

The **SEQUENCE** screen (p. 205) will appear.



4. Use **CURSOR** (up/down) to select the MIDI track that contains the performance data you want to output.

The track you select will be the current track.

5. Press **F1** (Track Param).

The **TRACK PARAMETER (MIDI)** popup (p. 208) will appear.



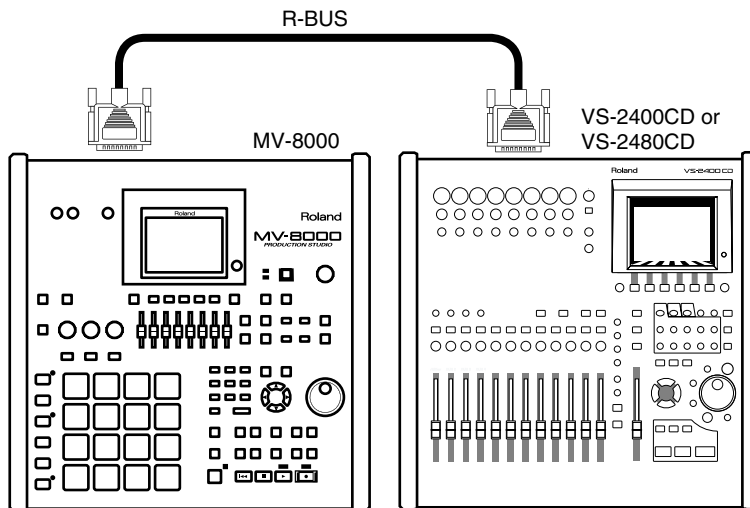
6. Set the Output MIDI parameter.

Select the MIDI connector and channel on which you want to transmit the performance data. If you want to transmit MIDI data via the DIF-AT24, select R1~R16.

Value	Output destination	Channel
A-1	MIDI OUT A	1
:		:
A-16	MIDI OUT B	16
B-1		1
:	R-BUS (use MV8-OP1 and DIF-AT24)	:
B-16		16
R-1	R-BUS (use MV8-OP1 and DIF-AT24)	1
:		:
R-16	R-BUS (use MV8-OP1 and DIF-AT24)	16

Connections and settings for R-BUS devices

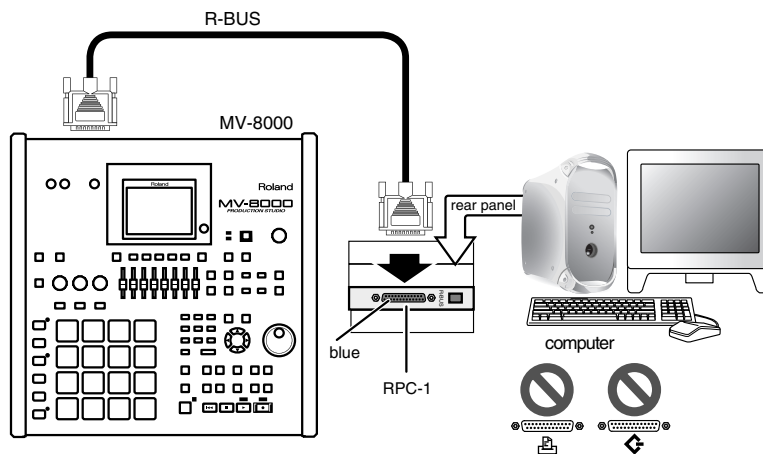
Connecting a VS-2480CD/2400CD



Required equipment

- MV-8000 (with MV8-OP1 [sold separately] installed)
- VS-2480CD or VS-2400CD
- RBC-1 (1 meter R-BUS cable) or RBC-3 (3 meter R-BUS cable)

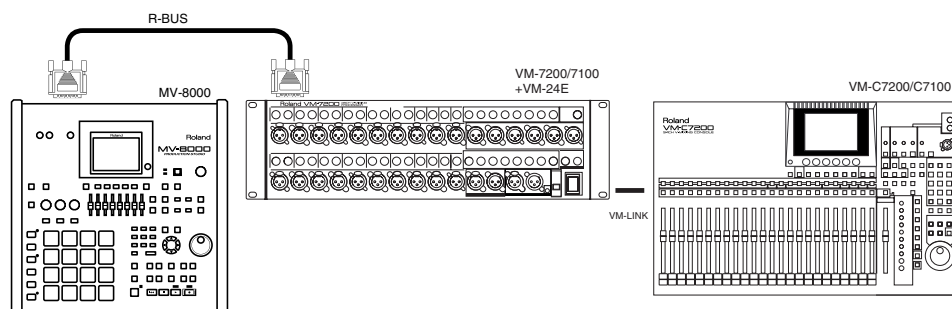
Connecting an RPC-1



Required equipment

- MV-8000 (with MV8-OP1 [sold separately] installed)
- Computer with PCI bus (5 volts)
- RPC-1
- RBC-1 (1 meter R-BUS cable) or RBC-3 (3 meter R-BUS cable)

Connecting a VM-7000/C7000 series device



Required equipment

- MV-8000 (with MV8-OP1 [sold separately] installed)
- VM-7200/7100 (with VM-24E [sold separately] installed)
- VM-C7200/7100
- RBC-1 (1 meter R-BUS cable) or RBC-3 (3 meter R-BUS cable)
- VM-LINK cable

Settings for each device

1. Transferring audio

Model	Master (output device)	Slave
MV-8000	MIXER (INSTRUMENT PART) screen (p. 379) <ul style="list-style-type: none"> • Output parameter of the part you want to send to R-BUS: MLT1~8, M1/2~M7/8 GLOBAL screen (p. 320) <ul style="list-style-type: none"> • R-BUS Word Clock parameter: Internal 	GLOBAL screen (p. 320) <ul style="list-style-type: none"> • Input Select parameter: R-BUS
VS-2480CD/ VS-2400CD	PROJECT PARAMETER screen <ul style="list-style-type: none"> • MASTER CLOCK parameter: INT OUTPUT ASSIGN screen <ul style="list-style-type: none"> • Connect the bus you want to output via R-BUS to R-BUS (1/2~7/8) 	PROJECT PARAMETER screen <ul style="list-style-type: none"> • MASTER CLOCK parameter: R-BUS PATCH BAY screen <ul style="list-style-type: none"> • Connect R-BUS 1 or 2 to the INPUT MIXER. MEMO You must first load a 44.1 kHz project or create a new one.
RPC-1	<ul style="list-style-type: none"> • MASTER CLOCK parameter: Int. Clock 	<ul style="list-style-type: none"> • MASTER CLOCK parameter: Ext. Clock
VM-7000 series	SYS DIGITAL screen <ul style="list-style-type: none"> • WORD CLOCK SOURCE parameter: INTERNAL EZ ROUTING - MULTI IN screen <ul style="list-style-type: none"> • In the patch bay, connect the signal from R-BUS to the multi in mixer. 	SYS DIGITAL screen <ul style="list-style-type: none"> • WORD CLOCK SOURCE parameter: MULTI 1-8 / MULTI 9-16 / MULTI 17-24 EZ ROUTING - MULTI IN screen <ul style="list-style-type: none"> • In the patch bay, connect the signal from R-BUS to the multi in mixer.

2. Remote control using MMC




Model	Master (controlling device)	Slave (controlled device)
MV-8000	SYNC screen (p. 259) <ul style="list-style-type: none"> • MMC Mode parameter: Master • MMC R-BUS parameter: On 	SYNC screen (p. 259) <ul style="list-style-type: none"> • MMC Mode parameter: Slave (R-BUS)
VS-2480CD/ VS-2400CD	MIDI PARAMETER screen <ul style="list-style-type: none"> • MMC MODE parameter: Master 	MIDI PARAMETER screen <ul style="list-style-type: none"> • MMC MODE parameter: SLAVE • MMC SOURCE: R-BUS
RPC-1	<ul style="list-style-type: none"> • In your sequencer software, set the MMC parameter to Master. • In your sequencer software, specify the RPC-1 as the device that will transmit MMC. 	<ul style="list-style-type: none"> • In your sequencer software, set the MMC parameter to Slave. • In your sequencer software, specify the RPC-1 as the device that will receive MMC.
VM-7000 series	SYS SYNC/MMC screen <ul style="list-style-type: none"> • MMC CONTROL parameter: ON • MMC MASTER parameter: INT SYS MIDI screen <ul style="list-style-type: none"> • Tx PARAM parameter: ON 	SYS SYNC/MMC screen <ul style="list-style-type: none"> • MMC CONTROL parameter: ON • MMC MASTER parameter: MULTI 1-8 / MULTI 9-16 / MULTI 17-24 SYS MIDI screen <ul style="list-style-type: none"> • Rx PARAM parameter: ON

System settings for the MV-8000

Settings for the entire MV-8000 (Global)

Here's how to make settings that affect the overall operation of the MV-8000.

Accessing the Global screen

1. Press  .
The **SYSTEM MENU screen** (p. 319) will appear.
2. With the cursor located in the upper row of icons, press  (Global).
Alternatively, select the GLOBAL icon and press  .
The **GLOBAL screen** (p. 320) will appear.



Setting the basic pitch (Master Tune)

Here's how to set the overall tuning of the MV-8000. This is specified as the frequency of the A4 note (middle "A" on a piano).

1. Access the GLOBAL screen as described in **Accessing the Global screen** (p. 178).
2. Set the Master Tune parameter.
This specifies the pitch of the A4 note. Increasing this value will raise the pitch, and decreasing this value will lower the pitch. Normally you will leave this at 440.0 Hz.

Setting the audition time (Preview Length)

The "Preview function" lets you listen to the recorded sound immediately after sampling. The Preview Length parameter sets the playback time of this Preview function.

1. Access the GLOBAL screen as described in **Accessing the Global screen** (p. 178).
2. Set the Preview Length parameter.
You can set this value (playback time) in steps of 0.1 seconds over a range of 0.1~10.0 seconds.

Specifying the digital output source

This setting selects the audio source that will be output from the rear panel digital out (DIGITAL A and B) connectors.

1. Access the GLOBAL screen as described in **Accessing the Global screen** (p. 178).
2. Set the Digital Output Select parameter.
Select the bus that you want to output. If you select Master, the audio of the entire MV-8000 (the mix bus) will be output.



For details on all parameters, refer to **GLOBAL screen** (p. 320).

MEMO

The audio signal of the exact same bus is output from DIGITAL A and B. You cannot choose the output bus independently for each connector.

Outputting a copy-protected digital audio signal

You can set the copy-protect flag of the digital audio signal that is output by the MV-8000. If this signal is recorded onto a digitally-connected MD recorder etc., further digital copying from the recorded media will not be possible.

1. Access the GLOBAL screen as described in **Accessing the Global screen** (p. 178).
2. Set the Digital Out Copy Protect parameter.
If this is On, the copy-protect flag will be set for the digital audio that is output.

Specifying the word clock master for an R-BUS connection

You can specify whether the word clock (the synchronization signal for transferring digital audio data) master device will be the externally-connected R-BUS device or the MV-8000 itself.

1. Access the GLOBAL screen as described in **Accessing the Global screen** (p. 178).
2. Set the R-BUS Word Clock parameter.

Value	
External	Word clock will be received from the externally-connected R-BUS device. In this case, the sampling frequency of the signal sent from the R-BUS connector of the MV8-OP1 will be the same as the sampling frequency of the external R-BUS device. MEMO The signal sent from the MV-8000's DIGITAL OUT and the internal processing (for sampling, etc.) will always be 44.1 kHz.
Internal	Word clock (44.1 kHz) will be generated within the MV-8000 and sent via the R-BUS connector. Set the externally-connected R-BUS device to function as a Slave.

Normally you will leave this set to "External."

About word clock and digital connections

Normally, the word clock is internally generated and output by the device (master) that transmits the digital audio signal. The receiving device (slave) will receive this word clock and synchronize to it. This means that the sampling frequencies will normally be identical. However for some devices, the sampling frequencies of the data being transferred may actually differ.

The digital circuitry of the MV8-OP1 (sold separately) installed in the MV-8000 contains a sampling rate converter. This means that a digital signal can be received regardless of the incoming sampling frequency. The digital signal sent via R-BUS will be the same as the sampling rate that is received.

Also, there may be cases in which the connected R-BUS device




- Cannot generate a word clock (i.e., will function only as a slave), or
- Must be set to receive word clock (slave) because of how your system is connected.

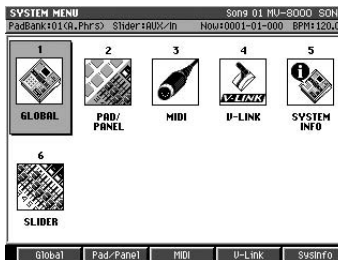
In such cases, you can use the "Internal" setting so that the MV-8000 is the word clock master. However, the digital signal sent via R-BUS will be fixed at a sampling frequency of 44.1 kHz.

Settings for the MV-8000's controllers (Pad / Panel)

Here you can make settings for the velocity pads, sliders, and buttons on the MV-8000's top panel.

Accessing the Pad/Panel screen


1. Press  .
The **SYSTEM MENU** screen (p. 319) will appear.
2. With the cursor located in the upper row of icons, press  (Pad/Panel). Alternatively, select the PAD/PANEL icon and press  .
The **PAD** screen (p. 321) will appear.



For details on all parameters, refer to **PAD screen** (p. 321).

Adjusting the sensitivity of the velocity pads

The loudness (velocity) of the sound will change according to how strongly you strike the pads. By adjusting the sensitivity of the pads you can change how the striking force affects the volume.


1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).
2. Press  (Pad) to select the PAD screen.
3. Set the Pad Sens parameter.

Value	Explanation
Soft	Even a relatively light touch will produce high velocities.
Medium	Mid-way between the Soft and Hard settings.
Hard	You will need to strike the pad fairly strongly in order to produce high velocities. This means that it will be easier to express small differences when playing lower velocities.

Reducing unwanted triggering of the velocity pads

In some cases, striking a pad may cause a pad you didn't strike to sound as well. This is because depending on the location or force of your strike, the vibration may also affect another pad. You can reduce such problems by adjusting the threshold at which the pads are triggered.

1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).

2. Press  (Pad) to select the PAD screen.


3. Set the Pad Trigger Threshold parameter.

As you raise this value, the pads will become less responsive to light strikes.

Using aftertouch

You can produce changes in the sound by applying pressure (aftertouch) to a pad. Here's how to adjust the degree to which aftertouch will affect the sound.

1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).

2. Press  (Pad) to select the PAD screen.

3. Set the Pad Aftertouch Type parameter to Poly.

You can play the pads with the polyphonic aftertouch


4. Set the Pad Aftertouch Sens parameter.

As you raise this value, the pads will produce an aftertouch effect even with light pressure. If you turn this Off, aftertouch will not be used.

Changing the operation of the Shift button

For some panel buttons, you can access secondary functions by pressing the button while you hold down the [SHIFT] button. With the factory settings, the Shift function is active only while you hold down the Shift button, but you can change this so that Shift remains locked.

1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).

2. Press  (Panel) to select the PANEL screen.

3. Set the Shift Lock parameter.

Value	
Off	The Shift function is active only while you hold down [SHIFT].
Once	The Shift function becomes active when you press [SHIFT], and will remain active when you release the button. When you execute a function that uses Shift (i.e., press a button), Shift will be defeated.
On	The Shift function becomes active when you press [SHIFT], and will remain active until you press [SHIFT] once again.

MEMO

There are two types of aftertouch; “channel aftertouch” and “polyphonic aftertouch.” For the differences in the parameters, refer to **PAD screen** (p. 321).

MEMO

[SHIFT] will light when the Shift function is active.


MEMO

If Shift Lock=On or Once, you can press [SHIFT] once again to defeat the shift function.

Using a foot switch

You can connect a Roland DP-2 (sold separately) or Boss FS-5U (sold separately) to the rear panel FOOT SWITCH jack and use it to operate the MV-8000.

1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).

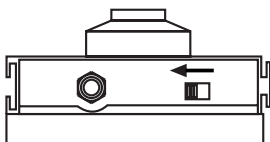
2. Press  (Pad) to select the PANEL screen.

3. Set the Foot Switch Type parameter.

Select the function that you want to control from the foot switch. For details on the values and the functions you can control, refer to **PANEL screen** (p. 322).

4. Set the Foot Switch Polarity parameter.


This selects the polarity of the foot switch. Select "Standard" if you're using a Roland DP-2. If you're using a Boss FS-5U, select "Standard" and set the polarity switch of the FS-5U as shown in the diagram.

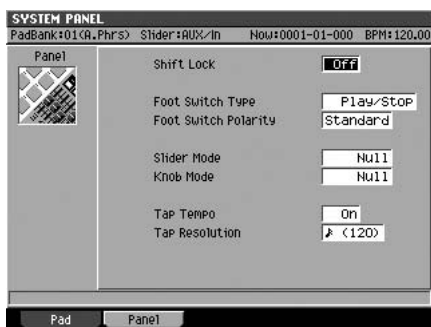


Changing how the sliders and knobs operate

A wide variety of parameters can be assigned to the sliders and knobs. This means that when you switch screens, the parameter values displayed in the screen may not match the physical location of the sliders and knobs. You can specify how the parameter will change when you operate a slider or knob in such cases.

1. Access the PAD/PANEL screen as described in **Accessing the Pad/Panel screen** (p. 180).

2. Press  (Panel) to select the PANEL screen.



3. Set the Slide Mode or Knob Mode parameter.

Slider Mode specifies how the parameter will change when you operate a slider. Knob Mode specifies how the parameter will change when you operate a knob.

Value	
Jump	The instant you move the slider (knob), the displayed value will immediately change to the position of the slider (knob).
Null	The slide (knob) will not begin controlling the value until you move the slider (knob) to a position that corresponds with the displayed value. < Example: the slider controls a value in a range of 0 to 10 > If the slider is positioned at 5 and the displayed value is 2, the displayed value will not change until you move the slider to the 2 position.
Relative	Moving the slider (knob) will produce a relative change in the displayed value.




Checking the system status of the MV-8000

You can check the current system status of the MV-8000, test the installed memory, or initialize all settings of the MV-8000 to the factory-set state.

Viewing the system information

Here's how to check the MV-8000's internal software version, the amount of currently-installed memory, and the options that are installed.

SYSTEM

1. Press  .
The **SYSTEM MENU screen** (p. 319) will appear.
2. With the cursor located in the upper row of icons, press  (SysInfo).
Alternatively, select the SYSTEM INFO icon and press  .
The **SYSTEM INFORMATION screen** (p. 326) will appear.



Version

Indicates the MV-8000's software version.

DIMM Size

Indicates the amount of memory installed in the MV-8000. When shipped from the factory, 128 MB of memory is installed.

Wave Memory

Indicates the amount of memory available for sampling or recording.



The displayed items are the remaining amount (units of MB), unused proportion (percentage), and a bar graph. The black portion of the bar graph indicates the area used for sample data, and the white portion indicates the area available for sampling.

Sequence Memory

Indicates the amount of memory available for recording sequence data.



The displayed items are the unused proportion (percentage) and a bar graph. The black portion of the bar graph indicates the area used for event data, and the white portion indicates the remaining area available for sampling.

Options

Indicates the options that are installed in the MV-8000. Installed options are indicated as "Installed," and uninstalled options are indicated as "Not Installed."

Testing the installed memory (Memory Diagnosis)

Here's how to perform a read/write test of the memory installed in the MV-8000.

1. Access the SYSTEM INFORMATION screen as described in **Viewing the system information** (p. 183).

2. Press (DIMM Diag).

The display will ask "Save current project before"



F-button	Action
<input type="button" value="F1"/> (No)	Executes the Memory Diagnosis operation without saving the current project.
<input type="button" value="F5"/> (Yes)	Saves the current project, and then executes the Memory Diagnosis operation.
<input type="button" value="EXIT"/>	Cancels the operation.

While the test is being performed the display will indicate "Now Checking..." When checking is completed, the result will be displayed.

Display	Result
Memory Diagnosis: OK	The memory is functioning normally.
Memory Diagnosis: NG	A problem was found in the installed memory. Please replace the memory as described in Exchanging the memory (removing and installing) (p. 186).

3. After noting the result of the test, press (Close).

Resetting the MV-8000's parameters to the factory settings

Here's how to initialize all parameters of the MV-8000 to their factory settings.

1. Access the SYSTEM INFORMATION screen as described in **Viewing the system information** (p. 183).

2. Press (Initialize).

The display will ask "Initialize system parameters. Are you sure?"

F-button	Action
<input type="button" value="F1"/> (No)	Cancels the operation.
<input type="button" value="F5"/> (Yes)	Initializes the system parameters.

While initialization is being performed, the display will indicate "Now Processing..." When the operation has been completed successfully, the display will indicate "Completed."

3. After noting the result, press (Close).

NOTE

There is no way to recover the data that has been erased. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

MEMO

If this test produces a result of NG, there is a problem with the installed DIMM. Since data cannot be read/written correctly to this DIMM, it may cause problems with the operation of the MV-8000. Please replace the DIMM (p. 186).

MEMO

This operation initializes the parameters that are saved in system memory; it does not erase the samples or library data saved on the hard disk.

Adding options

Expanding the memory

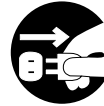
When shipped from the factory, the MV-8000 contains 128 MB of memory used to load sound samples. This amount of memory may not be sufficient if you want to load large amounts of sample data. If so, you can expand the memory by replacing the factory-installed 128 MB memory (DIMM) with a larger DIMM of up to 512 MB.

MEMO

The MV-8000 will not operate if no memory (DIMM) is installed.

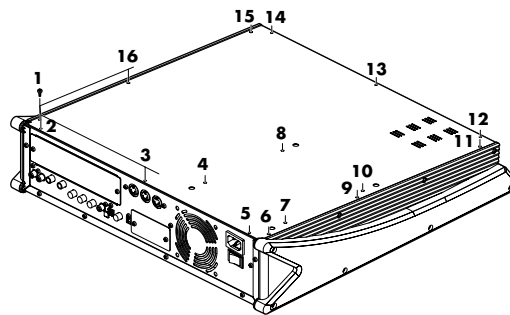
Precautions for expanding memory

- Always turn the unit off and unplug the AC plug before attempting installation of the memory DIMM board.
- Install only the specified memory DIMM board.
- To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the board.
 - Before you touch the board, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
 - When handling the board, grasp it only by its edges. Avoid touching any of the electronic components or connectors.
 - Save the bag in which the board was originally shipped, and put the board back into it whenever you need to store or transport it.
- Do not touch any of the printed circuit pathways or connection terminals.
- Never use excessive force when installing a circuit board. If it doesn't fit properly on the first attempt, remove the board and try again.
- When circuit board installation is complete, double-check your work.
- When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.
- Use a Philips screwdriver of the appropriate size to avoid damaging the screw heads (a number of 2 screwdriver). If an unsuitable screwdriver is used, the head of the screw may be stripped.
- Turn the screwdriver counter-clockwise to loosen the screws-turn it clockwise to tighten them.
- Be careful not to let the screws drop inside the MV-8000's body.
- Do not leave the bottom cover removed. After installation of the memory DIMM Board is complete, be sure to replace the cover.
- Be careful not to cut your hand on the edge of the cover or the opening edge while removing the cover.

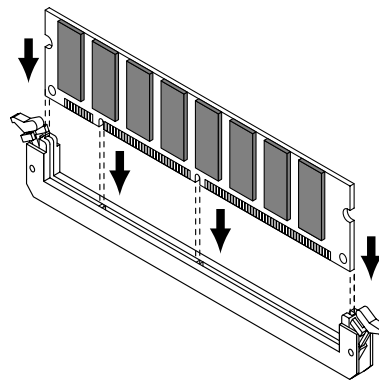
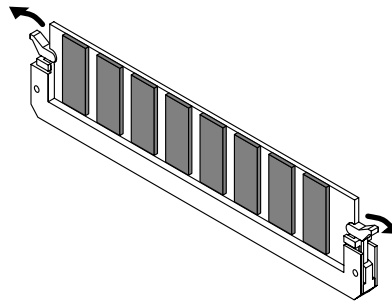


Exchanging the memory (removing and installing)

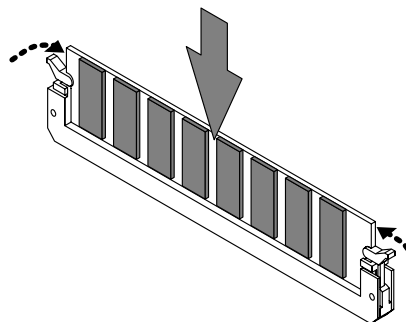
1. Turn off the power of the MV-8000 and the connected devices, and disconnect all cables from the MV-8000.
2. Turn the MV-8000 upside down, and lay it on its face supported by objects at each corner so that the panel buttons and knobs are not damaged.
3. Remove sixteen screws from the bottom panel at the locations shown in the illustration, and detach the bottom cover.



4. Simultaneously spread apart the two white clips located at both ends of the DIMM socket.
5. Pull the (old) memory module out of the socket.
6. Make sure that the cutouts in the (new) memory module are positioned correctly, and press it directly downward into the guide slots.



7. Continue pressing until the white clips pop upward into position, locking the memory module into place.
8. Replace the bottom cover as it was originally.
9. Turn on the power.



Please wait until the MV-8000 has finished starting up.

NOTE

If an unsupported type of memory (DIMM) is installed, a message of "Wrong DIMM Type! Turn off the power, and replace w/correct one" will appear when you power-on, and the MV-8000 will not operate.

10. Checking the installed memory as described in **Testing the installed memory (Memory Diagnosis)** (p. 184).

MEMO

When you lay the MV-8000 on its face, make stacks of magazines or newspapers to support each of the four corners so that the weight of the unit does not damage the buttons and knobs. Make sure that no pressure is being applied to any button or knob.

HINT

If you have difficulty inserting the memory module, you can angle the module slightly, alternately pressing on either end to insert it little by little.

MEMO

If no memory is installed, the display will indicate "No Wave Memory (DIMM)." Please install memory as described in **Exchanging the memory (removing and installing)** (p. 186).

Installing the MV8-OP1

The MV8-OP1 is an expansion board that adds six analog multi-outputs, digital inputs (coaxial type and optical type), and an R-BUS connector to the MV-8000.

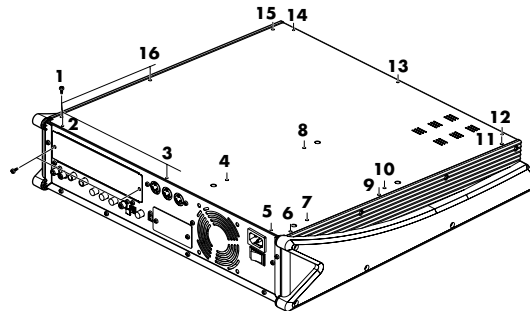
Precautions for expanding option

- Always turn the unit off and unplug the AC plug before attempting installation of the MV8-OP1.
- Install only the specified option. Remove only the specified screws.
- To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the board.
 - Before you touch the board, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
 - When handling the board, grasp it only by its edges. Avoid touching any of the electronic components.
 - Save the bag in which the board was originally shipped, and put the board back into it whenever you need to store or transport it.
- Do not touch any of the printed circuit pathways.
- Never use excessive force when installing a circuit board. If it doesn't fit properly on the first attempt, remove the board and try again.
- When circuit board installation is complete, double-check your work.
- When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.
- Use a Philips screwdriver of the appropriate size to avoid damaging the screw heads (a number of 2 screwdriver). If an unsuitable screwdriver is used, the head of the screw may be stripped.
- Turn the screwdriver counter-clockwise to loosen the screws-turn it clockwise to tighten them.
- Be careful not to let the screws drop inside the MV-8000's body.
- Do not leave the option slot cover removed. After installation of the MV8-OP1 is complete, be sure to replace the cover.
- Be careful not to cut your hand on the edge of the cover or the opening edge while removing the cover.

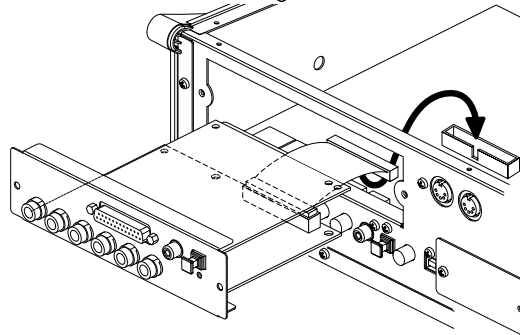


MV8-OP1 installation procedure

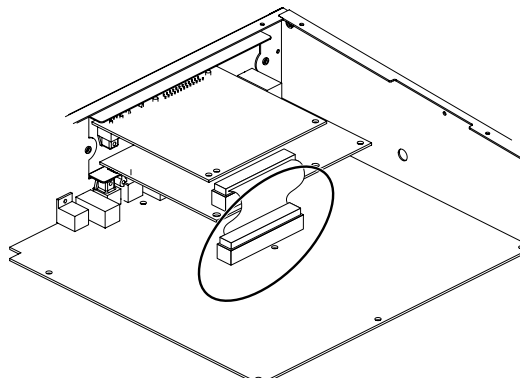
1. Turn off the power of the MV-8000 and the connected devices, and disconnect all cables from the MV-8000.
2. Turn the MV-8000 upside down, and lay it on its face supported by objects at each corner so that the panel buttons and knobs are not damaged.
3. Remove sixteen screws from the bottom panel and two screws from the MV8-OP1 slot cover at the locations shown in the illustration, and detach the bottom cover and the slot cover.



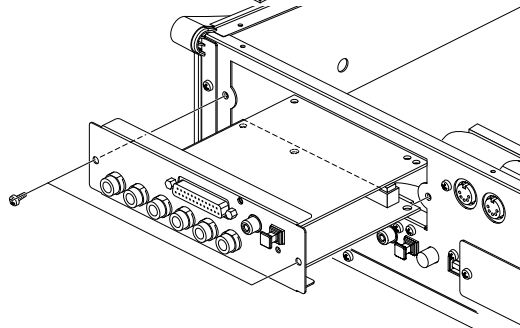
4. Insert the MV8-OP1 into the slot in the orientation shown by the illustration.



5. Plug the flat cable extending from the MV8-OP1 firmly into the connector on the main board of the MV-8000.



6. Use the two screws to fasten the MV8-OP1.
7. Use the sixteen screws to fasten the bottom cover as it was originally.



MEMO

When you lay the MV-8000 on its face, make stacks of magazines or newspapers to support each of the four corners so that the weight of the unit does not damage the buttons and knobs. Make sure that no pressure is being applied to any button or knob.

NOTE

Be careful not to cut your hand on any sharp edges of the installation slot, cover, or circuit board.

Installing the MV8-VGA (VGA/Mouse Expansion)

The MV8-VGA is an expansion board that lets you connect a VGA display to view the MV-8000's screens and use a mouse to operate it.

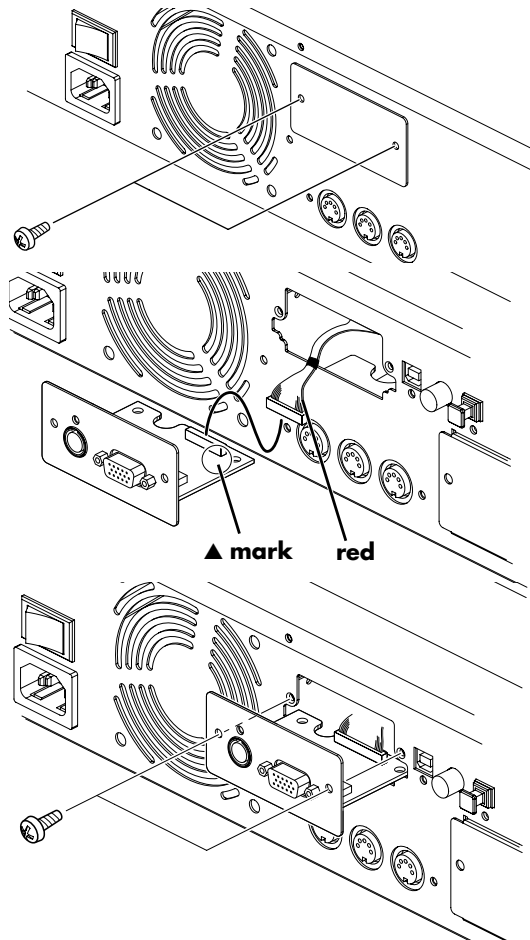
Precautions for expanding option

- Always turn the unit off and unplug the AC plug before attempting installation of the MV8-VGA.
- Install only the specified option. Remove only the specified screws.
- To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the board.
 - Before you touch the board, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
 - When handling the board, grasp it only by its edges. Avoid touching any of the electronic components.
 - Save the bag in which the board was originally shipped, and put the board back into it whenever you need to store or transport it.
- Do not touch any of the printed circuit pathways.
- Never use excessive force when installing a circuit board. If it doesn't fit properly on the first attempt, remove the board and try again.
- When circuit board installation is complete, double-check your work.
- When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.
- Use a Philips screwdriver of the appropriate size to avoid damaging the screw heads (a number of 2 screwdriver). If an unsuitable screwdriver is used, the head of the screw may be stripped.
- Turn the screwdriver counter-clockwise to loosen the screws-turn it clockwise to tighten them.
- Be careful not to let the screws drop inside the MV-8000's body.
- Do not leave the option slot cover removed. After installation of the MV8-VGA is complete, be sure to replace the cover.
- Be careful not to cut your hand on the edge of the cover or the opening edge while removing the cover.



MV8-VGA installation procedure

1. Turn off the power of the MV-8000 and the connected devices, and disconnect all cables from the MV-8000.
2. Remove two screws from the MV8-VGA installation slot cover as shown in the illustration.
3. Remove the slot cover, and pull out the cable that is fastened behind the slot cover.
4. Plug this cable into the connector of the MV8-VGA. Align the red wire of the cable (at the right edge in the illustration) with the ▲ mark of the connector, and plug the cable firmly into the connector.
5. Insert the MV8-VGA into the slot, oriented as shown in the illustration.
6. Use the two screws to fasten the MV8-VGA.



NOTE

Be careful not to cut your hand on any sharp edges of the installation slot, cover, or circuit board.

Expansion de la mémoire

À l'origine le MV-8000 a une mémoire de 128 Mo pour le chargement d'échantillons de son. Si vous voulez charger de grosses quantités de données, la mémoire peut être insuffisante. Vous avez la possibilité d'accroître la mémoire en remplaçant la mémoire d'origine (DIMM) de 128 Mo par une DIMM de 512 Mo.

Le MV-8000 ne fonctionne pas si aucune mémoire (DIMM) n'est installée.

French language
for Canadian Safety Standard

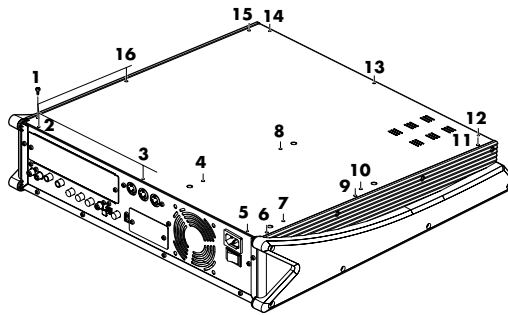
Précautions concernant l'extension de la mémoire

- Toujours éteindre et débrancher l'appareil avant de commencer l'installation de la carte.
- N'installez que les cartes de mémoire (DIMM). Enlevez seulement les vis indiquées.
- Veuillez suivre attentivement les instructions suivantes quand vous manipulez la carte afin d'éviter tout risque d'endommagement des pièces internes par l'électricité statique.
 - Toujours toucher un objet métallique relié à la terre (comme un tuyau par exemple) avant de manipuler la carte pour vous décharger de l'électricité statique que vous auriez pu accumuler.
 - Lorsque vous manipulez la carte, la tenir par les côtés. Évitez de toucher aux composants ou aux connecteurs.
 - Conservez le sachet d'origine dans lequel était la carte lors de l'envoi et remettez la carte dedans si vous devez la ranger ou la transporter.
- Ne pas toucher aux circuits imprimés.
- Ne jamais forcer quand vous installez une carte de circuits. Si la carte ne rentre pas correctement, ressortez-la et ressayer.
- Quand l'installation de la carte de circuits imprimés est terminée, vérifiez si tout est bien installé.
- Lorsque vous déposez le MV-8000 face vers le bas, placez des piles de journaux ou de magazines sous les quatre coins (ou des deux côtés) pour le soutenir. Ainsi, les boutons, manettes et autres pièces ne seront pas endommagés.
- En plaçant l'appareil sens dessus dessous, manipulez-le avec soin pour éviter de l'échapper, de le laisser tomber ou de se renverser.
- Utiliser un tournevis cruciforme correspondant à la taille de la vis (un tournevis numéro 2). En cas d'utilisation d'un tournevis inapproprié, la tête de la vis pourrait être endommagée.
- Pour enlever les vis, tourner le tournevis dans le sens contraire des aiguilles d'une montre. Pour resserrer, tourner dans le sens des aiguilles d'une montre.
- Attention de ne pas laisser tomber les vis à l'intérieur du MV-8000.
- Une fois l'installation du module terminée, remettez le couvercle en place.
- Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

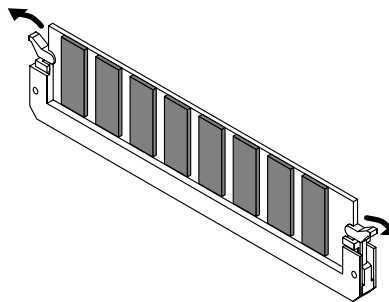


Echange de la mémoire (retrait et installation)

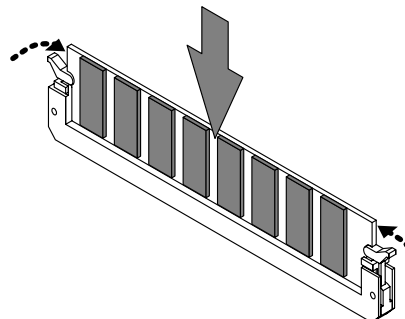
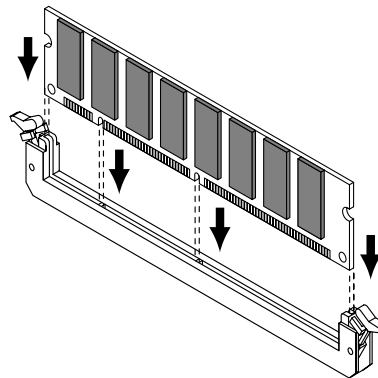
1. Eteignez le MV-8000 et tous les appareils raccordés et débranchez tous les câbles du MV-8000.
2. Retournez le MV-8000 et placez quatre objets aux angles pour le soutenir de sorte que les touches et boutons du panneau ne risquent pas d'être endommagés.
3. Retirez quinze vis du panneau inférieur aux endroits indiqués sur l'illustration et détachez le capot inférieur.
4. Ecartez en même temps les deux clips blancs se trouvant aux deux extrémités de la douille DIMM.
5. Détachez le module mémoire d'origine de la douille.



6. Assurez-vous que les entailles dans le nouveau module sont bien orientées et appuyez tout droit vers le bas dans les logements.



7. Continuez d'appuyer sur le module jusqu'à ce que les clips blancs remontent et verrouillent le module mémoire.
8. Remettez le capot inférieur dans sa position d'origine.
9. Allumez l'appareil comme indiqué dans « Mise sous tension » (p.33). Attendez que le MV-8000 ait démarré.



NOTE

Si le type de mémoire (DIMM) installé n'est pas pris en charge, le message « Wrong DIMM Type! Turn off the power, and replace w/correct one » (Mauvais type de DIMM ! Eteindre l'appareil et remplacer par le type correct.) s'affiche à la mise sous tension de l'appareil, et le MV-8000 ne fonctionne pas.

10. Réinstallez la mémoire comme indiqué dans **Testing the installed memory (Memory Diagnosis)** (p. 184).

French language
for Canadian Safety Standard

MEMO

Lorsque vous posez le MV-8000, posez des magazines ou des journaux aux angles pour protéger les touches et les boutons. Aucune pression ne doit être exercée sur les touches ou boutons.

NOTE

Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

HINT

Si vous ne parvenez pas à insérer le module mémoire, vous pouvez l'incliner en appuyant successivement d'un côté puis de l'autre.

MEMO




Si aucune mémoire n'est installée, « No Wave memory (DIMM) » s'affiche. Installez la mémoire comme indiqué dans **Echange de la mémoire (retrait et installation)** (p. 192).

Installation de la MV8-OP1

La MV8-OP1 est une carte d'extension permettant d'ajouter six multi-sorties analogiques, entrées numériques (de types coaxial et optique) et un connecteur R-BUS au MV-8000.

French language
for Canadian Safety Standard

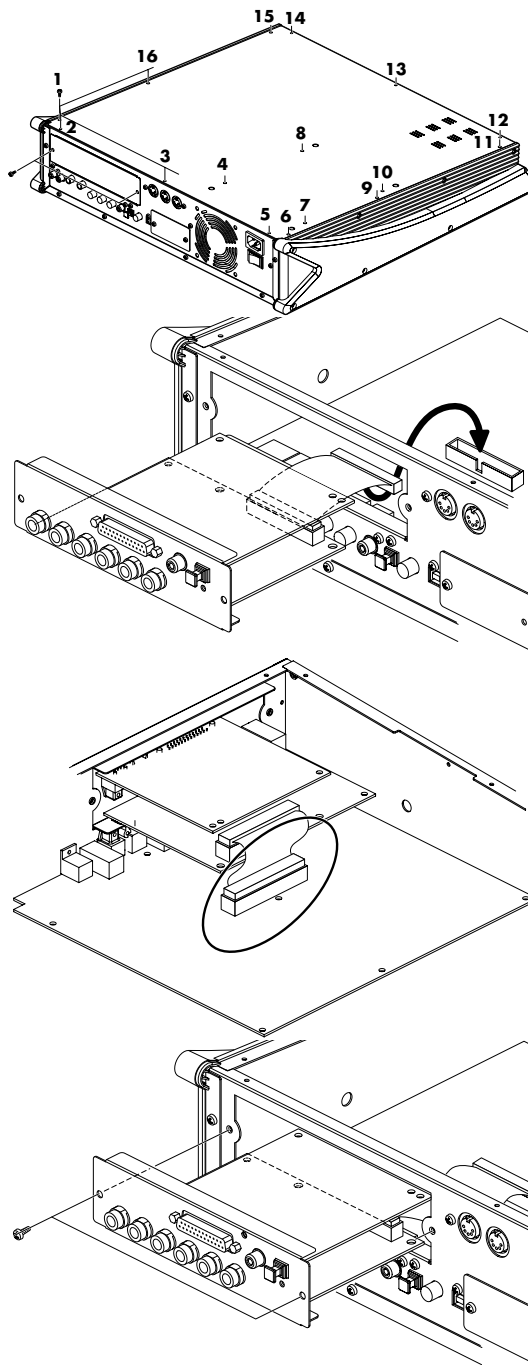
Precautions concernant l'extension de la options

- Toujours éteindre et débrancher l'appareil avant de commencer l'installation de la carte. 
- N'installez que les cartes de MV8-OP1. Enlevez seulement les vis indiquées. 
- Veuillez suivre attentivement les instructions suivantes quand vous manipulez la carte afin d'éviter tout risque d'endommagement des pièces internes par l'électricité statique.
 - Toujours toucher un objet métallique relié à la terre (comme un tuyau par exemple) avant de manipuler la carte pour vous décharger de l'électricité statique que vous auriez pu accumuler.
 - Lorsque vous manipulez la carte, la tenir par les côtés. Évitez de toucher aux composants ou aux connecteurs.
 - Conservez le sachet d'origine dans lequel était la carte lors de l'envoi et remettez la carte dedans si vous devez la ranger ou la transporter.
- Ne pas toucher aux circuits imprimés.
- Ne jamais forcer quand vous installez une carte de circuits. Si la carte ne rentre pas correctement, ressortez-la et ressayer.
- Quand l'installation de la carte de circuits imprimés est terminée, vérifiez si tout est bien installé.
- Lorsque vous déposez le MV-8000 face vers le bas, placez des piles de journaux ou de magazines sous les quatre coins (ou des deux côtés) pour le soutenir. Ainsi, les boutons, manettes et autres pièces ne seront pas endommagés.
- En plaçant l'appareil sens dessus dessous, manipulez-le avec soin pour éviter de l'échapper, de le laisser tomber ou de se renverser.
- Utiliser un tournevis cruciforme correspondant à la taille de la vis (un tournevis numéro 2). En cas d'utilisation d'un tournevis inapproprié, la tête de la vis pourrait être endommagée. 

desserrer () resserrer
- Pour enlever les vis, tourner le tournevis dans le sens contraire des aiguilles d'une montre. Pour resserrer, tourner dans le sens des aiguilles d'une montre.
- Attention de ne pas laisser tomber les vis à l'intérieur du MV-8000.
- Une fois l'installation du MV8-OP1 terminée, remettez le couvercle en place.
- Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

Procédure d'installation

1. Eteignez le MV-8000 et tous les appareils raccordés et débranchez tous les câbles du MV-8000.
2. Retournez le MV-8000 et placez quatre objets aux angles pour le soutenir de sorte que les touches et boutons du panneau ne risquent pas d'être endommagés.
3. Retirez quinze vis du panneau inférieur et deux vis du cache du logement de la MV8-OP1 aux endroits indiqués sur l'illustration, et détachez le capot inférieur et le cache du logement.
4. Insérez la MV8-OP1 dans le logement en l'orientant comme indiqué sur l'illustration.
5. Branchez le câble d'extension plat de la MV8-OP1 à fond dans le connecteur de la carte principale du MV-8000.
6. Utilisez les deux vis pour fixer la MV8-OP1.
7. Utilisez les quinze vis pour fixer le capot inférieur dans sa position d'origine.



French language
for Canadian Safety Standard

NOTE

Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

MEMO

Lorsque vous retournez le MV-8000 pour le poser sur sa face, placez des magazines ou des journaux aux quatre coins pour que le poids de l'appareil n'endommage pas les touches et les boutons. Aucune pression ne doit être exercée sur les touches ou boutons.

NOTE

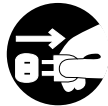


Attention de ne pas vous couper les doigts aux bords coupants du logement, du cache du logement ou de la carte de circuit.

Installation de la MV8-VGA (Carte de souris/sortie VGA)

La MV8-VGA est une carte d'extension qui permet de raccorder un moniteur VGA pour voir les écrans du MV-8000 et d'utiliser une souris.

French language
for Canadian Safety Standard

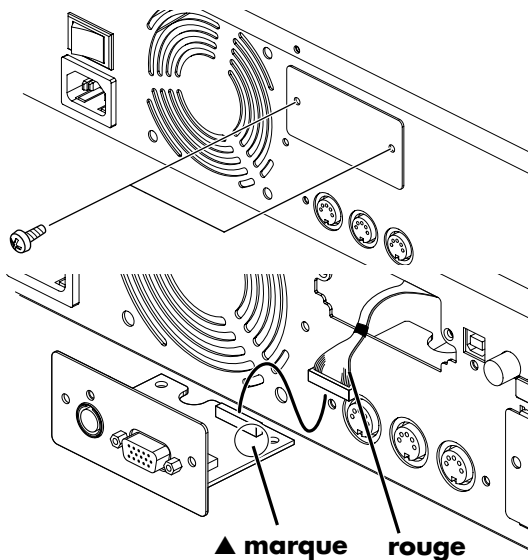
Precautions concernant l'extension de la options

- Toujours éteindre et débrancher l'appareil avant de commencer l'installation de la carte. 
- N'installez que les cartes de MV8-VGA. Enlevez seulement les vis indiquées. 
- Veuillez suivre attentivement les instructions suivantes quand vous manipulez la carte afin d'éviter tout risque d'endommagement des pièces internes par l'électricité statique.
 - Toujours toucher un objet métallique relié à la terre (comme un tuyau par exemple) avant de manipuler la carte pour vous décharger de l'électricité statique que vous auriez pu accumuler.
 - Lorsque vous manipulez la carte, la tenir par les côtés. Évitez de toucher aux composants ou aux connecteurs.
 - Conservez le sachet d'origine dans lequel était la carte lors de l'envoi et remettez la carte dedans si vous devez la ranger ou la transporter.
- Ne pas toucher aux circuits imprimés.
- Ne jamais forcer quand vous installez une carte de circuits. Si la carte ne rentre pas correctement, ressortez-la et ressayer.
- Quand l'installation de la carte de circuits imprimés est terminée, revérifiez si tout est bien installé.
- Lorsque vous déposez le MV-8000 face vers le bas, placez des piles de journaux ou de magazines sous les quatre coins (ou des deux côtés) pour le soutenir. Ainsi, les boutons, manettes et autres pièces ne seront pas endommagés.
- En plaçant l'appareil sens dessus dessous, manipulez-le avec soin pour éviter de l'échapper, de le laisser tomber ou de se renverser.
- Utiliser un tournevis cruciforme correspondant à la taille de la vis (un tournevis numéro 2). En cas d'utilisation d'un tournevis inapproprié, la tête de la vis pourrait être endommagée. 

desserrer () resserrer
- Pour enlever les vis, tourner le tournevis dans le sens contraire des aiguilles d'une montre. Pour resserrer, tourner dans le sens des aiguilles d'une montre.
- Attention de ne pas laisser tomber les vis à l'intérieur du MV-8000.
- Une fois l'installation du MV8-VGA terminée, remettez le couvercle en place.
- Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

Procédure d'installation

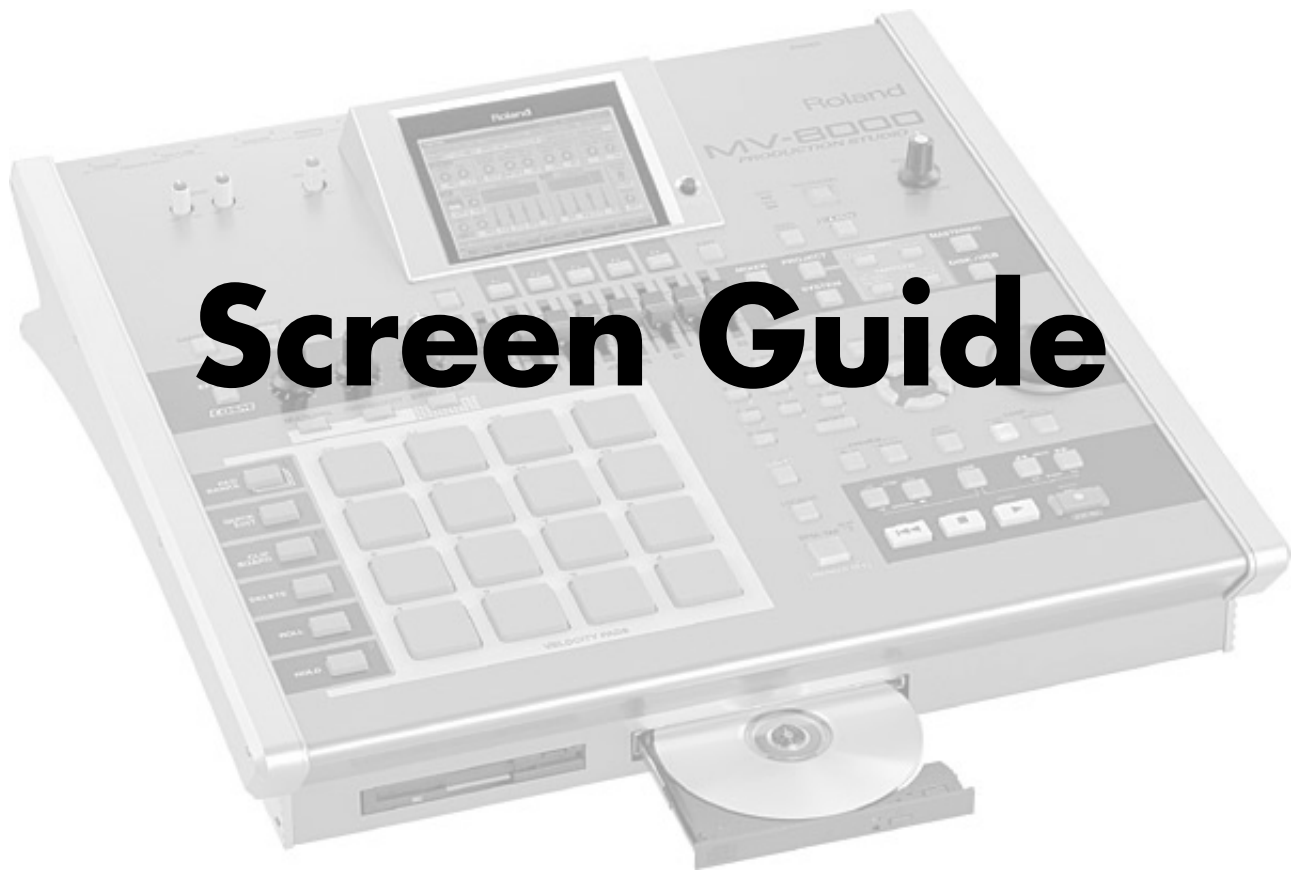
1. Eteignez le MV-8000 et tous les appareils raccordés et débranchez tous les câbles du MV-8000.
2. Retirez les deux vis du cache de le logement d'installation de la MV8-VGA, comme indiqué sur l'illustration.
3. Retirez le cache du logement, et sortez le câble qui se trouve derrière le cache.
4. Branchez ce câble dans le connecteur de la MV8-VGA. Alignez le fil rouge du câble (sur la droite de l'illustration) sur la marque ▲ du connecteur et branchez le câble à fond dans le connecteur.
5. Insérez la MV8-VGA dans le logement, en l'orientant de la façon indiquée sur l'illustration.
6. Utilisez les deux vis pour fixer la MV8-VGA.



French language
for Canadian Safety Standard

NOTE

Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.



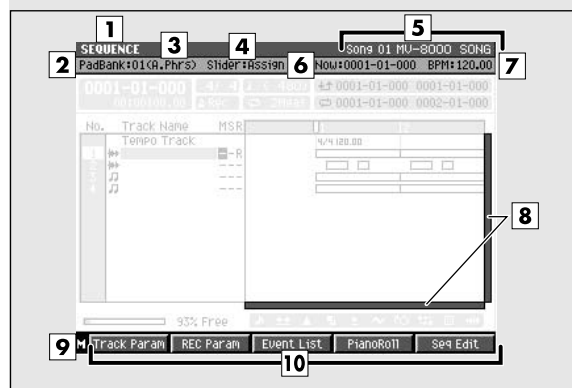
Screen Guide

Common items in all screens

These items are common to all screens.

Screen title area

This area shows information such as the screen name, current time, and song name.



The title area and function buttons area are the same for all screens ([1] ~ [10]).

Explanation of each area

1. Screen name

The name of this screen.

2. PadBank: number

This shows the pad bank number of the sound generator part you can play from the top panel VELOCITY PADS.

Sound Generator	Range
Audio Phrase	01~32
Instrument part	01~06

3. (Sound generator part number)

This shows the part number of the sound generator part you can play from the top panel VELOCITY PADS.

Value	Explanation
A.Phrs	Audio phrase part
Inst01~Inst16	Instrument part 1~16

4. Slider:

This shows the name of the current function for the eight top panel sliders.

Value	Explanation
Audio1-8	Audio mixer 1~8 level sliders
Inst1-8	Instrument part mixer 1~8 level sliders
Inst9-16	Instrument part mixer 9~16 level sliders
AUX/Phrs/In	AUX, effect, audio phrase, and input mixer level sliders



To switch the slider functions, hold down [MIXER] and press [F1]~[F4].

5. Song number, song name

The number and name of the currently selected song. This is referred to as the "current song."

6. Now: (now time)

This indicates the current location (measure/beat/tick) of the sequencer.

7. BPM (Beats Per Minute / tempo)

This indicates the tempo of the sequencer.

8. Scroll bar

Indicates the approximate portion of the sequence data (horizontal) and track (vertical) list that are visible.

9. Menu

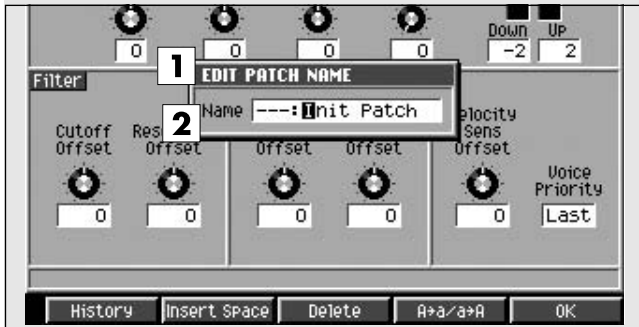
When "M" icon displays here, you can press it to display a menu in the LCD.

10. F (function) buttons

The [F1] ~ [F5] buttons correspond to functions displayed at the bottom of the LCD.

EDIT NAME popup

This screen lets you edit the name of a folder, file, library, pad, or track.



Explanation of each area

1. Popup name

The name of this popup. The popup name will depend on the type of name you are assigning.

Popup name	Explanation
EDIT SAMPLE NAME	Changes the sample name
EDIT PARTIAL NAME	Changes the partial name
EDIT PATCH NAME	Changes the audio phrase name
EDIT CHOP NAME	Changes the chopped sample.
EDIT PAD BANK NAME	Changes the pad bank name
EDIT AUDIO PHRASE NAME	Changes the audio phrase name.
EDIT SONG NAME	Changes the song name
EDIT MIDI CLIP NAME	Changes the MIDI clip name
EDIT TRACK NAME	Changes the track name
EDIT LOCATOR NAME	Changes the locator name
EDIT MFX NAME	Changes the MFX library name
EDIT DELAY/ CHORUS NAME	Changes Delay/Chorus library name
EDIT REVERB NAME	Changes Reverb library name
EDIT MASTERING TOOLKIT NAME	Changes the MTK library name
EDIT VOLUME LABEL	Changes the volume label
EDIT FOLDER NAME	* Changes the folder name
EDIT FILE NAME	* Changes the file name
EDIT PROJECT NAME	* Changes the project name
EDIT WAV/AIFF NAME	* Changes the Wave or AIFF file name

Popup name	Explanation
EDIT MIXDOWN NAME	* Changes the Mixdown file name
EDIT MASTERING NAME	* Changes the Mastering file name

MEMO

When naming a file or folder (shown as * in the operation overview above), you cannot assign a name that already exists within the same folder.

MEMO

You cannot input the space character to the volume label. The space character will replace to the “_” (underscore).

2. Name

You can edit the name.



For details on inputting characters, refer to Quick Start “Inputting text” (p. 9).

F-buttons

F1

History

You can recall (and re-input) up to the ten most recent names you input in the EDIT NAME popup since turning on the power. Selects the name at the cursor in the history list then press [ENTER].

F2

Insert Space

Inserts a space at the cursor location.

F3

Delete

Deletes the character at the cursor location. Characters at the right of the cursor will be moved forward to fill the gap.

F4

A→a/a→A (switch character case)

Switches the character at the cursor location between uppercase and lowercase.

F5

OK

Finalizes the name and closes the EDIT NAME popup.

MEMO

When the cursor is located at the first character, you can press the left cursor key to open the **SELECT CATEGORY popup** (p. 201). You can use this popup in the following popups.

- EDIT SAMPLE NAME popup
- EDIT PARTIAL NAME popup
- EDIT PATCH NAME popup
- EDIT AUDIO PHRASE NAME popup
- EDIT MIDI CLIP NAME popup

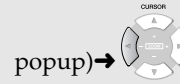
SELECT CATEGORY popup

This popup lets you select a category.



To access this screen

- (display an EDIT SAMPLE NAME, EDIT PARTIAL NAME, EDIT PATCH NAME, EDIT AUDIO PHRASE NAME or EDIT MIDI CLIP NAME



Explanation of each area

1. List

Displays a list of categories. The category name selected by the cursor is highlighted.

Category	Content
	Not categorized
---	MEMO The "----" is available if displays the EDIT PATCH NAME popup and then displays the SELECT CATEGORY popup.
PNO	Acoustic piano
EP	Electric piano
KEY	Other keyboards (e.g., clavi, harpsichord)
BEL	Bell, bell pad
MLT	Mallet
ORG	Electric organ, church organ
ACD	Accordion
HRM	Harmonica, blues harp
AGT	Acoustic guitar
EGT	Electric guitar
DGT	Distortion guitar
BS	Acoustic bass, electric bass
SBS	Synth bass
STR	Strings
ORC	Orchestra ensemble
HIT	Orchestral hits, hits
WND	Wind instruments (e.g., oboe, clarinet)
FLT	Flute, piccolo
BRS	Acoustic brass
SBR	Synth brass
SAX	Sax
HLD	Synth lead (hard)
SLD	Synth lead (soft)
TEK	Techno synth
PLS	Pulsating sounds
FX	Synth FX (e.g., noise)
SYN	Poly synth

Category	Content
BPD	Synth pad (bright)
SPD	Synth pad (soft)
VOX	Voice, choir
PLK	Plucked instruments (e.g., harp, ethnic instruments)
ETH	Other ethnic instruments
FRT	Fretted plucked instruments (e.g., mandolin)
PRC	Percussion
SFX	Sound effects
BTS	Beats, grooves
DRM	Drum sets
CMB	Other patches using splits or layers
7X0	Roland S-700 series
AK	AKAI MPC

F-buttons

F1 **Select All**

Displays the all categories.

MEMO

The [F1 (Select All)] is valid if displays the follow screens.

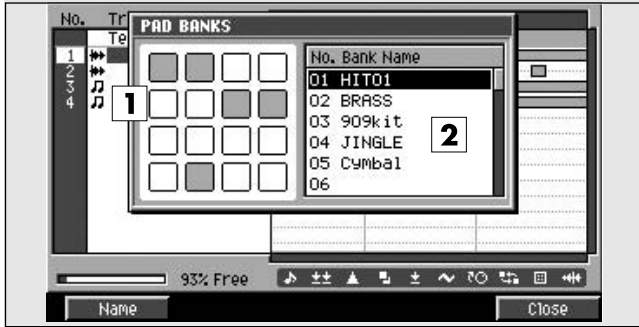
- **PASTE MIDI CLIP popup** (p. 239)
- **PATCH LIBRARY screen** (p. 268)
- **SAMPLE LIST popup** (p. 281)

F5 **Select**

Finalize the category.

PAD BANKS popup

Here you can select pad banks.



To access this screen



Explanation of each area

1. Pads

Shows the state of the current pads. Highlighted (black) pads have data recorded in them.

2. Pad bank list

Lists the names of the pad banks. The pad bank selected by the cursor is highlighted.

F-buttons

F1

 **Name**

Displays the **EDIT NAME popup** (p. 199), allowing you to name the pad bank.

F5

 **Close**


Closes this popup.

SELECT DRIVE popup

Here you can select the drive.






To access this screen

- Press  (Select Drive) shown in various screens, etc.

Explanation of each area

1. Drive list

This area lists the drives that are installed in the MV-8000 (hard disk, CD-R/RW drive, floppy disk drive). The drive selected by the cursor is highlighted.

Icon	Explanation
	Floppy disk drive
	Hard disk drive
	CD-ROM/Audio CD drive

MEMO

The CD-ROM icon and Audio CD icon let you differentiate between types of media inserted in the drive.

F-buttons

F5  **Select**



Selects the drive indicated by the cursor in the drive list.

MENU/COMMAND popup

This page explains the operations that apply in common to any command or menu you access as a popup.






To access this screen

-  MENU
- Press  (Command) shown in various screens, etc.

Explanation of each area

1. Drive list

This area lists the drives that are installed in the MV-8000 (hard disk, CD-R/RW drive, floppy disk drive). The drive selected by the cursor is highlighted.

Icon	Explanation
	Floppy disk drive
	Hard disk drive
	CD-ROM/ Audio CD drive

MEMO

The CD-ROM icon and Audio CD icon let you differentiate between types of media inserted in the drive.

F-buttons



These buttons move the cursor between menu items or commands shown in the popup.

MEMO

You can also use [DEC]/[INC] or the cursor buttons to move the cursor.

F5



Executes the menu item or command that is selected by the cursor.

MEMO

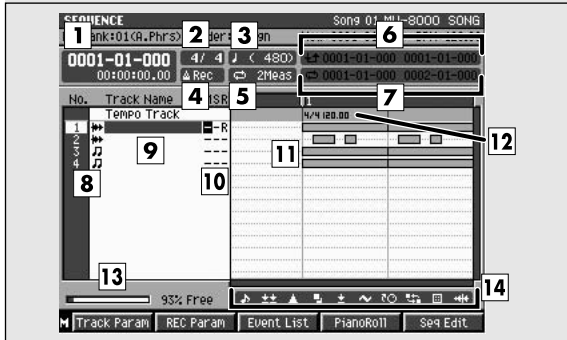
You can also use [ENTER] buttons to execute the selected menu item or command.

SEQUENCE

Here you can perform sequencer-related operations.

SEQUENCE screen

This is the Sequence screen; the basic screen where you play or record songs.



To access this screen



Explanation of each area

1. Now time



This indicates the current location (measure/beat/tick, time code) of the sequencer.

2. Time Signature

Displays the time sign of the current song.





3. Step Time

This is the unit by which the current time will move

when you press the step buttons ( / ).

4. Metronome Mode

Specifies when the metronome signal will be output.



Icon	Explanation
	The metronome will not sound.
	The metronome will sound only during recording.
	The metronome will sound during playback and recording.
	The metronome will always sound.

5. Loop Quick Set Length

Displays the length of the loop for Quick Set.



6. Region of Punch In/Out

Specifies the starting time and end time of the auto punch in recording. The following characters show the Punch In/Out status.

Characters	Explanation
	Punch In/Out function is Off
	Punch In/Out function is On



7. Region of Loop play

Specifies the starting time and end time of the loop. The following characters show the Loop status.

Characters	Explanation
	Loop function is Off
	Loop function is On

8. No. (track number and icon)

Shows the number of the each track recorded in the sequencer. The MV-8000 lets you create up to 128 MIDI sequence tracks and 8 audio tracks. The icon at the right of the track number shows the type of track.

Icon	Explanation
	MIDI track
	Audio track

HINT

The line of the track number selected by the cursor is highlighted. This track is called the "current track."

SEQUENCE

9. Track Name

Shows the name assigned to each track.

10. Track Status (M/S/R)

Sets the status of the track.

Indication	
M= Muted	This track will not play.
S= Solo	Only this track will play.
R=Record	Recording will occur on this track.



If you simultaneously turn on M (Mute) and S (Solo) for the same track, the S (Solo) setting will take priority.

11. Play List

The boxes show the existence of sequence data recorded in each track.

Playlist	Explanation
	The sequence data within the note messages.
	The sequence data without the note messages.

12. Tempo Track

This is a special track that records tempo data. This track always stays in this location. (Its location is not affected by scrolling.)



You can't record sequence data on the tempo track.

13. Sequence Memory meter

Indicates the amount of memory available for recording sequence data.

14. View filter indicator

Indicates the View Filter status you specified.

Icon	Explanation
	Events displayed
	Events not displayed



For details on View filter icons refer to **VIEW FILTER popup** (p. 245)

F-buttons and menu

F1

Track Param (Track parameters)

Displays the **TRACK PARAMETER (MIDI) popup** (p. 208) or the **TRACK PARAMETER (AUDIO) popup** (p. 210).



The **TRACK PARAMETER** popup that appears will depend on the type of the current track.

Current track	Popup
MIDI track	TRACK PARAMETER (MIDI) popup (p. 208)
Audio track	TRACK PARAMETER (AUDIO) popup (p. 210)

F2

Rec Param (recording parameters)

Displays the **RECORDING PARAMETER (MIDI) popup** (p. 211) or the **RECORDING PARAMETER (AUDIO) popup** (p. 214).



The **RECORDING PARAMETER** popup that appears will depend on the type of the current track.

Current track	Popup
MIDI track	RECORDING PARAMETER (MIDI) popup (p. 211)
Audio track	RECORDING PARAMETER (AUDIO) popup (p. 214)

F3

Event List

Displays the **EVENT LIST EDIT screen** (p. 216).



[F3] is valid if the current track is a MIDI track.

Current track	F3 button
MIDI track	Event List → EVENT LIST EDIT screen (p. 216)
Audio track	Event Prm → AUDIO EVENT PARAMETER popup (p. 220)

F4

Piano Roll

Displays the **PIANO ROLL EDIT screen** (p. 221).

F5

Seq Edit (Sequence edit)

Displays the **SEQUENCE EDIT screen** (p. 222).



Displays the SEQUENCE MENU.

Menu items

1. Tempo Track

Displays the **TEMPO TRACK screen** (p. 244).

2. Add MIDI Tracks

Displays the **ADD MIDI TRACKS popup** (p. 246).

3. Add Audio Tracks

Displays the **ADD AUDIO TRACKS popup** (p. 247).

4. Delete Track

Display the **DELETE TRACKS popup** (p. 248) will appear.

5. Erase All Events

Deletes the all events of current track. The message "Erase all events in track" will appear.

F-button	Explanation
F1 No	To cancel the operation
F5 Yes	To delete the events of current track

NOTE

If you delete a track or events, there are no way to recover it. Please use caution.

6. Track List

Displays the **TRACK LIST (Output) screen** (p. 242).

7. Track Name

Displays the **EDIT TRACK NAME** (p. 199).

8. Marker

Displays the **MARKER popup** (p. 249).

9. View Filter

Displays the **VIEW FILTER popup** (p. 245).

10. Step Time

Displays the **STEP TIME popup** (p. 250).

11. Metronome

Displays the **METRONOME popup** (p. 215).

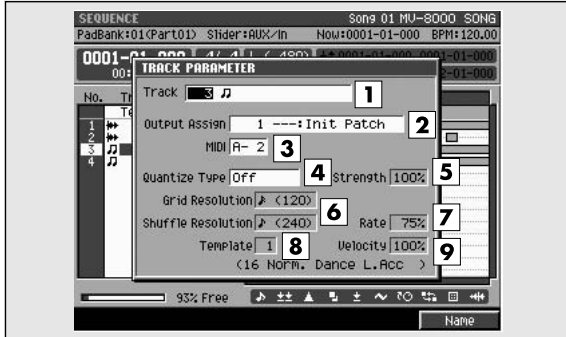
12. Loop

Displays the **LOOP popup** (p. 240).

TRACK PARAMETER (MIDI) popup

Here you can make detailed parameter settings for a MIDI track.

To access this screen



- → (Select a MIDI track as the current track)
- F1

Explanation of each area

1. (Track number and track name)

This is the number and name of the track you are editing.



You can press [F5 (Name)] to display the **EDIT NAME popup** (p. 199) and edit the name of the track.

2. Output Assign

Specifies the output destination for the data recorded in the MIDI track.

Range: Off, 1~16

3. MIDI

Specifies the MIDI connector and channel used for MIDI output of the data from the MIDI track.

Range: Off, A-1~A-16, B-1~B-16, R-1~R-16

4. Quantize Type

Select the type of quantization (timing correction) that will be applied when the sequencer plays.

Value	Explanation
Off	Play Quantize will not be applied.
Grid	The sequence data will be adjusted toward intervals of the beat specified by the Grid Quantize Resolution parameter.
Shuffle	Shuffle Quantization will be applied. Notes will be adjusted forward or backward toward intervals of the beat specified by the Shuffle Quantize Resolution parameter, by the amount specified by Shuffle Rate.

HINT
This adds a “shuffle” or “swing” character to the rhythm.

Value	Explanation
Template	A quantize template will be applied. By choosing one of 71 quantization settings, you can easily modify the beat in a wide variety of ways. In addition to various shuffle templates, these also include templates that use velocity to create a rhythm feel (Groove Quantize).

5. Strength (Quantize strength)

Sets the strength of quantization that will be applied to the notes specified by the Grid Quantize Resolution parameters. Higher value of this parameter will cause notes to be adjusted more closely toward the rhythmic intervals specified by Grid Quantize Resolution.

Range: 0~[100] %



A setting of 100 produces the strongest effect; at a setting of 0 no correction will be applied.

6. Resolution

Specifies the quantization timing. Choose the shortest note value that occurs in the region you want to quantize.

Quantize Type	Range
Grid	♪ (60), ♪ ₃ (80), ♪ (120), ♪ ₃ (160), ♪ (240), ♪ ₃ (320), ♪ (480)
Shuffle	♪ (120), ♪ (240)

7. Shuffle Rate

When Quantize Type=Shuffle, this specifies how far away the “backbeat” notes (relative to the Shuffle Quantize Resolution setting) will be from the downbeats. You can create a sense of swing by shifting the timing of the backbeats. With a setting of

50%, the backbeats will be exactly between the preceding and following downbeats. With a setting of 0%, the backbeats will be moved to the same timing as the preceding downbeat. With a setting of 100%, the backbeats will be moved to the same timing as the following downbeat.

Range: 0~66~100%

8. Template

When Quantize Type=Template, you can use the following quantize templates.

Dance		
01	16 Norm. Dance L.Acc	Low dynamics
02	16 Norm. Dance H.Acc	High dynamics
03	16 Norm. Dance L.Swg	Light swing
04	16 Norm. Dance H.Swg	Strong swing
05	16 Heavy Dance L.Acc	Low dynamics, dragging the beat
06	16 Heavy Dance H.Acc	High dynamics, dragging the beat
07	16 Heavy Dance L.Swg	Light swing, dragging the beat
08	16 Heavy Dance H.Swg	Strong swing, dragging the beat
09	16 Pushed Dance L.Acc	Low dynamics, rushing the beat
10	16 Pushed Dance H.Acc	High dynamics, rushing the beat
11	16 Pushed Dance L.Swg	Light swing, rushing the beat
12	16 Pushed Dance H.Swg	Strong swing, rushing the beat
Fusion		
13	16 Norm. Fusion L.Acc	Low dynamics
14	16 Norm. Fusion H.Acc	High dynamics
15	16 Norm. Fusion L.Swg	Light swing
16	16 Norm. Fusion H.Swg	Strong swing
17	16 Heavy Fusion L.Acc	Low dynamics, dragging the beat
18	16 Heavy Fusion H.Acc	High dynamics, dragging the beat
19	16 Heavy Fusion L.Swg	Light swing, dragging the beat
20	16 Heavy Fusion H.Swg	Strong swing, dragging the beat
21	16 Pushed Fusion L.Acc	Low dynamics, rushing the beat
22	16 Pushed Fusion H.Acc	High dynamics, rushing the beat
23	16 Pushed Fusion L.Swg	Light swing, rushing the beat
24	16 Pushed Fusion H.Swg	Strong swing, rushing the beat
Reggae		
25	16 Norm. Reggae L.Acc	Low dynamics
26	16 Norm. Reggae H.Acc	High dynamics
27	16 Norm. Reggae L.Swg	Light swing
28	16 Norm. Reggae H.Swg	Strong swing
29	16 Heavy Reggae L.Acc	Low dynamics, dragging the beat
30	16 Heavy Reggae H.Acc	High dynamics, dragging the beat
31	16 Heavy Reggae L.Swg	Strong swing, dragging the beat
32	16 Heavy Reggae H.Swg	Strong swing, dragging the beat
33	16 Pushed Reggae L.Acc	Low dynamics, rushing the beat
34	16 Pushed Reggae H.Acc	High dynamics, rushing the beat
35	16 Pushed Reggae L.Swg	Light swing, rushing the beat
36	16 Pushed Reggae H.Swg	Strong swing, rushing the beat
Pops		
37	8 Norm. Pops L.Acc	Low dynamics
38	8 Norm. Pops H.Acc	High dynamics
39	8 Norm. Pops L.Swg	Light swing
40	8 Norm. Pops H.Swg	Strong swing
41	8 Heavy Pops L.Acc	Low dynamics, dragging the beat
42	8 Heavy Pops H.Acc	High dynamics, dragging the beat
43	8 Heavy Pops L.Swg	Light swing, dragging the beat
44	8 Heavy Pops H.Swg	Strong swing, dragging the beat
45	8 Pushed Pops L.Acc	Low dynamics, rushing the beat
46	8 Pushed Pops H.Acc	High dynamics, rushing the beat
47	8 Pushed Pops L.Swg	Light swing, rushing the beat
48	8 Pushed Pops H.Swg	Strong swing, rushing the beat
Rhumba		
49	8 Norm. Rhumba L.Acc	Low dynamics
50	8 Norm. Rhumba H.Acc	High dynamics

51	8 Norm. Rhumba L.Swg	Light swing
52	8 Norm. Rhumba H.Swg	Strong swing
53	8 Heavy Rhumba L.Acc	Low dynamics, dragging the beat
54	8 Heavy Rhumba H.Acc	High dynamics, dragging the beat
55	8 Heavy Rhumba L.Swg	Light swing, dragging the beat
56	8 Heavy Rhumba H.Swg	Strong swing, dragging the beat
57	8 Pushed Rhumba L.Acc	Low dynamics, rushing the beat
58	8 Pushed Rhumba H.Acc	High dynamics, rushing the beat
59	8 Pushed Rhumba L.Swg	Light swing, rushing the beat
60	8 Pushed Rhumba H.Swg	Strong swing, rushing the beat

Other

61	Samba 1Pandero etc	Samba (for pandero, etc.)
62	Samba 2Surdo/Timba	Samba (for surdo and timbale, etc.)
63	Axe 1Caixa	Axe (for caixa)
64	Axe 2Surdo	Axe (for surdo)
65	Salsa 1Casaca	Salsa (for casaca)
66	Salsa 2Conga	Salsa (for conga)
67	Triplets	Triplets
68	Quintuplets	Pentuplets
69	Sextuplets	Sextuplets
70	7 Against 2 QuaterNo	Seven over two beats
71	Lagging Triplets	Lagging triplets

9. Template Velocity

When Quantize Type=Template, this specifies the strength of the velocity correction that will be applied by the Quantize Template you select. Higher settings will cause the velocities to be adjusted more closely toward the velocities of the template.

Range: 0~100 %



With a setting of 0, the velocities will not be adjusted at all.



The settings of the Quantize Template parameter and Quantize Velocity parameter are valid if Type=Template.

F-buttons

F1

Name

Displays the **EDIT NAME popup** (p. 199), where you can name the current track.

F5

Close



Closes the TRACK PARAMETER popup.

TRACK PARAMETER (AUDIO) popup

Here you can make detailed parameter settings for an audio track.

To access this screen



-  → (select an Audio Track as the current track) → 

Explanation of each area

1. (Track number and track name)

This is the number and name of the track you are editing.



You can press [F5 (Name)] to open the **EDIT NAME popup** (p. 199) and edit the track name.

2. Output Assign

Specifies the output jack from which the audio recorded on the track will be output.

Range: [Mix], AUX1~AUX4, MLT1~MLT8, MLT1/2~MLT7/8

F-buttons

F5  **Name**

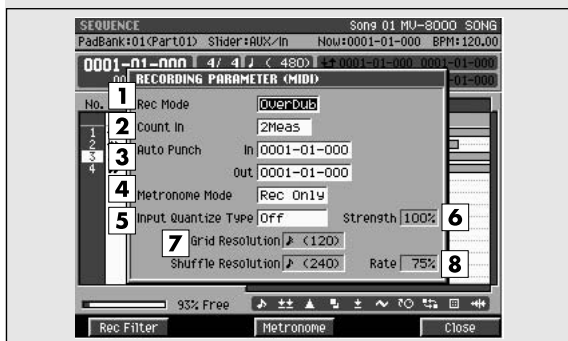
Displays the **EDIT NAME popup** (p. 199), where you can name the current track.

F5  **Close**

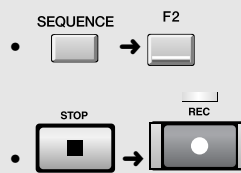
Closes the TRACK PARAMETER popup.

RECORDING PARAMETER (MIDI) popup

Here you can set parameters for recording onto a MIDI track.



To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.

Explanation of each area

1. Rec Mode (Recording mode)

Specifies how recording will occur

Value	Explanation
Overdub	Newly recorded data will be added to the previously-recorded data.
Replace	Newly recorded data will replace the previously-recorded data.

2. Count In

Specifies how recording will start.

Value	Explanation
Off	Recording will begin the instant you press [PLAY]. (There will be no count.)
1 Meas	Recording will begin after a one-measure count.
2 Meas	Recording will begin after a two-measure count.

3. Auto Punch In / Auto Punch Out

You can specify two time locations at which recording will automatically start and stop ("auto punch").

Parameter	Value
Auto Punch In	(Loop Start time) ~ (Loop End time)
Auto Punch Out	(Auto Punch In time) ~ (Loop End time)

MEMO

You cannot set Auto Punch In to a location after Auto Punch Out.



Make loop settings in the **LOOP popup** (p. 240).

4. Metronome Mode

Specifies when the metronome signal will be output.

Value	Explanation
Off	The metronome will not sound.
Rec Only	The metronome will sound only during recording.
Play&Rec	The metronome will sound during playback and recording.
Always	The metronome will always sound.

5. Input Quantize Type

You can apply quantization while you record, so that the corrected data is recorded on the sequencer track.

Value	Explanation
Off	Input quantization will not be used.
Grid	The sequence data will be adjusted to the timing intervals specified by the Grid Quantize Resolution parameter.
Shuffle	Shuffle quantization will be used. The sequence data will be adjusted forward or backward relative to the timing intervals specified by Shuffle Quantize Resolution, by the amount specified by Shuffle Quantize Rate.

HINT
This can give the beat a bouncy feel, such as "shuffle" or "swing."

6. Strength (Quantize strength)

Specifies the strength of synchronization applied to the notes specified by Grid Quantize Resolution or Shuffle Quantize Resolution. Higher values will adjust the notes further toward the locations specified by the Grid Quantize Resolution or Shuffle Quantize Resolution parameter.

Range: 0~100 %

HINT

A setting of 100 produces the strongest effect; a

setting of 0 produces no adjustment at all.

7. Quantize Resolution

Specifies the quantization timing. Select the shortest note value that occurs in the region you are quantizing.

Quantize Type Parameter	Range
Grid	♩ (60), ♪ ₃ (80), ♪ (120), ♪ ₃ (160), ♪ (240), ♪ ₃ (320), ♪ (480)
Shuffle	♪ (120), ♪ (240)

8. Shuffle Rate

When Type=Shuffle, this specifies how far away the “backbeat” notes (relative to the Shuffle Quantize Resolution setting) will be from the downbeats. You can create a sense of swing by shifting the timing of the backbeats. With a setting of 50%, the backbeats will be exactly between the preceding and following downbeats. With a setting of 0%, the backbeats will be moved to the same timing as the preceding downbeat. With a setting of 100%, the backbeats will be moved to the same timing as the following downbeat.


Range: 0~66~100 %

MEMO

The Shuffle Quantize Resolution parameter and Shuffle Quantize Timing parameter settings are valid when Type is set to Shuffle.

F-buttons

F1

 **Rec Filter (Recording filter)**

Displays the **RECORDING FILTER popup** (p. 213).

F3

 **Metronome**

Displays the **METRONOME popup** (p. 215).

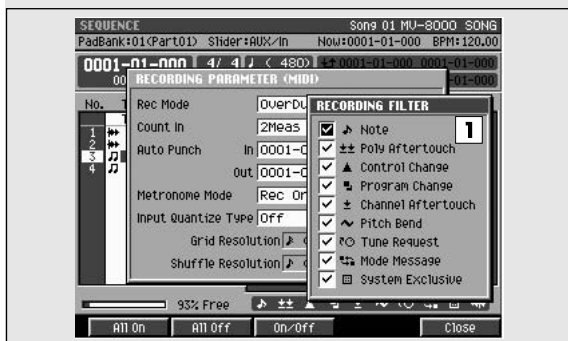
F5

 **Close**

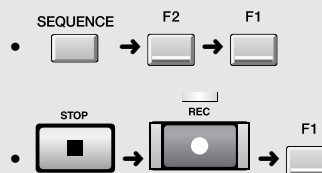
Closes the **RECORDING PARAMETER (MIDI) popup**.

RECORDING FILTER popup

Here you can restrict the data that will be recorded during MIDI sequence recording.



To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.

Explanation of each area

1. Filter

Messages with the ✓ mark will be recorded. If you remove the ✓ mark, those messages will not be recorded on the sequencer.

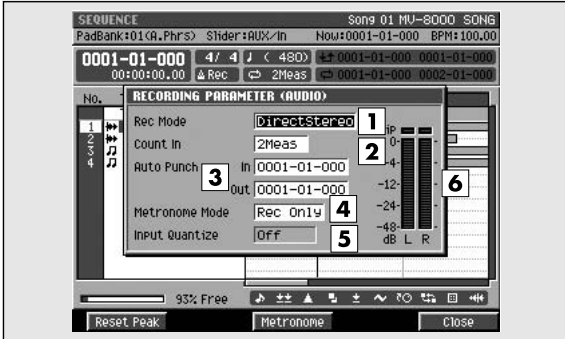
Parameter	Explanation
Note	Note messages. Data that plays notes.
Poly Aftertouch	Polyphonic aftertouch. Data that applies aftertouch independently to an individual key.
Control Change	Control changes. Data that applies various effects (e.g., modulation) according to the control number.
Program Change	Program changes. Data that selects sounds (patches).
Channel Aftertouch	Channel aftertouch. Data that applies aftertouch to an entire channel.
Pitch Bend	Pitch bend. Data that changes the pitch.
Tune Request	This MIDI message causes an analog synthesizer to tune itself.
Mode Message	MIDI Mode Message that changes the mode
System Exclusive	System exclusive messages. MIDI messages specific to the MV-8000.

F-buttons

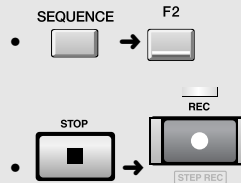
- F1 All On**
Specifies all messages will be recorded.
- F2 All Off**
Specifies all messages will not be recorded.
- F3 On/Off**
Specifies whether the message at the cursor will be recorded.
- F5 Close**
Closes the RECORDING FILTER popup.

RECORDING PARAMETER (AUDIO) popup

Here you can set recording parameters for an audio track.



To access this screen



MEMO

In order to open this popup, you must specify an audio track as the current track.

Explanation of each area

1. Rec Mode (Recording mode)

Specifies how recording will occur.

Value	Explanation
Direct Stereo	Record audio directly from the Input to the track (2-channels).
Direct Mono	Record audio directly from the Input to the track (1-channel).
Event	Record the playback timing of audio phrases triggered from the velocity pads. MEMO Since only timing data will be recorded, this is a way to conserve the data size when recording the identical audio material on the track.

2. Count In

Specifies how recording will start.

Value	Explanation
Off	Recording will begin the instant you press [PLAY]. (There will be no count.)
1 Meas	Recording will begin after a one-measure count.
2 Meas	Recording will begin after a two-measure count.

3. Auto Punch In / Auto Punch Out

You can specify two time locations at which recording will automatically start and stop ("auto punch").

Parameter	Value
Auto Punch In	0000-01-000 ~ (Auto Punch Out time)
Auto Punch Out	(Auto Punch In time) ~ 9999-**-***

MEMO

You cannot set Auto Punch In to a location after Auto Punch Out.

4. Metronome Mode

Specifies when the metronome signal will be output.

Value	Explanation
Off	The metronome will not sound.
Rec Only	The metronome will sound only during recording.
Play&Rec	The metronome will sound during playback and recording.
Always	The metronome will always sound.

5. Input Quantize Type

You can apply quantization while you record into the sequencer when Rec Mode is "Event."

Range: ♩ (60), ♪₃ (80), ♪ (120), ♪₃ (160), ♪ (240), ♪₃ (320), ♪ (480)

6. Level meter

Indicates the input level.

F-buttons

F1 **Reset Peak**

Clears the indicators of the peak hold in the Level meters.

F3 **Metronome**

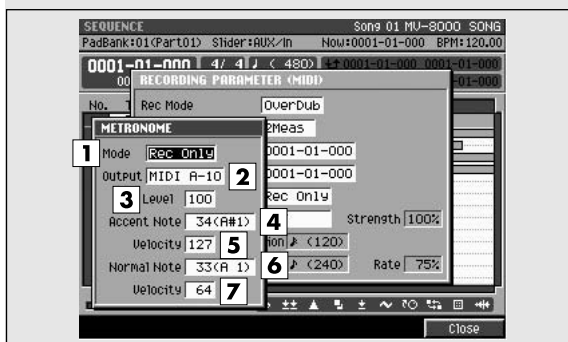
Displays the **METRONOME popup** (p. 215).

F5 **Close**

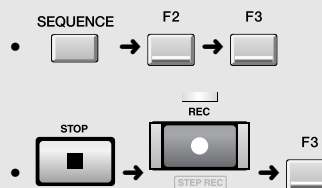
Closes the **RECORDING PARAMETER (AUDIO) popup** (p. 214).

METRONOME popup

Here you can make metronome settings.



To access this screen



Explanation of each area

1. Mode (Metronome Mode)

Specifies when the metronome signal will be output.

Value	Explanation
Off	The metronome will not sound.
Rec Only	The metronome will sound only during recording.
Play&Rec	The metronome will sound during play-back and recording.
Always	The metronome will always sound.

2. Output (Metronome Output)

Specifies the output destination for the metronome signal.

Value	Explanation
Click	Output the internal metronome sound (click).
[Beep]	Output the internal metronome sound (beep).
Part 1-16	Use an instrument part to sound the metronome.
MIDI A-1~A-16	Transmit a note message from MIDI OUT A.
MIDI B-1~B-16	Transmit a note message from MIDI OUT B.
MIDI R-1~R-16	Transmit a note message from R-BUS.

3. Level

Specifies the volume of the metronome.

Range: 1~100~127



The Metronome Level parameter is valid only when Metronome Output is set to Click or Beep.

4. Accent Note

Specifies the note number for the strong beat (first beat).

Range: C-1~C4~G9

5. Accent Velocity

Specifies the velocity for the strong beat (first beat). The Accent Note will be output with the specified velocity.

Range: 1~100~127

6. Normal Note

Specifies the note number for the weak beats (other than the first beat).

Range: C-1~C3~G9



When using the metronome to play a drum set, you can select a desired percussion instrument by specifying the note number.

7. Normal Velocity

Specifies the velocity for the weak beats (other than the first beat). The Normal Note will be output with the specified velocity.

Range: 1~60~127

F-buttons

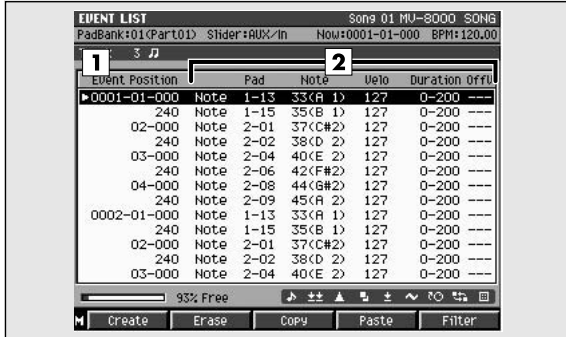
F5



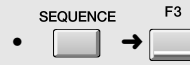
Closes the METRONOME popup.

EVENT LIST EDIT screen

Here you can edit the MIDI messages recorded in a MIDI track.



To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.

Explanation of each area

1. Event list

This lists the MIDI messages recorded in the current track in the vicinity of the current time. The message selected by the cursor (i.e., located at the current time location) will be highlighted.

2. Event parameters

Displays the parameters of the message selected by the cursor. The parameters shown will depend on the selected message, as follows.

Message	Displayed parameters	Explanation
Note	Pad	Pad number
	Note	Note number
	Velo	Velocity
	Duration	Duration
	OffV	Off-velocity
Poly Aftertouch	Pad	Pad number
	Note	Note number
	Value	Value
Control Change	Number	Control change number
	Value	Value
Program Change	Number	Program change number
	Name	Patch name on library
	Bank H	Program change bank number (upper)
	L	Program change bank number (lower)
Ch Aftertouch	Value	Value
Pitch Bend	Value	Value
Sys.Excl	Value	Value

F-buttons and menu

F1 **Create**

Displays the **CREATE EVENT popup** (p. 217).

F2 **Erase**

Erases the event at the cursor location. The erased data will be held in the clipboard.

F3 **Copy**

Copies the event at the cursor location into the clipboard.

F4 **Paste**

Adds the data held in the clipboard to the event list.

F5 **Filter**

Display the **VIEW FILTER popup** (p. 245).

MENU **Menu**

Displays the **EVENT LIST MENU**.

Menu items

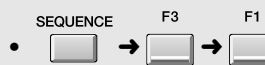
1. View Filter

Displays the **VIEW FILTER popup** (p. 245).

CREATE EVENT popup

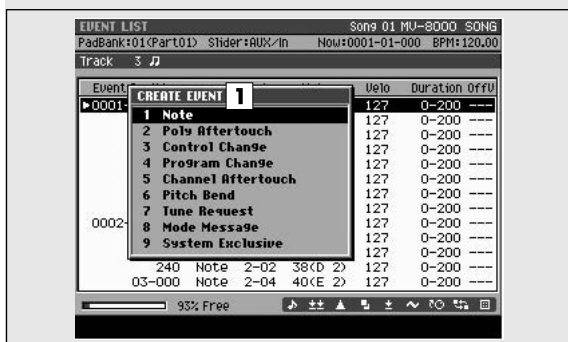
This lets you add a new event to a MIDI track.

To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.



Explanation of each area

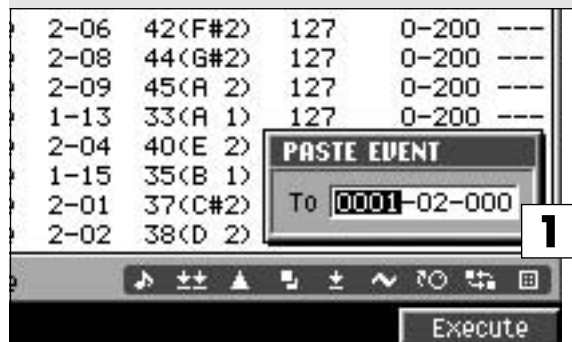
1. Event

Specify the type of MIDI event you want to add.

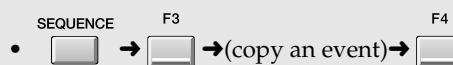
Parameter	Explanation
Note	Note messages. Data that plays notes.
Poly Aftertouch	Program changes. Data that selects sounds (patches).
Control Change	Control changes. Data that applies various effects (e.g., modulation) according to the control number.
Program Change	Pitch bend. Data that changes the pitch.
Channel Aftertouch	Polyphonic aftertouch. Data that applies aftertouch independently to an individual key.
Pitch Bend	Channel aftertouch. Data that applies aftertouch to an entire channel.
Tune Request	This MIDI message causes an analog synthesizer to tune itself.
Mode Message	MIDI Mode Message that changes the mode
System Exclusive	System exclusive messages. MIDI messages specific to the MV-8000.

PASTE EVENT popup

An event temporarily stored in the event list clipboard can be “pasted” at the specified time location.



To access this screen



Explanation of each area

1. To

Specifies the time location at which the MIDI event will be added.

Range: 0000-01-000~9999-**-***



** will depend on the number of beats in the time signature selected in “Time Signature” (p.237).

F-buttons



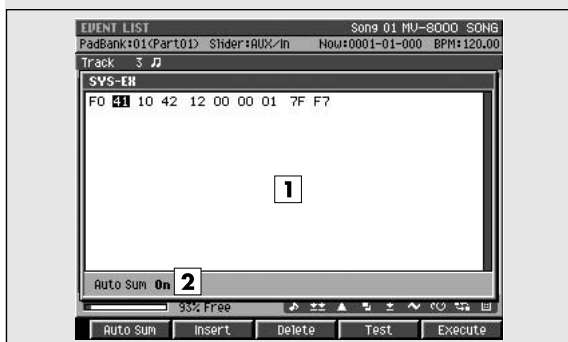
Adds the event and closes the PASTE EVENT popup.

If the “Sequence memory full” message appears

The data cannot be created because the sequence memory is full.

EDIT SYS-EX popup

Here you can edit a system exclusive message.



To access this screen

- → (move the cursor in the event list to a system exclusive message) → (right)
- → → (move the cursor to the System Exclusive) →

MEMO

This screen will appear if the current track is a MIDI track.

Explanation of each area

1. Message

This shows the system exclusive message. Input the message between F0 and F7. Use the VALUE dial or [DEC]/[INC] to specify the data.

2. Auto Sum

Make this indicator appear if you want the check-sum to be calculated automatically. Press [F1 (Auto Sum)] to switch this indicator on/off.

F-buttons

F1 **Auto Sum**

When you are inputting a Roland system exclusive message, you can use Auto Check Sum to calculate the checksum automatically.

If Auto Sum is On, the data byte preceding the end of the message (F7) will be the checksum; the calculated result will be inserted here automatically.

If input is not successful, turn Auto Sum "Off" and then "On" again.

F2 **Insert**

Adds data at the cursor location. A value of "00" will be inserted; edit this value as desired.

F3 **Delete**

Deletes the data at the cursor location.

F4 **Test**

Transmits the currently-shown system exclusive message from the MIDI OUT connector.

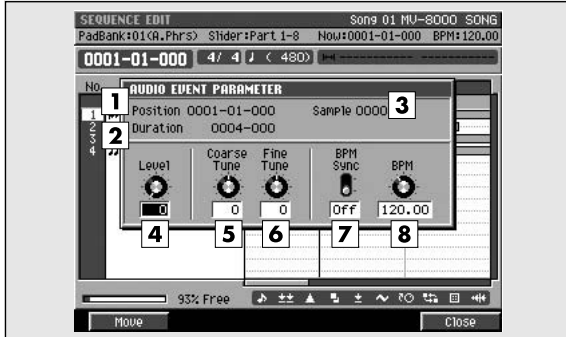
F5 **Execute**

Finalizes the system exclusive message that you input.

AUDIO EVENT PARAMETER popup

Here you can adjust the parameters of the event at the current time location within an audio track.

To access this screen



- **SEQUENCE** F5
 → → (Select the Audio track)
- **MENU**
 → (Select Audio Event Parameter) → **ENTER**

MEMO

In order to open this popup, you must specify an audio track as the current track.

Explanation of each area

1. Position

Displays the starting time of the event.

2. Duration

Specifies the length of the individual event.

Range: 0000-01 (1 tick)~

9999-*** (9999 beats *** ticks)

3. Sample

Indicates the sample number that exists at the current time location.

4. Level

Specifies the volume of the audio event.

Range: 0~127

5. Coarse Tune

Adjusts the pitch of the audio event in semitone steps.

Range: -48~0~+48 (+/-4 octaves)

6. Fine Tune

Adjusts the pitch of the audio event in one-cent steps.

Range: -50~0~+50



One cent = 1/100th of a semitone

7. BPM Sync

Selects whether the playback speed of the audio event will be adjusted in realtime according to sequencer tempo changes. If this is On, tempo changes will shorten or lengthen the phrase in realtime.

Range: **Off**, On

8. BPM

Specifies the tempo of audio event. When BPM Sync parameter is on, audio event played by this BPM setting.

Range: 5.00~100.00~300.00

F-buttons

F1

Move

Displays the MOVE AUDIO EVENT popup. Then specifies the move-destination that moves the audio event at the current time location.

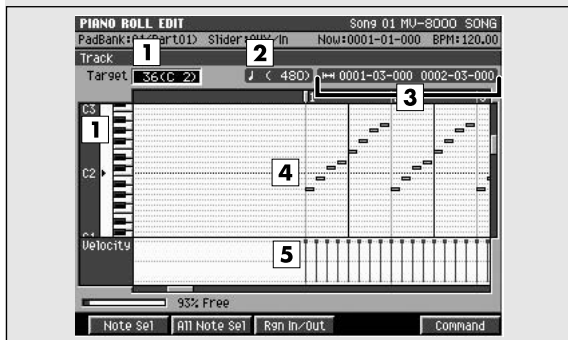
F5

Close

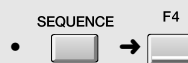
Closes the AUDIO EVENT PARAMETER popup.

PIANO ROLL EDIT screen

Here you can edit the MIDI messages that are recorded on a MIDI track. The piano roll graphically indicates the pitch, duration, and velocity.



To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.



Explanation of each area

1. Note number (keyboard)

The note numbers (keys) are shown from bottom to top. Since the actual pitches correspond to the note numbers, the displayed location of the note tells you the pitch.

2. Step Time

This is the unit by which the current time will move

when you press the step buttons ( / ).

3. Editing Region

Displays the editing region (region in time~out time).

4. Piano roll

This shows the note events. The horizontal axis is time, and the vertical axis is note number (pitch). You can change the note number or time location by moving the displayed note event.

5. Velocity

Indicates the velocity of the note event. The velocity is shown as a pair with the note event; a longer bar indicates a stronger velocity.

F-buttons

F1

Note Sel (Note select)

Selects/de-selects the note number at the note cursor. If an In time and Out time are specified for the selected note number, the note numbers existing within that time range will be selected.

F2

All Note Sel (All note select)

Selects/de-selects all note numbers. If all note numbers are selected, and an In time and Out time are specified, all note numbers existing in that time region will be selected.

F3

Rgn In/Out (Region In/Out)

Specifies the editing region. Press this once to set the beginning (In time) of the editing region, or once again to set the end (Out time) of the editing region. If you press it yet again, the beginning (In time) of the editing region will again be set.

F5

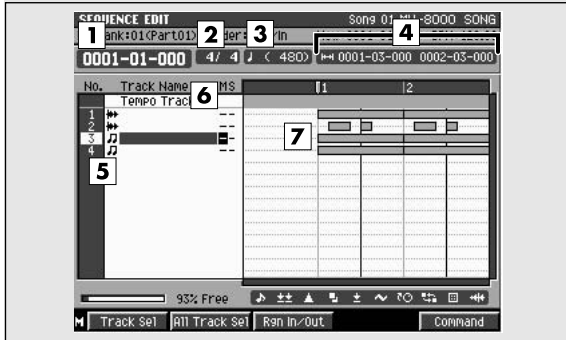
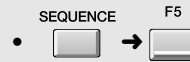
Command

Displays the **SELECT PIANO ROLL EDIT COMMAND** popup (p. 224).

SEQUENCE EDIT screen

Here you can edit the MIDI messages that are recorded on a MIDI track. The Sequence Edit screen lets you graphically edit the events recorded on the track.

To access this screen



Explanation of each area

1. Now time



Indicates the current time (measure/beat/tick) in the sequencer.

2. Time Sign

Indicates the time sign of the current song.

3. Step Time

This is the unit by which the current time will move



when you press the step buttons ( / ).

4. Editing Region

Displays the editing region (region in time~out time).

5. No. (Track number and icon)

This indicates the number of each track recorded in the sequencer. You can create up to 128 MIDI sequence tracks and 8 audio tracks. The icon at the right of the track number shows the type of track.

Icon	Explanation
	MIDI track
	Audio track

HINT

The line of the track number selected by the cursor is highlighted. We refer to this track as the "current track."

6. Track status (M/S)

Switches the state of the track.

M column	S column
When displays "M," mute is on. Sound will not be played back from this track.	When displays "S," solo is on. Sound will be played back from only this track.
When Displays "-", mute is off.	When displays "-", solo is off.

MEMO

If you simultaneously turn on M (Mute) and S (Solo) for the same track, the S (Solo) setting will take priority.

7. Play list

The boxes show the existence of sequence data recorded in each track.

F-buttons and menu

F1

Track Sel (Track select)

Selects/de-selects the current track. If an In time and Out time are specified for the selected tracks, track events existing in that time region will be selected (highlighted).

F2

All Trk Sel (All track select)

Selects/de-selects all tracks. If all tracks are selected, and an In time and Out time are specified, all track events existing in that time region will be selected (highlighted).

F3

Rgn In/Out (Region In/Out)

Specifies the editing region. Press this once to specify the current time location as the beginning (In time) of the editing region, or once again to specify it as the end (Out time) of the editing region. If you press it yet again, the current time location will once again be specified as the beginning (In time) of the editing region.

F5

Command

Displays the **SELECT SEQUENCE EDIT COMMAND popup** (p. 225).

MENU

Menu

Displays the SEQUENCE MENU.

Menu items

1. View Filter

Displays the **VIEW FILTER popup** (p. 245).

2. Step Time

Displays the **STEP TIME popup** (p. 250).

3. Paste MIDI Clip

Displays the **PASTE MIDI CLIP popup** (p. 239).

4. Audio Event Parameter

Displays the **AUDIO EVENT PARAMETER popup** (p. 220).

5. Copy As Audio Phrase

Displays the **COPY AS AUDIO PHRASE popup** (p. 237).

6. MIDI Clip Library

Displays the **MIDI CLIP LIBRARY popup** (p. 238).

SELECT PIANO ROLL EDIT COMMAND popup

You can execute editing commands on selected note events in the PIANO ROLL EDIT screen.

To access this screen



- SEQUENCE → (select a MIDI track as the current track)
- F4 → (select the region or track) → F5

Explanation of each area

1. Move

Displays the **MOVE popup** (p. 227).

2. Copy&Paste

Displays the **COPY&PASTE popup** (p. 226).

3. Copy&Insert

Displays the **COPY&INSERT popup** (p. 228).

4. Erase

Deletes the data. The deleted region will be blank.

5. Quantize

Displays the **QUANTIZE popup** (p. 229).

6. Change Velocity

Displays the **CHANGE VELOCITY popup** (p. 231).

7. Change Duration

Displays the **CHANGE DURATION popup** (p. 232).

8. Shift Timing

Displays the **SHIFT TIMING popup** (p. 233).

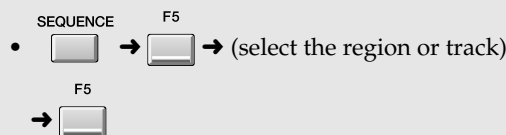
9. Transpose

Displays the **TRANPOSE popup** (p. 235).

SELECT SEQUENCE EDIT COMMAND popup

You can execute editing commands on selected tracks in the SEQUENCE EDIT screen.

To access this screen



Explanation of each area

1. Move

Displays the **MOVE popup** (p. 227).

2. Copy&Paste

Displays the **COPY&PASTE popup** (p. 226).

3. Copy&Insert

Displays the **COPY&INSERT popup** (p. 228).

4. Erase

Deletes the data. The deleted region will be blank.

5. Cut

Deletes the data. Subsequent data will be moved forward.

6. Quantize

Displays the **QUANTIZE popup** (p. 229).

7. Change Velocity

Displays the **CHANGE VELOCITY popup** (p. 231).

8. Change Duration

Displays the **CHANGE DURATION popup** (p. 232).

9. Shift Timing

Displays the **SHIFT TIMING popup** (p. 233).

10. Data Thin

Displays the **DATA THIN popup** (p. 234).

11. Transpose

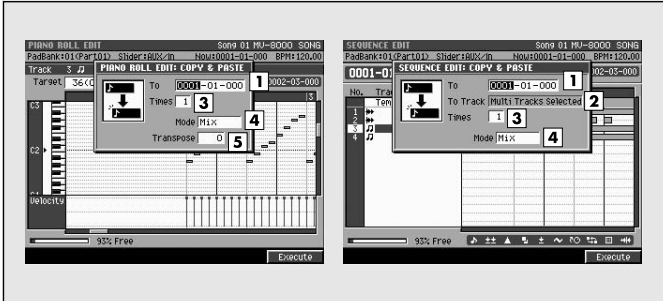
Displays the **TRANPOSE popup** (p. 235).

12. Copy As MIDI Clip

Displays the **COPY AS MIDI CLIP popup** (p. 236).

COPY&PASTE popup

This copies the data of the “In time -- Out time” region to the specified location.



To access this screen

- SEQUENCE
 - (select a track as the current track)
 - or → → (choose Copy&Paste)
 -

MEMO

The parameters in the COPY&PASTE popup will differ according to whether you access it from PIANO ROLL EDIT or from SEQUENCE EDIT. In this page we describe all the parameters that might appear; ignore the ones that don't apply.

Explanation of each area

1. To

Specifies the copy-destination time.

Range: 0001-01-000~9999-**-***

MEMO

** will depend on the time signature you set.

2. To Track

Specifies the copy-destination track number.

MEMO

- To Track appears only if you are using SEQUENCE EDIT.
- If you've selected two or more tracks, you won't be able to select the To Track value. (The display will indicate “Multi tracks selected.”)
- Only the same type of track can be selected as a value.

3. Times

Specifies the number of times the copy will be repeated.

Range: 1~99

4. Mode

Selects the way in which any data existing at the copy-destination will be handled.

Value	Explanation
Merge	The data will be combined with the data that exists at the copy-destination.
Replace	The data will replace (overwrite) the data that exists at the copy-destination.

5. Transpose

Specifies the amount of transposition in semitone steps. Specify a positive (+) value to raise the pitch, or a negative (-) value to lower the pitch. A setting of 0 produces no change.

Range: -127~127

MEMO

- Transpose appears only if you are using PIANO ROLL EDIT.
- If executing this transpose operation would cause the note number to be higher than G9 or lower than C-1.

F-buttons



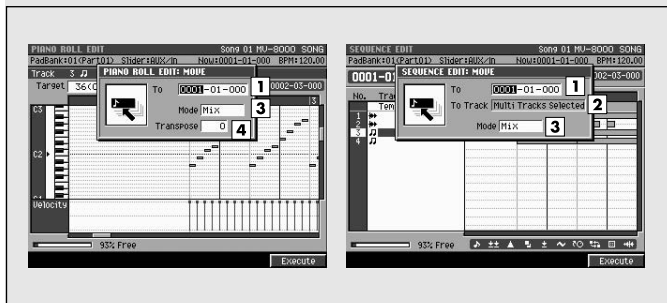
Executes the Copy operation.

HINT

You can use the **VIEW FILTER popup** (p. 245) to select the events that will be copied.

MOVE popup

This moves the data of the “In time -- Out time” region to the specified location.



To access this screen

- SEQUENCE
 - [F4] → (select a MIDI track as the current track)
 - [F4] or [F5] → [F5] → (choose Move) → [ENTER]

MEMO

The parameters in the MOVE popup will differ according to whether you access it from PIANO ROLL EDIT or from SEQUENCE EDIT. In this page we describe all the parameters that might appear; ignore the ones that don't apply.

Explanation of each area

1. To

Specifies the move-destination time.

Range: 0001-01-000~9999-**-***

MEMO

** will depend on the time signature you set.

2. To Track

Specifies the move-destination track number.

Range: 1~136

MEMO

- To Track appears only if you are using SEQUENCE EDIT.
- If you've selected two or more tracks, you won't be able to select the To Track value. (The display will indicate “Multi tracks selected.”)

3. Mode

Selects the way in which any data existing at the move-destination will be handled.

Value	Explanation
Merge	The data will be combined with the data that exists at the move-destination.
Replace	The data will replace (overwrite) the data that exists at the move-destination.

4. Transpose

Specifies the move-destination note number.

Range: -127~127

MEMO

- Transpose appears only if you are using PIANO ROLL EDIT.
- If executing this transpose operation would cause the note number to be higher than G9 or lower than C-1.

F-buttons



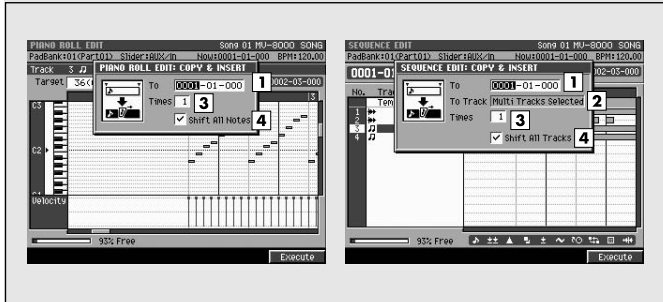
Executes the Move operation.

HINT

You can use the **VIEW FILTER popup** (p. 245) to select the events in SEQUENCE EDIT screen that will be moved.

COPY&INSERT popup

This inserts the data of the “In time -- Out time” region or the marked data into the current time location. Data at the insert-destination will not be overwritten; it will move backward in time (i.e., later in the song) by the corresponding distance.



To access this screen

- → (select a MIDI track as the current track)
- or → → (choose Copy&Insert)
-

MEMO

The parameters in the COPY&INSERT popup will differ according to whether you access it from PIANO ROLL EDIT or from SEQUENCE EDIT. In this page we describe all the parameters that might appear; ignore the ones that don't apply.

Explanation of each area

1. To

Specifies the insert-destination time.

Range: 0001-01-000~9999-**-***

MEMO

** will depend on the time signature you set.

2. To Track

Specifies the insert-destination track number.

Range: 1~136

MEMO

To Track appears only if you are using SEQUENCE EDIT.

3. Times

Specifies the number of times the data will be inserted. The identical data will be inserted the specified number of times.

Range: 1~255

4. Shift All Tracks / Shift All Notes

Specifies whether the data of other tracks / notes will also be shifted backward in time following the insert-destination point.

Range: Off, On



For details on Shift All Track and Shift All Notes refer to **Copying data and inserting it at another location (Copy & Insert)**. (p. 96)

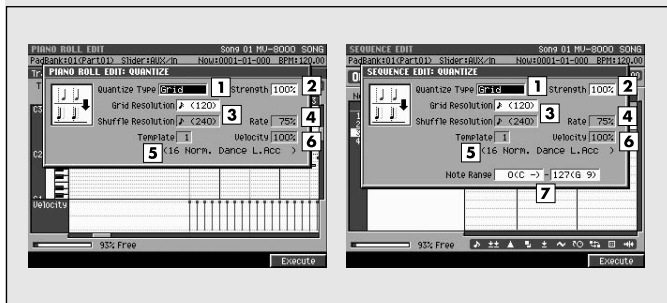
F-buttons



Executes the Copy&Insert operation.

QUANTIZE popup

This adjusts the timing of MIDI note events in the way you specify.



To access this screen

- SEQUENCE
 - [] → (select a MIDI track as the current track)
 - [F4] or [F5] → [F5] → (choose Quantize)
 - [ENTER]

Explanation of each area

1. Quantize Type

Selects the type of quantization.

Value	Explanation
Grid	The sequence data will be adjusted toward intervals of the beat specified by the Resolution parameter.
Shuffle	Shuffle Quantization will be applied. Notes will be adjusted forward or backward toward intervals of the beat specified by the Resolution parameter, by the amount specified by Shuffle Quantize Rate. HINT This adds a “shuffle” or “swing” character to the rhythm.
Template	A quantize template will be applied. By choosing one of 71 quantization settings, you can easily modify the beat in a wide variety of ways. In addition to various shuffle templates, these also include templates that use velocity to create a rhythm feel (Groove Quantize).

2. Strength

Sets the strength of quantization. Higher value of this parameter will cause notes to be adjusted more closely toward the rhythmic intervals specified by the Resolution parameter.

Range: 0~100



A setting of 100 produces the strongest effect; at a setting of 0 no correction will be applied.

3. Resolution

Specifies the shortest interval to which the note timing will be quantized. The available values will depend on the Type parameter setting.

Quantize Type Parameter	Range
Grid	♩ (60), ♪ (80), ♪ (120), ♪ (160), ♪ (240), ♪ (320), ♪ (480)
Shuffle	♪ (120), ♪ (240)

4. Rate

When Type=Shuffle, this specifies how far away the “backbeat” notes (relative to the Shuffle Quantize Resolution setting) will be from the downbeats. You can create a sense of swing by shifting the timing of the backbeats. With a setting of 50%, the backbeats will be exactly between the preceding and following downbeats. With a setting of 0%, the backbeats will be moved to the same timing as the preceding downbeat. With a setting of 100%, the backbeats will be moved to the same timing as the following downbeat.

Range: 0~66~100%

SEQUENCE

5. Template

A variety of quantization settings are provided.

Dance		
01	16 Norm. Dance L.Acc	Low dynamics
02	16 Norm. Dance H.Acc	High dynamics
03	16 Norm. Dance L.Swg	Light swing
04	16 Norm. Dance H.Swg	Strong swing
05	16 Heavy Dance L.Acc	Low dynamics, dragging the beat
06	16 Heavy Dance H.Acc	High dynamics, dragging the beat
07	16 Heavy Dance L.Swg	Light swing, dragging the beat
08	16 Heavy Dance H.Swg	Strong swing, dragging the beat
09	16 Pushed Dance L.Acc	Low dynamics, rushing the beat
10	16 Pushed Dance H.Acc	High dynamics, rushing the beat
11	16 Pushed Dance L.Swg	Light swing, rushing the beat
12	16 Pushed Dance H.Swg	Strong swing, rushing the beat
Fusion		
13	16 Norm. Fusion L.Acc	Low dynamics
14	16 Norm. Fusion H.Acc	High dynamics
15	16 Norm. Fusion L.Swg	Light swing
16	16 Norm. Fusion H.Swg	Strong swing
17	16 Heavy Fusion L.Acc	Low dynamics, dragging the beat
18	16 Heavy Fusion H.Acc	High dynamics, dragging the beat
19	16 Heavy Fusion L.Swg	Light swing, dragging the beat
20	16 Heavy Fusion H.Swg	Strong swing, dragging the beat
21	16 Pushed Fusion L.Acc	Low dynamics, rushing the beat
22	16 Pushed Fusion H.Acc	High dynamics, rushing the beat
23	16 Pushed Fusion L.Swg	Light swing, rushing the beat
24	16 Pushed Fusion H.Swg	Strong swing, rushing the beat
Reggae		
25	16 Norm. Reggae L.Acc	Low dynamics
26	16 Norm. Reggae H.Acc	High dynamics
27	16 Norm. Reggae L.Swg	Light swing
28	16 Norm. Reggae H.Swg	Strong swing
29	16 Heavy Reggae L.Acc	Low dynamics, dragging the beat
30	16 Heavy Reggae H.Acc	High dynamics, dragging the beat
31	16 Heavy Reggae L.Swg	Strong swing, dragging the beat
32	16 Heavy Reggae H.Swg	Strong swing, dragging the beat
33	16 Pushed Reggae L.Acc	Low dynamics, rushing the beat
34	16 Pushed Reggae H.Acc	High dynamics, rushing the beat
35	16 Pushed Reggae L.Swg	Light swing, rushing the beat
36	16 Pushed Reggae H.Swg	Strong swing, rushing the beat
Pops		
37	8 Norm. Pops L.Acc	Low dynamics
38	8 Norm. Pops H.Acc	High dynamics
39	8 Norm. Pops L.Swg	Light swing
40	8 Norm. Pops H.Swg	Strong swing
41	8 Heavy Pops L.Acc	Low dynamics, dragging the beat
42	8 Heavy Pops H.Acc	High dynamics, dragging the beat
43	8 Heavy Pops L.Swg	Light swing, dragging the beat
44	8 Heavy Pops H.Swg	Strong swing, dragging the beat
45	8 Pushed Pops L.Acc	Low dynamics, rushing the beat
46	8 Pushed Pops H.Acc	High dynamics, rushing the beat
47	8 Pushed Pops L.Swg	Light swing, rushing the beat
48	8 Pushed Pops H.Swg	Strong swing, rushing the beat
Rhumba		
49	8 Norm. Rhumba L.Acc	Low dynamics
50	8 Norm. Rhumba H.Acc	High dynamics
51	8 Norm. Rhumba L.Swg	Light swing
52	8 Norm. Rhumba H.Swg	Strong swing
53	8 Heavy Rhumba L.Acc	Low dynamics, dragging the beat
54	8 Heavy Rhumba H.Acc	High dynamics, dragging the beat
55	8 Heavy Rhumba L.Swg	Light swing, dragging the beat
56	8 Heavy Rhumba H.Swg	Strong swing, dragging the beat
57	8 Pushed Rhumba L.Acc	Low dynamics, rushing the beat
58	8 Pushed Rhumba H.Acc	High dynamics, rushing the beat
59	8 Pushed Rhumba L.Swg	Light swing, rushing the beat
60	8 Pushed Rhumba H.Swg	Strong swing, rushing the beat

Other		
61	Samba 1Panderero etc	Samba (for pandero, etc.)
62	Samba 2Surdo/Timba	Samba (for surdo and timbale, etc.)
63	Axe 1Caixa	Axe (for caixa)
64	Axe 2Surdo	Axe (for surdo)
65	Salsa 1Casaca	Salsa (for cascara)
66	Salsa 2Conga	Salsa (for conga)
67	Triplets	Triplets
68	Quintuplets	Pentuplets
69	Sextuplets	Sextuplets
70	7 Against 2 QuaterNo	Seven over two beats
71	Lagging Triplets	Lagging triplets

6. Template Velocity

When Type=Template, this specifies the strength of the velocity correction that will be applied by the Quantize Template you select. Higher settings will cause the velocities to be adjusted more closely toward the velocities of the template.

Range: 0~100



With a setting of 0, the velocities will not be adjusted at all.

7. Note Range

Specifies the range of note numbers that will be quantized.

Range: C-1~G9 (lower limit)

C-1~G9 (upper limit)



Note Range appears only if you are using SEQUENCE EDIT.

F-buttons

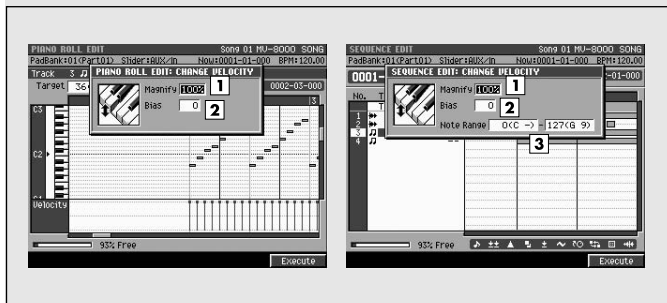
F5



Executes the Quantize operation.

CHANGE VELOCITY popup

This changes the velocity of note events in the "In time -- Out time" region.



To access this screen

- → (select a MIDI track as the current track)
- or → → (choose Change Velocity)
-

Explanation of each area

1. Magnify

Reduces or increases velocity differences between notes. Settings of 99 or lower will reduce the dynamic variation of the note data; settings of 101 or higher will make the dynamic variation broader. A setting of 100 will produce no change.

Range: 0~100~200%

2. Bias

Specifies a constant value that will be added to the current velocity. Use this to change all velocities in the same way.

Range: -99~0~+99

3. Note Range

Specifies the range of note numbers whose velocities will be modified.

Range: **C-1**~G9 (lower limit)
C-1~**G9** (upper limit)

MEMO

Note Range appears only if you are using SEQUENCE EDIT.

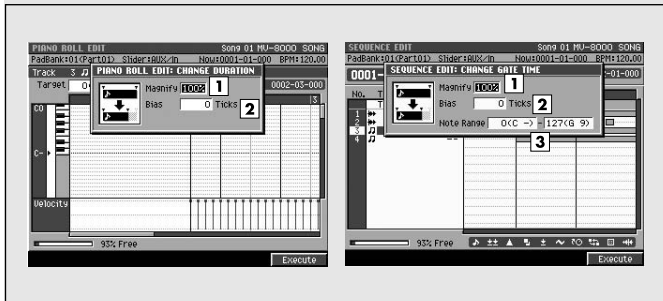
F-buttons








Executes the Change Velocity operation.

CHANGE DURATION popup

This changes the duration (note length) of note events in the “In time -- Out time” region.



To access this screen

-  → (select a MIDI track as the current track)
-  or  →  → (choose Change Duration) → 

Explanation of each area

1. Magnify

Shortens or lengthens the duration of notes. Settings of 99 or lower will make the actual duration shorter than the rhythm value of the note; settings of 101 or higher will make the duration longer. A setting of 100 will produce no change.

Range: 0~100~200%

2. Bias

Specifies a constant value that will be added to the current duration. Use this to change all durations in the same way.

Range: -4800~0~+4800

3. Note Range

Specifies the range of note numbers whose duration will be modified.

Range: **C-1**~G9 (lower limit)
C-1~**G9** (upper limit)

MEMO

Note Range appears only if you are using SEQUENCE EDIT.

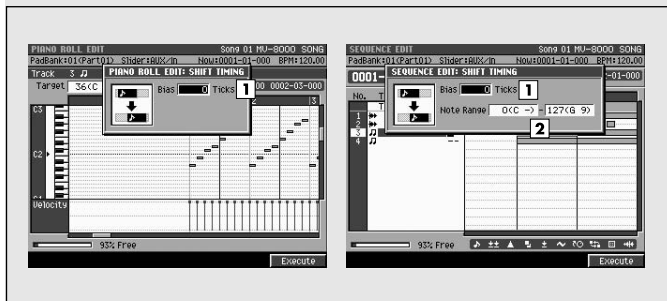
F-buttons



Executes the Change Duration operation.

SHIFT TIMING popup

This moves the events of the “In time -- Out time” region forward or backward in units of one tick (1/480th of a quarter note).



To access this screen

- → (select a MIDI track as the current track)
- or → → (choose Shift Timing)
-

Explanation of each area

1. Bias

Adjusts the event timing forward or backward in units of one tick.

Range: -4800~**0**~+4800

2. Note Range

Specifies the range of note numbers that will be shifted.

Range: **C-1**~G9 (lower limit)

C-1~**G9** (upper limit)



Note Range appears only if you are using SEQUENCE EDIT.

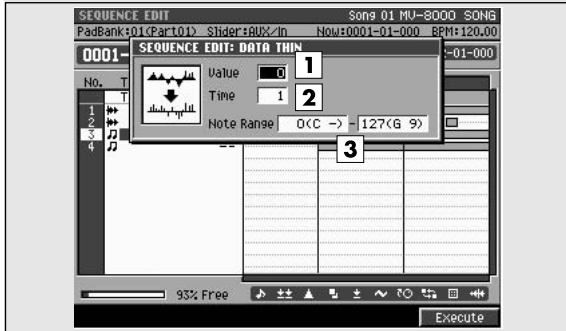
F-buttons







Executes the Shift Timing operation.

DATA THIN popup

This thins-out events of the “In time -- Out time” region to reduce the amount of data. You can use this to decrease the amount of space occupied by continuous controller data you recorded, such as pitch bend and aftertouch.



To access this screen

-  → (select a MIDI track as the current track)
-  →  → (choose Data Thin) → 

Explanation of each area

1. Value

Set this to a high value if you are thinning continuous data whose value changes significantly. If you don't want to thin the data very much even though the change is large, set this to a low value.

Range: 0~99

2. Time

Set this to a high value if you are thinning continuous data that changes slowly. If you don't want to thin the data very much even though the change is slow, set this to a low value.

Range: 0~999

3. Note Range

Specifies the range of note numbers for polyphonic aftertouch that will be thinned.

Range: C-1~G9 (lower limit)

C-1~G9 (upper limit)

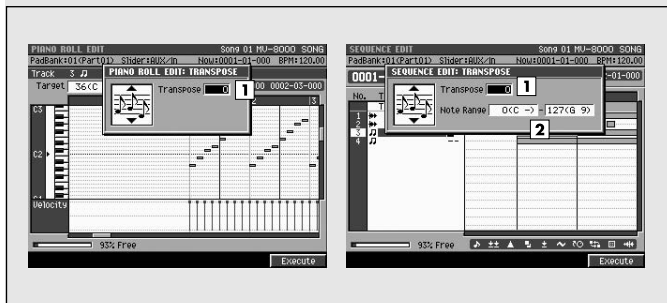
F-buttons



Executes the Data Thin operation.

TRANPOSE popup

This transposes the pitch of note events in the “In time -- Out time” region, in units of a semitone.



To access this screen

- → (select a MIDI track as the current track)
- or → → (choose Transpose)
-

Explanation of each area

1. Transpose

Specifies the amount of transposition in semitone steps. Specify a positive (+) value to raise the pitch, or a negative (-) value to lower the pitch. A setting of 0 produces no change.

Range: -127~0~+127



If executing this Transpose operation would cause the note number to be higher than G9 or lower than C-1.

2. Note Range

Specifies the range of note numbers that will be transposed.

Range: **C-1**~G9 (lower limit)
C-1~**G9** (upper limit)



Note Range appears only if you are using SEQUENCE EDIT.

F-buttons

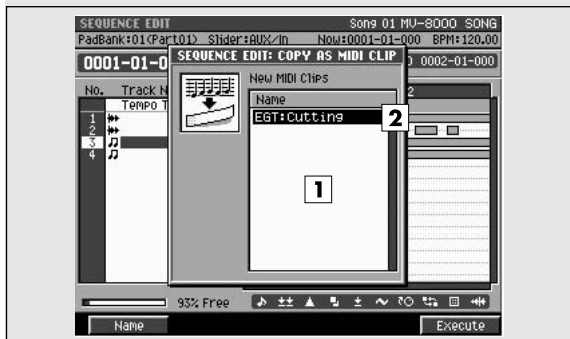


Executes the Transpose operation.

COPY AS MIDI CLIP popup

This adds the data in the “In time -- Out time” region to the MIDI clip library.

To access this screen



- → (select a MIDI track as the current track)
- → → (choose Copy As MIDI Clip)
-

Explanation of each area

1. List

Shows the clips you are adding to the MIDI clip library.



If you selected two or more tracks in the SEQUENCE EDIT screen, the data is displayed as two or more clips.

2. Clip name

Shows the name of the MIDI clips you are adding. At this point, a temporary category and name will be assigned automatically.

F-buttons

F1 **Name**

Displays the **EDIT NAME popup** (p. 199), allowing you to edit the clip name.

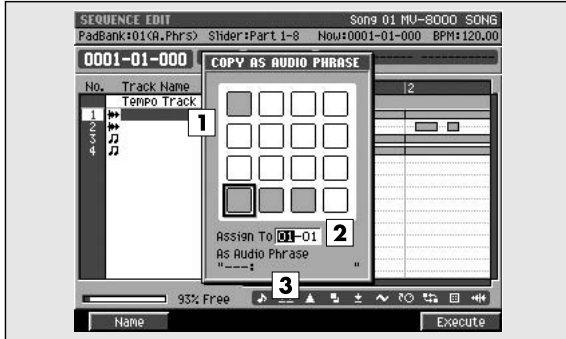
F5 **Execute**

Executes the copy operation.

COPY AS AUDIO PHRASE popup

This copies the Audio Event on the current time to a pad.

To access this screen



- → (select an audio track as the current track) → → → (choose Copy As Audio Phrase Clip) →

Explanation of each area

- 1. Pads**
Shows the status of the current pads. The highlighted (black) pads contain data.
- 2. Assign To**
Specifies the copy-destination pad.
- 3. As Audio Phrase**
Shows the name of an audio phrase.

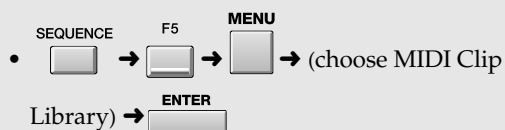
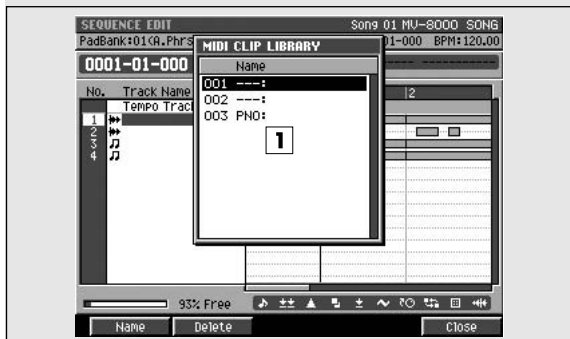
F-buttons

- Name**
Displays the **EDIT NAME popup** (p. 199), allowing you to edit the name of the audio phrase.
- Execute**
Executes the copy operation.

MIDI CLIP LIBRARY popup

Here you can rename or delete items in the MIDI clip library.

To access this screen



Explanation of each area

1. MIDI clip list

Lists the MIDI clips that are currently saved. The MIDI clip selected by the cursor is highlighted.

F-buttons

Name

Displays the **EDIT NAME popup** (p. 199), allowing you to edit the name of the clip.

Delete

Deletes the MIDI clip from the MIDI clip library. Move the cursor to the MIDI clip you want to delete, and press [F2 (Delete)].

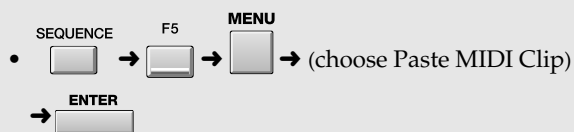
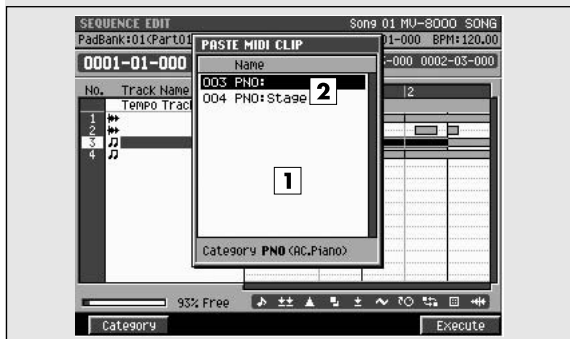
Close

Closes the MIDI CLIP LIBRARY popup.

PASTE MIDI CLIP popup

Here you can paste a MIDI clip from the MIDI clip library into the current song.

To access this screen



Explanation of each area

1. MIDI clip list

Lists the MIDI clips that are saved in the MIDI clip library.

2. Clip name

Shows the category and name of the MIDI clips.

F-buttons

F1 **Category**

Displays the **SELECT CATEGORY popup** (p. 201).

F5 **Execute**

Pastes the MIDI clip at the cursor into the current track.

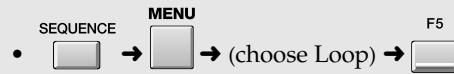
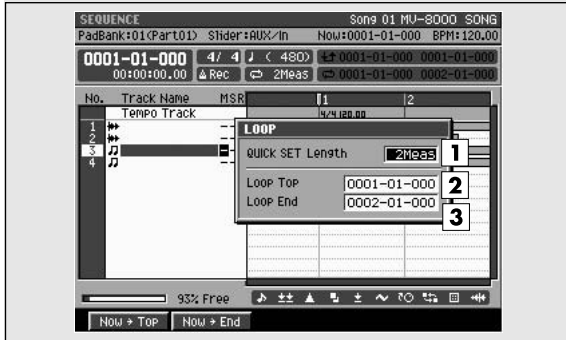
MEMO

The clip will be pasted at the current time location of the current track.

LOOP popup

Here you can set parameters for loop playback.

To access this screen



Explanation of each area

1. QUICK SET Length

Specify the length of the loop that will be set when you press LOOP [QUICK SET].

Range: Marker, 1~2~32



If you choose Marker, the region between markers will be the loop region. However if not even one marker has been set, looping will not turn on.

2. Loop Top

Specifies the starting time of the loop.

Range: 0001-01-000~(Loop End)

3. Loop End

Specifies the end time of the loop (i.e., where it will return to the beginning).

Range: (Loop Top)~9999-**-***



- ** will depend on the time signature you set.
- Even if you set the Loop Start/End times, the QUICK SET loop time will be used if you turn looping on in QUICK SET. (The Loop Start/End times will be lost.)
- Changing the QUICK SET Length does not adjust the Loop End time location.
- You cannot set Loop Start to a location after Loop End.

F-buttons

F1



Assigns the current time as the value of the Loop Top parameter.

F2

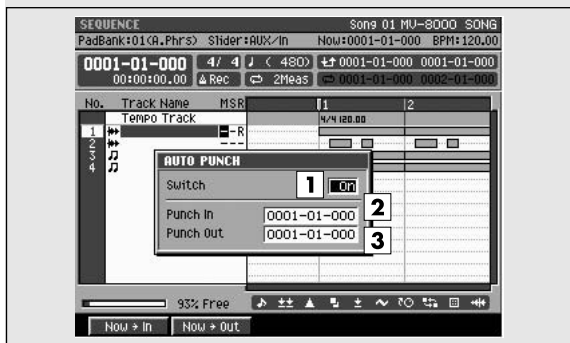


Assigns the current time as the value of the Loop End parameter.

AUTO PUNCH popup

Here you can set the auto punch-in/out parameters.

To access this screen



MEMO

You can also make Auto Punch settings in the **RECORDING PARAMETER (MIDI) popup** (p. 211), or in the **RECORDING PARAMETER (AUDIO) popup** (p. 214).

Explanation of each area

1. Switch

Specifies whether auto punch will be used.

Range: Off, On



You can also change this setting by directly pressing [AUTO PUNCH].

2. Punch In

Specifies the starting time of the auto punch recording.

Range: 0001-01-000~(Punch Out)

3. Punch Out

Specifies the end time of the auto punch recording.

Range: (Punch In)~9999-**-***

MEMO

- ** will depend on the time signature you set.
- You cannot set Auto Punch In to a location after Auto Punch Out.

F-buttons



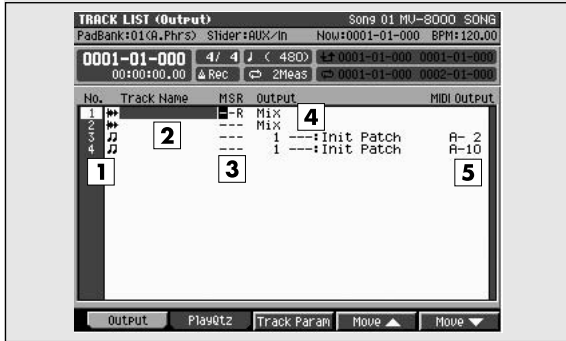
Assigns the current time as the value of the Punch In parameter.



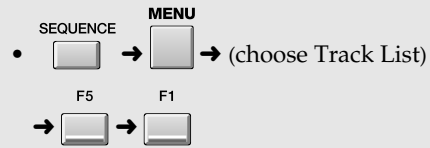
Assigns the current time as the value of the Punch Out parameter.

TRACK LIST (Output) screen

This lists the parameters of each track. The TRACK LIST (OUTPUT) screen shows the output destination settings for the playback tracks.



To access this screen



Explanation of each area

1. No. (track number and icon)

Shows the number of the tracks recorded in the sequencer. The MV-8000 lets you create up to 128 MIDI sequence tracks and 8 audio tracks. The icon at the right of the track number shows the type of track.

Icon	Explanation
	MIDI track
	Audio track

HINT

The line of the track number selected by the cursor is highlighted. This track is called the “current track.”

2. Track Name

Shows the name assigned to each track.

3. Track Status (M/S/R)

Sets the status of the track.

Indication	
M= Muted	This track will not play.
S= Solo	Only this track will play.
R=Record	Recording will occur on this track.

MEMO

If you simultaneously turn on M (Mute) and S (Solo) for the same track, the S (Solo) setting will take priority.

4. Output

Shows the output destination for the data recorded in the each track.

5. MIDI Output

Shows the output destination for the data recorded in the MIDI track.

F-buttons

F1 **Output**

Displays this screen.

F2 **Play Qtz (Play Quantize)**

Displays the **TRACK LIST (Play Quantize)** screen (p. 243).

F3 **Track Param (Track parameters)**

Display the **TRACK PARAMETER (MIDI) popup** (p. 208) or the **TRACK PARAMETER (AUDIO) popup** (p. 210).

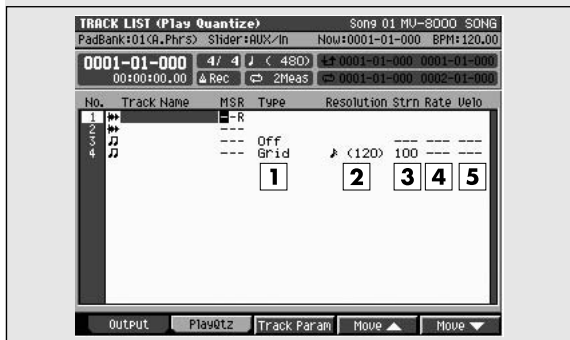
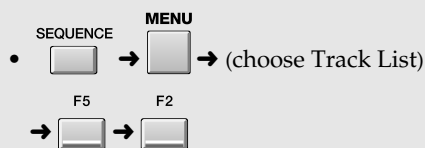
F4 **Move ▲** / F5 **Move ▼**

These move the current track upward [F4 (Move ▲)] or downward [F5 (Move ▼)] within the displayed list of tracks.

TRACK LIST (Play Quantize) screen

This lists the parameters of each track. The TRACK LIST (Play Quantize) screen shows settings related to Play Quantization.

To access this screen



Explanation of each area

1. Type

Indicates the quantize type.

Type	Explanation
Off	Quantization will not be used
Grid	Grid quantize
Shuffle	Shuffle quantize
Template's name	Use a quantize template

2. Strength

Indicates the strength of quantization.

3. Resolution

Indicates the quantization timing.

4. Rate

Indicates the time difference between the backbeats and downbeats of the note value specified by the Resolution parameter.

5. Velocity (Template velocity)

When Type=Template, this specifies the strength of velocity adjustment that will be applied by the template selected by the Quantize Template parameter.

F-buttons

F1 Output
Displays the **TRACK LIST (Output) screen** (p. 242).

F2 Play Qtz (Play quantize)
Displays this screen.

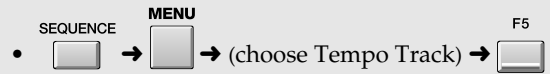
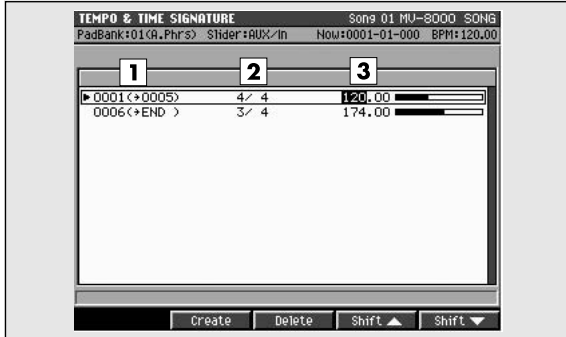
F3 Track Param (Track parameters)
Display the **TRACK PARAMETER (MIDI) popup** (p. 208) or the **TRACK PARAMETER (AUDIO) popup** (p. 210).

F4 Move ▲ / F5 Move ▼
These move the current track upward [F4 (Move ▲)] or downward [F5 (Move ▼)] within the displayed list of tracks.

TEMPO TRACK screen

Here you can edit the tempo data and time signature data in the tempo track.

To access this screen



Explanation of each area

1. Tempo list

Displays the tempo data (tempo changes) as a list.
The tempo data selected by the cursor is highlighted.

2. Time Signature

Sets the time signature.
Range: 1~4~32 / 2, 4, 8, 16

3. BPM

Sets the tempo of the sequencer in units of BPM (quarter note beats per minute). In the example shown here, the five measures starting at the beginning (measure 1) will play at a time signature of 4/4 and a tempo of 120.0.
Range: 5.0~100.0~300.0

F-buttons

F2 **Create**
Creates tempo data at the first beat of the measure following the tempo data at the cursor.

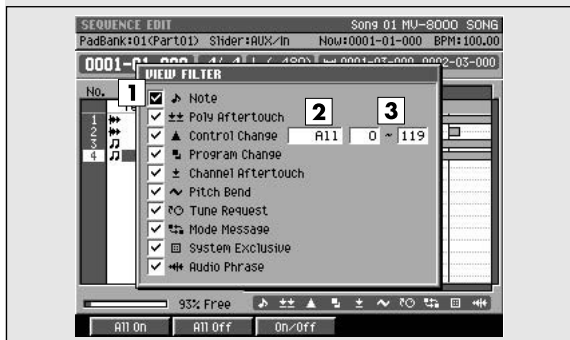
F3 **Delete**
Deletes the tempo data at the cursor.

F4 **Shift▲**
Moves the tempo data at the cursor and the tempo data of subsequent measures together to the preceding measure.

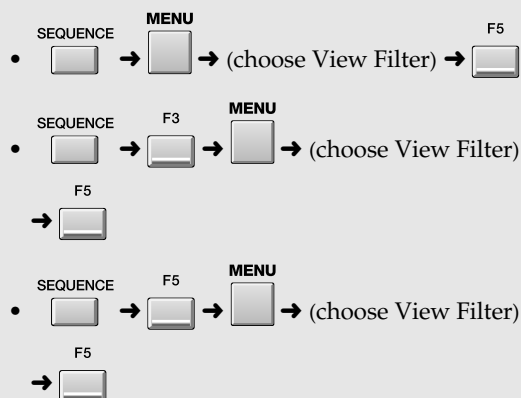
F5 **Shift▼**
Moves the tempo data at the cursor and the tempo data of preceding measures together to the next measure.

VIEW FILTER popup

Here you can select the MIDI events that you want to view or edit in the SEQUENCE, EVENT LIST EDIT, and SEQUENCE EDIT screens.



To access this screen



Explanation of each area

1. Filter

MIDI data with a ✓ mark will be displayed. Your editing will affect only the displayed events. If you remove the ✓ mark, those events will not be displayed or edited.

Parameter	Explanation
Note	Note messages. Data that plays notes.
Poly Aftertouch	Polyphonic aftertouch. Data that applies aftertouch independently to an individual key.
Control Change	Control changes. Data that applies various effects (e.g., modulation) according to the control number.
Program Change	Program changes. Data that selects sounds (patches).
Channel Aftertouch	Channel aftertouch. Data that applies aftertouch to an entire channel.
Pitch Bend	Pitch bend. Data that changes the pitch.
Tune Request	This MIDI message causes an analog synthesizer to tune itself.
Mode Message	Mode Messages are messages that switch the MIDI channel mode.
System Exclusive	System exclusive messages. MIDI messages specific to the MV-8000.
Audio Phrase	Audio Phrase events. Data that plays sounds. Displays on the SEQUENCE screen and SQUENCE EDIT screen only.

2. Ctrl Change (Control change)

Of the control change messages, you can limit the range of control change numbers that will be displayed.

Value	Explanation
All	Accept all control change numbers.
Except	Accept all control changes except for the range specified by Range.
Only	Accept only the control changes in the specified Range.

3. Ctrl Change Range (Control change range)

This parameter lets you limit the control change values that will be received. This parameter works in conjunction with the Ctrl Change parameter.

Value (lower limit): [0]~119

Value (upper limit): 0~[119]

MEMO

The Ctrl Change parameter and Ctrl Change Range parameter are valid if there is a ✓ mark for the Filter parameter Ctrl Change.

F-buttons

F1 All On

Turns the ✓ mark on for all parameters.

F2 All Off

Turns the ✓ mark off for all parameters.

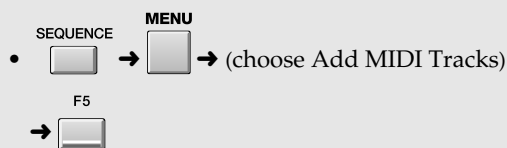
F3 On/Off

Turns the ✓ mark on/off for an individual parameter.

ADD MIDI TRACKS popup

This lets you add MIDI tracks to the current song.

To access this screen



Explanation of each area

1. Number of Tracks

Specifies the number of tracks that will be added.
 This lets you create more than one track at once.
 Range: 1~128

2. Output Assign

Specifies the part to which MIDI data recorded on the track will be output.
 Range: Off, 1~16

3. MIDI

Specifies the MIDI connector and channel from which data recorded on the MIDI track will be output.
 Range: Off, A-1~A-16, B-1~B-16, R-1~R-16

4. New Track No.

Displays the track number that will be newly added, and the name assigned to the track.

HINT

Press [F1 (Name)] to display the **EDIT NAME popup** (p. 199), where you can edit the track name.

F-buttons

F1
 Name

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the current track.

F5
 Execute

Adds the MIDI track(s).

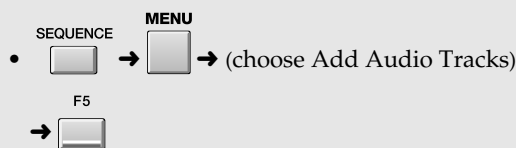
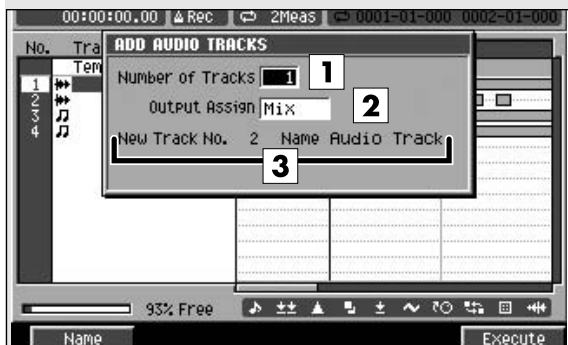
MEMO

The track(s) will be added below the current track in the play list (sequence screen).

ADD AUDIO TRACKS popup

This lets you add audio tracks to the current song.

To access this screen



Explanation of each area

1. Number of Tracks

Specifies the number of tracks that will be added.
 This lets you create more than one track at once.
 Range: 1~8

2. Output Assign

Specifies the bus (audio signal route) to which audio events recorded on the track will be output.
 Range: Off, AUX 1~4, MLT 1~8, MLT 1/2~7/8

MEMO

In order to select MLT 1~8 or MLT 1/2~7/8 and send the audio to an external device, you will need to install the MV8-OP1 (sold separately).

3. Track number and track name

Displays the number and name of the current track.

HINT

Press [F1 (Name)] to display the **EDIT NAME popup** (p. 199), where you can edit the track name.

F-buttons

F1 **Name**

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the current track.

F5 **Execute**

Adds the audio track(s).

MEMO

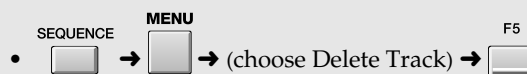
The track(s) will be added below the current track in the play list (sequence screen).

DELETE TRACKS popup

Specify the range of tracks that you want to delete
(Delete From ~ To).



To access this screen



Explanation of each area

1. Delete From

The tracks you specify will be deleted.

2. To

Displays the number and name of the current track.

Range: 1~136

F-buttons

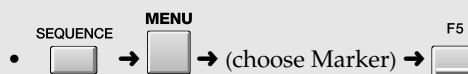
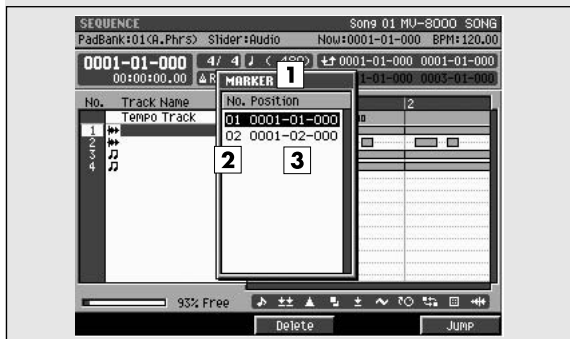


Deletes the specified track(s).

MARKER popup

Here you can add or delete markers in the current song.

To access this screen



Explanation of each area

1. Marker list

Lists the markers in the current song. The marker selected by the cursor is highlighted.

2. Marker number

Markers are numbered consecutively. You can use up to one hundred markers; 00~99.

3. Time location

Indicates the time location (measure/beat/tick) at which the marker is assigned.

F-buttons

F3 **Delete**



Deletes the marker at the cursor from the marker list.

F5 **Jump**

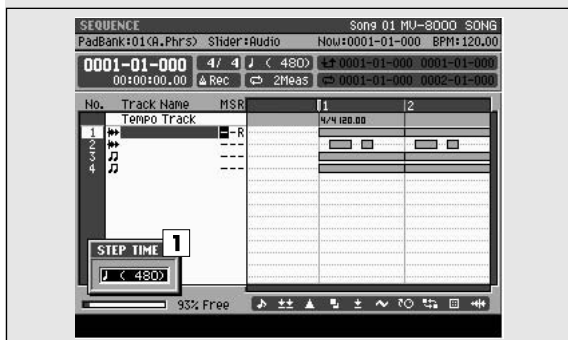
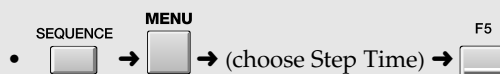
Moves the current time to the location of the marker selected by the cursor in the marker list.

STEP TIME popup

Here you can specify the interval by which the STEP

buttons ( / ) will change the time location.

To access this screen



Explanation of each area

1. Step Time

Specifies the unit of time by which the [STEP] buttons will move.

Range: ♩ (30), ♪₃(40), ♪ (60), ♪₃(80), ♪ (120),
 ♪₃(160), ♪ (240), ♪₃(320), ♪(480),
 ♪₃(640), ♪ (960), ○ (1920), □ (3840),



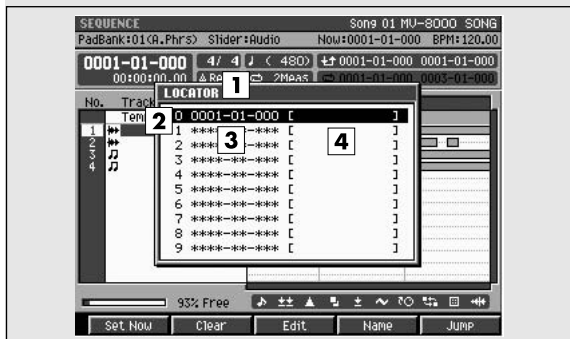
In the STEP TIME screen you can change the step time by pressing [SHIFT] + ([♩ (1) ~ [♪ (9)]) (numeric keys).

LOCATOR popup

Here you can manage locator points for the current song.

To access this screen

LOCATOR



Explanation of each area

1. Locator list

Lists the locator points assigned in the current song. The locator point selected by the cursor is highlighted.

2. Locator number

Locator points are displayed in numerical order. You can use ten points; 0~9.

3. Time

Displays the time location (measure/beat/tick) at which the locator point is assigned.

4. Locator name

Displays the name assigned to each locator point.

F-buttons

F1



Set Now
Stores the current time to the locator number at the cursor. If you store to a locator number that already has been used, the previous time location will be overwritten.

F2



Clear
Deletes the locator at the cursor location from the locator list.

F3



Edit
Displays the **LOCATOR popup** (p. 251).

F4



Name
Displays the **EDIT NAME popup** (p. 199), allowing you to edit the locator name.

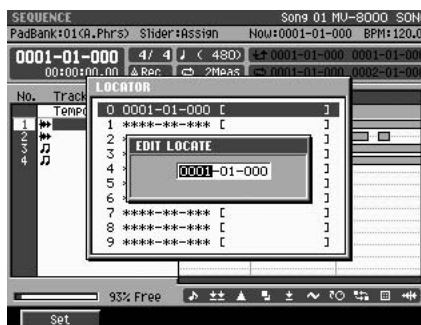
F5



Jump
Moves the current time to the location of the locator point selected by the cursor in the list.

LOCATOR EDIT popup

Here you can edit the time location that is stored in a locator point.



F-buttons

F1

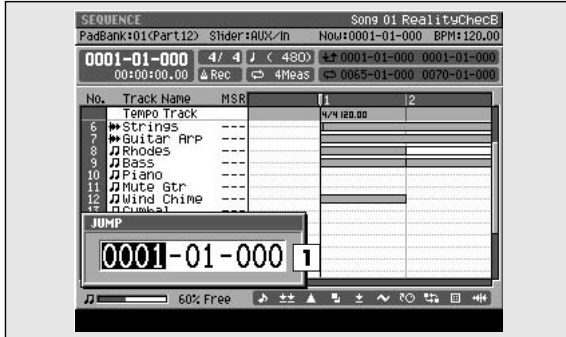


Set
Assigns the specified time location to the locator.

JUMP popup

Here you can make the current time location jump directly to a location you specify.

To access this screen



Explanation of each area

1. Jump

Input a time location (measure/beat/tick) and jump to that location.


HINT

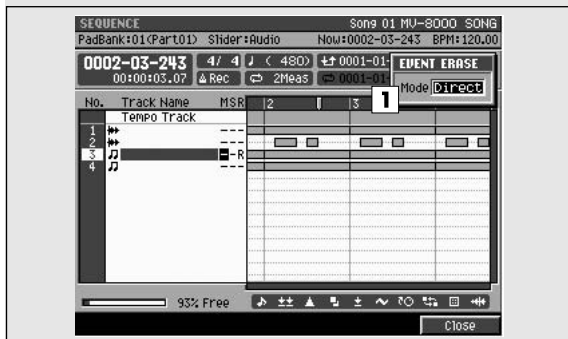
You can edit the value highlighted by the cursor. In addition to using the VALUE dial, you can use [DEC]/[INC] or the numeric keys for input.

EVENT ERASE popup

This lets you erase specific note events while recording.

To access this screen

- (Hold down) 



Explanation of each area

1. Mode

Selects the way in which note events will be deleted.

Value	Explanation
Direct	Delete note only the pad you are pressing.
Range	Delete notes that lie between the top and bottom pads (note numbers) you are pressing.

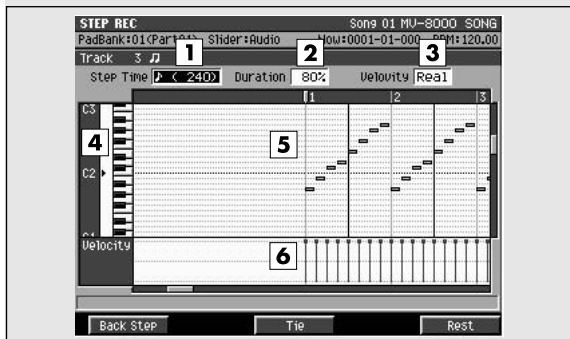
HINT

During recording, you can hold down the [EVENT ERASE] button to switch to Event Erase mode.

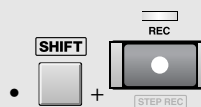
While holding down [EVENT ERASE], press and hold the pad(s) corresponding to the note event(s) you want to delete; note events that occur during this time will be deleted.

STEP REC (MIDI) screen

Here you can use the pads to record note data on a MIDI track.



To access this screen



MEMO

In order to open this popup, you must specify a MIDI track as the current track.

Explanation of each area

1. Step Time

Specifies the note value of the notes you will input.

Range: ♩ (30), ♪ (40), ♫ (60), ♫₃ (80), ♫ (120), ♫₃ (160), ♪ (240), ♪₃ (320), ♪ (480), ♪₃ (640), ♪ (960), ○ (1920), □ (3840),



In the STEP REC screen you can change the step time by pressing [SHIFT] + ([♩ (1)] ~ [♪ (9)]) (numeric keys).

2. Duration

Specifies the actual length of the note, as a percentage of the note value you specified for Step Time.

Range: 1~100~200 %

3. Velocity

Specifies the strength of the note.

Range: **Real**, 1~127

4. Note number (keyboard)

The note numbers (keys) are shown from bottom to top. Since the actual pitches correspond to the note numbers, the displayed location of the note tells you the pitch.

5. Piano roll

This shows the note events. The horizontal axis is time, and the vertical axis is note number (pitch). The range of shown note changes by inputting the note number.

6. Velocity

Indicates the velocity of the note event. The velocity is shown as a pair with the note event; a longer bar indicates a stronger velocity.

F-buttons

F1



Reverts the preceding input.

F3



Connects (extends) the event at the current time to the next step.

F5



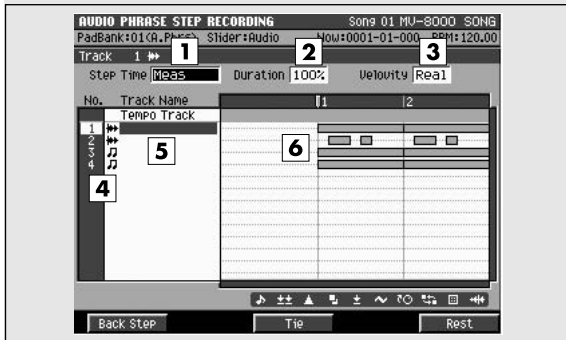
Inputs a rest (silence).



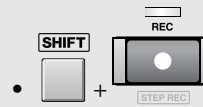
During step recording, you can press [REC] to make the REC indicator (red) blink. In this state, pressing the pads will not record anything. This is a convenient way for you to check the sound produced by each pad.

STEP REC (AUDIO) screen

Here you can use the pads to record onto an audio track.



To access this screen



MEMO

In order to open this popup, you must specify an audio track as the current track.

Explanation of each area

1. Step Time

Specifies the note value of the notes you will input.

Range: ♩ (30), ♪₃(40), ♪₂(60), ♪₃(80), ♪₄(120), ♪₃(160), ♪₂(240), ♪₃(320), ♪₄(480), ♪₃(640), ♪₂(960), ○ (1920), □ (3840), Meas

HINT

In the STEP REC screen you can change the step time by pressing [SHIFT] + ([♩ (1) ~ [♪ (9)]) (numeric keys).

2. Duration

Specifies the actual length of the note, as a percentage of the note value you specified for Step Time.

Range: 1~100 %

3. Velocity

Specifies the strength of the note.

Range: **Real**, 1~127

4. No. (track number and icon)

Shows the number of the tracks recorded in the sequencer. The MV-8000 lets you create up to 128 MIDI sequence tracks and 8 audio tracks. The icon at the right of the track number shows the type of track.

Icon	Explanation
♪	MIDI track
⊕	Audio track

HINT

The line of the track number selected by the cursor is highlighted. This track is called the "current track."

5. Track Name

Shows the name assigned to each track.

6. Play List

The boxes show the existence of sequence data recorded in each track.

F-buttons

F1

Back Step

Reverts the preceding input.

F3

Tie

Connects (extends) the event at the current time to the next step.

F5

Rest

Inputs a rest (silence).

HINT

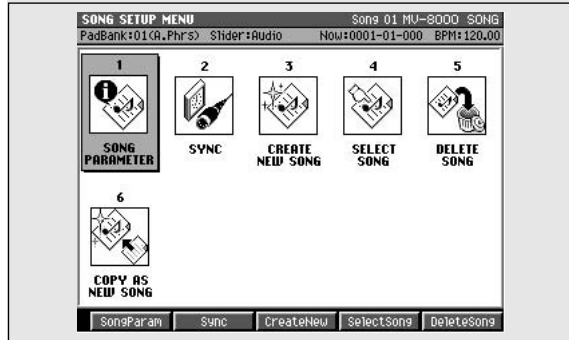
During step recording, you can press [REC] to make the REC indicator (red) blink. In this state, pressing the pads will not record anything. This is a convenient way for you to check the sound produced by each pad.

SONG SETUP

Here you can manage songs and make various settings for the current song.

SONG SETUP MENU screen

In this menu screen you can choose the parameters that you want to edit for the current song.



To access this screen



Explanation of each area

1. SONG PARAMETER

Displays the **SONG PARAMETER screen** (p. 257).

2. SYNC

Displays the **SYNC screen** (p. 259).

3. CREATE NEW SONG

Displays the **CREATE NEW SONG screen** (p. 260).

4. SELECT SONG

Displays the **SELECT SONG screen** (p. 262).

5. DELETE SONG

Displays the **DELETE SONG screen** (p. 263).

6. COPY AS NEW SONG


Displays the **COPY AS NEW SONG popup** (p. 264).

F-buttons

The F-buttons will change depending on the location of the cursor.

If the cursor is in the upper line

F1

 **Song Param (Song parameters)**


Displays the **SONG PARAMETER screen** (p. 257).

F2

 **Sync**

Displays the **SYNC screen** (p. 259).

F3

 **CreateNew (Create new song)**

Displays the **CREATE NEW SONG screen** (p. 260).

F4

 **SelectSong**

Displays the **SELECT SONG screen** (p. 262).

F5

 **DeleteSong**

Displays the **DELETE SONG screen** (p. 263).

If the cursor is in the lower line

F1

 **Copy As New**

Displays the **COPY AS NEW SONG popup** (p. 264).

SONG PARAMETER screen

Here you can make settings for the current song.



To access this screen

- → (move the cursor to the upper line of icons)
-

Explanation of each area

1. Song No. (Song number)

This is the song number. The MV-8000 can have up to 16 songs in each project, and these songs are numbered 1~16.

2. Song Name

This is the name of the song.

3. Comment

This is a comment you can add to the song. You can add a comment of up to forty characters to each song.



To input the Song Name, press [F1 (Name)] to access the **EDIT COMMENT popup** (p. 258). To input the Comment, press [F2 (Comment)] to access the **EDIT COMMENT popup** (p. 258).

4. BPM (Song tempo)

Specifies the tempo of the song.
Range: 5.00~[100.00]~300.00

5. Time Signature

Specifies the time signature of the song, in terms of the number of notes in a measure and their note value.

Value	Explanation
Number	1~4~32
Type	2 (half notes), 4 (quarter notes), 8 (eighth notes), 16 (sixteenth notes)

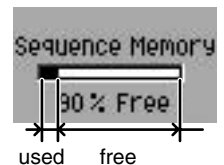
6. Tempo Track

Specifies whether the Tempo track (a track that contains tempo and time signature data) will be used.

Value	Explanation
Off	The Tempo & Time Signature track will not be used. The song will play according to the Song parameter settings BPM and Time Signature.
On	The Tempo & Time Signature track will be used. The BPM and time signature of the song will change according to the data in this track.

7. Sequence Memory

Indicates the amount of memory available for recording sequence data.



F-buttons

F1



Name

Displays the **EDIT NAME popup** (p. 199).

F2



Comment

Displays the **EDIT COMMENT popup** (p. 258).

EDIT COMMENT popup

Here you can add a comment to the current project and current song.



Explanation of each area

1. Comment

Add a comment or note to the project or song. You can input a comment up to fifty characters long.



You may omit the comment if you wish.



For details on inputting characters, refer to Quick Start “Inputting text” (p. 9).

F-buttons

F2

 **Insert Space**

Inserts a space at the cursor location.

F3

 **Delete**

Deletes the character at the cursor location.

F4

 **A→a/a→A (switch character case)**

Switches the character at the cursor location between uppercase and lowercase.

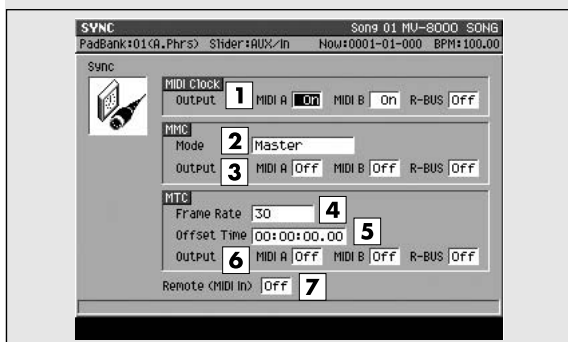
F5

 **OK**

Finalizes the name and closes the COMMENT EDIT popup.

SYNC screen

Here you can make synchronization settings.



To access this screen

- → (move the cursor to the upper line of icons) →

Explanation of each area

1. MIDI Clock Output

Selects the connector (MIDI OUT A, MIDI OUT B, or R-BUS) from which MIDI Clock will be transmitted (output).

Parameters	Value
MIDI OUT A	Off, On
MIDI OUT B	Off, On
R-BUS	Off, On

MEMO

The R-BUS connector is available if the MV8-OP1 (sold separately) is installed.

2. MMC Mode

Specifies the device that will be remotely controlled via MMC (MIDI Machine Control).

Value	Explanation
Master	The MV-8000 will transmit MMC to control other connected devices.
Slave (MIDI)	The MV-8000 will receive and be controlled by MMC transmitted by another connected device.
Slave (R-BUS)	

3. MMC Output

Specifies the connector from which MMC will be output (transmitted) when MMC Mode = Master.

Parameters	Value
MIDI OUT A	Off, On
MIDI OUT B	Off, On
R-BUS	Off, On

MEMO

The R-BUS connector is available if the MV8-OP1 (sold separately) is installed.

4. MTC Frame Rate

Specifies the format of the MTC transmitted (output) by the MV-8000.

Value	Explanation
30	30 frames per second
29.97ND	29.97 frames per second, non-drop
29.97D	29.97 frames per second, drop-frame
25	25 frames per second
24	24 frames per second

5. MTC Offset Time

Specifies the time difference between the sequencer time and the MTC timing when the MV-8000 is MTC-synchronized from an external device.

Range: **00h00m00s00f~23h59m59s##f**

6. MTC Output

Specifies the connector from which MMC will be output (transmitted) when MMC Mode = Master.

Parameters	Value
MIDI OUT A	Off, On
MIDI OUT B	Off, On
R-BUS	Off, On

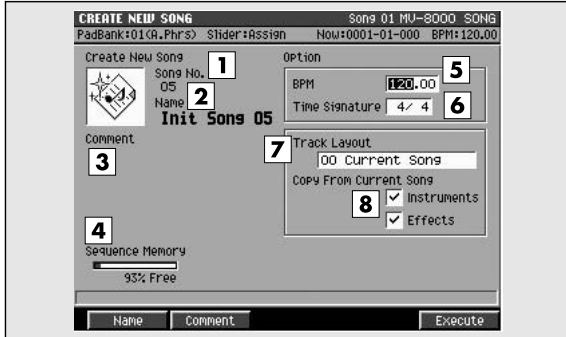
7. Remote (MIDI In)

Specifies whether the Start/Stop message (MMC) received from an external MIDI device will be controlled the sequencer

Range: **Off, On**

CREATE NEW SONG screen

Here you can create a new song within the current project.



To access this screen

- → (move the cursor to the upper row of icons) →

Explanation of each area

1. Song No. (Song number)

This is the song number. The MV-8000 can have up to sixteen songs in a project, and these are numbered 1~16. When you access this screen, the lowest unused song number will be assigned automatically.

2. Song Name

This is the song name. When you access this screen, an initial name of "Init Song ##" will be assigned as a provisional name. (## will be a number that does not conflict with an existing filename.)



Press [F1 (Name)] if you want to input a Song Name and Comment immediately. The **EDIT NAME popup** (p. 199) will appear.

3. Comment

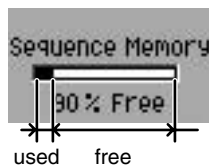
This is a comment you can add to the song. You can add a comment of up to fifty characters to each song.



To input the Song Name, press [F1 (Name)] to access the **EDIT NAME popup** (p. 199). To input the Comment, press [F2 (Comment)] to access the **EDIT COMMENT popup** (p. 258).

4. Sequence Memory

Indicates the amount of sequence data stored in the DIMM, both numerically and as a graph.



5. BPM (Song tempo)

Specifies the tempo of the song in units of BPM (the number of quarter-note beats in one minute).

Range: 5.00~100.00~300.00

6. Time Signature

Specifies the time signature of the song, in terms of the number of notes in a measure and their note value.

Value	Explanation
Number	1~4~32
Type	2 (half notes), 4 (quarter notes), 8 (eighth notes), 16 (sixteenth notes)

7. Track Layout

Several basic track configurations are provided for your convenience. You can use these to create a new song.

Value	Explanation
00 Current Song	Create a song with the same track configuration as the current song.
01 Very Simple	Create a song with one MIDI track and one audio track.
02 MIDI Sequencer	Create a song with sixteen MIDI tracks.
03 Audio Recorder	Create a song with eight audio tracks.
04 Basic	Create a song with sixteen MIDI tracks and eight audio tracks.

8. Copy From Current Song

You can copy parameters or data from the current song to a new song. Add a check mark ✓ to the parameters that you want to copy.

Value	Explanation
Instruments	Instrument settings and samples
Effects	Effect (MFX, Dly/Cho, Rev) settings

MEMO

If you create a song without checking Instruments, all of the instrument patches will be “Init Patch,” and there will be no sound unless you change these settings.

F-buttons

F1 Name

Displays the **EDIT NAME popup** (p. 199), where you can assign a name and comment to the newly created song.

F2 Comment

Displays the **EDIT COMMENT popup** (p. 258).

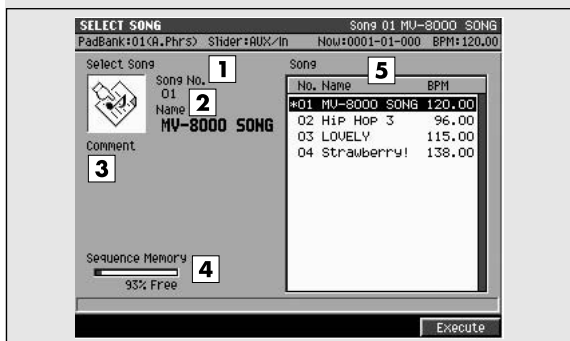
F5 Execute



Creates a song according to the parameters you specified. The new song will become the current song, and the **SEQUENCE screen** (p. 205) will appear.

SELECT SONG screen

Here you can change the current song by recalling the desired song.

To access this screen



-  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Song No. (Song number)

Shows the number of the song. The MV-8000 can have up to sixteen songs in a project, and these are numbered 1~16.

2. Song Name

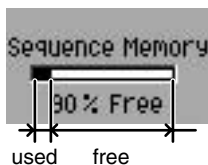
Shows the song name.

3. Comment

Shows the memo assigned to the song.

4. Sequence Memory

Indicates the amount of sequence data stored in the DIMM, both numerically and as a graph.



5. Song list

Lists the songs saved in the current project. The song selected by the cursor is highlighted.



The current song has an asterisk "*" by its song name.

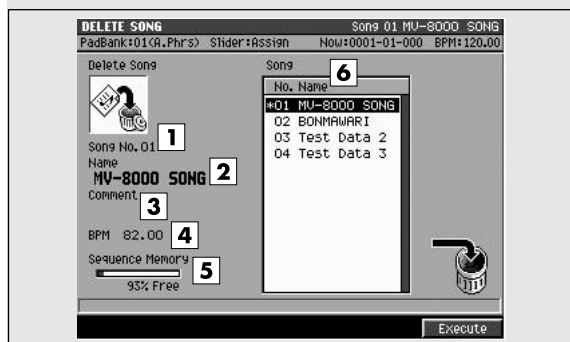
F-buttons



Selects the song at which the cursor is located in the song list. That song will become the current song, and the **SEQUENCE screen** (p. 205) will appear.

DELETE SONG screen

Here you can delete an unwanted song.



To access this screen

- → (move the cursor to the upper row of icons) →

Explanation of each area

1. Song No. (Song number)

Shows the number of the song. The MV-8000 can have up to sixteen songs in a project, and these are numbered 1~16.

2. Song Name

Shows the song name.

3. Comment

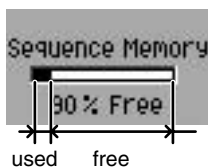
Shows the memo assigned to the song.

4. BPM

Shows the tempo of the song selected by the cursor.

5. Sequence Memory

Indicates the amount of sequence data stored in the DIMM, both numerically and as a graph.



6. Song list

Lists the songs saved in the current project. The song selected by the cursor is highlighted.



The current song has an asterisk "*" by its name.

F-buttons



Deletes the song selected by the cursor in the song list.



You cannot delete the current song (the song that has an asterisk "*" by its name).

If the display asks "Delete song ##### Are you sure?"

Your changes will be lost unless you save the current project before selecting the song.

When you attempt to delete a song, a confirmation message of "Delete song ##### Are you sure?" will appear (##### is the song name selected by the cursor).

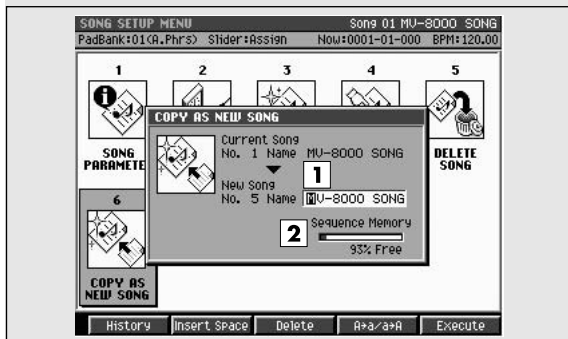
F-button	Explanation
No	To cancel without deleting.
Yes	To delete the song.





There is no way for you to recover deleted data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

COPY AS NEW SONG popup

Here you can copy the current song, and switch the current song to be the resulting copy.



To access this screen

-  → (move the cursor to the lower line of icons) → 

Explanation of each area

1. Name

Assign a name to the song. You can assign a name of up to twelve characters.



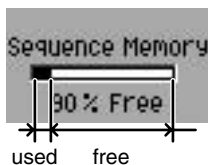
When this screen is displayed, the default setting will have a number in the 11th and 12th characters of the name, automatically assigned so that it does not conflict with an existing song name.








For details on how to enter characters, refer to Quick Start "Inputting text" (p. 9).

2. Sequence Memory

Indicates the amount of sequence data stored in the DIMM, both numerically and as a graph.



F-buttons

- F1  **History**
You can recall (and re-input) up to the ten most recent names you input in the EDIT NAME popup since turning on the power. Selects the name at the cursor in the history list then press [ENTER].
- F2  **Insert Space**
Inserts a space at the cursor location.
- F3  **Delete**
Deletes the character at the cursor location.
- F4  **A→a/a→A (Switch character sets)**
Switches the character at the cursor location between uppercase/lowercase and numeral/symbol.
- F5  **Execute**
Copies the current song, and makes the resulting copy the current song. The **SEQUENCE screen** (p. 205) will appear.

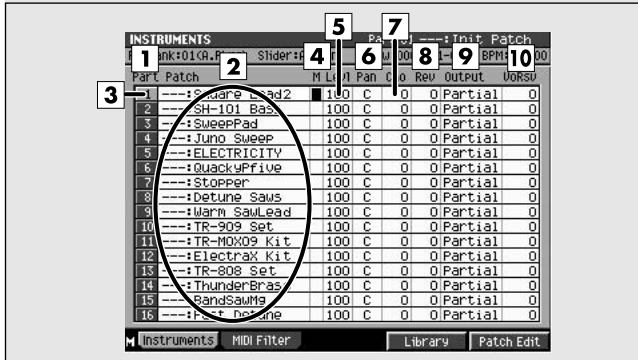
INSTRUMENTS

Here you can make instrument-related settings.

INSTRUMENTS screen

Here you will make mainly PATCH settings (a “patch” is analogous to an individual instrument).

To access this screen



Explanation of each area

1. Part number

The number of currently selected part is highlighted.

2. Patch

This area lists the patch names.

3. Current part

The part selected by the cursor is called the “current part.” Its part number is highlighted.

4. M (Mute)

Specifies the mute status of each part.

Values: **Off**, On

5. Lvl (Level)

Adjusts the output volume of each part.

Range: 0~100~127

6. Pan

Sets the panning of each part.

Range: L63~0~R63

7. Cho (Delay/chorus send level)

Sends the audio of the part to the delay /chorus effect.

Range: 0~127

8. Rev (Reverb send level)

Sends the audio of the part to the reverb effect.

Range: 0~127

9. Output (Output Assign)

Specifies the output destination of the part audio.

Range: **Partial**, Mix, AUX1~AUX4,
MLT1~MLT8, MLT1/2~MLT7/8

10. VoRsv (Voice reserve)

Specifies the number of voices that will be reserved for each part if you attempt to play more than 32 voices of polyphony simultaneously.

Range: 0~32



The total value of this setting for all parts is limited to 32. You can't make settings that would exceed this total.



The MV-8000 has a maximum polyphony of 64 voices. The actual number of available notes will depend not only on the number of notes you are playing, but also on the number of partials used by each patch, and the number of samples that make up each partial. Here's how to calculate the polyphony that is used if the MV-8000 is playing one patch.

(number of voices) = (number of partials in the patch being sounded) x (number of the channels of samples usage for the partial [SMT])



For details the voice reserve, refer to **To allocate a specific amount of polyphony** (p. 48).

F-buttons and menu

F1
 **Instruments**

Displays the **INSTRUMENTS screen** (p. 265).

F2
 **MIDI Filter**

Displays the **MIDI FILTER screen** (p. 267).

F4
 **Library**

Displays the **PATCH LIBRARY screen** (p. 268).

F5
 **Patch Edit**

Displays the **PATCH EDIT screen** (p. 269).

MENU
 **Menu**

Displays the **INSTRUMENTS MENU**.

Menu items

1. Save Patch

Displays the **SAVE PATCH screen** (p. 299).

2. Load Patch



Displays the **LOAD PATCH screen** (p. 298).

3. Copy Part

Displays the **COPY PART popup** (p. 300).

4. Initialize Part

A message of "Initialize Current Part. OK?" will appear. This will delete the settings of the current part, restoring the default settings.

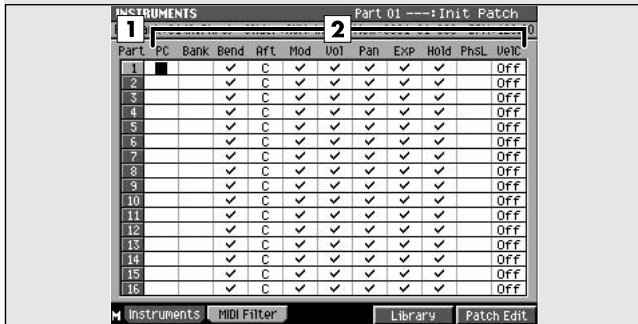
F-button	Explanation
F1  No	To cancel without initializing.
F5  Yes	To initialize the current part.

5. Delete Patch

Delete the patch assigned to the current part.

MIDI FILTER screen

Of the MIDI messages received by the current part, you can specify the messages for which reception will be enabled.



To access this screen



Explanation of each area

1. Part number

The number of the currently selected part is highlighted.

2. MIDI messages

Here you can specify the MIDI messages for which reception will be enabled. Reception is enabled for messages with a ✓ mark.

Param.	Explanation	Range
PC	Program Change message reception	Off, On (✓)
Bank	Bank Select message reception	Off, On (✓)
Bend	Pitch Bender message reception	Off, On (✓)
Aft	Channel Aftertouch or Polyphonic Aftertouch message reception	- (Off), C (channel), P (poly)
Mod	Modulation message reception	Off, On (✓)
Vol	Volume message reception	Off, On (✓)
Pan	Pan message reception	Off, On (✓)
Exp	Expression message reception	Off, On (✓)
Hold	Hold 1 message reception	Off, On (✓)
PhsL	Phase lock switch. This precisely aligns the timing when simultaneously-sounded messages are received.	Off, On (✓)
Velocity Curve	Velocity curve. Selects the velocity curve by which velocity values from your MIDI keyboard etc. will be adjusted. If you simply want to use the unmodified velocity response of your keyboard, turn this Off.	Off,

NOTE

If the PhsL (Phase Lock) is on, the part will sound simultaneously after all the notes are ready to sound. This means that in some cases, some time may elapse from when a note message is received until it sounds.

F-buttons

F1

 Instruments

Displays the **INSTRUMENTS** screen (p. 265).

F2

 MIDI Filter

Displays the **MIDI FILTER** screen (p. 267).

F4

 Library

Displays the **PATCH LIBRARY** screen (p. 268).

F5

 Patch Edit

Displays the **PATCH EDIT** screen (p. 269).

MENU

 Menu

Displays the **INSTRUMENTS MENU**. Displayed menu items are same as p. 266.

PATCH LIBRARY screen

Here you can select a patch from the patch library, and make it the current patch.



To access this screen



Explanation of each area

1. No. (Patch library number)

The patches in the library are numbered from U001~U128.

2. Name

Displays the patch names and categories. The patch currently selected by the cursor is highlighted.

3. Category

Displays a category name, where you selected the category of the library that will appear in here.

4. Preview

If this is on, the patch selected by the cursor will temporarily be assigned to the pads, allowing you to audition it.

F-buttons

F1 **Write Here**

Displays the Write Current Patch message. If you then press [F5 (Yes)], the patch of the current part will be saved to the cursor location within the list. If you decide not to save, press [F1 (No)].

F3 **Category**

Displays the **SELECT CATEGORY popup** (p. 201). Here you can limit the category of the patch that will appear in the patch library list.

F4 **Preview**

Switches the value of patch preview on/off.

F5 **Use This**

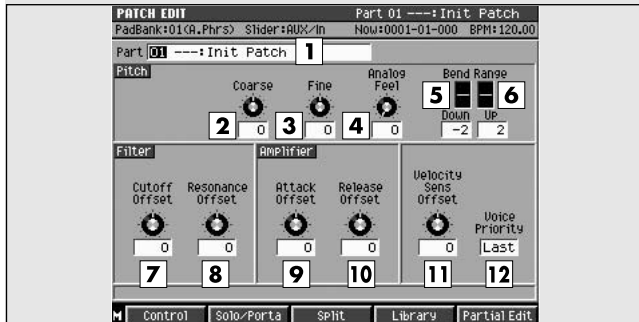
The patch selected by the cursor will become the patch for the current part, and the **INSTRUMENTS screen** (p. 265) will appear.

MEMO

If you decide to leave the popup without doing anything, press [EXIT].

PATCH EDIT screen

Here you can edit the patch of the current part, and make output settings.



To access this screen



Explanation of each area

1. Current part, current patch name

Displays the currently selected part number and patch name.

2. Coarse (Coarse tune)

Adjusts the pitch of each part in steps of one semitone.

Range: -48~0~+48 (+/-4 octaves)

3. Fine (Fine tune)

Adjusts the pitch of each part in steps of one cent.

Range: -50~0~+50



One cent = 1/100th of a semitone

4. Analog Feel

Specifies the depth of 1/f modulation that is to be applied to the patch. (1/f modulation is a pleasant and naturally-occurring ratio of modulation that occurs in a babbling brook or rustling wind.) By adding this "1/f modulation," you can simulate the natural instability characteristic of an analog synthesizer.

Range: 0~127

5. Pitch Bend Range Down

Specifies the amount by which the pitch of the patch will change (in semitones) when you operate the pitch bender downward.

Range: -48 (-4 octaves)~-2~0

6. Pitch Bend Range Up

Specifies the amount by which the pitch of the patch will change (in semitones) when you operate the

pitch bender upward.

Range: 0~+2~+48 (+4 octaves)

7. Filter Cutoff Offset

Applies a relative adjustment to the cutoff frequency of the patch.

Range: -63~0~+63

8. Filter Resonance Offset

Applies a relative adjustment to the resonance (emphasis in the region of the cutoff frequency) of the patch.

Range: -63~0~+63



Raising this value excessively may cause oscillation and distortion.

9. Amplifier Attack Offset

Specifies the time from when the current patch is played (note-on) until the sound begins.

Range: -63~0~+63

10. Amplifier Release Offset

Specifies the time from when the current patch is released (note-off) until the sound decays to silence.

Range: -63~0~+63

11. Velocity Sens Offset (Velocity sensitivity offset)

Applies an adjustment to the velocity sensitivity of the entire part while maintaining the velocity sensitivity of each patch as specified by the following parameters.

- **Filter Velo Curve Sens (Filter Velocity Curve Sensitivity)** (p. 292)
- **Level Velo Curve Sens (Level Velocity Curve Sensitivity)** (p. 294)

Range: -63~0~+63



This setting is added to the velocity sensitivity values of each partial. This means that (for example) if the velocity sensitivity of a partial is already set to +63 (maximum), setting this parameter to a positive “+” value will cause no change in the sound.

12. Voice Priority

Specifies how notes will be prioritized when the maximum polyphony (64 voices) is exceeded.

Value	Explanation
Last	The last-played voices will be given priority; voices will be successively turned off starting with the first-played of the currently sounding voices.
Loud (Loudest)	The highest-volume voices will be given priority; voices will be successively turned off starting with the lowest-volume of the currently sounding voices.

F-buttons and menu

F1 **Control**

Displays the **PATCH EDIT (CONTROL) screen** (p. 271).

F2 **Solo/Porta (Solo/Portamento)**

Displays the **PATCH EDIT (SOLO/PORTAMENTO) screen** (p. 274).

F3 **Split**

Displays the **PATCH EDIT (SPLIT) screen** (p. 273).

F4 **Library**

Displays the **PATCH LIBRARY screen** (p. 268).

F5 **Partial Edit**

Displays the **PARTIAL EDIT screen** (p. 276).

MENU **Menu**

Displays the **PATCH EDIT MENU**.

Menu items

1. Patch Name

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the current patch.

2. Save Patch

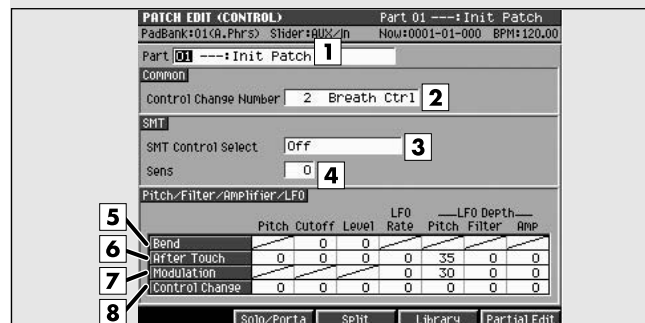
Displays the **SAVE PATCH screen** (p. 299).

3. Load Patch

Displays the **LOAD PATCH screen** (p. 298).

PATCH EDIT (CONTROL) screen

MIDI messages received by the part can be used to control various parameters of the partial, according to the settings you make here.



To access this screen



Explanation of each area

1. Current part, current patch name

Displays the number and patch name of the currently selected part.

2. Control Change No (Control change number)

Specifies the control change number that is used when you set SMT Control Select to Control Change. The specified control change can be used to control the pitch, filter, and amplifier sections of the sound source.

Range: 0~2~127

3. SMT Control Select

Specifies the type of MIDI message that will be used to control SMT.

Value	Explanation
Off	No control.
Bend	Control by pitch bend
Aftertouch	Control by aftertouch
Modulation	Control by modulation
Control Change	Control by control change (the control change number is specified by the Control Change No parameter)

MEMO

You can control SMT either by velocity or by the above MIDI message. You cannot simultaneously use both velocity and the above MIDI messages. If you want to use velocity to control this, turn the SMT Velocity Control parameter On in the **PARTIAL EDIT (SMT) screen** (p. 289).

4. Sens (Sensitivity)

Sets the amount of the Matrix Control's effect that is applied. If you wish to modify the selected parameter in a positive (+) direction – i.e., a higher value, toward the right, or faster etc. – from its current setting, select a positive (+) value. If you wish to modify the selected parameter in a negative (-) direction – i.e., a lower value, toward the left, or slower etc. – from its current setting, select a negative (-) value. When both positive and negative are selected, the changes are greater as the value increases. Set it to "0" if you don't want this effect.

Value: -63 ~ 0 ~ +63

5. Bend (Pitch bend)

Specifies the parameter that will be controlled when Bend messages are received.

6. Aftertouch

Specifies the parameter that will be controlled when Aftertouch messages are received.

7. Modulation

Specifies the parameter that will be controlled when Modulation messages are received.

8. Control Change

Specifies the parameter that will be controlled when control change messages (the control change number is specified by Control change No) are received.

Patch parameters controlled when control data is received

Value	Explanation
Pitch	Specifies the amount of pitch change in semitone steps. Range: -48~ 0 ~+48 MIDI message: Aftertouch, Control Change
Cutoff	Control the filter cutoff frequency. Range: -63~ 0 ~+63 MIDI message: Bend, Aftertouch, Control Change
Level	Control the amplifier level. Range: -63~ 0 ~+63 MIDI message: Bend, Aftertouch, Control Change
LFO Rate	Control the LFO rate. Range: -63~ 0 ~+63 MIDI message: Aftertouch, Modulation, Control Change
LFO Depth Pitch	Control the pitch change (vibrato) produced by the LFO. Range: -63~+63 Initial value: Aftertouch=[+10] Modulation=[+10] ControlChange=[0] MIDI message: Aftertouch, Modulation, Control Change
LFO Depth Filter	Control the change in filter cutoff frequency ("growl") produced by the LFO. Range: -63~ 0 ~+63 MIDI message: Aftertouch, Modulation, Control Change
LFO Depth Amplifier	Control the change in amplifier level (tremolo) produced by the LFO. Range: -63~ 0 ~+63 MIDI message: Aftertouch, Modulation, Control Change

F-buttons

F2

Solo/Porta (Solo/Portamento)

Displays the **PATCH EDIT (SOLO/PORTAMENTO) screen** (p. 274).

F3

Split

Displays the **PATCH EDIT (SPLIT) screen** (p. 273).

F4

Library

Displays the **PATCH LIBRARY screen** (p. 268).

F5

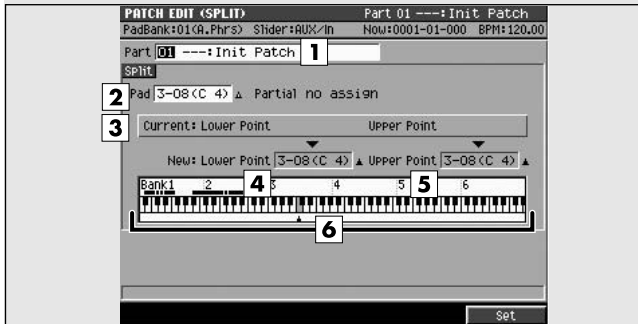
Partial Edit

Displays the **PARTIAL EDIT screen** (p. 276).

PATCH EDIT (SPLIT) screen

Here you can assign partials to specific key ranges (note numbers).

To access this screen



Explanation of each area

1. Current part, current patch name

Displays the number and patch name of the currently selected part.

2. Pad

The specified pad will sound in the region between the Lower Point and the Upper Point. Displays the names of the sample assigned to specified pad.

3. Current Lower Point/Upper Point

Displays the lowest note number and highest note number of the specified pad.

4. New Lower Point

Specifies the lowest note number that will use the sound specified by the Partial parameter.

5. New Upper Point

Specifies the highest note number that will use the sound specified by the Partial parameter.



You cannot set the Lower Point above the Higher Point, nor the opposite.

6. Keyboard

The region between New Lower Point and New Upper point is shown in color (gray). Each of these keys (pads) point to the same partial. A dot or line is displayed above keys (pads) that are assigned to a partial.

F-buttons

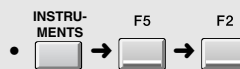


Enables the settings.

PATCH EDIT (SOLO/PORTAMENTO) screen

Here you can set polyphonic/monophonic, portamento of patch.

To access this screen



Explanation of each area

1. Current part, current patch name

Displays the currently selected part number and patch name.

2. Mono Mode

Specifies whether the patch will play polyphonically (Off) or monophonically (On). The “On” setting is effective when playing a solo instrument patch such as sax or flute.

Range	Explanation
Off	Two or more notes can be played simultaneously.
On	Only the last-played note will sound.

3. Legato Switch

This setting specifies whether the Legato will be used (On) or not (Off).

With the Legato parameter “On,” pressing a key while continuing to press a previous key causes the note to change pitch to the pitch of the most recently pressed key, sounding all the while. This creates a smooth transition between notes, which is effective when you wish to simulate the hammering-on and pulling-off techniques used by a guitarist.

Values: **Off, On**



Legato Switch is valid when the Mono Mode parameter is set to “On.”

4. Retrigger (Legato Retrigger)

The setting determines whether sounds are replayed (On) or not (Off) when performing legato. Normally you will leave this parameter “On.” When “Off,”

when one key is held down and another key is then pressed, only the pitch changes, without the attack of the latter key being played.

Values: **Off, On**



The Legato Retrigger is valid when the Mono Mode parameter is set to “On” and the Legato Switch parameter is set to “On.”



Let’s say you have the Legato Switch set to “On,” and the Legato Retrigger set to “Off.” When you try to sound a legato (by pressing a higher key while a lower key is held down), the pitch may sometimes not be able to rise all the way to the intended pitch (stopping instead at an intermediate pitch). This can occur because the limit of pitch rise, as determined at the wave level, has been exceeded. Additionally, if differing upper pitch limits are used for the waves of a Patch that uses multiple tones, it may stop being heard in MONO. When making large pitch changes, set the Legato Retrigger to “On.”



Set this to “Off” when performing wind and string phrases or when using modulation with the mono synth keyboard sound.

5. Portamento Switch

Specifies whether the portamento effect will be applied (On) or not (Off).

Range: **Off, On**



Portamento is an effect which smoothly changes the pitch from the first-played key to the next-played

key.



By applying portamento when the Mono Mode parameter is “On,” you can simulate slide performance techniques on a violin or similar instrument.

6. Portamento Mode

Specifies the performance conditions for which portamento will be applied.

Value	Explanation
Normal	Portamento will always be applied.
Legato	Portamento will be applied only when you play legato (i.e., when you press the next key before releasing the previous key).

7. Portamento Type

Specifies the type of portamento effect.

Value	Explanation
Rate	The time it takes will depend on the distance between the two pitches.
Time	The time it takes will be constant, regardless of how far apart in pitch the notes are.

8. Portamento Start Pitch

When another key is pressed during a pitch change produced by portamento, a new pitch change will begin. This setting specifies the pitch at which the change will begin.

Value	Explanation
Pitch	<p>Starts a new portamento when another key is pressed while the pitch is changing.</p>
Note	<p>Portamento will begin anew from the pitch where the current change would end.</p>

9. Portamento Time

When portamento is used, this specifies the time over which the pitch will change. Higher settings will cause the pitch change to the next note to take more time.

Range: 0~127

F-buttons

F1



Displays the **PATCH EDIT (CONTROL)** screen (p. 271).

F3



Displays the **PATCH EDIT (SPLIT)** screen (p. 273).

F4



Displays the **PATCH LIBRARY** screen (p. 268).

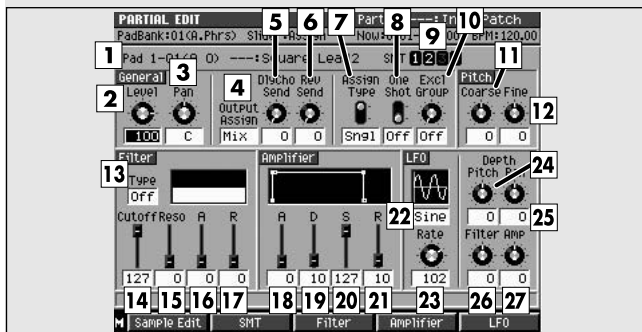
F5



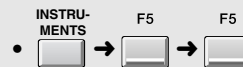
Displays the **PARTIAL EDIT** screen (p. 276).

PARTIAL EDIT screen

Here you can edit the partials used by the patch.



To access this screen



Explanation of each area

1. Note number, partial name

Display the note number and partial name that you want to edit.

MEMO

If the same partial is assigned to a range of note numbers, any edits you make on that partial will affect all of the note numbers to which the partial is assigned. The **PATCH EDIT (SPLIT) screen** (p. 273) shows how the partials are assigned to notes.

2. Level

Sets the partial volume.

Range: 0~127

3. Pan

Sets the panning of the partial.

Range: L63~C~R63.

4. Output Assign

Specifies the output destination of the partial audio.

Range: **Mix**, AUX1~AUX4, MLT1~MLT8, MLT1/2~MLT7/8

5. DlyCho Send (Delay/Chorus Send Level)

Sends the partial audio to the delay/chorus effect.

Range: 0~127

6. Rev Send (Reverb send level)

Sends the partial audio to the reverb effect.

Range: 0~127

7. Assign Type

Specifies how notes will be processed when the identical note number is played twice (i.e.,

overlapping).

Value	Explanation
Sngl (=Single)	The first-played note will be turned off before the next-played note is sounded.
Mult (=Multi)	Multiple instances of the same note number will be allowed.

8. One Shot

When the One Shot parameter is On, the sound will play back until the end of the waveform (or the end of the envelope, whichever comes first).

9. SMT (Sample Mix Table)

This shows the structure of the samples that make up the partial selected in 1. In the example shown here, the partial consists of SMT1 and 2.

10. Excl Group (Exclusive Group)

Specifies how notes will be processed when a partial assigned to the same exclusive group number are played simultaneously.

When partials assigned to an exclusive group are played simultaneously (overlapping), the first-played note will be turned off before the next-played note is sounded.

Range: **Off**, 1~31

11. Pitch Coarse

Adjusts the pitch of the partial in steps of a semitone.

Range: -48~0+48 (+/-4 octaves)

12. Pitch Fine

Adjusts the pitch of the partial in steps of one cent.

Range: -50~0~+50



One cent = 1/100th of a semitone

13. Filter Type

Selects the type of filter.

Value	Explanation
Off	No filter will be used.
LPF	Low Pass Filter. This cuts the region above the cutoff frequency (Cutoff), making the sound more mellow. This is the most frequently used type of filter.
BPF	Band Pass Filter. This passes only the region near the cutoff frequency (Cutoff), cutting the remainder of the sound. This type is useful for creating distinctive sounds.
HPF	High Pass Filter. This cuts the region below the cutoff frequency (Cutoff). This type is useful when creating percussion sounds that have distinctive high-frequency components.

14. Filter Cutoff

Specifies the cutoff frequency of the current partial.

Range: 0~127

Filter Type	Effect on the Cutoff setting
LPF	Lowering the cutoff frequency will diminish the higher overtones, making the sound more mellow. Raising this setting will brighten the sound.
BPF	The cutoff frequency value will change the overtone structure of the sound. This is useful for creating distinctive sounds.
HPF	Raising the cutoff frequency will diminish the lower overtones, emphasizing the bright portion of the sound.

15. Filter Resonance

Emphasizes the sound of the current partial in the region of the cutoff frequency.

Range: 0~127



Raising this value excessively may cause oscillation and distortion.

16. Filter Attack

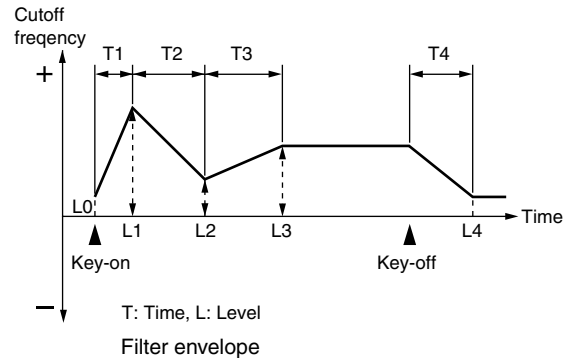
Specifies the time from the beginning of the note until the specified cutoff frequency is reached. This corresponds to T1 in the diagram below.

Range: 0~127

17. Filter Release

Specifies the time from when the note ends (key-off) until the filter returns to the basic cutoff frequency (the Filter Cutoff parameter). This corresponds to T4 in the filter envelope diagram.

Range: 0~127



18. Amplifier A (Amplifier attack time)

Specifies the time from when the note begins (key-on) until the volume reaches the L1 level. This corresponds to T1 in the amplifier envelope diagram.

Range: 0~127

19. Amplifier D (Amplifier decay time)

Specifies the time over which the volume of the note changes to its sustain level following the attack. This corresponds to T3 in the amplifier envelope diagram.

Range: 0~10~127

20. Amplifier S (Amplifier sustain level)

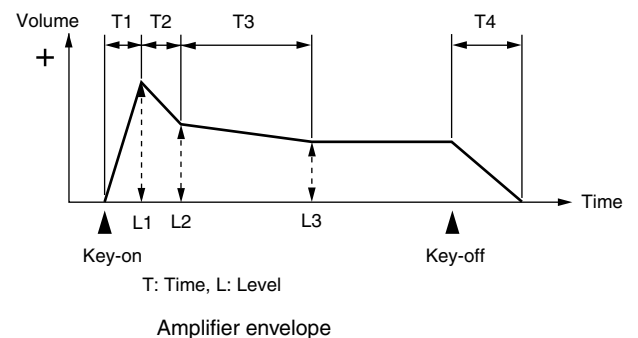
Specifies the volume at which the sound will be sustained. This corresponds to L3 in the amplifier envelope diagram.

Range: 0~10~127

21. Amplifier R (Amplifier release time)

Specifies the time from when the note ends (key-off) until the sound disappears completely. This corresponds to T4 in the amplifier envelope diagram.

Range: 0~10~127



22. LFO (Low Frequency Oscillator type)

Selects the waveform that the LFO will output.

Value	Explanation
Sine	Sine wave
Tri	Triangle wave
SawU	Sawtooth wave
SawD	Sawtooth wave (inverted)
Sqr	Square wave
Rand	Random wave
BenU	The LFO will output a waveform that rises to the normal level and stays there
BenD	The LFO will output a waveform that falls to the normal level and stays there

MEMO

If you select "Bend Up" or "Bend Down," you must set the Key Sync parameter (**PARTIAL EDIT (LFO) screen** (p. 296)) to "On." If this is "Off," the LFO effect will not be obtained.

23. LFO Rate

Specifies the rate (frequency) of the waveform produced by the LFO.

Range: 0~102~127, $\frac{1}{3}$, $\frac{1}{2}$, $\frac{2}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{2}{5}$, $\frac{1}{6}$, $\frac{1}{8}$, $\frac{1}{10}$, $\frac{1}{12}$, $\frac{1}{15}$, $\frac{1}{20}$, $\frac{1}{30}$, $\frac{1}{40}$, $\frac{1}{60}$, $\frac{1}{120}$

24. LFO Depth Pitch

Specifies the amount by which the LFO will affect the pitch.

Range: -63~0~+63

25. LFO Depth Pan

Specifies the amount by which the LFO will affect the panning.

Range: -63~0~+63

26. LFO Depth Filter

Specifies the amount by which the LFO will affect the filter.

Range: -63~0~+63

27. LFO Depth Amp (LFO Depth Amplifier)

Specifies the amount by which the LFO will affect the volume.

Range: -63~0~+63

F-buttons and menu

F1

 **Sample Edit**

Displays the **SAMPLE EDIT screen** (p. 279).

F2

 **SMT (Sample Mix Table)**

Displays the **PARTIAL EDIT (SMT) screen** (p. 289).

F3

 **Filter**

Displays the **PARTIAL EDIT (FILTER) screen** (p. 291).

F4

 **Amplifier**

Displays the **PARTIAL EDIT (AMPLIFIER) screen** (p. 294).

F5

 **LFO (Low Frequency Oscillator)**

Displays the **PARTIAL EDIT (LFO) screen** (p. 296).

MENU

 **Menu**

Displays the **PARTIAL EDIT MENU**.

Menu items

1. Partial Name

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the current partial.

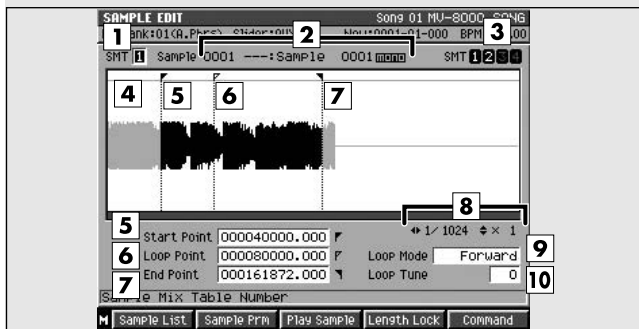
MEMO

The **PARTIAL EDIT MENU** will also appear when you press [MENU] in the following screens.

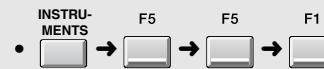
- **PARTIAL EDIT (SMT) screen** (p. 289)
- **PARTIAL EDIT (FILTER) screen** (p. 291)
- **PARTIAL EDIT (AMPLIFIER) screen** (p. 294)
- **PARTIAL EDIT (LFO) screen** (p. 296)

SAMPLE EDIT screen

Here you can edit the sample used by the partial.



To access this screen



Explanation of each area

1. SMT Number (Sample Mix Table number)

Of the samples (SMT) that make up the currently-edited partial, this specifies the SMT number that you are actually editing. In the example shown here, you are editing SMT1 of the two (SMT1 and 2) that make up the partial.

Range: 1~4

2. Sample

Displays the number and name of the sample you are editing.

3. SMT (Sample Mix Table)

This shows the structure of the samples that make up the partial selected in 1. In the example shown here, the partial consists of SMT1 and 2.

4. Wave window

Displays the sample (waveform) you are editing. When you edit parameters 6~10, this area will show the setting of each point.

5. Start Point

Specifies the point at which playback will start. Set this to skip any unwanted portion at the beginning of the sample, so that the sound will play at the desired timing.

6. Loop Point

Specifies the point at which the playback will begin repeating (i.e., for the second and subsequent plays). Set this if you want to loop from a point other than the Start Point.

7. End Point

Specifies the point at which playback will end. Set this to avoid playing any unwanted portion at the end of the sample.

8. Zoom Level

This indicates the magnification of the waveform shown in the wave window.

is the horizontal (time axis) magnification, and is the vertical (level axis) magnification.

9. Loop Mode

Specifies how the sample will play.

Value	Explanation
Forward	<p>The sample will play from the start point to the end point, and then repeatedly play from the loop start point to the end point in the forward direction.</p>
One Shot	<p>The sample will play once from the start point to the end point.</p>

Value	Explanation
Alternate	<p>The sample will play from the start point to the end point, and then repeatedly play from the end point → loop start point → end point → ... in a zig-zag fashion.</p>
Rev One Shot	<p>The sample will play once in the reverse direction from the end point to the start point.</p>
Reverse	<p>The sample will play from the end point to the start point, and then play repeatedly in the reverse direction from the loop start point to the start point.</p>

10. Loop Tune

Adjusts the pitch of the loop region in steps of one cent.

Range: -50~0~+50



One cent = 1/100th of a semitone

F-buttons and menu

F1 **Sample List**

Displays the **SAMPLE LIST popup** (p. 281).

F2 **Sample Prm (Sample Parameter)**

Displays the **SAMPLE PARAMETER popup** (p. 282).

F3 **Play Sample**

When you hold this button, auditions a currently edited sample.

F4 **Length Lock**

If this is "On," the time difference between the Loop Point and the End Point will be fixed. This lets you adjust the Loop Point or End Point while maintaining the distance between the two points.

F5 **Command**

Displays the **SELECT SAMPLE EDIT COMMAND popup** (p. 283).

MENU **Menu**

Displays the SAMPLE MENU.

Menu items

1. **Save Sample As WAV**
2. **Save Sample As AIFF**

Displays the **TRUNCATE screen** (p. 286), where you can save the currently-edited sample to disk in WAV format or AIFF format.

SAMPLE LIST popup

In this popup you can choose from the samples that have been saved in the MV-8000.



To access this screen



MEMO

The above method of accessing SAMPLE LIST is a typical example. You can also access the SAMPLE LIST popup from various screens, and the procedure is the same.

Explanation of each area

1. Wave window

Displays the waveform of the sample selected by the cursor in the Sample List.

2. Sample list

Lists the saved samples. The sample number, sample name, channels (L/R/Mono), and sample size are displayed. Choose the desired sample from this list.

3. Category

Sorts the sample list by category. You will need to have previously specified a category for each sample in the **SAMPLE PARAMETER popup** (p. 282).

F-buttons

F3

Category

Displays the **SELECT CATEGORY popup** (p. 201), where you can limit the category of samples that will appear in the sample list.

F4

Preview

Auditions the currently-highlighted sample. To hear auditioning the sample, hold down [F4 (Preview)].

F5

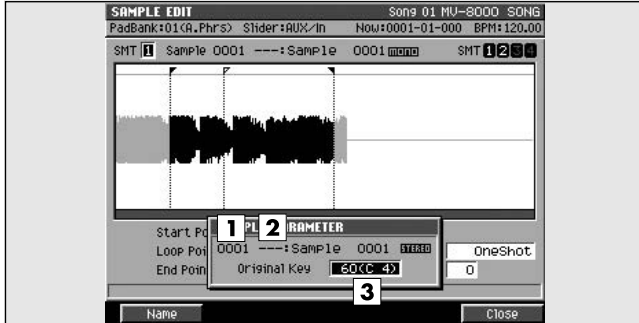
Select

Selects (confirms) the currently-highlighted sample, and closes the popup.

SAMPLE PARAMETER popup

Here you can set various parameters for the samples that make up a partial.

To access this screen



Explanation of each area

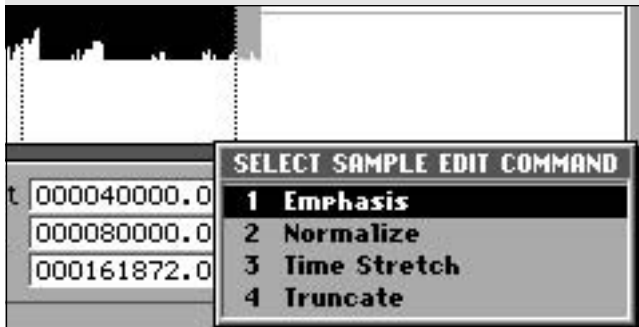
1. **Sample number**
Displays the number of the selected sample.
2. **Sample name**
Displays the name of the selected sample.
3. **Original Key**
Specifies the original key of the sample. This is the note number that will play the sample at its recorded pitch.

F-buttons

- F1 **Name**
Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the sample.
- F1 **OK**
Finishes making SAMPLE PARAMETER settings and closes the popup.

SELECT SAMPLE EDIT COMMAND popup

Here you can choose a sample edit command.



To access this screen



Explanation of each area

1. Emphasis

Displays the **EMPHASIS screen** (p. 284), where you can emphasize the high frequency region of a sample, or restore an emphasized sample to its original state.

2. Normalize

Boosts the overall level of the sample without allowing it to exceed the maximum number of bits.

3. Time Stretch

Displays the **TIME STRETCH screen** (p. 285), where you can extend or shorten the length (time) of the sample without changing its pitch.

4. Truncate

Use the Truncate operation to delete unwanted portions of a sample.

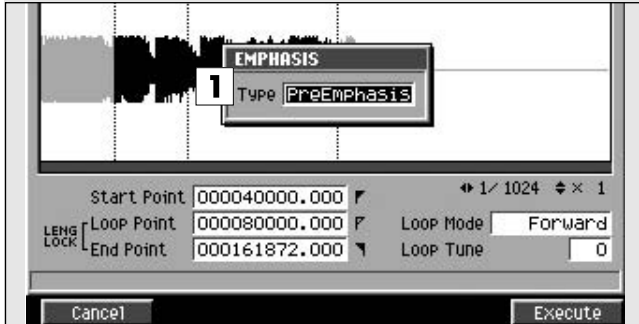
F-buttons



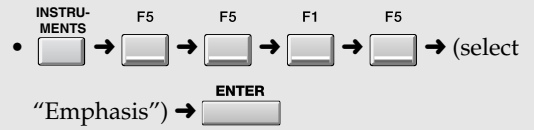
Confirms the command you chose in SELECT SAMPLE EDIT, and moves to the corresponding execution screen.

EMPHASIS screen

This command lets you convert the sample into a format that emphasizes or de-emphasizes the high-frequency region.



To access this screen



Explanation of each area

1. Emphasis type

Specifies the conversion mode.

Value	Explanation
Pre Emphasis	Boosts the high-frequency region.
De Emphasis	Attenuates the high-frequency region.

F-buttons

F1 **Cancel**

Cancels the operation and closes the EMPHASIS screen.

F5 **Execute**

Executes the Emphasis command.

MEMO

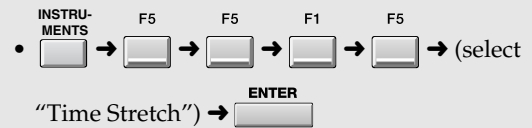
The amount of time required to execute the emphasis.

TIME STRETCH screen

This command lets you modify the length or tempo of the sample.



To access this screen



Explanation of each area

1. Rate

Specify the length relative to the current length of the sample.

2. Time

Specify the length of the sample as a time value.

MEMO

If length data (Rate, Time) has been assigned to the sample, editing the value of one parameter will change the value of the other parameter in tandem.

3. Type

Lower settings of this value will make the sound more suitable for faster phrases, and higher settings will make the sound more suitable for slower phrases.

Range	Explanation
01	for faster phrases
:	:
05	(initial value)
:	:
10	for slower phrases

4. Quality Adjust

Make fine adjustments to the tonal quality of the Time Stretch.

Range 1~10

F-buttons

F1 **Cancel**

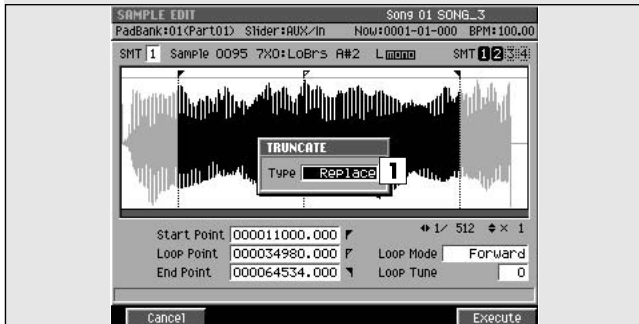
Cancels the operation and closes the TIME STRETCH screen.

F5 **Execute**

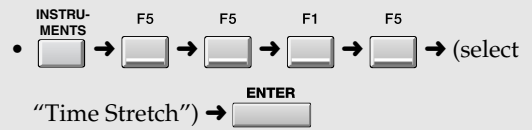
Executes the Time Stretch command.

TRUNCATE screen

Use the Truncate operation to delete unwanted portions of a sample.



To access this screen



Explanation of each area

1. Type

You can choose one of the following two types.

Type	Explanation
Replace	The sample being edited will be modified directly.
Duplicate	A new truncated sample will be created, and exchanged for the current sample of the partial.

F-buttons

F1
 Cancel

Cancels the operation and closes the TIME STRETCH screen.

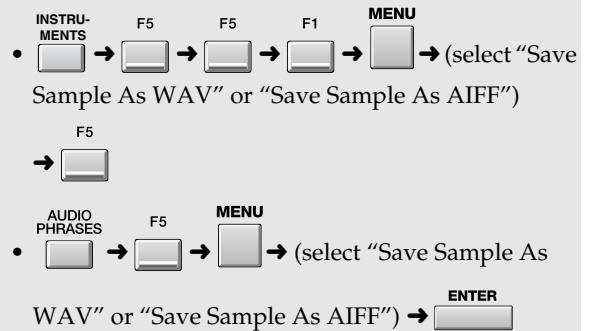
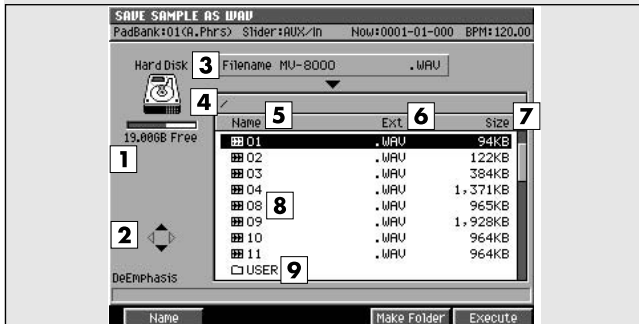
F5
 Execute

Executes the Time Stretch command.

SAVE SAMPLE AS WAV/SAVE SAMPLE AS AIFF screen

Here you can save the sample as a WAV-format or AIFF-format file.

To access this screen



Explanation of each area

1. Drive capacity

Shows the currently selected drive with its icon.
Displays the total capacity and free space of the drive.

2. Cursor Icon

The cursor icon will change shape to indicate whether you can press the cursor right or left button to change the displayed folder.

Cursor icon	Explanation
	You can move the cursor up/down.
	You can move the cursor up/down. If this indication is displayed, the cursor is located at a folder (highlighted). Press the right cursor key to view the contents of the folder (i.e., to switch folders).
	You can move the cursor up/down. If this indication is displayed, you can press the left cursor button to return to the parent folder (i.e., to switch folders).

3. File name

The sample will be saved with this name. If you want to change the filename, press [F1 (Name)].

4. Current folder name

Displays the name of the currently selected folder. Folder levels below the root (the top level of the folder structure) are shown by a slash "/" symbol.

5. Name

Displays the name of the saved file.

6. Ext (Extension)

This is a part of the filename, used to indicate the type of file.

7. Size

Displays the size of the file.

8. File list

Lists the files saved in the MV-8000's internal drive. The file selected by the cursor is highlighted.

9. Sub-folder

This is an area in which files can be stored together. You can use this to organize files by category or purpose. To see the contents of a sub-folder, move the

cursor to the sub-folder and press (cursor right button).

HINT

To return from a sub-folder to the previous folder,

press (cursor left button).

F-buttons

F1

 **Name**

Displays the **EDIT WAV/AIFF NAME** (p. 199), where you can edit the name of a sample.

F4

 **Make Folder**

Displays the **EDIT NAME popup** (p. 199), where you can create a new folder inside the current folder.

F5

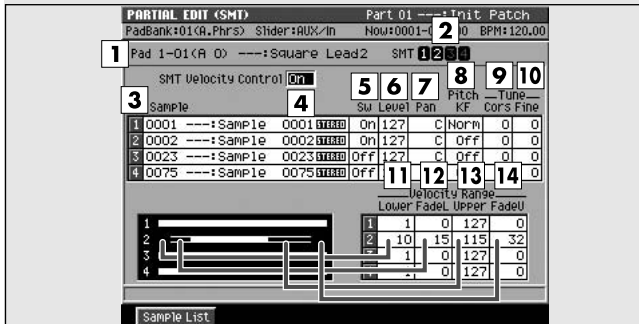
 **Execute**

Saves the file.

PARTIAL EDIT (SMT) screen

Here you can edit the Sample Mix Table (SMT) used by the partial. The SMT consists of four samples.

To access this screen



Explanation of each area

1. Pad (Pad number)

Selects the pad number and partial name that you will edit.

2. SMT (Sample Mix Table)

Shows the sample usage for the partial you selected in (1). In the example shown here, the partial uses SMT1 and 2.

3. Sample

Specifies the samples that make up the partial.

4. SMT Velocity Control

Value	Explanation
Off	All SMTs will sound.
On	Different SMTs will sound according to the velocity level of your playing.

5. Sw (Switch)

Specifies whether the SMT will be applied (On) or not (Off).

Range: Off, On

6. Level

Specifies the level of each sample.

Range: 0~127

7. Pan

Specifies the panning of each sample.

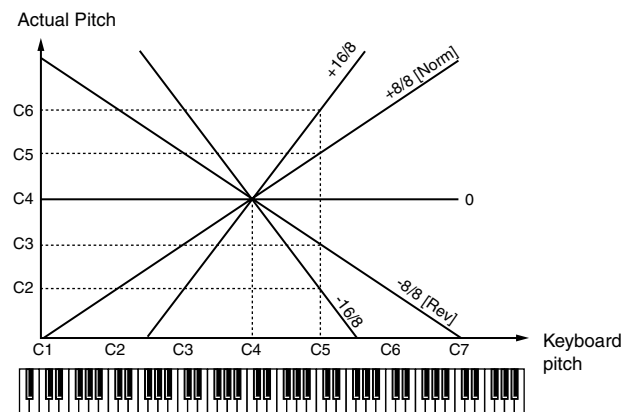
Value	Explanation
L32	The stereo position is fixed at the far left.
:	:
C	The stereo position is fixed at the center.
:	:
R32	The stereo position is fixed at the far right.

Value	Explanation
Rand	The stereo position changes irregularly at random.
Key-	The higher up on the keyboard that you play, the further the sound is shifted to the right.
Key+	The higher the notes played on the keyboard, the further left the sound is shifted.
LFO-	The LFO phase is reversed between LFO+ and LFO-.
LFO+	The sample pan is C (center), and the sound is panned left and right automatically with the LFO. The depth of the pan movement is determined by the LFO Depth Pan (p. 278) parameter.
Alt	The stereo position of sound is shifted hard left and hard right (i.e., L32, R32, L32, ...) each time a key is played.

8. Pitch KF (Pitch Key Follow)

Specifies the amount of pitch change that occurs when you move one octave upward on the keyboard.

Range: -16~Rev~Off~Norm~+16



If you want the pitch to change +1 octave (as on a

INSTRUMENTS

conventional keyboard), select "Norm." With this setting, the C5 note number will produce the C5 pitch. If you want the pitch to change +2 octaves, select "+16". With this setting, the C5 note number will produce the C6 pitch. Conversely, if you want the pitch to fall as you play upward on the keyboard, select a negative (-) number. If you want the same pitch to be produced regardless of the key you play, select the "Off" setting.

MEMO

This setting is in units of 1/8 octave.

9. Tune Coarse

Adjusts the pitch of the sample in steps of a semitone.

Range: -48~0~+48 (+/-4 octaves)

10. Tune Fine

Adjusts the pitch of the sample in steps of one cent.

Range: -50~0~+50



One cent = 1/100th of a semitone

11. Velocity Range Lower

Specifies the lower limit of the velocities that will sound the SMT (Sample Mix Table). Use this setting when you want to velocity-switch between SMTs.

Range: 1~(Upper - FadeU - FadeL - 1)

12. Velocity Range FadeL

(Velocity Range Fade Width Lower)

Specifies how the volume will change when you play a velocity that falls from the specified Velocity Range FadeL to the specified lower velocity limit. Higher settings of this value will make the volume decrease more gradually. If you don't want any sound to be heard when you play velocities below the Lower setting, set this to "0".

Range: 0~(Upper - FadeU - Lower - 1)

13. Velocity Range Upper

Specifies the upper limit of the velocities that will sound the SMT (Sample Mix Table). Use this setting when you want to velocity-switch between SMTs.

Range: (total ranges except for the Upper setting)
~127

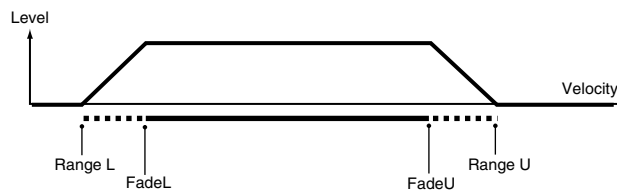
14. Velocity Range FadeU

(Velocity Range Fade Width Upper)

Specifies how the volume will change when you play a velocity that falls from the specified Velocity Range FadeU to the specified upper velocity limit. Higher settings of this value will make the volume decrease more gradually. If you don't want any sound to be

heard when you play velocities over the Upper setting, set this to "0".

Range: 0~(Upper - FadeL - Lower)



F-buttons

F1

Sample List

Displays the **SAMPLE LIST popup** (p. 281).

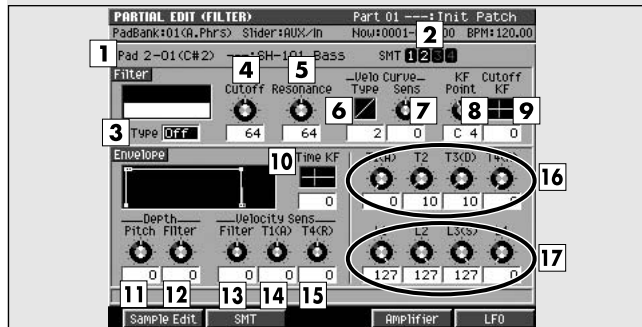
F5

Close

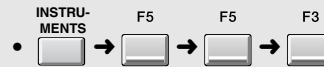
Closes the **SAMPLE MIX TABLE** screen.

PARTIAL EDIT (FILTER) screen

Here you can edit the filter of the partial.



To access this screen



Explanation of each area

1. Pad (Pad number)

Selects the pad number and partial name that you will edit.

2. SMT (Sample Mix Table)

Shows the sample usage for the partial you selected in (1). In the example shown here, the partial uses SMT1 and 2.

3. Filter Type

Selects the type of filter.

Value	Explanation
Off	No filter will be used.
LPF	Low Pass Filter. This cuts the region above the cutoff frequency (Cutoff), making the sound more mellow. This is the most frequently used type of filter.
BPF	Band Pass Filter. This passes only the region near the cutoff frequency (Cutoff), cutting the remainder of the sound. This type is useful for creating distinctive sounds.
HPF	High Pass Filter. This cuts the region below the cutoff frequency (Cutoff). This type is useful when creating percussion sounds that have distinctive high-frequency components.

4. Filter Cutoff

Specifies the cutoff frequency of the current partial.

Range: 0~127

Filter Type	Effect on the Cutoff setting
LPF	Lowering the cutoff frequency will diminish the higher overtones, making the sound more mellow. Raising this setting will brighten the sound.
BPF	The cutoff frequency value will change the overtone structure of the sound. This is useful for creating distinctive sounds.
HPF	Raising the cutoff frequency will diminish the lower overtones, emphasizing the bright portion of the sound.

5. Filter Resonance

Emphasizes the sound of the current partial in the region of the cutoff frequency.

Range: 0~127

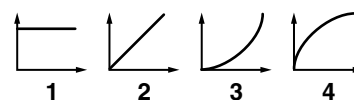
MEMO

Raising this value excessively may cause oscillation and distortion.

6. Filter Velo Curve Type (Filter Velocity Curve Type)

Selects one of the following four types of curve by which the velocity will affect the filter. If you don't want velocity to affect the filter, select "1".

Range: 1, 2, 3, 4



7. Filter Velo Curve Sens

(Filter Velocity Curve Sensitivity)

Specifies the depth and polarity by which the velocity will affect the filter curve. Increasingly positive (+) settings will make the curve closer to the shape specified by Filter Velo Curve Type. With a setting of 0, the curve will be the same as Filter Velo Curve Type=1. Negative (-) settings will invert the shape of the curve.

Range: -63~0~+63

8. Filter KF Point (Filter Key Follow Point)

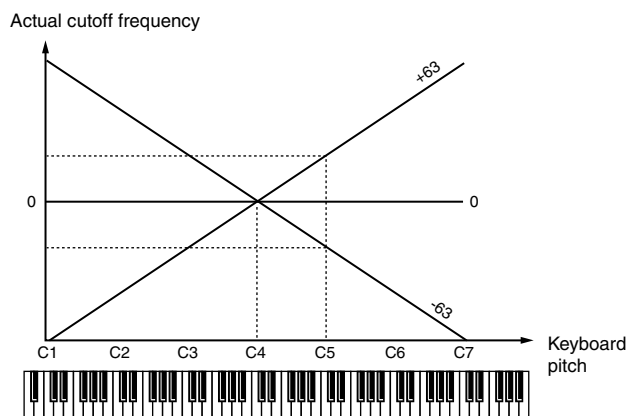
Use this when you want the cutoff frequency to change according to the note number you play. The cutoff frequency will be at its base value for the key you specify as the KF Point.

Range: A0~C4~G#8

9. Filter Cutoff KF (Filter Cutoff Key Follow)

Use this when you want the cutoff frequency to change according to the note number you play. With positive (+) settings of this parameter, the cutoff frequency will rise as you play keys above the specified KF Point. With negative (-) settings of this parameter, the cutoff frequency will become lower as you play keys above the specified KF Point. The example shown in the following diagram is when you play the C5 key with the KF Point set to C4.

Range: -63~0~+63



10. Envelope Time KF (Envelope Time Key Follow)

Specifies how the envelope times (T1~T4) will be adjusted relative to the key follow point. Increasing this value will produce greater change. Positive (+) settings will shorten the envelope times as you play toward the right of the keyboard. Conversely, negative (-) settings will lengthen the envelope times.

Range: -63~0~+63

11. Envelope Depth Pitch

Adjusts the amount of pitch change. Increasing this value will produce greater change. Negative (-) settings will invert the direction of the change (i.e., the shape of the pitch envelope).

Range: -63~0~+63

12. Envelope Depth Filter

Adjusts the amount of filter change. Increasing this value will produce greater change. Negative (-) settings will invert the direction of the change (i.e., the shape of the filter envelope).

Range: -63~0~+63

13. Envelope Velo Sens Filter

(Envelope Velocity Sensitivity Filter)

Specifies how velocity will affect the filter. Use positive (+) settings if you want filtering to become stronger as you play higher velocities, or negative (-) settings if you want filtering to become weaker.

Range: -63~0~+63

14. Envelope Velo Sens T1 (A)

(Envelope Velocity Sensitivity Attack Time)

Specifies how velocity will affect T1 of the filter envelope (see the Filter Envelope diagram). Use positive (+) settings if you want T1 to be faster for stronger velocities, or negative (-) settings if you want it to be slower.

Range: -63~0~+63

15. Envelope Velo Sens T4 (R)

(Envelope Velocity Sensitivity Release Time)

Specifies how velocity will affect T4 of the filter envelope (see the Filter Envelope diagram). Use positive (+) settings if you want T4 to be faster for higher note-off velocities (i.e., releasing the key more quickly), or negative (-) settings if you want it to be slower.

Range: -63~0~+63

16. Envelope T1 (A), T2 (D), T3 (D), T4 (R)

(Envelope Times 1~4)

These specify the filter envelope times (T1~T4). Higher values lengthen the time until the next cutoff frequency is reached (e.g., T2 sets the time of the change from L1 to L2).

Range: 0~127

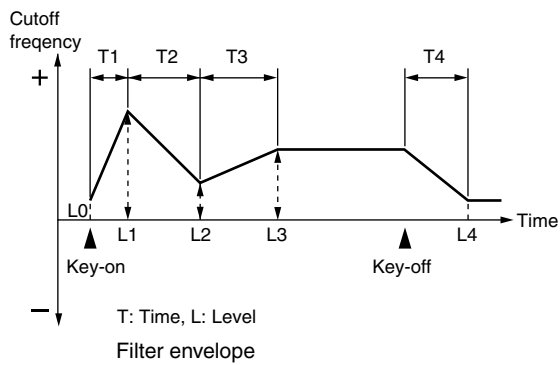
17. Envelope L1, L2, L3 (S), L4 (Envelope Levels 1~4)

These specify the filter envelope levels (L1~L4). Each parameter specifies the change in cutoff frequency relative to the setting of the Cutoff parameter.

Range: 0~127

MEMO

The note-on level (L0) is linked with L4.



F-buttons

F1

Sample Edit

Displays the **SAMPLE EDIT** screen (p. 279).

F2

SMT (Sample Mix Table)

Displays the **PARTIAL EDIT (SMT)** screen (p. 289).

F4

Amplifier

Displays the **PARTIAL EDIT (AMPLIFIER)** screen (p. 294).

F5

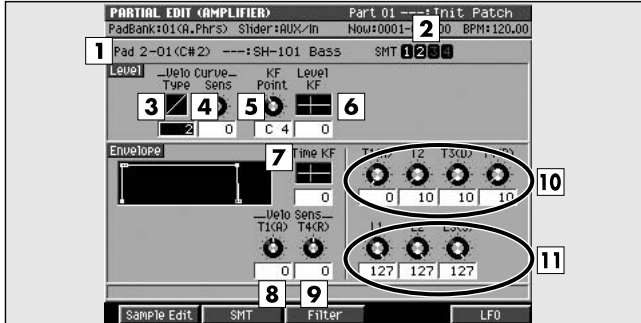
LFO (Low Frequency Oscillator)

Displays the **PARTIAL EDIT (LFO)** screen (p. 296).

PARTIAL EDIT (AMPLIFIER) screen

Here you can edit the way in which the volume of the partial will change.

To access this screen



Explanation of each area

1. Pad (Pad number)

Selects the pad number and partial name that you will edit.

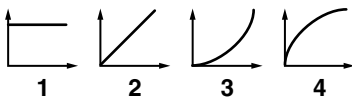
2. SMT (Sample Mix Table)

Shows the sample usage for the partial you selected in (1). In the example shown here, the partial uses SMT1 and 2.

3. Level Velo Curve Type (Level Velocity Curve Type)

Selects one of the following four types of curve by which the velocity will affect the volume. If you don't want velocity to affect the volume, select "1".

Range: 1, 2, 3, 4



4. Level Velo Curve Sens (Level Velocity Curve Sensitivity)

Specifies the depth and polarity by which the velocity will affect the volume. Increasingly positive (+) settings will make the curve closer to the shape specified by Level Velo Curve Type. With a setting of 0, the curve will be the same as Level Velo Curve Type=1. Negative (-) settings will invert the shape of the curve.

Range: -63~0~+63

5. Level KF Point (Level Key Follow Point)

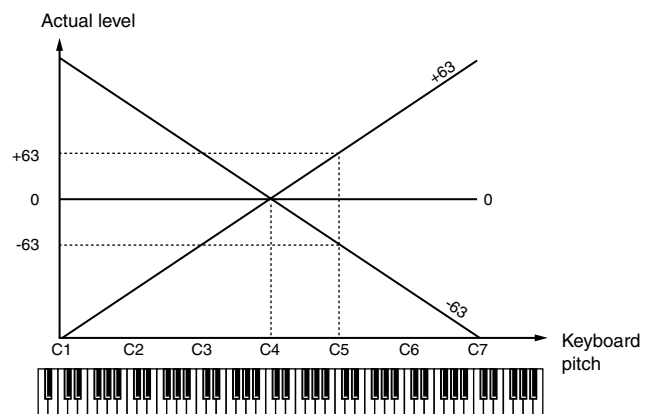
Use this when you want the level to change according to the note number you play. The level will be at its base value for the key you specify as the KF Point.

Range: A0~C4~G#8

6. Level KF (Level Key Follow)

Use this when you want the level to change according to the note number you play. With positive (+) settings of this parameter, the level will become louder as you play keys above the specified KF Point. With negative (-) settings of this parameter, the level will become quieter as you play keys above the specified KF Point. The example shown in the following diagram is when you play the C5 key with the KF Point set to C4.

Range: -63~0~+63



7. Time KF (Envelope Time Key Follow)

Specifies how the envelope times (T1~T4) will be adjusted relative to the key follow point (C4). Increasing this value will produce greater change. Positive (+) settings will shorten the envelope times as you play toward the right of the keyboard. Conversely, negative (-) settings will lengthen the envelope times.

Range: -63~0~+63

8. Envelope Velo Sens T1 (A) (Envelope Velocity Sensitivity Attack Time)

Specifies how velocity will affect T1 of the amplifier envelope (see the Amplifier Envelope diagram). Use positive (+) settings if you want T1 to be faster for stronger velocities, or negative (-) settings if you want it to be slower.

Range: -63~0~+63

9. Envelope Velo Sens T4 (R) (Envelope Velocity Sensitivity Release Time)

Specifies how velocity will affect T4 of the amplifier envelope (see the Amplifier Envelope diagram). Use positive (+) settings if you want T4 to be faster for higher note-off velocities (i.e., releasing the key more quickly), or negative (-) settings if you want it to be slower.

Range: -63~0~+63

10. Envelope T1 (A), T2, T3(D), T4 (R) (Envelope Times 1~4)

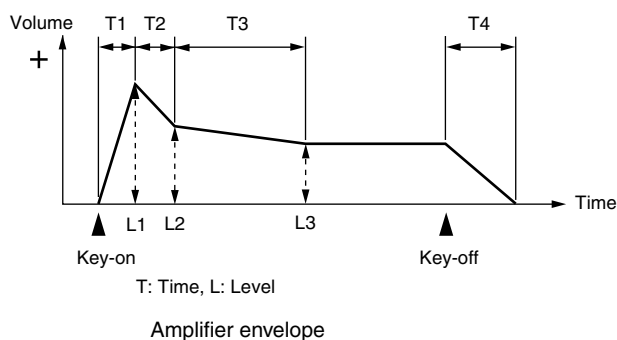
These specify the amplifier envelope times (T1~T4). Higher values lengthen the time until the next level is reached (e.g., T2 sets the time of the change from L1 to L2).

Range: 0~127

11. Envelope L1, L2, L3 (S) (Envelope Levels 1~3)

These specify the amplifier envelope levels (L1~L3). Each parameter specifies the change in level relative to the setting of the Level parameter in the **PARTIAL EDIT (SMT) screen** (p. 289).

Range: 0~127



F-buttons

F1  **Sample Edit**

Displays the **SAMPLE EDIT screen** (p. 279).

F2  **SMT (Sample Mix Table)**

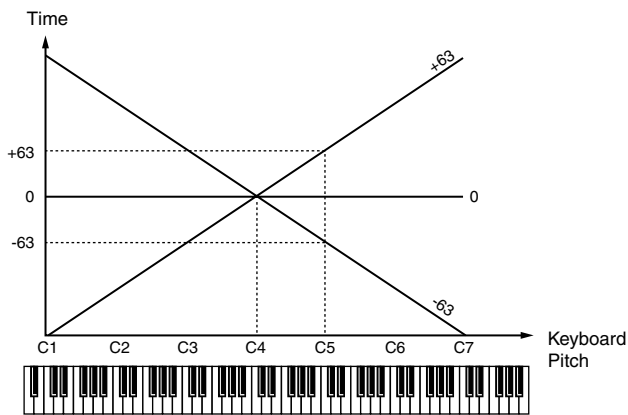
Displays the **PARTIAL EDIT (SMT) screen** (p. 289).

F3  **Filter**

Displays the **PARTIAL EDIT (FILTER) screen** (p. 291).

F5  **LFO (Low Frequency Oscillator)**

Displays the **PARTIAL EDIT (LFO) screen** (p. 296).



8. Key Sync

Specifies whether the start of the LFO cycle will match the note-on timing (ON) or not (OFF).

Range: **Off, On**

9. Depth Pitch

Specifies the amount by which the LFO will affect the pitch.

Range: **-63~0~+63**

10. Depth Filter

Specifies the amount by which the LFO will affect the cutoff frequency.

Range: **-63~0~+63**

11. Depth Amplifier

Specifies the amount by which the LFO will affect the volume.

Range: **-63~0~+63**

12. Depth Pan

Specifies the amount by which the LFO will affect the panning.

Range: **-63~0~+63**

HINT

Positive (+) and negative (-) values of these Depth settings will produce the opposite change in pitch or volume. For example if you specify a positive (+) Depth value for one partial and an identical but opposite negative (-) value for another partial, the two will be modulated in opposite directions. You can use this to exchange two different partials, or in conjunction with Pan to make the sound location move cyclically.

F-buttons

F1

Sample Edit

Displays the **SAMPLE EDIT** screen (p. 279).

F2

SMT (Sample Mix Table)

Displays the **PARTIAL EDIT (SMT)** screen (p. 289).

F3

Filter

Displays the **PARTIAL EDIT (FILTER)** screen (p. 291).

F4

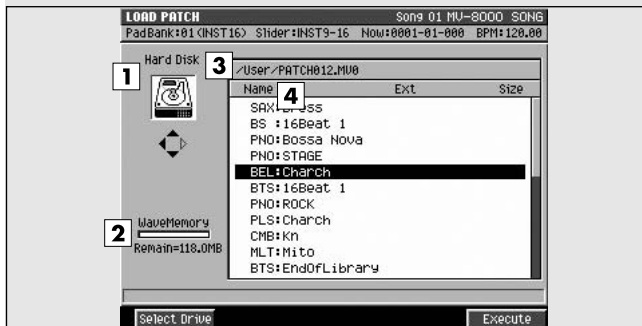
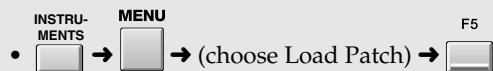
Amplifier

Displays the **PARTIAL EDIT (AMPLIFIER)** screen (p. 294).

LOAD PATCH screen

Here you can load patch data from the disk, and use it as a patch in the current project.

To access this screen



Explanation of each area

1. Current drive

Shows the currently selected drive with its icon.

2. Wave Memory

Displays the internal memory usage as a graph. The black area of the graph is the amount used by wave data, and the white area is unused. The remaining space available for importing is shown at the bottom of the graph.



Approximately 10 MB of the installed memory is used by the system. This means that even when wave memory contains no sampling data, the remaining wave memory display will be approximately 10 MB less than the installed amount.

3. Current folder name

Displays the name of the currently selected folder. Folder levels below the root (the top level of the folder structure) are shown by a slash "/" symbol.

4. Name

Displays the name of the saved patch data.

F-buttons

F1 **Select Drive**

Displays the **SELECT DRIVE popup** (p. 203), where you can switch the drive from which to select patches.

F5 **Execute**

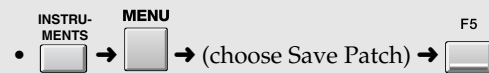
Loads the patch selected by the cursor, and then displays the **INSTRUMENTS screen** (p. 265).

SAVE PATCH screen

Here you can save patches of the current song.



To access this screen



Explanation of each area

1. Drive space

Displays the total capacity and free space of the drive.

2. Current folder name

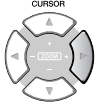
Displays the name of the currently selected folder. Folder levels below the root (the top level of the folder structure) are shown by a slash "/" symbol.

3. Name

Displays the name of the saved patch data.

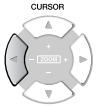
4. Sub-folder

This is an area in which files can be stored together. You can use this to organize files by project or by purpose. To see the contents of a sub-folder, move the

cursor to the sub-folder and press  (cursor right button).

HINT

To return from a sub-folder to the previous folder,

press  (cursor left button).

F-buttons

F1
 **Name**

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of a patch.

F4
 **Make Folder**

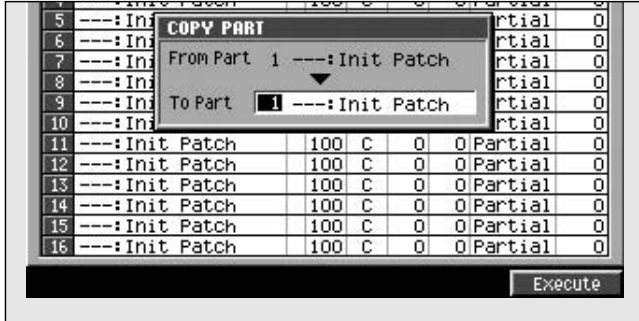
Displays the **EDIT NAME popup** (p. 199), where you can create a new folder inside the current folder.

F5
 **Execute**

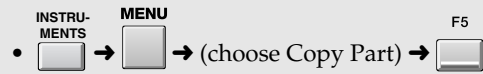
Saves the patch in the currently-displayed folder (current folder).

COPY PART popup

Here you can copy the settings of the current part to another part.



To access this screen



Explanation of each area

1. To Part

Specifies the copy-destination of the current part settings.

Range: 1~16



You can't set this to be the number of the current part itself (i.e., the copy-source itself).

F-buttons



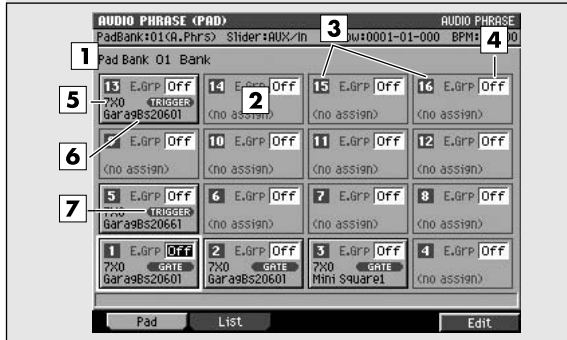
Copies the settings of the current part to the specified part.

AUDIO PHRASES

Here you can manage audio phrases.

AUDIO PHRASES (PAD) screen

This screen displays the pads of the currently selected pad bank.



To access this screen



Explanation of each area

1. Pad Bank

Specifies the pad bank number. The pads of the selected pad bank are shown in (2).

2. Pads

This area shows information for each pad. The displayed pads correspond to the top panel VELOCITY PADS.

3. Pad numbers

These are the numbers of each pad. They correspond to the top panel VELOCITY PADS. The pad selected by the cursor is highlighted.



You can also select a pad by striking the desired VELOCITY PAD on the top panel.

4. E.Grp (Exclusive group)

Specifies how audio phrases assigned to the same exclusive group will be handled when they are played simultaneously. When audio phrases assigned to the same group are played simultaneously (i.e., overlapping), the first-played phrase will be turned off before the next-played one is sounded.

Range: **Off**, 1~31

5. Category name

This is part of the name of the audio phrase ("Category," p.70). You can assign a category to each audio phrase so that it will be easier to find when

needed.

6. Audio phrase name

This is the name assigned to each audio phrase.

7. Play mode

Indicates how the audio phrase will play. This setting is made in the **AUDIO PHRASE EDIT** screen (p. 303).

Value	Explanation
Gate	Press pad → sound begins Release pad → sound stops
Trigger	Press pad → sound begins (and continues even when you release the pad) Press pad once again → sound stops
Drum	Press pad → sound begins (and continues even when you release the pad) Sound stops automatically at the end point of the phrase

F-buttons



Displays the **AUDIO PHRASES (PAD)** screen (p. 301) (this screen).



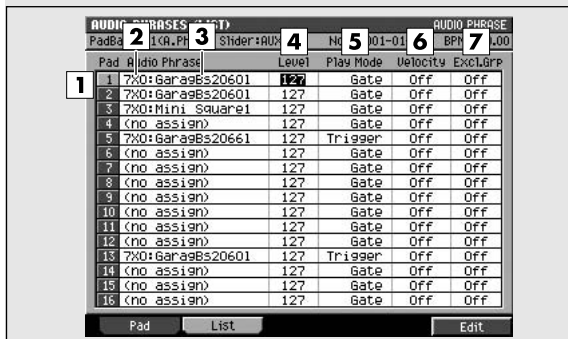
Displays the **AUDIO PHRASES (LIST)** screen (p. 302).



Displays the **AUDIO PHRASE EDIT** screen (p. 303).

AUDIO PHRASES (LIST) screen

This screen lists information on the audio phrases assigned to the pads.



To access this screen



Explanation of each area

1. Pad numbers

These are the numbers of each pad. They correspond to the top panel VELOCITY PADS. The pad selected by the cursor is highlighted.

HINT

You can also select a pad by striking the desired VELOCITY PAD on the top panel.

2. Category name

This is part of the name of the audio phrase ("Category," p.70). You can assign a category to each audio phrase so that it will be easier to find when needed.

3. Audio phrase name

This is the name assigned to each audio phrase.

4. Level

Specifies the playback level of the audio phrase.

Range: 0~127

5. Play Mode

Specifies how the audio phrase will play.

Value	Explanation
Gate	Press pad → sound begins Release pad → sound stops
Trigger	Press pad → sound begins (and continues even when you release the pad) Press pad once again → sound stops
Drum	Press pad → sound begins (and continues even when you release the pad) Sound stops automatically at the end point of the phrase

6. Velocity

Specifies whether the velocity function will be used when you play the pads.

7. Excl.Grp (Exclusive group)

Specifies how audio phrases assigned to the same exclusive group will be handled when they are played simultaneously. When audio phrases assigned to the same group are played simultaneously (i.e., overlapping), the first-played phrase will be turned off before the next-played one is sounded.

Range: Off, 1~31

F-buttons



Displays the **AUDIO PHRASES (PAD)** screen (p. 301) (this screen).



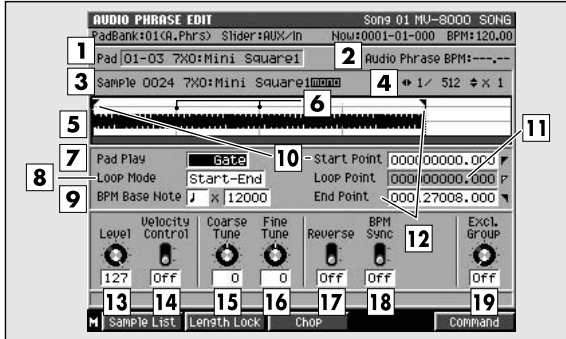
Displays the **AUDIO PHRASES (LIST)** screen (p. 302).



Displays the **AUDIO PHRASE EDIT** screen (p. 303).

AUDIO PHRASE EDIT screen

Here you can make settings for the audio phrase assigned to each pad.



To access this screen

- → (choose the audio phrase you want to edit) →

Explanation of each area

1. Pad (Pad number)

Displays the pad number and audio phrase name that you want to edit.

2. Audio Phrase BPM (Audio Phrase Tempo)

Displays the tempo at which the audio phrase will play. The value displayed here is calculated from the BPM Base Note setting and the number of beats in the loop region.

3. Zoom level

Indicates the ratio at which the waveform shown in the wave window is being magnified or shrunk.

4. Sample

Indicates the sample number and sample name that you are editing.

5. Wave window

Displays the audio phrase (waveform) that you are editing.

6. Beat line

This line is shown at each beat. The space between lines is one note.

7. Pad Play

Specifies how the audio phrase will play.

Value	Explanation
Gate	Press pad → sound begins Release pad → sound stops
Trigger	Press pad → sound begins (and continues even when you release the pad) Press pad once again → sound stops

8. Loop Mode

Specifies how the specified loop region will be repeated.

Value	Explanation
Off	Looping will not occur.
Start-End	The region between the Start Point and the End Point will play repeatedly.
Loop-End	The region between the Loop Point and the End Point will play repeatedly.

MEMO

If Pad Play is set to Drum, the Loop Point and Loop Mode settings will be ignored.

9. BPM Base Note

Specifies the length of the currently-edited audio phrase as a number of beats at the specified note value. The playback tempo is determined according to this data. The tempo is indicated by Audio Phrase BPM.

10. Start Point

The point at which playback will start. Set this to skip any unwanted portion of the waveform at the beginning of the sample, so that the sample will begin playing at the desired timing.

11. Loop Point

Specifies the point at which the playback will begin repeating (i.e., for the second and subsequent plays). Set this if you want to the sample to loop from a point other than the Start Point.

12. End Point

Specifies the point at which playback will end. Set this to avoid playing any unwanted portion of the waveform at the end of the sample.

13. Level

Specifies the volume of the audio phrase.

Range: 0~127

14. Velocity Control

Specifies whether the velocity function will be used when you play the pads.

15. Coarse Tune

Adjusts the pitch of the audio phrase in steps of a semitone.

Range: -48~0~+48 (+/-4 octaves)

16. Fine Tune

Adjusts the pitch of the audio phrase in steps of one cent.

Range: -50~0~+50



One cent = 1/100th of a semitone

17. Reverse

Makes the audio phrase play backward (from the End Point toward the Start Point).

Range: Off, On



If Reverse is On and Loop Mode is set to Loop-End, the loop region will loop backward between the Loop Point and the Start Point.

18. BPM Sync (Tempo Sync)

If this parameter is On, the tempo will be calculated according to the playback time from the Start Point to the End Point and the note value (Base Note) and number of notes in that region, so that the sequencer and the audio phrase will play in synchronization.

Range: Off, On

19. Exclusive Group

Specifies how audio phrases assigned to the same exclusive group will be handled when they are played simultaneously. When audio phrases assigned to the same group are played simultaneously (i.e., overlapping), the first-played phrase will be turned off before the next-played one is sounded.

Range: Off, 1~31

F-buttons and menu

F1

Sample List

Displays the **SAMPLE LIST popup** (p. 281).

F2

Length Lock

If this is "On," the time difference between Loop Point and End Point will be fixed. This lets you adjust the Loop Point or End Point settings while preserving the distance between the two points.



If Reverse is On, the time difference between Start Point and the Loop Point will be fixed.

F3

Chop

Displays the **CHOP popup** (p. 305).

F5

Command

Displays the **SELECT SAMPLE EDIT COMMAND popup** (p. 283).

MENU

Menu

Displays the Audio Phrase Menu.

Menu items

1. Audio Phrase Name

Displays the **EDIT NAME popup** (p. 199), where you can assign a name to the audio phrase.

2. Save Sample As WAV

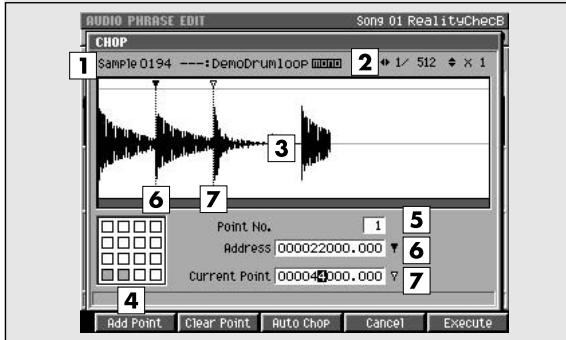
Displays the **SAVE SAMPLE AS WAV/SAVE SAMPLE AS AIFF screen** (p. 287), where you can save the audio phrase to disk in WAV format.

3. Save Sample As AIFF

Displays the **SAVE SAMPLE AS WAV/SAVE SAMPLE AS AIFF screen** (p. 287), where you can save the audio phrase to disk in AIFF format.

CHOP popup

Here you can divide an audio phrase at desired locations and assign each portion to a pad (to create a patch). You can divide the phrase into as many as sixteen portions.



To access this screen

- AUDIO PHRASES
 → (choose the audio phrase you want to edit) → → (F5 → F3)
- SAMPLING
 → → (turn off "Auto Divide parameter") → → (sampling...) (F2 → F5)
- (F5 → F3)

Explanation of each area

1. Sample

Indicates the sample number and sample name that you are editing.

2. Zoom level

Indicates the ratio at which the waveform shown in the wave window is being magnified or shrunk.

3. Wave window

Shows the audio phrase (waveform) that you are editing.

4. Pad

After the currently-edited sampled is divided, it will be assigned to the pads displayed in black.

5. Point No. (Point Number)

Indicates that the location shown by the Current Address is the "n-th" division from the beginning of the audio phrase you are dividing. The divided region indicated by this point number is highlighted in the wave window.

6. Address

Indicates the position of each divided audio phrase selected by Point No.

7. Current Point (Dividing line)

Specifies the location at which the audio phrase will be divided. Set this value to divide the audio phrase at the desired point. The dividing line shown in the wave window will move according to the value you specify as the Current Address.

F-buttons

F1
 Add Point

Adds a dividing point. Its location will be the Current Address.

MEMO

You can specify up to fifteen dividing points (sixteen divisions).

F2
 Clear Point

Deletes the current point number. To select a point number, move the Current Address.

NOTE

You cannot do this if no dividing locations are specified, nor can you delete point number 1.

F3
 Auto Chop

The **AUTO CHOP popup** (p. 306) will appear.

F4
 Cancel

Closes the CHOP screen and then you will return to before screen.

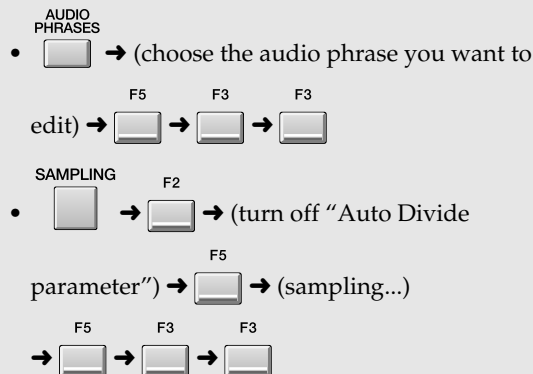
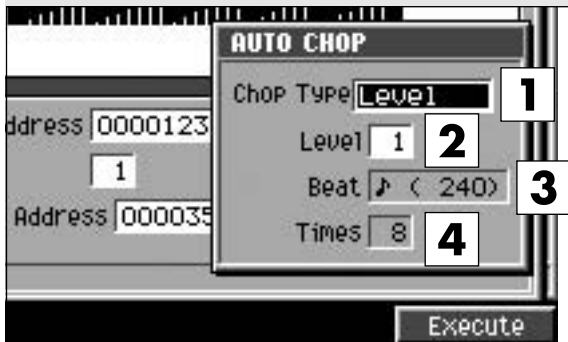
F5
 Execute

Divides the audio phrase at the dividing points you specified, and then displays the **QUICK ASSIGN (CHOP) popup** (p. 307).

AUTO CHOP popup

Here you can automatically specify dividing point for an audio phrase.

To access this screen



Explanation of each area

1. Chop Type

Specifies the conditions by which the audio phrase will be automatically divided.

Value	Explanation
Level	Divide according to volume.
Beat	Divide according to beats based on the sequencer tempo (p. 257).
Divide X	Divide into the specified number of equal regions.

2. Level

Specifies the level at which the sample will be divided. Lower settings will cause the sample to be divided more finely.

Range: 1~6~10

3. Beat

Specifies the number of beats by which the sample will be divided.

Range: ♩ (60), ♪₃ (80), ♪ (120), ♪₃ (160), ♪ (240), ♪₃ (320), ♪ (480), ♪₃ (640), ♪ (960), ○ (1920), □ (3840)

4. Times

Specifies the number of regions into which the sample will be divided.

Range: 2~16

F-buttons



Start specifying the point automatically. Then returns to the **CHOP popup** (p. 305).

QUICK ASSIGN (CHOP) popup

Here you can assign each of the audio phrases divided by Chop to their own pads as partials.



To access this screen

- AUDIO PHRASES**

→ (choose the audio phrase you want to edit) → **F5** → **F3** → **F5**
- SAMPLING**

→ (turn off "Auto Divide parameter") → **F2** → **F5** → (sampling...)

→ **F5** → **F3** → **F5**

Explanation of each area

1. Sample

Indicates the sample number and sample name that you are editing.

2. Wave window

Displays the audio phrase (waveform) you are editing.

3. Pad

Indicates the state of the pads in the current pad bank.

State	Explanation
	A partial is assigned to the pad.
	No assignment.

4. Part Number

Selects the instrument number to which the divided audio phrase will be assigned.

Range: 1~16

5. Assign To Pad Bank

Selects the pad bank to which the instrument part selected by Part Number will be assigned.

Range: 1~6

6. As Partials

Indicates the name of the assigned partial.

MEMO

The last four characters are automatically assigned as "Cp**" (** is each different number).

F-buttons

F1
Name

Displays the **EDIT CHOP NAME** (p. 199), where you can assign a name to each partial.

MEMO

The last four characters are automatically assigned as "Cp**" (** is each different number).

F5
Set All Chop

Successively assigns the partials (drum type) starting with the first pad.

MEMO

When making automatic assignments, a confirmation message will appear if a pad to which a sample is already assigned would be overwritten.

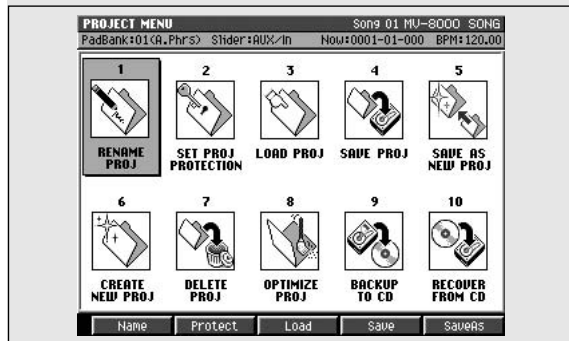
PROJECT

Here you can manage projects and make project settings.

PROJECT MENU screen

In this menu screen you can select the parameters you want to edit for the current song.

To access this screen



PROJECT



Explanation of each area

1. RENAME PROJ (Rename project)

Displays the **EDIT NAME popup** (p. 199) where you can assign a name to the project.

2. SET PROJ PROTECTION (Set project protection)

Displays the **SET PROJECT PROTECTION screen** (p. 310).

3. LOAD PROJ (Load project)

Displays the **LOAD PROJECT screen** (p. 315).

4. SAVE PROJ (Save current project)

Displays the **SAVE PROJECT popup** (p. 312).

5. SAVE AS NEW PROJ (Save as new project)

Displays **SAVE AS NEW PROJECT popup** (p. 313).

6. CREATE NEW PROJ (Create new project)

Displays the **CREATE NEW PROJECT screen** (p. 314).

7. DELETE PROJ (Delete project)

Displays the **DELETE PROJECT screen** (p. 316).

8. OPTIMIZE PROJ (Optimize current project)

Displays the **PROJECT OPTIMIZE popup** (p. 311).

9. BACKUP TO CD (Backup current project to CD)

Displays **BACKUP PROJECT TO CD screen** (p. 317).

10. RECOVER FROM CD (Recover project from CD)

Displays **RECOVER PROJECT FROM CD popup** (p. 318).

F-buttons

The function of the F-buttons will depend on the location of the cursor.

When the cursor is in the upper row

F1

 **Name**

Displays the **EDIT NAME popup** (p. 199).

F2

 **Protect**

Displays the **SET PROJECT PROTECTION screen** (p. 310).

F3

 **Load**

Displays the **LOAD PROJECT screen** (p. 315).

F4

 **Save**

Displays the **SAVE PROJECT popup** (p. 312).

F5

 **SaveAs (Save As Project)**

Displays **SAVE AS NEW PROJECT popup** (p. 313).

When the cursor is in the lower row

F1

 **Create**

Displays the **CREATE NEW PROJECT screen** (p. 314).

F2

 **Delete**

Displays the **DELETE PROJECT screen** (p. 316).

F3

 **Optimize**

Displays the **PROJECT OPTIMIZE popup** (p. 311).

F4

 **Backup**

Displays **BACKUP PROJECT TO CD screen** (p. 317).

F5

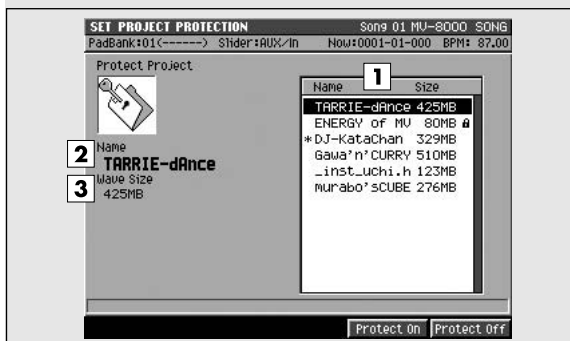
 **Recover**

Displays **RECOVER PROJECT FROM CD popup** (p. 318).



SET PROJECT PROTECTION screen

Here you can protect a project saved on disk from being overwritten or deleted.

To access this screen




PROJECT

-  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Project list

Displays the protect status of the project. Projects with a lock symbol  are protected.

2. Name

Displays the project name at the cursor in project list.

3. Wave Size

Displays the size of project at the cursor in project list.

F-buttons

F4  **Protect On**

Sets the state of the project at the cursor.

F5  **Protect Off**

Removes the state of the project at the cursor.

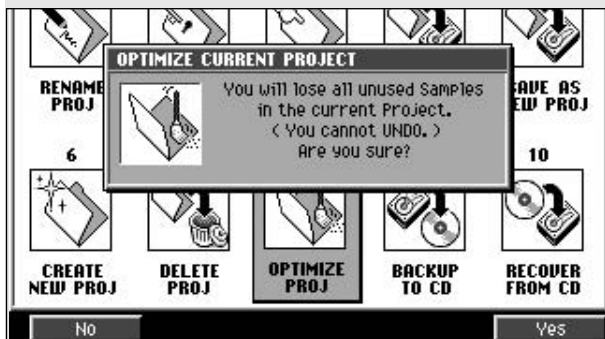
MEMO

A protected project cannot be overwritten. If you want to save (overwrite) the current project you have modified, you must either turn off Protect before saving, or use **SAVE AS NEW PROJECT popup** (p. 313) to create and save a new project.

PROJECT OPTIMIZE popup

Here you can organize the data of the current project to make the best use of memory.

To access this screen



PROJECT

- → (move the cursor to the lower row of icons) → F3

F-buttons

F1

No

Returns to the **PROJECT MENU** screen (p. 308) without executing Optimize.

F5

Yes

Executes the Optimize command. Event data and waveform data that has become unnecessary due to track editing will be erased from memory.

NOTE

- You can execute the Project Optimize command only for the current project. If you want to execute this command for another project, you must switch the current project. (**Loading a project** (p. 136))
- Depending on the data structure of the project, this command may not recover as much memory as you expect.
- You cannot use Undo (p. 80) to cancel the result of the Project Optimize command.
- Executing the Project Optimize command will delete the Undo data (p. 80).

SAVE PROJECT popup

Here you can save the current project.



To access this screen

- PROJECT**
- → (move the cursor to the upper row of icons) → F4

F-buttons

F1
 No

Returns to the **PROJECT MENU** screen (p. 308) without saving the current project.

F5
 Yes



Saves the current project.

SAVE AS NEW PROJECT popup

Here you can save the current project under a different project name.



To access this screen

- PROJECT**
-  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Project Name

Specify a new project name when you save the current project.

F-buttons

F1

History

You can recall (and re-input) up to the ten most recent names you input in the EDIT NAME popup since turning on the power. Selects the name at the cursor in the history list then press [ENTER].

F2

Insert Space

Inserts a space at the cursor location.

F3

Delete

Deletes the character at the cursor location. Characters at the right of the cursor will be moved forward to fill the gap.

F4

A→a/a→A (switch character case)

Switches the character at the cursor location between uppercase and lowercase.

F5

Execute

The project will be saved, and that project will become the current project. Then the **SEQUENCE screen** (p. 205) will appear.

If the display indicates “That name already exists”

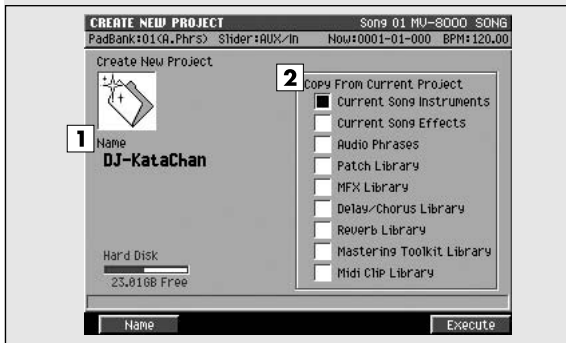
A project with the name you input in the PROJECT NAME screen already exists in the drive. Please specify a different name.

MEMO



The internal hard disk is the only available save-destination for this data.

CREATE NEW PROJECT screen

Here you can create a new project.



To access this screen

- PROJECT  → (move the cursor to the lower row of icons) → 

Explanation of each area

1. Project Name

This is the name of the project. When you access this screen, a provisional name of "InitProj ###" will be assigned (### is a number).

2. Copy From Current Project

When you create a project, the various parameters and samples of the current project will be applied to the new project.

Add a check mark ✓ to the parameters that you want to use in your new project. You can copy the following parameters.

Option	Explanation
Instruments of current song	Instruments and samples of current song
Effects of current song	Effect settings of current song
Audio Phrases	Audio phrases
Patch Library	Patch library
MFX Library	MFX library
Delay/Chorus Library	Delay/chorus effect library
Reverb Library	Reverb effect library
Mastering Toolkit Library	Mastering Tool Kit library
MIDI Clip Library	MIDI clip library

MEMO

If you add ✓ marks to Instrument, Audio Phrases, and Patch Library, the samples used by this data will also be copied.

F-buttons

F1  **Name**




Displays the **EDIT NAME popup** (p. 199), where you can assign a name to the new project you are creating.

F5  **Execute**

Creates the project.

If the display asks "Save Current?"

Your changes will be lost unless you save the current project before creating the new project.

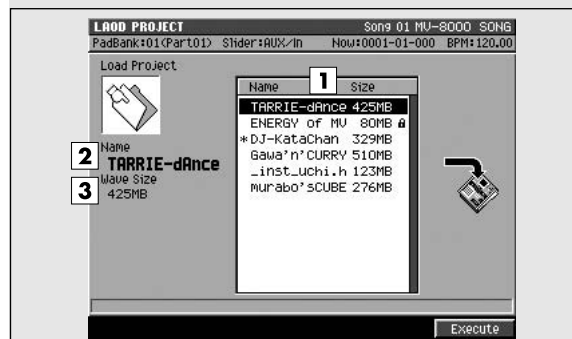
F-button	Explanation
F1  No	To discard your changes and create the new project.
F5  Yes	To save before creating the new project.
EXIT 	Cancels the creating the new project operation.

NOTE



If you don't save the current project at the "Save Current?" prompt, there is no way for you to recover that data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

LOAD PROJECT screen

Here you can load a project, making it the current project.



To access this screen

-  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Project list

This area lists the saved projects. The project selected by the cursor is highlighted.

2. Name

This area shows the names of the saved projects.

3. Wave Size

Displays the size of project at the cursor in project list.




F-buttons



Loads the project selected by the cursor. When loading is completed, the **SEQUENCE screen** (p. 205) will appear.

If the display asks “Save Current?”

Your changes will be lost unless you save the current project before loading another project.

F-button	Explanation
F1  No	To discard your changes and load the project.
F5  Yes	To save the current project before loading the project.
EXIT 	Cancels the loading project operation.

NOTE

If you don't save the current project at the “Save Current?” prompt, there is no way for you to recover that data (unless you have previously made a backup of it). Roland accepts no responsibility for

the recovery of lost data, nor for any damages that may result from such loss.

If the display indicates “Current project is protected. Can't overwrite it.”

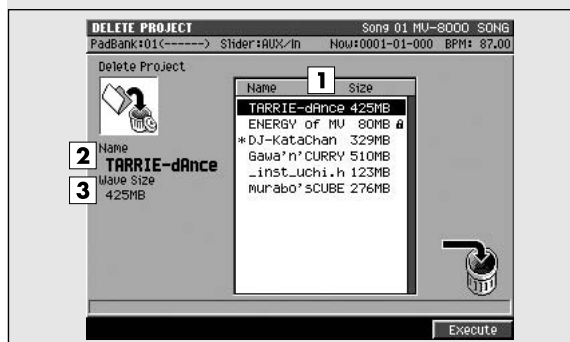
The current project is protected, and cannot be overwritten (saved). You will either have to turn off Protect before saving the project, or use **SAVE AS NEW PROJECT popup** (p. 313) to create and save a new project.

If the display indicates “Project is too large”

The project you are attempting to load is too large to load. This can occur if the currently-installed amount of memory is less than the amount of memory that was installed when you created the project. In order to load this project, you will need to install at least as much memory as was installed when the project was created.

DELETE PROJECT screen

Here you can delete an unwanted project.



To access this screen

- PROJECT
- (move the cursor to the lower row of icons) →

Explanation of each area

1. Project list

This area lists the saved projects. The project selected by the cursor is highlighted.

2. Name

This is the name of the saved project.

3. Wave Size

Displays the size of project at the cursor in project list.

F-buttons



Deletes the project.

If the display asks “Delete Project. Are you sure?”

When you attempt to delete a project, a confirmation message will appear.

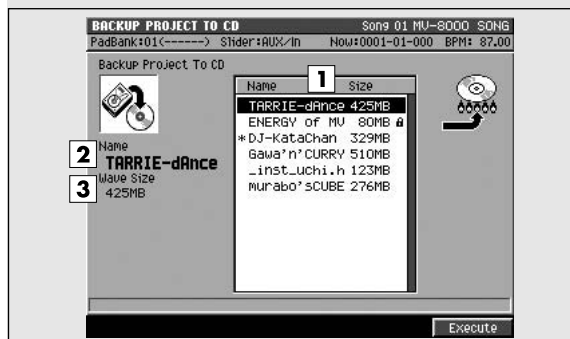
F-button	Explanation
F1 No	To cancel without deleting.
F3 Yes	To delete the project.
EXIT 	To cancel without deleting.

NOTE



You cannot use Undo (p. 80) to recover a deleted project.

BACKUP PROJECT TO CD screen

Here you can backup the current project to a CD-R/RW disc.



To access this screen

- PROJECT
-  → (move the cursor to the lower row of icons) → 

Explanation of each area

1. Project list

This area lists the saved projects. The project selected by the cursor is highlighted.

2. Name

This area shows the names of the saved projects.

3. Wave Size

Displays the size of project at the cursor in project list.

F-buttons



Backs-up the project selected by the cursor.

If the display indicates "Insert blank CD-R/RW"

No disc is inserted in the CD-R/RW drive. Place a writable blank CD-R/RW disc in the tray and close the tray, then press [F5 (Execute)].

RECOVER PROJECT FROM CD popup

Here you can recover (restore) a backed-up project from CD into the MV-8000 with the name you specify.



To access this screen

- PROJECT → (move the cursor to the upper row of icons) → F5

Explanation of each area

1. New Project on Hard disk

Specify a new project name when recovering backed-up data to the hard disk.

F-buttons

- F1 **History**
You can recall (and re-input) up to the ten most recent names you input in the EDIT NAME popup since turning on the power. Selects the name at the cursor in the history list then press [ENTER].
- F2 **Insert Space**
Inserts a space at the cursor location.
- F3 **Delete**
Deletes the character at the cursor location. Characters at the right of the cursor will be moved forward to fill the gap.
- F4 **A→a/a→A (switch character case)**
Switches the character at the cursor location between uppercase and lowercase.
- F5 **Execute**
The project on CD will be saved onto the MV-8000's hard disk, and will become the current project. The **SEQUENCE screen** (p. 205) will then appear.

If the display indicates "That name already exists"

A project with the name you input in the PROJECT NAME screen already exists in the drive. Please specify a different name.



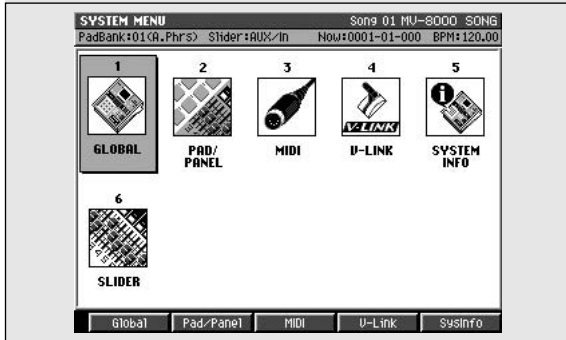
The internal hard disk is the only available save-destination for this data.

SYSTEM

Here you can make system settings for the MV-8000.

SYSTEM MENU screen

This is the menu screen from which you can make MV-8000 system settings.



To access this screen

SYSTEM



Explanation of each area

1. GLOBAL

Displays the **GLOBAL screen** (p. 320).

2. PAD/PANEL

Displays the **PAD screen** (p. 321) or **PANEL screen** (p. 322).

3. MIDI

Displays the **MIDI screen** (p. 324).

4. V-LINK

Displays the **V-LINK screen** (p. 325).

5. SYSTEM INFO

Displays the **SYSTEM INFORMATION screen** (p. 326).

6. SLIDER

Displays the **ASSIGNABLE SLIDER screen** (p. 328).

F-buttons

The function of the F-buttons will depend on the location of the cursor.

When the cursor is in the upper row

F1



Global

Displays the **GLOBAL screen** (p. 320).

F2



Pad/Panel

Displays the **PAD screen** (p. 321) or **PANEL screen** (p. 322).

F3



MIDI

Displays the **MIDI screen** (p. 324).

F4



V-Link

Displays the **V-LINK screen** (p. 325).

F5



SysInfo (System Information)

Displays the **SYSTEM INFORMATION screen** (p. 326).

When the cursor is in the lower row

F1



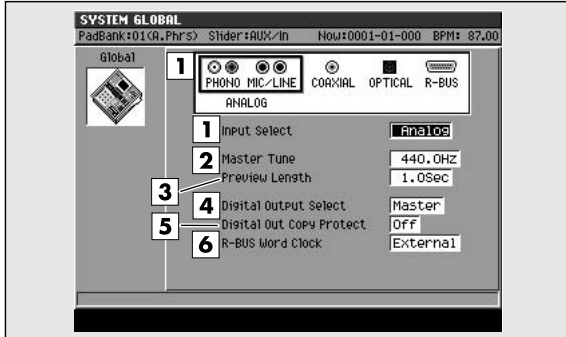
Slider



Displays the **ASSIGNABLE SLIDER screen** (p. 328).

GLOBAL screen

Here you can make settings for the overall system of the MV-8000.

To access this screen



-  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Input Select

Selects the input source for sampling or recording.

Value	Sampling source
Analog	Analog input from the PHONO jacks or MIC/LINE jacks
Coaxial	Coaxial digital input
Optical	Optical digital input
R-BUS	Digital input from R-BUS (channels 1 and 2)

MEMO

If the MV8-OP1 (sold separately) is not installed, this will be fixed at Analog (the COAXIAL, OPTICAL, and R-BUS icons are not displayed).

2. Master Tune

Adjusts the overall tuning of the MV-8000. The displayed value is the frequency of the A4 key (middle A).

Range: 415.3~440.0~466.2

MEMO

If an audio phrase whose Tempo Sync parameter is Off has been recorded on an audio track, adjusting the Master Tune parameter will cause the playback timing to drift.

3. Preview Length

Specifies the playing time for Preview Playback ([TO]/[FROM]) in steps of 0.1 seconds.

Range: 0.1~1.0~10.0

4. Digital Output Select

Selects the audio signal that will be output from the DIGITAL output jack.

Value	Output signal
Master	The same signal as the Master output will be output.
MLT1/2	The multi output bus 1/2 signal will be output.
:	:
MLT7/8	The multi output bus 7/8 signal will be output.

5. Digital Out Copy Protect

Allows you to prohibit subsequent digital copying from media that you digitally recorded from the MV-8000 onto a digitally-connected MD recorder or similar device.

Value	Explanation
Off	The digital output jack will output a signal without copy-protect flags.
On	The digital output jack will output a signal with copy-protect flags. It will not be possible to copy this data from the recorded media via a digital connection onto an MD or DAT.

6. R-BUS Word Clock

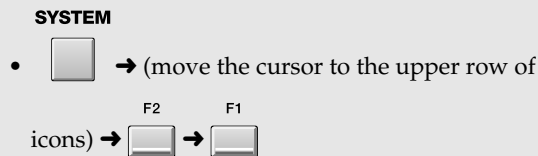
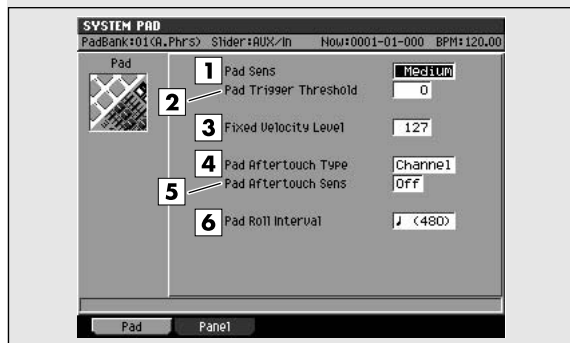
Selects the clock by which the MV-8000 will operate when it is connected to an external device via R-BUS.

Value	Explanation
Internal	The MV-8000 will use its own internal clock.
External	The MV-8000 will use the clock from the external device connected via R-BUS.

PAD screen

Here you can make settings for the velocity pads.

To access this screen



Explanation of each area

1. Pad Sens (Pad Sensitivity)

Specifies the sensitivity of the top panel velocity pads.

Value	Explanation
Light	Even a relatively light touch will produce high velocities.
Medium	Mid-way between the Soft and Hard settings.
heavy	You will need to strike the pad fairly strongly in order to produce high velocities. This means that it will be easier to express small differences when playing lower velocities.

2. Pad Trigger Threshold

Specifies that the pads will respond only to strikes that are stronger than a certain level. For example if striking one pad causes a different pad to sound as well, you can adjust this setting to prevent false triggering caused by vibration picked up by the other pad. Lower threshold (i.e., higher sensitivity) settings allow the pads to respond to weaker strikes.

Range: **0~15**

3. Fixed Velocity level

Specifies the velocity level at which the pads will be fixed if the top panel [FIXED VELOCITY] is turned on.

Range: **1~127**

4. Pad Aftertouch Type

Switches the aftertouch mode of the velocity pads. You can select either “Channel Aftertouch” which applies the effect to the entire part, or “Polyphonic Aftertouch” which applies individually to each velocity pad.

Range: **Channel, Poly**

5. Pad Aftertouch Sens (Pad Aftertouch Sensitivity)

Specifies the aftertouch sensitivity. Lowering this setting will lower the sensitivity, meaning that you will need to press harder to produce an aftertouch effect. With a setting of Off, aftertouch will not be transmitted.

Range: **Off, 1~7**

6. Pad Roll Interval

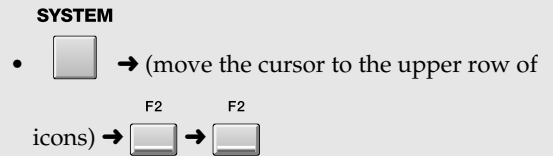
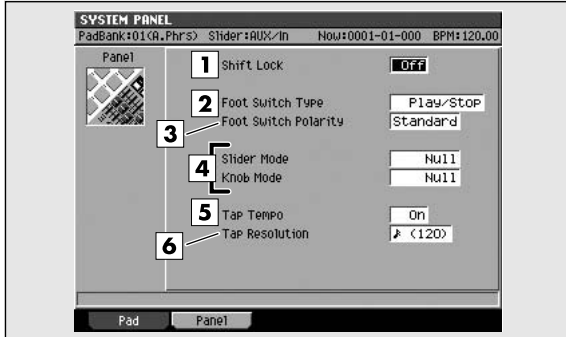
Specifies the spacing of the roll when you use the pads to play a roll.

Range: ♪ (30), ♪₃ (40), ♪ (60), ♪₃ (80), ♪ (120), ♪₃ (160), ♪ (240), ♪₃ (320), ♪ (480), ♪₃ (640), ♪ (960)

PANEL screen

Here you can make settings for the top panel buttons, knobs, and sliders.

To access this screen



Explanation of each area

1. Shift Lock

Specifies how the Shift button will operate.

Value	Explanation
Off	The Shift button will be On and the [SHIFT] indicator will light only while you hold down [SHIFT].
On	The Shift button will turn On when you press [SHIFT], and will remain On until you press [SHIFT] again.
Once	The Shift button will turn On when you press [SHIFT], and will turn Off when you execute a function.

2. Foot Switch

Specifies the function of a separately sold foot switch (e.g., DP-2, BOSS FS-5U).

Value	Explanation
Play/Stop	Play and Stop will alternately occur each time you press the foot switch.
Damper	The foot switch will function as the damper pedal of a piano; it will transmit control change number 64 (Hold).
Punch I/O	The foot switch will switch between Recording and Playback during manual punch-in recording.
Tap Tempo	The tempo will be specified by the interval at which you press the foot switch.
Marker Set	<p>NOTE</p> Turn the Tap Tempo parameter On. The foot switch will function as [MARKER SET]. A marker will be recorded each time you press the foot switch.

Value	Explanation
Marker Next	The foot switch will function as ► . The current time location will move to the next marker.
Marker Previous	The foot switch will function as ◀ . The current time location will move to the previous marker.
Event Next	The foot switch will function as ▷ . The current time location will move to the next event.
Event Previous	The foot switch will function as ◁ . The current time location will move to the previous event.

3. Foot Switch Polarity

Switches the polarity of the foot switch.

Value	Explanation
Standard	Select this setting when using a Roland foot switch (without a polarity switch).
Reverse	Select this setting if the foot switch operates in the opposite way from what you expect when pressed or released.

4. Slider Mode / Knob Mode

As you switch screens or perform various operations, the positions of the top panel sliders and knobs may no longer match the actual values of the parameters they are controlling. This setting specifies how the sliders or knobs will operate in such cases.

Value	Explanation
Null	The value will not change until the slider/knob position matches the actual value. In order to control the value, you must first move the slider/knob to the actual value.
Jump	When you operate a slider/knob, the parameter will immediately change to the corresponding value.
Relative	Moving the slider/knob will increase or decrease the value relative to the current value.

5. Tap Tempo

Specifies the Tap Tempo function of the [BPM/TAP] button.

Value	Explanation
Off	The Tap Tempo function will not be used.
On	The tempo will be set by the interval at which you press [BPM/TAP].

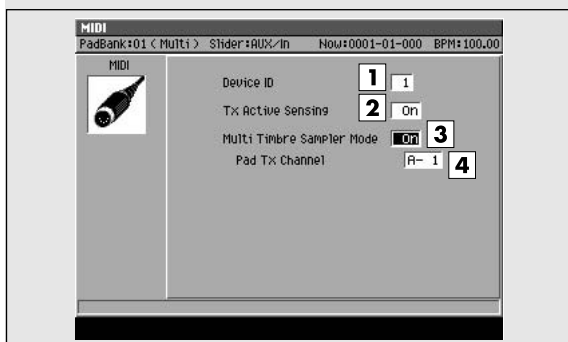
6. Tap Resolution

Specifies the beat interval by which the tempo will be set when you use the Tap Tempo function.



Value	Explanation
♩ (120)	Press [BPM/TAP] at quarter notes of the tempo you want to set.
♪ (240)	Press [BPM/TAP] at eighth notes of the tempo you want to set.
♫ (480)	Press [BPM/TAP] at 16th notes of the tempo you want to set.

MIDI screen

Here you can make MIDI settings.



To access this screen

- **SYSTEM**  → (move the cursor to the upper row of icons) → 

Explanation of each area

1. Device ID

This is a number used to distinguish between multiple MV-8000 units connected to the same MIDI line. In order to transmit and receive system exclusive messages, the two units must be set to the same device ID.

Range: 1~32

2. Tx Active Sensing (Transmit Active Sensing)

Specifies whether Active Sensing messages will be transmitted on the MIDI line. This allows a receiving device to check the connection state.

Value	Explanation
Off	Active Sensing will not be transmitted.
On	Active Sensing will be transmitted.

MEMO

The MV-8000 does not transmit exclusive messages. However it does transmit MTC (MIDI Time Code) and MMC (MIDI Machine Control).

3. Multi Timbre Sampler Mode

This setting specifies whether the MV-8000's sound generator will be played by the internal sequencer or by messages received from MIDI IN.

Value	Explanation
Off	Performance data from the velocity pads and MIDI IN is sent to the sequencer section.
On	Performance data from the velocity pads is sent from MIDI OUT. Performance data from MIDI IN is sent directly to the instrument section.

MEMO

You cannot record performance data onto the

MV-8000's sequencer while Multi Timbre Sample Mode is On.

MEMO

The MV-8000 can receive and play performance data from MIDI IN only while the following screens are displayed.

- **SEQUENCE screen** (p. 205)
- **INSTRUMENTS screen** (p. 265) (performance data from the velocity pads is not transmitted)
- **EFFECTS screen** (p. 372)
- **MIXER** (p. 378)



For details the Multi Timbre Sampler Mode, refer to **Using the MV-8000 in Multitimbre Sampler Mode** (p. 164).

4. Pad Tx Channel (Pad Transmit Channel)

Specifies the MIDI connector and channel on which performance data from the velocity pads will be transmitted when Multi Timbre Sample Mode is On.

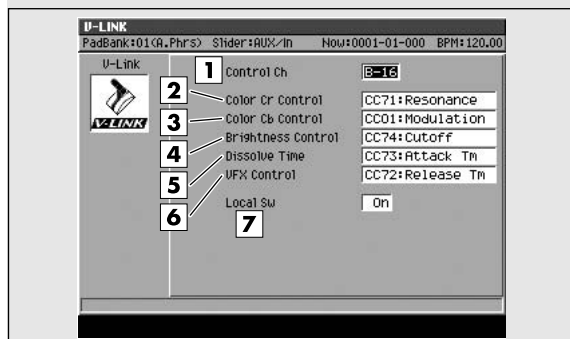
Range: **A-1~A-16, B-1~B-16, R-1~R-16**

MEMO



R-1~R-16 are MIDI channels transmitted from R-BUS. In order to use this setting, the MV8-OP1 (sold separately) and DIF-AT24 (sold separately) must be installed.

V-LINK screen

Here you can make settings for using V-LINK to perform music and video together.



To access this screen

- SYSTEM**
-  → (move the cursor to the upper row of icons) →  F4

Explanation of each area

1. Control Ch (Control Channel)

Specifies the MIDI connector and channel used to control the video clips, color Cb/Cr, brightness, and video effect switching on a connected V-LINK device.

Range: A-1~A-16, B-1~**B-16**, R-1~R-16

MEMO

R-1~R-16 are MIDI channels transmitted from R-BUS. In order to use this setting, the MV8-OP1 (sold separately) and DIF-AT24 (sold separately) must be installed.

2. Color Cr Control

Specifies the control change number used to control the hue of the color difference signal Cr (red).

Range: Off, CC1, CC5, CC7, CC10, CC11, **CC71**, CC72, CC73, CC74, CC91, CC92, CC93, Channel Aftertouch

3. Color Cb Control

Specifies the control change number used to control the hue of the color difference signal Cb (blue).

Range: Off, **CC1**, CC5, CC7, CC10, CC11, CC71, CC72, CC73, CC74, CC91, CC92, CC93, Channel Aftertouch

4. Brightness Control

Specifies the control change number used to control the brightness of the image.

Range: Off, CC1, CC5, CC7, CC10, CC11, CC71, CC72, CC73, **CC74**, CC91, CC92, CC93, Channel Aftertouch

5. Dissolve Time

Specifies the control change number used to control the switching time between clip images.

Range: Off, CC1, CC5, CC7, CC10, CC11, CC71, CC72, **CC73**, CC74, CC91, CC92, CC93, Channel Aftertouch

6. VFX Control (Video Effect Control)

Specifies the control change number used to control video effects.

Range: Off, CC1, CC5, CC7, CC10, CC11, CC71, **CC72**, CC73, CC74, CC91, CC92, CC93, Channel Aftertouch

7. Local Switch

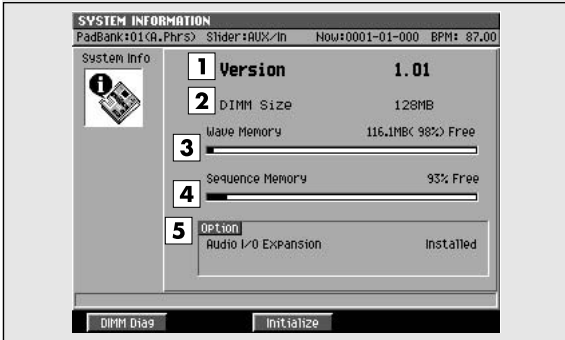
Specifies whether the MV-8000's internal sound source will respond to the pads.

Value	Explanation
Off	Striking the pads will not play the internal sounds. You cannot sequence recording if turn this parameter off.
On	Striking the pads will play the internal sounds.

SYSTEM INFORMATION screen

Here you can check the state of the MV-8000's system.

To access this screen



- → (move the cursor to the upper row of icons) →

Explanation of each area

1. Version

Indicates the MV-8000's software version.

1. DIMM (Memory module) Size

Indicates the amount of memory installed in the MV-8000.



- When shipped from the factory, a 128 MB DIMM is installed.
- The DIMM holds wave data and event data.

2. Option

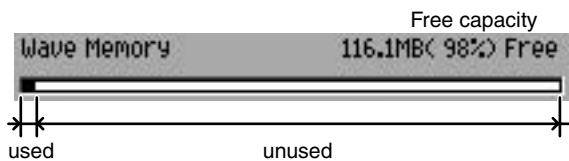
Shows the option boards that are installed in the MV-8000.

Display	Explanation
Audio I/O Expansion	MV8-OP1
VGA monitor/mouse connection kit	MV8-VGA

Value	Explanation
Not Installed	This option is not installed.
Installed	This option is installed.

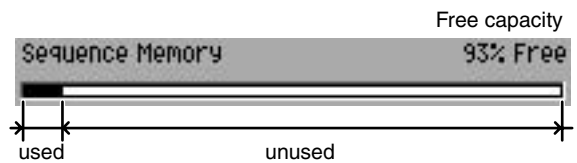
3. Wave Memory

Indicates the amount of wave data stored in the DIMM, both numerically and as a graph.



4. Sequence Memory

Indicates the amount of sequence data currently in memory, both numerically and as a graph.



F-buttons

F1

DIMM Diag (Memory Diagnosis)

Diagnoses the installed memory module. The **DIMM DIAGNOSIS popup** (p. 327) will appear.

F3

Initialize

Restores all the MV-8000's system parameters to their factory-set state. A confirmation message "Initialize all system parameters, OK?" will appear.




F-button	Explanation
F1 No	To cancel without initializing.
F5 Yes	To initialize the parameters. When you execute Initialize, all system parameters will be initialized to their factory-set state.
EXIT 	To cancel without initializing.

DIMM DIAGNOSIS popup




This checks the memory module installed in the MV-8000.



To access this screen

- SYSTEM**
-  → (move the cursor to the upper row of icons) →  → 

A confirmation message “Save current project before?” will appear. Your changes will be lost unless you save the current project before starting DIMM DIAGNOSIS.

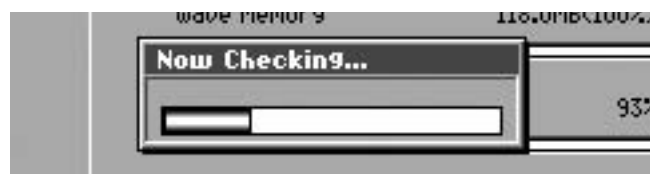
F-button	Explanation
F1  No	To execute DIMM DIAGNOSIS without saving the current project.
F5  Yes	To save before executing DIMM DIAGNOSIS
EXIT 	To cancel without executing DIMM DIAGNOSIS

NOTE

If you don't save the current project at the “Save Current?” prompt, there is no way for you to recover that data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

Now Checking...

The memory module is being checked. Please wait until checking is completed.



Result

Indicates the result of checking the memory module.

Display	Explanation
OK	The DIMM is OK.
NG	The DIMM is faulty.

MEMO

If the result of the test is NG, the installed DIMM is faulty. Since data cannot be written or read from this DIMM, it is possible that a malfunction will occur in the MV-8000's operation. Please replace the DIMM (p. 186).

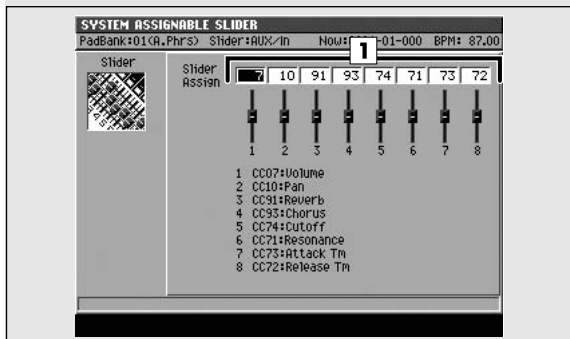
F-buttons

- F5
 **Close**



Closes the MEMORY DIAGNOSIS popup.

ASSIGNABLE SLIDER screen

Here you can make settings for transmitting control change messages from the top panel sliders.



To access this screen

- SYSTEM**
-  → (move the cursor to the lower row of icons) → 

MEMO
When you press [ASSIGNABLE SLIDER] to make the indicator light, the sliders will be in ASSIGNABLE SLIDER mode (they will transmit control changes).

Explanation of each area

1. Control Number

Specifies the control number assigned to each slider.

Slider	Range
Slider 1	0~7 (Volume)~119
Slider 2	0~10 (Panpot)~119
Slider 3	0~91 (Reverb Send Level)~119
Slider 4	0~93 (Chorus Send Level)~119
Slider 5	0~74 (Cutoff Frequency)~119
Slider 6	0~71 (Resonance)~119
Slider 7	0~73 (Attack Time)~119
Slider 8	0~72 (Release Time)~119

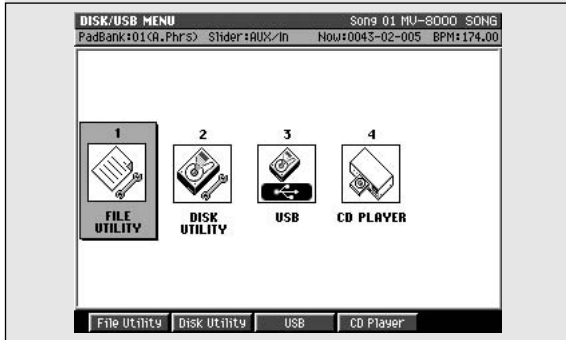
DISK/USB

Here you can make settings for the MV-8000's disk and for USB.

DISK/USB MENU screen

This is the menu screen for disk-related parameters.

To access this screen



DISK / USB



Explanation of each area

1. FILE UTILITY

Displays the **FILE UTILITY screen** (p. 330).

2. DISK UTILITY

Displays the **DISK UTILITY screen** (p. 334).

3. USB

Displays the **USB screen** (p. 336).

4. CD PLAYER

Displays the **CD PLAYER screen** (p. 337).

F-buttons

F1

 **File Utility**

Displays the **FILE UTILITY screen** (p. 330).

F2

 **Disk Utility**

Displays the **DISK UTILITY screen** (p. 334).

F3

 **USB**

Displays the **USB screen** (p. 336).

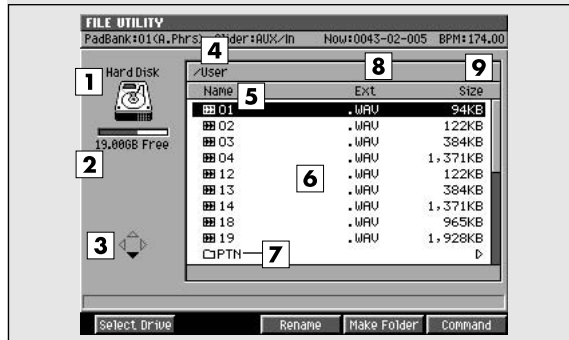
F4

 **CD Player**

Displays the **CD PLAYER screen** (p. 337).

FILE UTILITY screen

Here you can manage files by copying, moving, or deleting them.



To access this screen



Explanation of each area

1. Current drive

Shows the currently selected drive with its icon.

Icon	Explanation
	Floppy disk drive
	Hard disk drive
	CD-ROM, Audio CD drive

2. Current drive capacity

Displays the total capacity and free space of the current drive.

3. Cursor buttons

The cursor buttons that can be operated in the file list are highlighted.

Cursor icon	Explanation
	You can move the cursor up/down.
	You can move the cursor up/down. If this indication is displayed, the cursor is located at a folder (highlighted). Press the right cursor key to view the contents of the folder (i.e., to switch folders).
	You can move the cursor up/down. If this indication is displayed, you can press the left cursor button to return to the parent folder (i.e., to switch folders).

4. Current folder

Displays the name of the currently selected folder.

5. Name

Displays the name of the saved file. One of the following icons is displayed in front of the file name to indicate the type of file.

Icon	Explanation
	Waveform data (e.g., WAV file)
	Sequence data (e.g., MID file)
	Sub-folder
	MV-8000 file
	Unknown file type

6. File list

Lists the files saved in the MV-8000's internal hard disk. The file selected by the cursor is highlighted.

7. Sub-folder

This is an area in which files can be stored together. You can use this to organize files by category or purpose. To see the contents of a sub-folder, move the

cursor to the sub-folder and press (cursor right button).

HINT

To return from a sub-folder to the previous folder,

press (cursor left button).

8. Ext (Extension)

This is a part of the filename, used to indicate the type of file.

Example extension	Explanation
.WAV	Waveform data (e.g., Windows wave file)
.MID	MIDI sequence data (e.g., SMF)

9. Size

Displays the size of the file.

F-buttons

F1

 **Select Drive**

Displays the **SELECT DRIVE popup** (p. 203), where you can switch the current drive.

F3

 **Rename**

Displays the **EDIT NAME popup** (p. 199), where you can edit the name of the file or folder at which the cursor is located.

F4

 **Make Folder**

Displays the **EDIT NAME popup** (p. 199), where you can create a new folder inside the current folder.

F5

 **Command**

Displays the **SELECT FILE COMMAND menu** (p. 332).

SELECT FILE COMMAND menu

Here you can select commands for managing files.

To access this screen



Explanation of each area

1. Copy

Displays the **SELECT DESTINATION FOLDER popup** (p. 333), where you can select the copy-destination folder.

2. Move

Displays the **SELECT DESTINATION FOLDER popup** (p. 333), where you can select the move-destination folder.

3. Delete

Deletes the file or folder. Press [F3 (Select)] to delete.

NOTE

There is no way for you to recover deleted data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

MEMO

When you delete a folder, a confirmation message will appear if that folder contains any files. If you want to delete all files and folders that are in that folder, press [F5 (Yes)]. If you decide to cancel without deleting, press [F1 (No)].

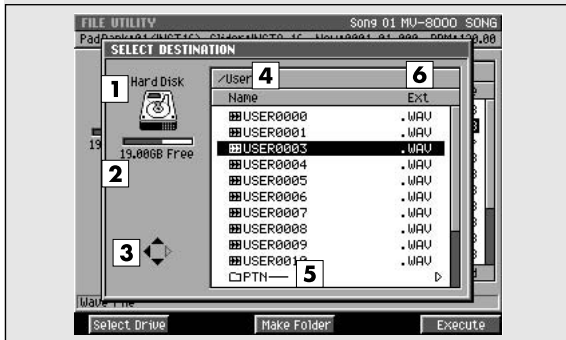
ENTER



Executes the command selected in the SELECT COMMAND menu.

SELECT DESTINATION FOLDER popup

Here you can specify the folder to which the file will be copied or moved.



To access this screen

- DISK / USB**
- → → (select a file or folder)
 - → (choose Copy or Move) →

Explanation of each area

1. Current drive

Shows the currently selected drive with its icon.

2. Current drive capacity

Displays the total capacity and free space of the current drive.

3. Cursor buttons

The cursor buttons that can be operated in the file list are highlighted.

4. Current folder

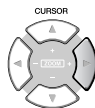
Displays the name of the currently selected folder. Folder levels below the root (the top level of the folder structure) are shown by a slash "/" symbol.

5. Sub-folder

This is an area in which files can be stored together. Select the sub-folder to which you want to copy or move the file. To see the contents of a sub-folder,

move the cursor to the sub-folder and press

(cursor right button).



HINT

To return from a sub-folder to the previous folder,

press (cursor left button).

6. Ext (Extension)

This is a part of the filename, used to indicate the type of file.

F-buttons

F1 **Select Drive**

Displays the **SELECT DRIVE popup** (p. 203), where you can switch the copy- or move-destination drive.

F3 **Make Folder**

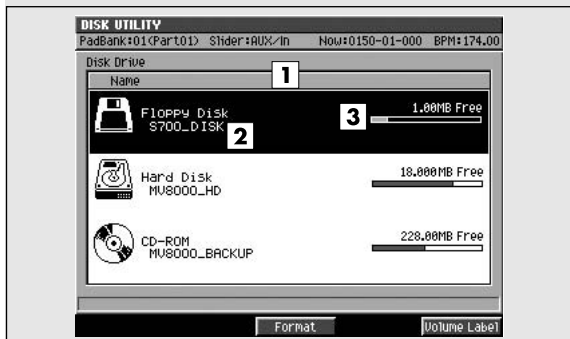
Displays the **EDIT NAME popup** (p. 199), where you can create a new folder inside the current folder.

F5 **Execute**

Copies or moves the file to the specified folder. The **FILE UTILITY screen** (p. 330) will appear.

DISK UTILITY screen

Here you can check the disk and perform maintenance.



To access this screen



Explanation of each screen

1. Drive list

Lists the drives of the MV-8000. The drive selected by the cursor is highlighted.

Icon	Explanation
	Floppy disk drive
	Hard disk drive
	CD-ROM (CD-R/RW drive)

2. Volume Label

This is the name assigned to the drive.

3. Drive capacity

Displays the free space of the drive.

F-buttons

F3
 Format

Displays the **FORMAT popup** (p. 335).

F5
 Volume Label

Displays the **EDIT NAME popup** (p. 199), where you can assign a name to the disk.

FORMAT popup

Here you can format (initialize) a disk. This will erase all data from the specified drive.

To access this screen



F-buttons



Cancels the operation and closes the FORMAT popup.



Starts the Format operation. Formatting will require a certain amount of time. When formatting is completed, a Completed popup will appear.

MEMO

In the Completed popup, pressing [F5 (Close)] will perform the following operations.

Formatted media	Pressing [F5 (Close)] will...
Floppy disk / CD-RW disc	Close the Completed popup.
Hard disk	Close the Completed popup; then automatically create a project and song, and display the SEQUENCE screen (p. 205).

NOTE

There is no way for you to recover the deleted data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

MEMO

The project created after formatting will be named Newproj_**, and the song will be named NewSong_**** (**** is a number). To edit these names, use the appropriate name edit screen.

USB screen

This switches the MV-8000 to USB-connection mode, which lets you transfer data between the internal hard disk and your computer.



To access this screen



NOTE

You must connect or disconnect the USB cable while the MV-8000 is powered-off. Never connect or disconnect the USB cable or turn the power off while you are in USB mode. Doing so may damage data or cause malfunctions.

Explanation of each area

1. Communication status

Graphically indicates the connection status between the MV-8000 and your computer.

Status	Explanation
	Disconnected
	Connected

MEMO

The MV-8000 can communicate via USB with Windows Me/2000/XP or later, Mac OS 9.0.4 or later, and Mac OS X 10.2 or later. Also, depending on the type of computer you are using, this may not work correctly even if your computer uses one of the above operating systems.

If the display asks “Save Current?”

Your changes will be lost unless you save the current project before switching to USB mode.

F-button	Explanation
No	To switch to USB mode without saving your changes.
Yes	To save before switching to USB mode.
	To cancel without switching to USB mode.

NOTE

If you don't save the current project at the “Save

Current?” prompt, there is no way for you to recover that data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

F-buttons



If the MV-8000 is not communicating with your computer, this will indicate Connect; press [F5 (Connect)] to initiate the connection. If the MV-8000 is already communicating with your computer, this will indicate Disconnect; press [F5 (Disconnect)] to stop communication.

Before you stop communication

Windows Me/2000/XP

Use the Safely Remove Hardware icon in your taskbar to break the connection with the MV-8000, and then press [F5 (Disconnect)] on the MV-8000.

Macintosh

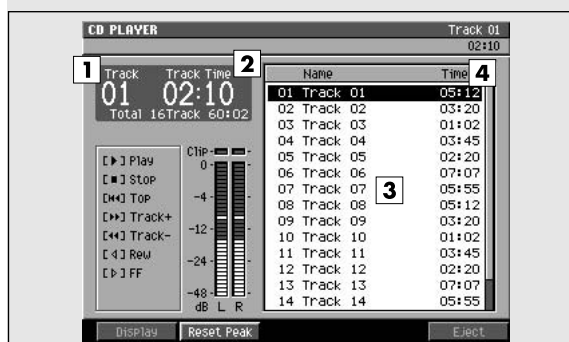
Drag the MV-8000 drive icon on your desktop into the trash, and then press [F5 (Disconnect)] on the MV-8000.



For details on terminating the connection with your Windows or Macintosh computer, read **To stop communication with your computer** (p. 153).

CD PLAYER screen

Here you can play back an audio CD.



To access this screen



Explanation of each area

1. Track

Indicates the currently-playing track.

2. Time

Indicates the elapsed time of the currently-playing track.

MEMO

You can press [F1 (Display)] to switch the time display format. The screen indicates the displayed format as well as the time. The default setting is "Track Time."

Display format	Screen display
Total Time	Displays the total time from the beginning of the CD to the current time location.
Track Time	Displays the current time within the track that is playing.
Total Remain	Displays the time remaining until the end of the CD.
Track Remain	Displays the time remaining until the end of the currently-playing track.

3. Track Time

Indicates the playing time of each track.

4. Track list

Shows track information for the CD. The track selected by the cursor is highlighted. A ► symbol is shown for the currently-playing track.

F-buttons



Switches the time display format.



Press this button to open the CD-R/RW disc tray.

Transport buttons



Plays the CD track at which the cursor is located.



Stops playback of the audio CD.



Moves the playback location of the audio CD to the beginning of the first song.



Returns to the preceding CD track. If you press this when the playback location is in the middle of a track, you will move to the beginning of the current track.



Advances to the next track.



Moves the playback location one second backward.



Moves the playback location one second forward.

MASTERING

Here you can mix down your completed song to a two-track master, and create an audio CD.

MASTERING MENU screen

Here you can manage mixdown data and mastering data.



To access this screen

MASTERING



Explanation of each area

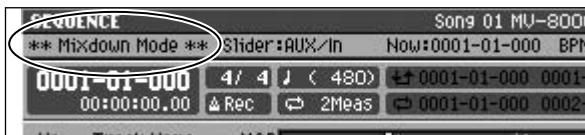
1. MIXDOWN MODE

Turns mixdown mode on/off. A confirmation message will appear.

F-button	Explanation
F1 <input type="checkbox"/> No	If you decide not to enter mixdown mode, press [F1 (No)].
F5 <input type="checkbox"/> Yes	To enter mixdown mode, press [F5 (Yes)]. This will indicate On when mixdown mode is Off, and Off when mixdown mode is On. After you switch this, the SEQUENCE screen (p. 205) will appear.

When Mixdown mode is On...

Each screen will indicate “** Mixdown Mode **”.



In recording...

When MV-8000 is sequence recording, the following screens will be available.

- **SEQUENCE screen** (p. 205)
- **PIANO ROLL EDIT screen** (p. 221)
- **EFFECTS screen** (p. 372)
- **MIXER (AUDIO TRACK) screen** (p. 378)
- **MIXER (INSTRUMENT PART) screen** (p. 379)
- **MIXER (AUX / FX / AUDIO PHRASE / INPUT) screen** (p. 380)

2. MASTERING

Displays the **SELECT MASTERING SOURCE / SELECT AUDIO FILE popup** (p. 340).

3. CREATE AUDIO CD

Displays the **CUE SHEET screen** (p. 351).

4. AUDIO FILE LIST

Displays the **SELECT MASTERING SOURCE / SELECT AUDIO FILE popup** (p. 340).

F-buttons

F1

Mixdown

Turns mixdown mode on/off. A confirmation message will appear.

F2

Mastering

Displays the **MASTERING screen** (p. 342).

F3

Create CD

Displays the **CUE SHEET screen** (p. 351).

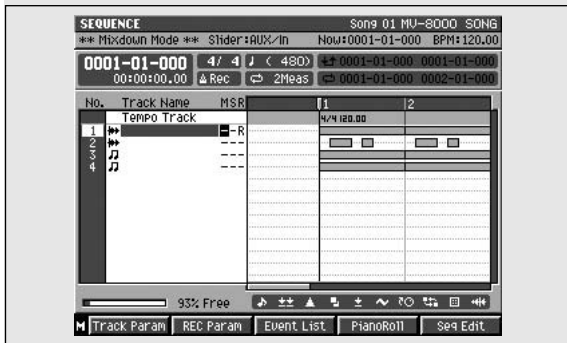
F4

Audio List

Displays the **AUDIO FILE LIST screen** (p. 353).

SEQUENCE (Mixdown mode) screen

This is the Sequence screen in Mixdown mode.



To access this screen

- → (turn on Mixdown mode)
-

MEMO

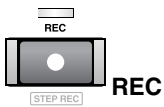
The screen that appears is essentially the same as the Sequence screen when mixdown mode is Off (the normal state).

Transport buttons

In the SEQUENCE (Mixdown mode) screen, the transport buttons are used to create (record) the mastering file.



Plays the sequence. If you press this while the REC indicator is blinking, mixdown will begin.



Records. When you press this once, the indicator (red) will blink, and you will be in mixdown-standby mode. If you now press [PLAY], the indicator will light steadily and mixdown will begin.



Stops sequencer playback or mixdown. If you stopped mixdown, the message "Mixdown finished. Go to Mastering?" will appear.

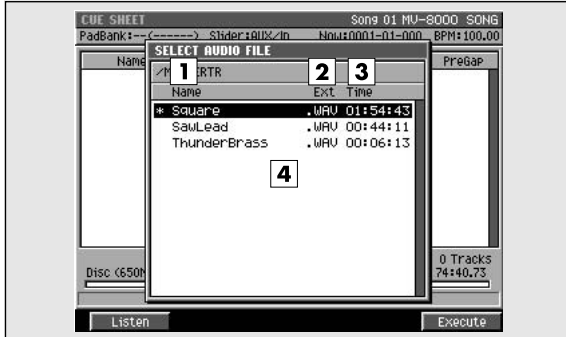
F-buttons



Stops the playback of the audio file and then closes LISTEN AUDIO FILE popup.

SELECT MASTERING SOURCE / SELECT AUDIO FILE popup

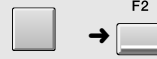
Here you can audition or delete mixdown data or mastering data.



To access this screen

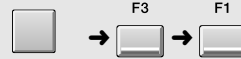
- SELECT MASTERING SOURCE popup

MASTERING



- SELECT AUDIO FILE popup

MASTERING



Explanation of each area

1. Name

Displays the names of the mixed-down or mastered files.

2. Ext (Extension)

This is part of the filename, and is used to indicate the type of file. The mastering file list shows files with a .WAV extension.

3. Time

Indicates the length (playback time) of each audio file.

4. Audio file list

Displays the stereo audio files that have been mixed-down or mastered. The file at the cursor location is highlighted.

F-buttons

F1



Displays the **LISTEN AUDIO FILE popup** (p. 341).

F5

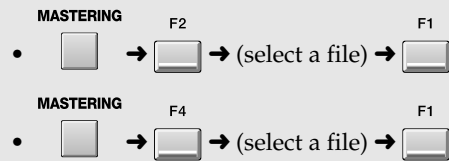


Displays the **MASTERING screen** (p. 342) or **CUE SHEET screen** (p. 351).

LISTEN AUDIO FILE popup

Here you can listen to the result immediately after mixing-down or mastering.

To access this screen



Explanation of each area

1. Level meter

Indicates the playback level of the mixdown file or mastering file.

2. Current time

Indicates the current playback time of the mixdown file or mastering file.

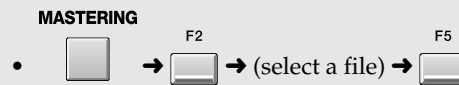
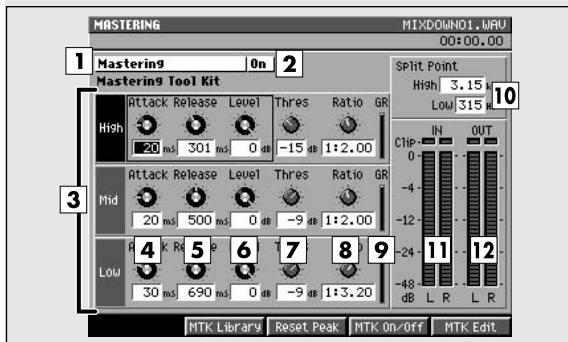
3. Progress bar

Indicates the current playback location of the mixdown file or mastering file. The file at the cursor is highlighted.

MASTERING screen

Here you can use the mastering tool kit to master an audio file.

To access this screen



Explanation of each area

1. Mastering Tool Kit

Makes settings for the mastering effects.



In this screen you can set the Compressor parameters of the mastering tool kit. To set the other parameters of the mastering tool kit (e.g., the Expander and Equalizer parameters), use the **MASTERING TOOL KIT EDIT** screen (p. 345).

2. Mastering status

Indicates whether the mastering toolkit is off or on. Use [F3 (MTK On/Off)] to switch this.

3. Frequency band division

The mastering tool kit's Compressor lets you process the high, mid, and low-frequency regions separately.

Band	Explanation
High	Parameters for the high-frequency band compressor
Mid	Parameters for the mid-frequency band compressor
Low	Parameters for the low-frequency band compressor

4. Attack

This is the Attack Time parameter of the compressor. It specifies the time from when the volume exceeds the value of the Threshold parameter until compression begins.

Range: 0~100 ms



You can use the C1 knob to adjust this.

5. Release

This is the Release Time parameter of the compressor. It specifies the time from when the volume falls below the value of the Threshold parameter until compression is not longer applied.

Range: 50~5000 ms



You can use the C2 knob to adjust this.

6. Level

Specifies the output level of the compressor.

Range: -80~+6 dB



You can use the C3 knob to adjust this.

7. Threshold

Specifies the volume at which the compressor will begin to apply.

Range: -24~0 dB

8. Ratio

Specifies the compression ratio (source signal:output signal) applied by the compressor. This is the proportion by which the output will be reduced when the input level exceeds the value of the Threshold parameter.

Range: 1:1.00~1:16.0, 1:INF

9. GR (Gain Reduction meter)

Indicates the amount by which the compressor is compressing the level.

10. High Split / Low Split

Specifies the frequency at which the source signal is divided into frequency bands. High Split is the frequency at which the mid- and high-frequency bands are divided. Low Split is the frequency at which the low- and mid-frequency bands are divided.

Parameter	Range
High Split	1.6~16.0 kHz
Low Split	20~800 Hz

11. In (Input level meter)

Indicates the level of the source signal being input to the compressor.

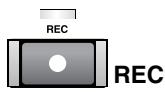
12. Out (Output level meter)

Indicates the output level from the compressor.

Transport buttons



Auditions the wave file through the mastering tool kit. If you press this while the REC indicator is blinking, mastering will begin.



When you press this once, the indicator (red) will blink and you will enter mastering-standby mode. If you press [PLAY] at this time, the indicator will change to steadily lit, and mastering will begin.



Stops auditioning or mastering. If you stopped mastering, the message "Mastering finished. CD burning?" will appear.

F-buttons

F3  **MTK Lib (Mastering Tool Kit library)**

Displays the **MASTERING TOOL KIT LIBRARY popup** (p. 344).

F3  **Reset Peak**

Clears the indicators of the peak hold in the Level meters.

F4  **MTK On/Off (Mastering Tool Kit switch)**

This is the main switch for the mastering tool kit. Area (3) indicates the status of this switch.

F5  **MTK Edit (Mastering Tool Kit Edit)**

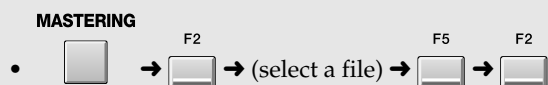
Displays the **MASTERING TOOL KIT EDIT screen** (p. 345).

MASTERING TOOL KIT LIBRARY popup

Here you can save and recall settings for the mastering tool kit.



To access this screen



Explanation of each area

1. Library list

This area lists the mastering tool kit settings that are saved in the library. The mastering tool kit name at the cursor location is highlighted.

F-buttons

F1 **Write Here**

Saves the current mastering tool kit settings at the cursor location in the library list.

NOTE

If you save onto a location that already contains settings, the previous data will be overwritten.

F4 **Preview**

Temporarily enables the mastering tool kit that is saved at the cursor location in the library list. At this time you can press [PLAY] to hear the song using the mastering tool kit at the cursor location.

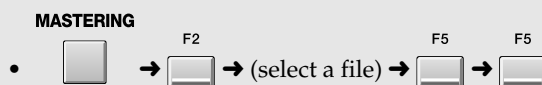
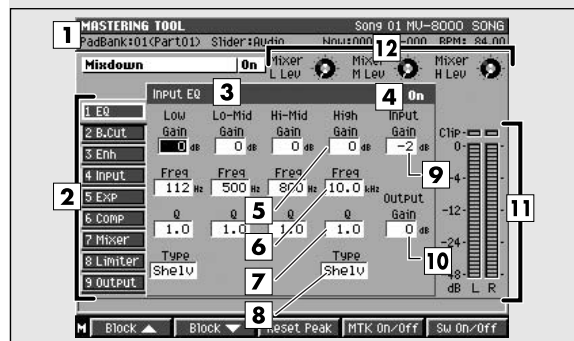
F5 **Use This**

Recalls the mastering tool kit that is saved at the cursor location in the library list. The current mastering tool kit settings will change.

MASTERING TOOL KIT EDIT screen

Here you can edit all the parameters of the mastering tool kit.

To access this screen



Explanation of each area (EQ)

Here you can adjust the tonal character.

1. Mastering Tool Kit

Here you can make settings for the mastering effects.

2. Effect block

Shows the internal structure (blocks) of the mastering tool kit. The block you are currently editing is shown by the cursor. Use [F1 (Block ▲)] or [F2 (Block ▼)] to move between blocks.

3. Block name (EQ)

Shows the EQ parameters.

4. Switches

Switches the EQ block on/off.

Range: Off, On

5. G (Gain)

Specifies the amount of boost/cut for each band (Low/Low-Mid/Hi-Mid/High).

Range: -12~+12 dB

6. F (Frequency)

Specifies the center frequency at which each band (Low/Low-Mid/Hi-Mid/High) will be boosted or cut.

Parameter	Range
Low	20~2000 Hz
Low-Mid	20~8000 Hz
Hi-Mid	20~8000 Hz
High	1.4~20.0 kHz

7. Q

Specifies the sharpness of the frequency response curve for each band (Low/Low-Mid/Hi-Mid/High).

8. Type

Specifies the type of equalizer for the Low band and High band.

Parameter	Value
Shelving	Shelving type*
Peaking	Peaking type

MEMO

* The Q parameter has no effect for bands whose Type is set to Shelving.

9. Input Gain

Adjusts the overall volume before the signal passes through the equalizer.

Range: -24~+12 dB

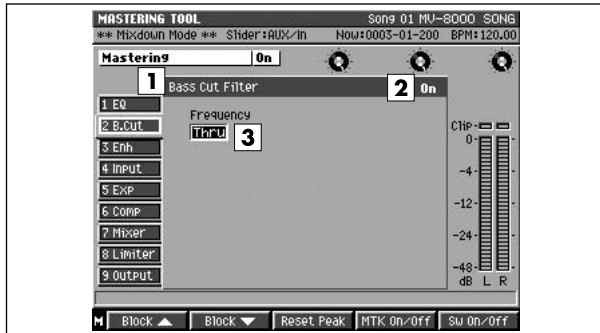
10. Output Gain

Adjusts the overall volume after the signal has passed through the equalizer.

Range: -24~+12 dB

Explanation of each area (B-Cut)

Here you can remove unwanted low-frequency components such as pop noise.



1. Block name (B-Cut)

Displays the bass-cut filter parameters.

2. Switch

Switches the bass-cut filter block on/off.

If you press [F5 (Sw On/Off)], turn effect block switch on/off.

Range: Off, On

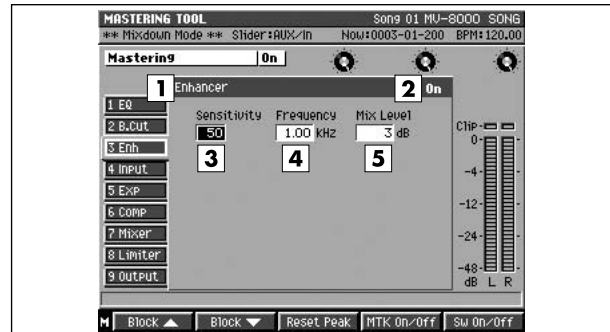
3. Frequency

Specifies the frequency below which unwanted low-frequency components will be cut.

Range: Thru, 20~2000 Hz

Explanation of each area (Enhancer)

This adds sparkle to the sound.



1. Block name (Enhancer)

Displays the enhancer parameters.

2. Switch

Switches the enhancer block on/off.

If you press [F5 (Sw On/Off)], turn effect block switch on/off.

Range: Off, On

3. Sensitivity

Specifies degree of the enhancer effect desired.

Range: 0~100

4. Frequency

Specifies the frequency at which the enhancer begins to apply.

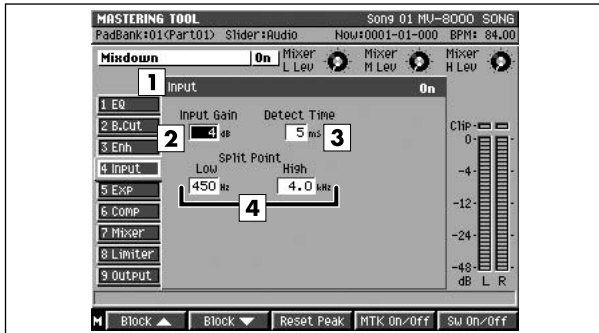
Range: 1.00~10.0 kHz

5. Mix Level

Adjusts the volume of the enhancer sound.

Explanation of each area (Input)

This divides the source signal into low, mid, and high-frequency bands.



1. Block name (Input)

Displays the input block parameters.

2. Input Gain

Adjusts the volume before the signal enters the expander or compressor.

Range: -24~+12 dB

3. Detect Time

Delays the source signal that enters the expander or compressor.

Range: 0~10 ms

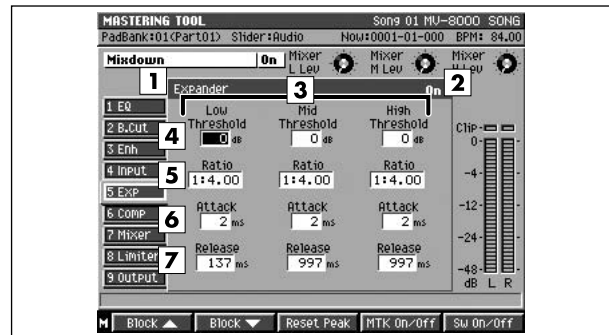
4. Low Split / High Split

Specifies the frequencies at which the source signal is divided into frequency bands. Low Split is the frequency at which the low and mid-frequency bands are divided. High Split is the frequency at which the mid and high-frequency bands are divided.

Parameter	Range
Low Split	20~800 Hz
High Split	1.6~16.0 kHz

Explanation of each area (Expander)

This expands the dynamic range at a specified ratio.



1. Block name (Expander)

Displays the expander parameters.

2. Switch

Switches the expander block on/off. If you press [F5 (Sw On/Off)], turn effect block switch on/off.

Range: Off, On

3. Band split

You can apply the expander independently to the high, mid, and low-frequency bands.

Band	Explanation
High	Parameters for the high-frequency band expander
Mid	Parameters for the mid-frequency band expander
Low	Parameters for the low-frequency band expander

4. Threshold

Specifies the volume at which the expander starts to apply.

Range: -24~0 dB

5. Ratio

Specifies the proportion (source signal: output signal) by which the expander will expand the dynamic range. This is the proportion by which the output will be reduced when the input level falls below the value of the Threshold parameter.

Range: 1:1.00~1:16.0, 1:INF

6. Attack

This is the Attack Time parameter for the expander. It specifies the time from when the volume falls below the value of the Threshold parameter until the expander starts to apply.

Range: 0~100 ms

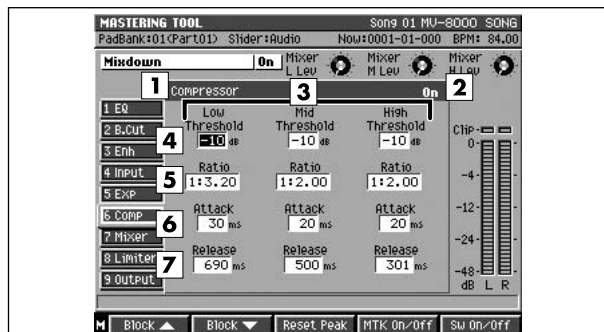
7. Release

This is the Release Time parameter for the expander. It specifies the time from when the volume exceeds the value of the Threshold parameter until the expander stops being applied.

Range: 50~5000 ms

Explanation of each area (Compressor)

This reduces the output level when the input level exceeds a specified value.



1. Block name (Compressor)

Displays the compressor parameters.

2. Switch

Switches the compressor block on/off.

If you press [F5 (Sw On/Off)], turn effect block switch on/off.

Range: Off, On

3. Band split

You can apply the compressor independently to the high, mid, and low-frequency bands.

Band	Explanation
High	Parameters for the high-frequency band compressor
Mid	Parameters for the mid-frequency band compressor
Low	Parameters for the low-frequency band compressor

4. Threshold

Specifies the volume at which the compressor starts to apply.

Range: -24~0 dB

5. Ratio

Specifies the compression ratio (source signal:output signal) of the compressor. This is the proportion by which the output will be reduced when the input level exceeds the value of the Threshold parameter.

Range: 1:1.00~1:16.0, 1:INF

6. Attack

This is the Attack Time parameter for the compressor. It specifies the time from when the volume exceeds the value of the Threshold parameter until compression begins.

Range: 0~100 ms

7. Release

This is the Release Time parameter for the compressor. It specifies the time from when the volume falls below the value of the Threshold parameter until compression stops.

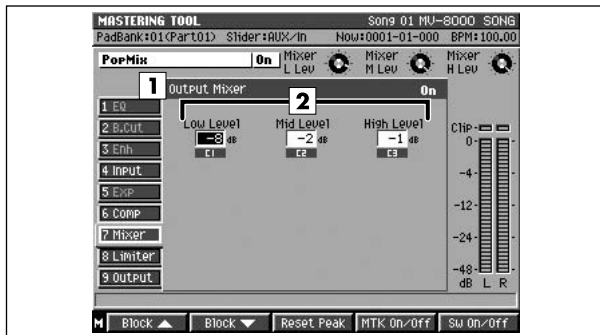
Range: 50~5000 ms

MEMO

- According to the settings of the Threshold parameter and Ratio parameter, the level is automatically adjusted to produce the optimal output.
- Since longer settings of the Attack parameter may produce distortion, 6 dB of headroom is provided on the output. Adjust the Level parameter of the Mixer block if necessary.

Explanation of each area (Mixer)

This adjusts the volume of each frequency band.



1. Block name (Output Mixer)

Displays the parameters of the mixer block.

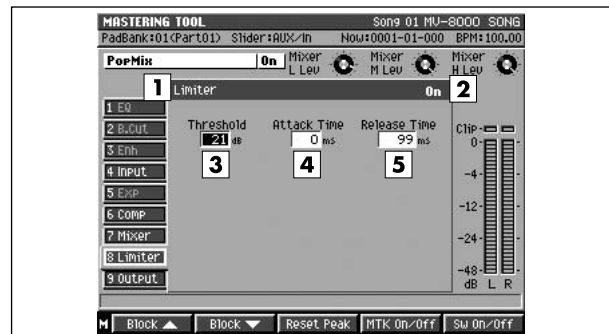
2. Level

Adjust the level of each frequency band (Low/Mid/High) after it passes through the expander and compressor.

Range: -80~+6 dB for each band

Explanation of each area (Limiter)

This reduces high input levels to keep the signal from distorting.



1. Block name (Limiter)

Displays the limiter parameters.

2. Switch

Switches the limiter block on/off.

If you press [F5 (Sw On/Off)], turn effect block switch on/off.

Range: Off, On

3. Threshold

Specifies the volume at which the limiter begins to apply.

Range: -24~0 dB

4. Attack

Specifies the time from when the input level exceeds the value of the Threshold parameter until the limiter begins to apply.

Range: 0~100 ms

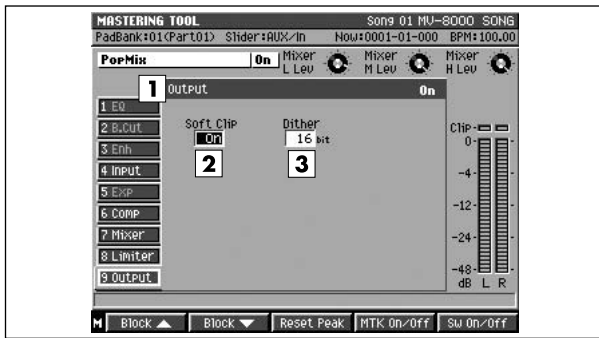
5. Release

Specifies the time from when the input level falls below the value of the Threshold parameter until the limiter no longer applies.

Range: 50~5000 ms

Explanation of each area (Output) F-buttons and menu

Here you can make overall output settings.



1. Block name (Output)

Displays the parameters of the output block.

2. Soft Clip

Reduces the distortion that can occur when the expander or compressor are applied to an extreme degree.

Range: Off, On

3. Dither

Smooths the transition where the sound disappears.

Range: Off, 24~8 bit

F1

Moves the cursor in the effect block upward.

F2

Moves the cursor in the effect block downward.

F3

Clears the indicators of the peak hold in the Level meters.

F4

This is the main switch for the mastering tool kit. The status is shown in area (1).

F5

Switches the current block. The status is shown in the block.

MENU

Displays the Mastering Tool menu.

Menu items

Knob Assign

Displays the **KNOB ASSIGN popup** (p. 377).

MTK Library

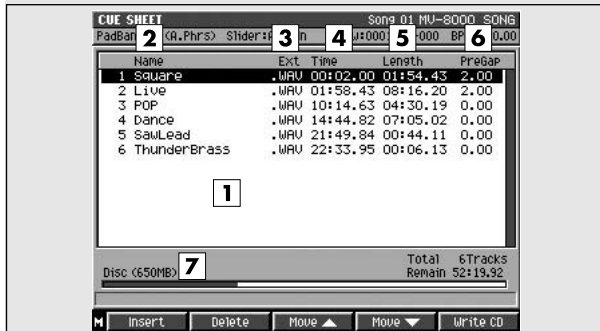
Displays the **MASTERING TOOL KIT LIBRARY popup** (p. 344).

Edit MTK Name

Displays the **EDIT NAME popup** (p. 199).

CUE SHEET screen

Here you can specify the song order in which the audio files will be written to the CD-R/RW disc.



To access this screen



Explanation of each area

1. Cue sheet

This lists the song order of the audio files that you will write to the CD-R/RW disc.

2. Name

Displays the names of the audio files that will be written to the CD-R/RW disc.

3. Ext (Extension)

This is part of the filename, and is used to indicate the type of file. The mastering file list shows files with a .WAV extension.

4. Time

Indicates the absolute time from the beginning of the CD-R/RW disc that will be written.

5. Length

Indicates the length of each audio file.

6. PreGap

Indicates the time between songs.

7. Volume of the total audio files

Indicates the size of the audio file that you will write to the CD-R/RW disc.

F-buttons and menu



Displays the **SELECT MASTERING SOURCE / SELECT AUDIO FILE popup** (p. 340), where you can select an audio file that you want to write to CD and add it to the cue sheet at the cursor location. Songs

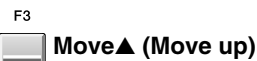
following the cursor location will be moved back.



Deletes (removes) an unwanted audio file from the cue sheet. The file highlighted by the cursor will be deleted from the cue sheet.



Deleting a file from the cue sheet does not delete the file itself from the hard disk.



Exchanges the file highlighted by the cursor in the cue sheet with the file above it.



Exchanges the file highlighted by the cursor in the cue sheet with the file below it.



Starts the writing operation to CD.



The write speed will decide automatically on the type of media inserted in the CD-R/RW drive.



Displays the cue sheet menu.

Menu items

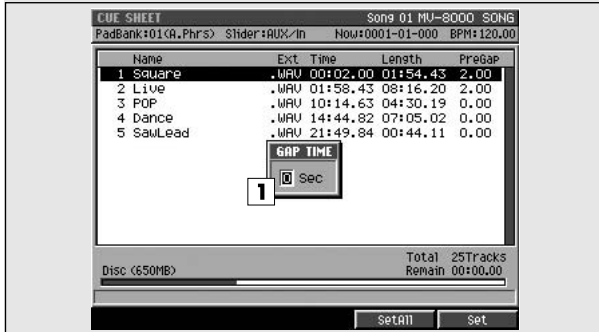
Gap Time

Displays the **GAP TIME popup** (p. 352).

GAP TIME popup

Here you can specify the default amount of space between the songs that will be recorded to the audio CD.

To access this screen



Explanation of each area

1. Gap Time

Specifies the length of the gap that will be left between songs when writing the audio CD.

Range: 0~2~4 (sec)

F-buttons

F4  **Set All**

The all files will set the specified gap time.

F5  **Set**

The file highlighted by the cursor will set the specified gap time.

AUDIO FILE LIST screen

Here you can audition, rename or delete audio file.

To access this screen



Explanation of each area

1. Name

Displays the names of the audio files (mixed-down or mastered file).

2. Ext (Extension)

This is part of the filename, and is used to indicate the type of file. The mastering file list shows files with a .WAV extension.

3. Time

Indicates the length (playback time) of each audio file.

4. Audio file list

Displays the audio files that have been mixed-down or mastered. The file at the cursor location is highlighted.

F-buttons

F1 Listen

Displays the **LISTEN AUDIO FILE popup** (p. 341).

F3 Name

Displays the **EDIT NAME popup** (p. 199) where you can assign a name to the audio file.

F5 Delete

Deletes an unwanted audio file from the current folder (hard drive). The file highlighted by the cursor will be deleted from the current folder (hard drive).

If the display asks “Delete File. Are you sure?”

When you attempt to delete a audio file, a confirmation message will appear.

F-button	Explanation
F1 No	To cancel without deleting.
F3 Yes	To delete the project.
EXIT 	To cancel without deleting.

NOTE

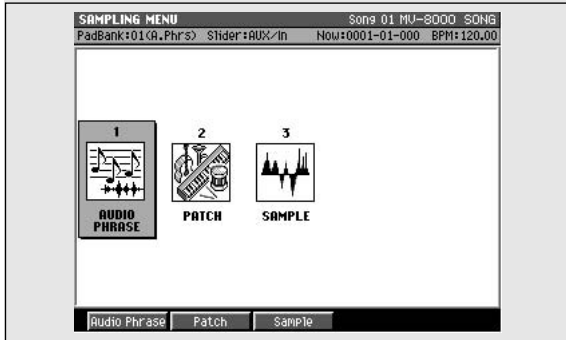
You cannot use Undo (p. 80) to recover a deleted audio file.

SAMPLING

Here you can sample various types of audio sources.

SAMPLING MENU screen

In this menu screen you can select the type of sampling.



To access this screen



Explanation of each area

1. Audio Phrase

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355), and lets you sample to create an audio phrase. After sampling, you can use the Quick Assign function to assign the audio phrase to a pad.

2. Patch

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355), and lets you sample to create a patch. After sampling, you can use the Quick Assign function to assign the partial to a patch.

3. Sample

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355), and lets you save the sampled audio to the sample folder of the current project.

F-buttons

F1



Audio phrase

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355). After sampling, you can make audio phrase assignments.

F2



Patch

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355). After sampling, you can make partial assignments.

F3

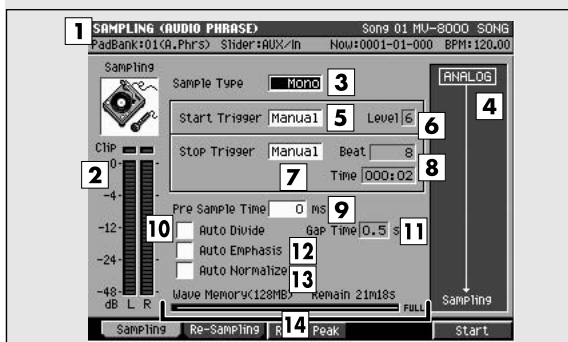


Sample

Displays the **SAMPLING / RE-SAMPLING screen** (p. 355). The sampled audio will be saved in the sample folder of the current project.

SAMPLING / RE-SAMPLING screen

Here you can perform sampling.



To access this screen

- → (for audio phrase sampling)
- → (for patch sampling)
- → (for sampling)

MEMO

The SAMPLING screen that appears is the same for any type of sampling. The type of sampling is shown in the title area.

Explanation of each area

1. SAMPLING

Indicates the type of sampling.

Display	Explanation
AUDIO PHRASE	Audio phrase sampling
PATCH	Patch sampling
SAMPLING	Sample and save in the sample folder

2. Level meter

Indicates the level of the audio input signal. When sampling, adjust this level so that the meter moves in the region of -12~0 dB.

MEMO

The sound will distort if the display reaches 0 dB (clip indicator lit).

3. Sample Type

Specifies the number of channels that will be sampled.

Value	Explanation
Mono	Monaural (one channel)
Stereo	Stereo (two channels)

4. Routing

Indicates the sampled source and the effects that will be used.

Input display area	Explanation
ANALOG	Analog input (MIC/LINE or PHONO)
COAXIAL	Digital input (coaxial)
OPTICAL	Digital input (optical)
R-BUS	Digital input (R-BUS)
MIX BUS	when Re-Sampling

5. Start Trigger

Specifies how sampling will begin.

Value	Explanation
Manual	Sampling will be started manually.
Level	Sampling will be triggered by the input level.
Pad	Sampling will begin when you strike a pad.
Play	Sampling will begin when you play back the sequencer.

6. Level

Specifies the response level when using the input level to start sampling.

Range: 1~6

MEMO

The Level setting is used only when Start Trigger = Level.

7. Stop Trigger

Specifies how sampling will stop.

Value	Explanation
Manual	Sampling will be stopped manually.
Beat	Sampling will stop after the number of beats specified by the Length parameter.
Time	Sampling will stop after the time specified by the Length parameter.

MEMO

- If the MV8-OP1 (sold separately) is not installed, this will be fixed at Analog (the COAXIAL, OPTICAL, and R-BUS icons are not displayed).
- Use the SYSTEM GLOBAL screen (p. 320) to switch the input source.
- To Re-Sampling, press [F2 (Re-Sampling)].

SAMPLING

8. Length

Specifies the time after which sampling will stop.

Stop Trigger parameter	Value
Beat	1~8~20000
Time	000m01s~000m02s~ 100m00s

MEMO

- The Length setting is used only when Stop Trigger= Beat or Time.
- The maximum value for Length depends on the remaining amount of sampling memory.

9. Pre Sample Time

Specifies how much time prior to the actual start of sampling will be captured in the sample.

Range: 0, 20, 40, 80, 160, 320, 640, 1000 ms

10. Auto Divide

The Auto Divide function detects regions of silence within the sample, and divides the sample into several samples at these points.

Range: Off, On

11. Gap Time

When Auto Divide=On, this parameter specifies the length of the silent regions that will be detected.

Range: 0.5, 1.0, 1.5, 2.0 sec

MEMO

The Gap Time setting is used only when Auto Divide=On.

12. Auto Emphasis

Automatically pre-emphasis processes after sampling.

Range: Off, On

13. Auto Normalize

Automatically normalizes the level after sampling.

Range: Off, On

14. Wave Memory

Indicates the amount of wave data stored in the DIMM, both numerically and as a graph.

F-buttons

F1

 **Sampling**

Samples an external audio source. The SAMPLING screen will appear.

F2

 **Re-Sampling**

Samples an internal audio source. The RESAMPLING screen will appear.

F3

 **Reset Peak**

Clears the indicators of the peak hold in the Level meters.

F5

 **Start**

Starts sampling.

If Start Trigger=Manual, sampling will begin immediately. Otherwise, sampling will begin according to the conditions specified by the Start Trigger setting.

When Start Trigger = Level/Play/Pad



F1

 **Cancel**

Cancels the sampling operation.

F5

 **Start**

Manually starts sampling. A message of Now Sampling... will appear.

When Start Trigger=Manual, or during sampling



F1

 **Cancel**

Cancels the sampling operation.

F5

 **Stop**

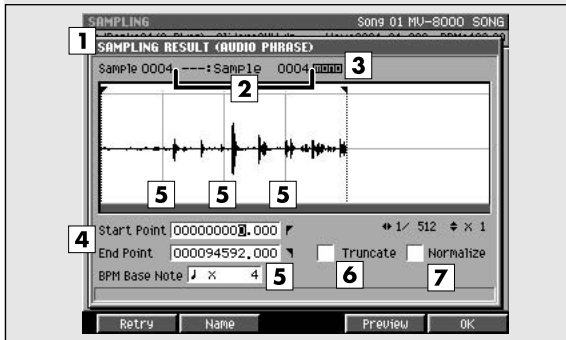
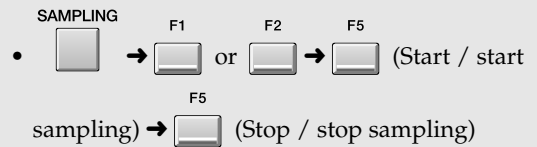
Stops sampling. The Sampling Result screen will then appear.

Sampling type	Screen that appears
Audio phrase/ patch	SAMPLING RESULT (AUDIO PHRASE/PATCH) popup (p. 357)
Sample	SAMPLING RESULT (SAMPLE) popup (p. 359)

SAMPLING RESULT (AUDIO PHRASE/PATCH) popup

This displays the results of sampling. Here you can edit the sample, and assign it to a pad or partial.

To access this screen



Explanation of each area

1. Wave window

Displays the sampled waveform.

2. Sample Name

Indicates the name of the sample.

3. Sample Channel

Displays the number of channel of the sample (Mono/Stereo).

4. Start Point / End Point

Specify the points at which the sample will start playing and stop playing. The Start Point - End Point region is highlighted.

5. BPM Base Note

Draws measure and beat lines on the displayed sample.

Range: x 1~x 4~x 65535



BPM Base Note parameter is valid only when you select Audio phrase in the SAMPLING MENU screen.

6. Truncate

Deletes the portions of the sample before the Start Point and after the End Point.

Range: Off, On



If you save with Truncate turned Off, the sample will be saved without these portions being deleted. However, this Start Point and End Point will be applied to the corresponding partial parameters.

7. Normalize

Raises the overall level of the sample without allowing the maximum level to be exceeded.

Range: Off, On



Normalizing will extend the dynamic range (the difference between the minimum and maximum levels). This will help improve the precision of waveform editing.

F-buttons

F1
 **Retry**

Discards the displayed sample will be discarded, and retries the sampling operation. The **SAMPLING / RE-SAMPLING screen** (p. 355) will appear.

F2
 **Name**

Displays the **EDIT NAME popup** (p. 199), where you can edit the sample name.

F3
 **Chop**

Displays the **CHOP popup** (p. 305), where you can divide the sampled data.

[F3 (Chop)] is available if the sampling type is PATCH.

F4
 **Preview**

Auditions the currently-highlighted sample. To hear auditioning, hold down [F4 (Preview)].

F5
 **OK**

Saves the sampled data to wave memory (in the sample folder of the current project). If Truncate or Normalize are turned on, these operations will be performed before saving.

Then the Quick Assign screen will appear.

Sampling type	Screen that appears
Audio phrase	QUICK ASSIGN (AUDIO PHRASE) screen (p. 360)
Patch	QUICK ASSIGN (PATCH) screen (p. 362)

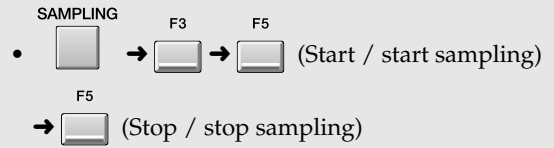
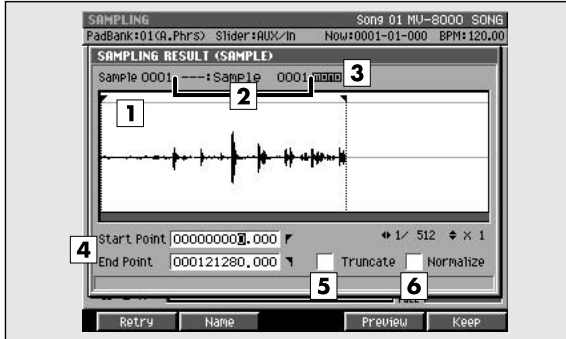
EXIT
 **EXIT**

Discards the sample whose waveform is displayed. If there is a following sample, the next sample will be displayed. If the last sample is discarded, the **SAMPLING / RE-SAMPLING screen** (p. 355) will appear.

SAMPLING RESULT (SAMPLE) popup

Displays the results of sampling. The sample is saved in the sample folder of the project.

To access this screen



Explanation of each area

1. Wave window

Displays the sampled waveform.

2. Sample Name

Displays the name of the sample.

3. Sample Channel

Displays the number of channel of the sample (Mono/Stereo).

4. Start Point / End Point

Specify the points at which the sample will start playing and stop playing. The Start Point - End Point region is highlighted.



If Truncate is Off, the Start Point and End Point settings are ignored.

5. Truncate

Deletes the portions of the sample before the Start Point and after the End Point.

Range: Off, On

6. Normalize

Raises the overall level of the sample without allowing the maximum level to be exceeded.

Range: Off, On

F-buttons and menu

F1



Discards the displayed sample will be discarded, and retries the sampling operation. The **SAMPLING /**

RE-SAMPLING screen (p. 355) will appear.

F2



Displays the **EDIT NAME popup** (p. 199), where you can edit the sample name.

F4



Auditions the currently-highlighted sample. To hear auditioning, hold down [F4 (Preview)].

F5



Saves the sample whose waveform is displayed to the wave memory (in the sample folder of the current project). If Truncate or Normalize are turned on, these operations will be performed before saving. After the sample has been saved, the **SAMPLING / RE-SAMPLING screen** (p. 355) will appear.



The sample will be saved with an automatically-assigned name, but this makes it difficult to find a desired sample later. We recommend that you use [F2 (Name)] to edit the name before saving the sample.

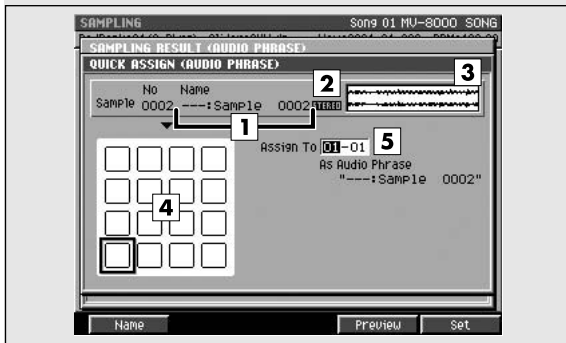
EXIT



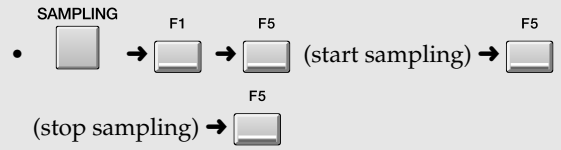
Discards the sample whose waveform is displayed. If there is a following sample, the next sample will be displayed. If the last sample is discarded, the **SAMPLING / RE-SAMPLING screen** (p. 355) will appear.

QUICK ASSIGN (AUDIO PHRASE) screen

Here you can assign samples to pads.



To access this screen



Explanation of each area

- 1. Sample Name**
Displays the name of the sample.
- 2. Sample Channel**
Displays the number of channel of the sample (Mono/Stereo).
- 3. Wave window**
Displays the sampled data (waveform).
- 4. Pads**
Indicates the state of the pads in the current pad bank.

Indicate	Status
	A partial is assigned to the pad.
	Nothing is assigned.
	An audio phrase will assign to the enclosed pad.
- 5. Assign To**
Selects the pad to which the sample will be assigned.
Range: **1-1~32-16**



You can also specify a pad by striking it directly.

F-buttons

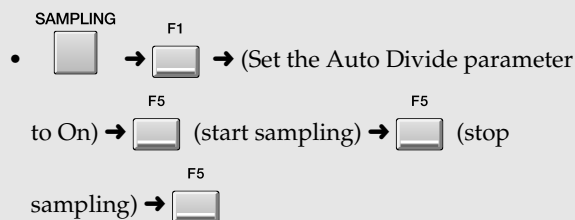
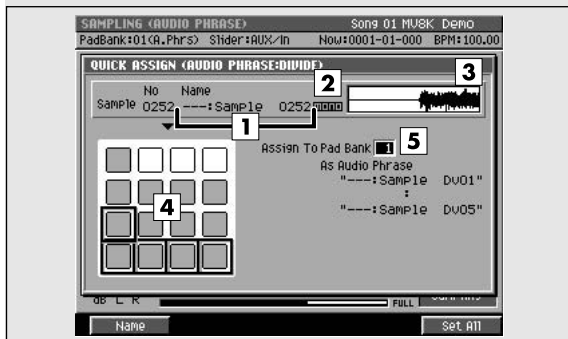
- F1 Name**
Displays the **EDIT NAME popup** (p. 199), where you can edit the pad name.
- F4 Preview**
Auditions the currently-highlighted sample. To hear auditioning, hold down [F4 (Preview)].
- F5 Set**
Assigns the sample to the specified pad.

MEMO
When automatically assigning samples, a confirmation message will appear if a pad to which a sample is already assigned would be overwritten.
- EXIT EXIT**
Returns to the **SAMPLING / RE-SAMPLING screen** (p. 355) without assigning the sample data to a pad.

QUICK ASSIGN (AUDIO PHRASE:DIVIDE) screen

When you set the Auto Divide parameter to On, here you can assign divided audio phrases to pads.

To access this screen



Explanation of each area

1. Sample Name

Displays the name of the sample.

2. Sample Channel

Displays the number of channel of the sample (Mono/Stereo).

3. Wave window

Displays the beginning of the divided sampled data (waveform).

4. Pads

Indicates the state of the pads in the current pad bank.

Indicate	Status
	An audio phrase is assigned to the pad.
	Nothing is assigned.
	An audio phrase will assign to the enclosed pad.

5. Assign To Pad Bank

Selects the pad bank to which the sample will be assigned.

Range: 1~32

F-buttons

Name

Displays the **EDIT NAME popup** (p. 199), where you can edit the pad name.

Set All

Assigns the sample to the pad number 1 of the specified pad banks.

MEMO

When automatically assigning samples, a confirmation message will appear if a pad to which a sample is already assigned would be overwritten.

MEMO

If the waveform was not divided even though Auto Divide was on, [F4 (Preview)] (p. 360) will be displayed.

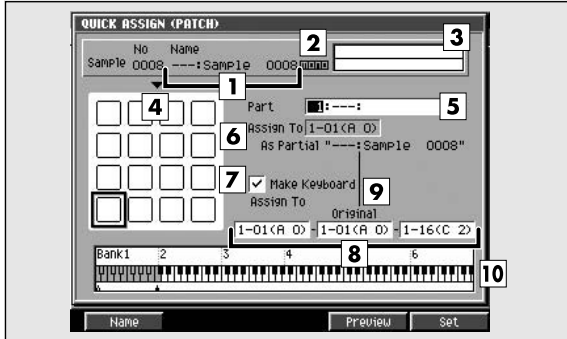
EXIT

Returns to the **SAMPLING / RE-SAMPLING screen** (p. 355) without assigning the sample data to a pad, and displays the next sample data.

QUICK ASSIGN (PATCH) screen

Here you can assign the sampled data to a partial of a patch.

To access this screen



Explanation of each area

1. Sample Name

Displays the name of the sample.

2. Sample Channel

Displays the number of channel of the sample (Mono/Stereo).

3. Wave window

Displays the sampled data (waveform) you are editing.

4. Pads

Indicates the state of the pads in the current pad bank.

Indicate	Status
	A partial is assigned to the pad.
	Nothing is assigned.
	A partial will assign to the enclosed pad.

5. Part

Specifies the instrument part to which you want to assign the sampled data.

Range: [1]~16

6. Assign To

Specifies the partial (note number) within the instrument part selected by Part to which the sample data will be assigned.

Range: 1-1 (A0)~(lowest vacant note number)~6-16 (G#8)

HINT

You can also specify this by striking a pad directly. If you strike a pad to which a sound is already assigned, that sound will play.

7. Make Keyboard

Check this if you want to assign the sample data in a pitched scale (using key follow).

Value	Explanation
Unchecked	Assign as a drum set type (non-pitched).
Checked	Assign as a keyboard type. The pitch will change according to the note number.

8. Assign To

If the Make Keyboard parameter is checked, this selects the pads (note numbers) to which the sample data will be assigned. The value at the left specifies the lowest note, and the value at the right specifies the highest note. The center value specifies the original key.

Range: 1-1 (A0)~(lowest vacant note number)~6-16 (G#8)

HINT

You can also specify the assignments by striking a pad directly. If you strike a pad to which a sound is already assigned, that sound will play.

MEMO

If a range of pads (note numbers) are assigned, they will play the same partial. This means that if you edit the partial parameters, your editing will affect the sound of all pads that use that partial. The **PATCH EDIT (SPLIT) screen** (p. 273) shows how

partials are assigned to the pads.

9. Original Key

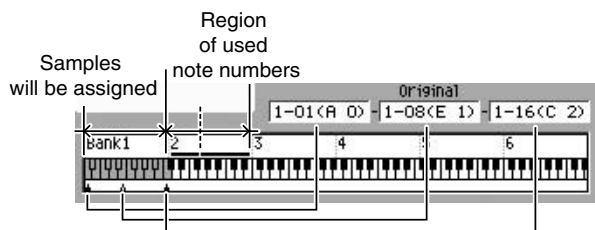
Specifies the basic pitch. When you play this key, the sample will sound at its original pitch (the pitch at which it was sampled).



When this note number is received, the sample will play at the same pitch as when it was recorded. Note numbers above or below this note number will play the sample at correspondingly higher or lower pitches.

10. Keyboard

Indicates how the note numbers are used.



F-buttons

F1 **Name**

Displays the **EDIT NAME popup** (p. 199), where you can edit the pad name.

F4 **Preview**

Auditions the sample you are assigning. While auditioning, you can hold [F4 (Preview)] to hear.

F5 **Set**

Assigns the sample data to the specified pad.



When assigning samples, a confirmation message will appear if a pad to which a sample is already assigned would be overwritten.

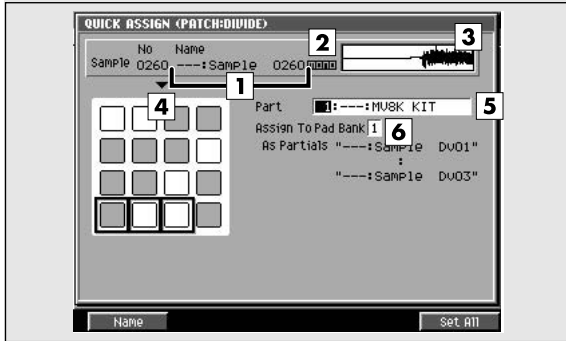
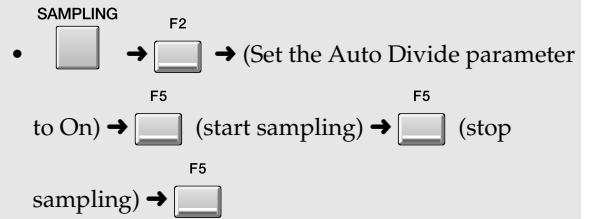
EXIT **EXIT**

Returns to the **SAMPLING / RE-SAMPLING screen** (p. 355) without assigning the sample data to a pad.

QUICK ASSIGN (PATCH:DIVIDE) screen

When you set the Auto Divide parameter to On, here you can assign the divided sampled data to a partial of a patch.

To access this screen



Explanation of each area

- 1. Sample Name**
Displays the name of the sample.
- 2. Sample Channel**
Displays the number of channel of the sample (Mono/Stereo).
- 3. Wave window**
Displays the beginning of the divided sampled data (waveform).

- 4. Pads**
Indicates the state of the pads in the current pad bank.

Indicate	Status
	A partial is assigned to the pad.
	Nothing is assigned.
	A partial will assign to the enclosed pad.

- 5. Part**
Specifies the instrument part to which you want to assign the sampled data.
Range: 1~16
- 6. Assign To Pad Bank**
Specifies the partial (note number) within the instrument part selected by Part to which the sample data will be assigned.
Range: 1~6

F-buttons

F1 Name
Displays the **EDIT NAME popup** (p. 199), where you can edit the pad name.

F5 Set All

Assigns the sample to the pad number 1 of the specified pad banks.

MEMO

When assigning samples, a confirmation message will appear if a pad to which a sample is already assigned would be overwritten.

MEMO

If the waveform was not divided even though Auto Divide was on, [F4 (Preview)] (p. 363) will be displayed.

EXIT

EXIT

Returns to the **SAMPLING / RE-SAMPLING screen** (p. 355) without assigning the sample data to a pad.

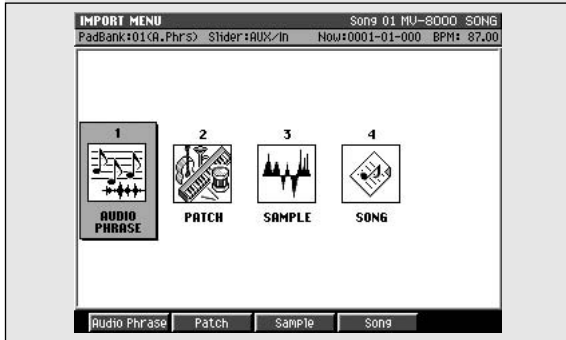
IMPORT

Here you can load various types of music data file from the hard disk and use them on the MV-8000.

IMPORT MENU screen

Here you can select music data files to use as material for your song.

To access this screen



Explanation of each area

1. AUDIO PHRASE

Load a music data file to create an audio phrase.

2. PATCH

Load a music data file to create a patch.

3. SAMPLE

Load a music data file to create a sample.

4. SONG

Load SMF (Standard MIDI File) as a song.



You can load SMF Format 0 files.

F-buttons

F1



Audio Phrase

Displays the **IMPORT screen** (p. 366).

F2



Patch

Displays the **IMPORT screen** (p. 366).

F3



Sample

Displays the **IMPORT screen** (p. 366).

F4

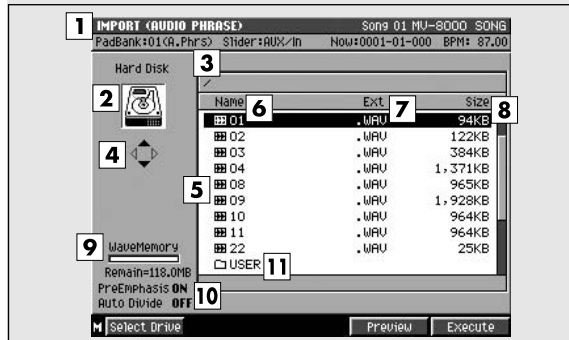


Song

Displays the **IMPORT screen** (p. 366).

IMPORT screen

Here you can select the music data file that you want to load.



To access this screen

- → (if importing as an Audio Phrase)
- → (if importing as a Patch)
- → (if importing as a Sample)
- → (if importing an SMF for conversion to a Song)

MEMO

The IMPORT screen that appears is the same regardless of the type of data you are importing. The type of import is shown in the title area.

Explanation of each area

1. IMPORT

Displays the type of import.

Display	Explanation
AUDIO PHRASE	Import a music data file as an audio phrase
PATCH	Import a music data file as a patch
SAMPLE	Import a music data file as a sample
SONG	Import SMF (format 0) and convert it to a song

2. Current drive

Displays the currently selected drive with its icon.

Icon	Explanation
	Floppy disk drive
	Hard disk drive
	CD-ROM drive or Audio CD drive

3. Current folder name

Displays the name of the currently selected folder. The symbol “/” separates the root (top level of the folder) and the name of the folder.

4. Cursor Icon

The cursor icon will change shape to indicate whether you can press the cursor right or left button to change the displayed folder.

Cursor icon	Explanation
	You can move the cursor up/down.
	You can move the cursor up/down. If this indication is displayed, the cursor is located at a folder (highlighted). Press the right cursor key to view the contents of the folder (i.e., to switch folders).
	You can move the cursor up/down. If this indication is displayed, you can press the left cursor button to return to the parent folder (i.e., to switch folders).

5. File list

Lists the files saved in the current drive. The highlighted file is selected by the cursor.

6. Name

Displays the name of the file. The icon shown in front of the filename indicates the type of file.

Icon	Explanation
	Wave data (e.g., WAV file)
	Sequence data (e.g., MID file)
	Folder
	MV-8000 file
	Unknown file type

7. Ext (Extension)

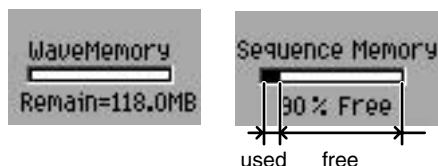
This is part of the filename, and is used to indicate the type of file.

8. Size

Indicates the size of the file.

9. Wave Memory/Sequence Memory

Displays the internal memory usage as a graph. In Audio phrase, Patch and Sample import screen, shows wave memory, in Song import screen shows sequence memory. The black area of the graph is the amount used by wave/sequence data, and the white area is unused. The remaining space available for importing is shown at the bottom of the graph.



MEMO

Approximately 10 MB of the installed memory is used by the system. This means that even when wave memory contains no sampling data, the remaining wave memory display will be approximately 10 MB less than the installed amount.

10. Import Option

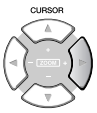
Indicates the status of the Option functions when importing.

MEMO

To switch the import option setting, press [MENU], choose **IMPORT OPTIONS popup** (p. 369).

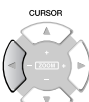
11. Folder

A folder is an area in which files can be stored together. You can use folders to organize files by genre or purpose. To see the contents of a folder,

move the cursor to the folder and press  (the cursor right button).

HINT

To move from a folder back to the “parent” level,

press  (the cursor left button).

F-buttons and menu

F1  **Select Drive**

Displays the **SELECT DRIVE popup** (p. 203), letting you switch the drive from which to select files.

F4  **Preview**

Lets you audition the wave file selected by the cursor in the file list. To hear auditioning, hold down [F4 (Preview)].

MEMO

[F4 (Preview)] is available in the IMPORT (AUDIO PHRASE), IMPORT (PATCH), and IMPORT (SAMPLE) screens.

F5  **Execute**

Imports the selected file. The screen that appears next will depend on the file that you are importing.

Material created	Screen displayed
Audio phrase	QUICK ASSIGN (AUDIO PHRASE) screen (p. 360) appears
Patch	If you import an S-700 series patch, the “ASSIGN TO PART / LIBRARY popup (p. 371) appears. If you import S-700 Partial, the QUICK ASSIGN (PATCH:S-700 PARTIAL) screen (p. 370) appears. If you import any other type of data, the QUICK ASSIGN (PATCH) screen (p. 362) appears.
Sample	After importing, the IMPORT screen (p. 366) appears.
Song	The SMF is converted to a song, and the IMPORT screen (p. 366) appears.

MEMO

The name of the converted song will be the first twelve characters of the filename of the SMF.

MENU  **MENU**

Displays the Import menu

Menu items

1. Import Options

Displays the **IMPORT OPTIONS popup** (p. 369), letting you make option settings for importing audio files.

IMPORT

If the display indicates “No more song numbers”

One project can contain a maximum of 16 songs. The SMF file(s) you are importing would cause the project to exceed this maximum. Either reduce the number of SMF files you are importing, or delete unneeded songs from the current project.

If the display indicates “No more sample numbers”

You have reached the maximum number of samples (9,999 samples) that one project can contain. Either reduce the number of music data files you are importing, or delete unneeded sample data.

If the display indicates “Sequence memory full”

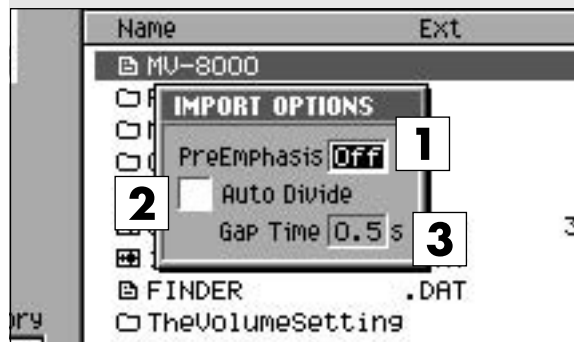
The MV-8000's event recording memory is full. No further sequence data can be recorded, and therefore the SMF could not be imported.

If the display indicates “Wave memory full”

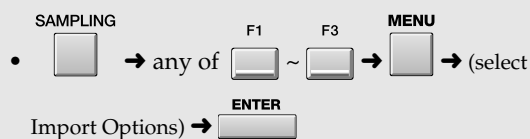
The MV-8000's wave memory is full. No further audio data can be recorded, and therefore the music data file could not be imported.

IMPORT OPTIONS popup

Here you can specify whether emphasis processing will be applied to the audio data when you import a music data file.



To access this screen



Explanation of each area

1. Pre Emphasis

Specifies whether emphasis processing will be applied when you import a music data file.

Display	Explanation
Off	Emphasis processing will not be applied to the imported data.
On	Emphasis processing will be applied to the imported data.

2. Auto Divide

The Auto Divide function detects regions of silence during sampling, and divides the sample into several samples at these points.

Range: **Off**, On

3. Gap Time

When Auto Divide=On, this parameter specifies the length of the silent regions that will be detected.

Range: **0.5**, 1.0, 1.5, 2.0 sec

MEMO

The Gap Time setting is used only when Auto Divide=On.

F-buttons



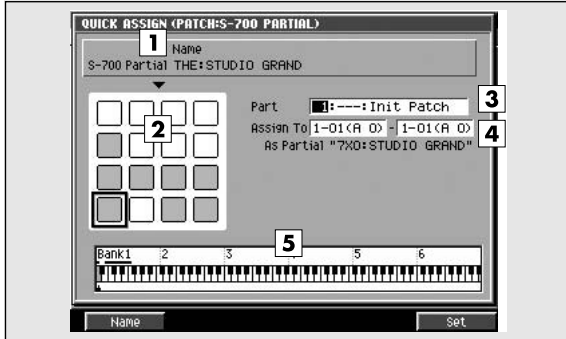
Closes the IMPORT OPTIONS popup. The **IMPORT screen** (p. 366) will appear.

QUICK ASSIGN (PATCH:S-700 PARTIAL) screen

Here you can assign the S-700 series partial data to a patch.

To access this screen

-  →  (In **IMPORT** screen (p. 366), select an S-700 series partial data)





Explanation of each area

1. Partial Name

Displays the S-700 series partial name you want to import.

2. Pads

Indicates the status of the pads in the current pad bank.

Indicate	Status
	A partial is assigned to the pad.
	Nothing is assigned.

3. Part Number

Specifies the instrument part to which you want to assign the sampled data.

Range: 1~16

4. Assign To

Specifies the partial (note number) within the instrument part selected by Part Number to which the sample data will be assigned. The value at the left specifies the lowest note, and the value at the right specifies the highest note. The center value specifies the original key.

Range: 1-01 (A0)~(lowest vacant note number)
~6-16 (G#8)



You can also specify the assignments by striking a pad directly. If you strike a pad to which a sound is already assigned, that sound will play.



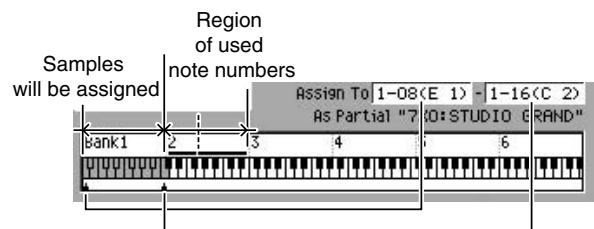
- If a range of pads (note numbers) are assigned, they

will play the same partial. This means that if you edit the partial parameters, your editing will affect the sound of all pads that use that partial. The **PATCH EDIT (SPLIT)** screen (p. 273) shows how partials are assigned to the pads.

- The imported partial data contains information indicating the original key. This means you don't need to specify the original key.

5. Keyboard

Indicates how the note numbers are used.



F-buttons

F1



Name

Displays the **EDIT NAME popup** (p. 199), where you can edit the pad name.

F5



Set

Assigns the sample data to the specified pad.

ASSIGN TO PART / LIBRARY popup

When importing an S-700 series patch file, you can specify whether the patch will be imported as an entire part or imported into the library.



To access this screen

- SAMPLING → F2 (In **IMPORT** screen (p. 366), select an S-700 series patch file) → F5

Explanation of each area

1. New Patch

Displays the name of the S-700 series patch selected in the **IMPORT** screen (p. 366) for importing.

2. To

Specifies the type of MV-8000 data into which the imported patch will be converted.

Value	Type of resulting data
Part	Convert to a patch for an instrument part
Library	Convert to a patch library sound, and save

3. Part

If the To parameter is set to "Part," specifies the part in which the new patch will be created.

Range: 1~16

4. Library

If the To parameter is set to "Library," specifies the library number in which the new patch will be created.

Range: 1~128

F-buttons



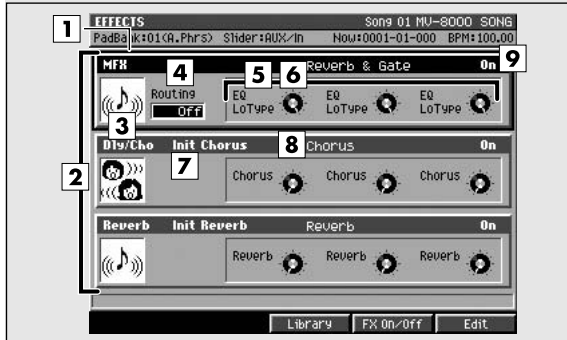
Imports the patch to the specified location, and closes the **ASSIGN TO PART / LIBRARY** popup (p. 371).

EFFECTS

Here you can make settings for the built-in MFX (multi-effect), delay/chorus, and reverb.

EFFECTS screen

In this effects screen you can check the state of the multi-effect, delay/chorus, and reverb.



To access this screen

EFFECTS



Explanation of each area

1. Cursor

The effect section (MFX, delay/chorus, reverb) at which the cursor is located is highlighted. The highlighted effect section is called the “current effect.”

2. Effect section

Indicates the type of effect.

Display	Explanation
MFX	Multi-effect
Dly/Cho	Delay/Chorus
Reverb	Reverb

3. Algorithm icon

The effect algorithm used by each effect section is indicated by the icon shown.

4. Routing

Specifies where the MFX will be placed within the mixer.

Display	Explanation
Off	MFX is not used.
Input	Input bus
AUX1~4	AUX 1~4 bus
Master	Master out bus



You can select the Routing parameter only for MFX.

5. Control parameter

Indicates the names of the parameters controlled by the control knobs. Three parameters are displayed;

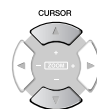
from the left they correspond to the C1, C2, and C3 knobs.

6. Control knobs

Use these knobs to control major parameters of the effect algorithm used by each effect section.



There are three knobs for each section; they correspond to knobs C1~C3 of the top panel.



To operate these knobs, use the (up/down) cursor keys to move the highlighted area to the appropriate effect section.



The Knob Assign function (p. 377) lets you freely assign an effect parameter to each knob.

7. Effect patch name

Indicates the name of the effects patch.

8. Effect Algorithm

Indicates the name of the algorithm used by each effect.

9. Effect switch

Switches the status of each effect section.

Status	Explanation
Off	The effect is not used.
On	The effect is enabled.

F-buttons


F3

Library

Displays the **EFFECT LIBRARY** popup (**MFX/DlyCho/Reverb**) (p. 374).

MEMO

The effect library that appears will depend on the effect section at which the cursor is located (the current effect).

Current effect	F3  button
MFX	MFX LIBRARY (Multi-effect Library) (p. 374)
Dly/Cho	DELAY/CHORUS LIBRARY (p. 374)
Reverb	REVERB LIBRARY (p. 374)

F4

FX On/Off (Effect switch)

Switches the status of the current effect.


F5

Edit

Displays the **EFFECTS EDIT** screen (p. 375).

MEMO

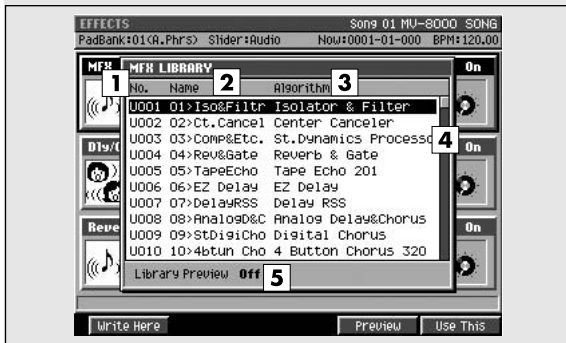
The effect to be edited will depend on the current effect.

Current effect	F5  button
MFX	MFX EDIT (Multi-effect Edit) (p. 375)
Dly/Cho	DELAY/CHORUS EDIT (p. 375)
Reverb	REVERB EDIT (p. 375)

EFFECT LIBRARY popup (MFX/DlyCho/Reverb)

Here you can save and recall effect settings.

To access this screen



EFFECTS
 → (select the current effect) → F3

MEMO

The effect screen that appears will depend on the current effect at which the cursor is located in the **EFFECTS screen** (p. 372).

Explanation of each area

1. No. (effect library number)

The effect library consists of a Preset area containing factory-set settings and a User area for you to store/recall your own settings.

Effect	U (User) area	P (Preset) area
MFX	U001~U100	P001~P024
Dly/Cho	U001~U050	P001~P002
Reverb	U001~U050	P001~P004

MEMO

The Preset area is read-only; you cannot write settings into the Preset area.

2. Name

Displays the name of the effect settings.

3. Algorithm

Displays the currently used effect algorithm.

4. Scroll bar

Indicates the approximate portion of the list that is visible.

5. Library Preview

This will indicate "On" while you are previewing the effect.

F-buttons

F1 **Write Here**

Saves the current effect settings to the cursor location within the library list.

Press [F5 (Yes)] to save, or press [F1 (No)] to cancel without saving.

F4 **Preview**

Temporarily enables the effect selected by the cursor, letting you preview the result. The display will indicate "Library Preview On" while you are previewing the effect.

F5 **Use This**

Specifies the effect setting parameters selected by the cursor as the current effect.

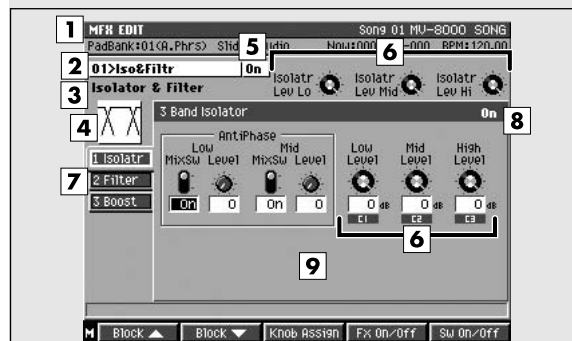
MEMO

To discard the selection you made in the popup and return to the previous screen, press [EXIT].

EFFECTS EDIT screen

Here you can make detailed edits to the multi-effect, delay/chorus effect, or reverb effect.

To access this screen



EFFECTS
 • → (select the current effect block) → F3

Explanation of each area

1. Effect section

Indicates the name of the effect section you are editing.

Display	Explanation
MFX EDIT	Multi-effect Edit screen
DELAY/CHORUS EDIT	Delay/Chorus Edit screen
REVERB EDIT	Reverb Edit screen

2. Effect patch name

Indicates the name of the currently-recalled effect settings.

3. Effect algorithm name

Indicates the name of the currently-used effect algorithm.



For more about the effect patch name and effect algorithm name, refer to the **Appendices** (p. 383).

4. Algorithm icon

The displayed icon indicates the currently-used effect algorithm.

5. Effect switch

Indicates the status of the current effect

Status	Explanation
Off	The effect is bypassed (not used).
On	The effect is enabled.

6. Control knobs

Use these knobs to control major parameters of the current effect.

HINT

There are several knobs for each effect block, and indications of C1~C3 are displayed for some of these. These knobs correspond to the C1~C3 knobs of the top panel.

HINT

The Knob Assign function (p. 377) lets you freely assign an effect parameter to each knob.

7. Effect blocks

These are the individual effects that make up each effect algorithm. To make settings in a particular effect block, use [F1 (Block ▲)] or [F2 (Block ▼)] to select that block.



The tab area of the effect block shows the individual effects that make up the effect patch. For details, refer to **Effect Block** (p. 399).

8. Switch parameter

This indicates the status of each effect block (individual effect).

Value	Explanation
Off	The effect block is not used.
On	The effect block is enabled.

9. Effect block parameters

This area displays the parameters of each effect block. For details on the displayed parameters, refer to **Effect Block** (p. 399).


F-buttons and menu

F1  **Block▲ /** F2  **Block▼ (Effect block)**

These switch the displayed effect block.

F3  **Knob Assign**

Displays the **KNOB ASSIGN popup** (p. 377).

F4  **FX On/Off (Effect switch)**

Switches the current effect off (bypassed) or on.

F5  **SW On/Off (Block switch)**

Switches the effect block off (bypassed) or on.

MENU  **Menu**

Displays the effect edit menu.

Menu items

1. Library

- MFX Library
- Delay/Chorus Library
- Reverb Library

Displays the **EFFECT LIBRARY popup (MFX/DlyCho/Reverb)** (p. 374).

MEMO

The menu that appears will depend on the current effect.

2. Edit Name

- Edit MFX Name

Displays the **EDIT MFX NAME** (p. 199).

- Edit Delay/Chorus Name

Displays the **EDIT DELAY/ CHORUS NAME** (p. 199).

- Edit Reverb Name

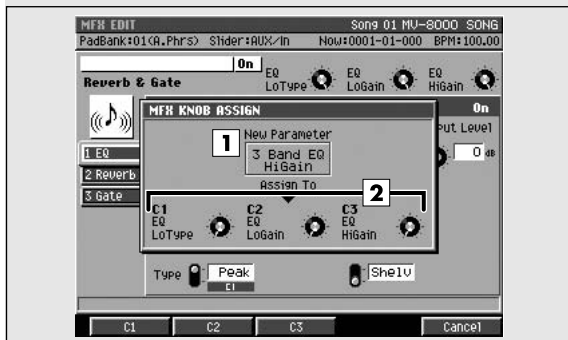
Displays the **EDIT REVERB NAME** (p. 199).

MEMO

The menu that appears will depend on the current effect.

KNOB ASSIGN popup

Here you can assign effect parameters to the control knobs (C1~C3). This lets you use the knobs to edit parameters directly.



To access this screen

- EFFECTS**
 → (select an current effect) → ^{F5} → (use the cursor to select the effect parameter you want to assign to a knob) → ^{F3}
- EFFECTS**
 → ^{F2} → ^{F5} → ^{MENU} → (select Knob Assign) → ^{ENTER}

Explanation of each area

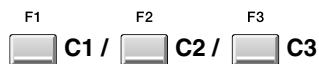
1. Effect block

Indicates the name of the effect block you are editing.

2. Parameter

Displays the names of the effect parameters assigned to C1, C2, and C3.

F-buttons



These assign the effect parameter at the cursor to the corresponding knob.



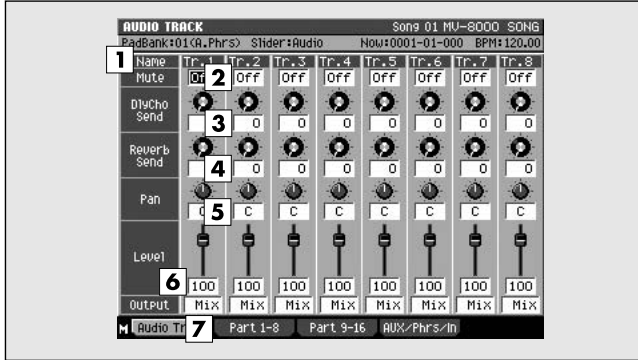
Closes the KNOB ASSIGN popup.

MIXER

Here you can adjust the volume and panning of the sound.

MIXER (AUDIO TRACK) screen

This is the audio track mixer screen, where you can set the level, pan, and output bus.



To access this screen

MIXER
 → (Audio track mixer)

MEMO
 The Audio Track Mixer screen and the Instrument Part Mixer screen show the same parameters.

Explanation of each area

1. Name

Displays the name of the audio track.



The first few characters of the name are shown. Subsequent characters are not displayed.

2. Mute

Temporarily silences the track.

Range: **Off, On**

3. DlyCho Send (Delay/Chorus Send Level)

Specifies the amount of signal sent to the delay/chorus effect.

Range: **0~127**

4. Reverb Send (Reverb Send Level)

Specifies the amount of signal sent to the reverb effect.

Range: **0~127**

5. Pan

Specifies the stereo position at which the signal is output to the bus.

Range: **L63~0~R63**

6. Level

Specifies the volume of each part.

Range: **0~100~127**



You can use the eight sliders on the top panel to adjust the Level parameter.

7. Output

Specifies the signal output destination for each track and part.

Value	Explanation
Mix	Output the sound to the Mix bus. The sound will be output from Master and Phones.
AUX1~AUX4	Output the sound to an AUX bus.
MLT1~MLT8	Output the sound to an ANALOG MULTI OUTPUT bus (mono output).
M1/2~M7/8	Output the sound to a pair of ANALOG MULTI OUTPUT buses (stereo output).

F-buttons

F1

Audio 1-8 (Audio Part 1~8)

Displays the **MIXER (AUDIO TRACK)** screen (p. 378).

F2

Part 1-8 (Instrument part 1~8) /

F3

Part 9-16 (Instrument part 9~16)

Displays the **MIXER (INSTRUMENT PART)** screen (p. 379) for channels 1~8 or 9~16.

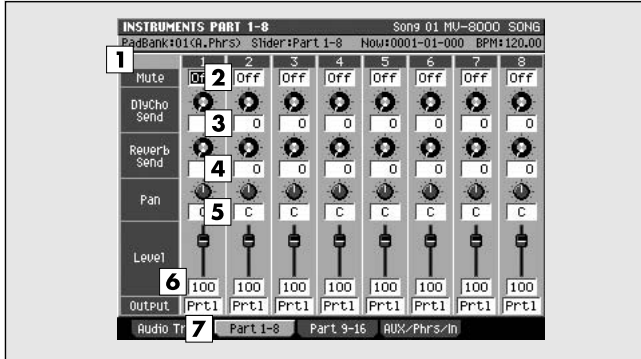
F4

AUX/Phrs/In (AUX bus / Audio phrase / Input)

Displays the **MIXER (AUX / FX / AUDIO PHRASE / INPUT)** screen (p. 380).

MIXER (INSTRUMENT PART) screen

In this mixer screen you can set the level, pan, and output bus.



To access this screen

- MIXER** → (Instrument part 1~8 mixer)
- MIXER** → (Instrument part 9~16 mixer)

MEMO

The Audio Track Mixer screen and the Instrument Part Mixer screen show the same parameters.

Explanation of each area

1. Track / Part

Displays a portion of the name of the audio track or instrument part.

MEMO

The first few characters of the name are shown. Subsequent characters are not displayed.

2. Mute

Temporarily silences the track.

Range: **Off, On**

3. DlyCho Send (Delay/Chorus Send Level)

Specifies the amount of signal sent to the delay/chorus effect.

Range: **0~127**

4. Reverb Send (Reverb Send Level)

Specifies the amount of signal sent to the reverb effect.

Range: **0~127**

5. Pan

Specifies the stereo position at which the signal is output to the bus.

Range: **L63~0~R63**

6. Level

Specifies the volume of each part.

Range: **0~100~127**

HINT

You can use the eight sliders on the top panel to adjust the Level parameter.

7. Output

Specifies the signal output destination for each part.

Value	Explanation
Prtl	Follow the setting of the partial's Output Assign (p. 276)
Mix	Output the sound to the Mix bus. The sound will be output from Master and Phones.
AUX1~AUX4	Output the sound to an AUX bus.
MLT1~MLT8	Output the sound to an ANALOG MULTI OUTPUT bus (mono output).
M1/2~M7/8	Output the sound to a pair of ANALOG MULTI OUTPUT buses (stereo output).

F-buttons

F1

Audio 1-8 (Audio Part 1~8)

Displays the **MIXER (AUDIO TRACK)** screen (p. 378).

F2

Part 1-8 (Instrument part 1~8) /

F3

Part 9-16 (Instrument part 9~16)

Displays the **MIXER (INSTRUMENT PART)** screen (p. 379) for channels 1~8 or 9~16.

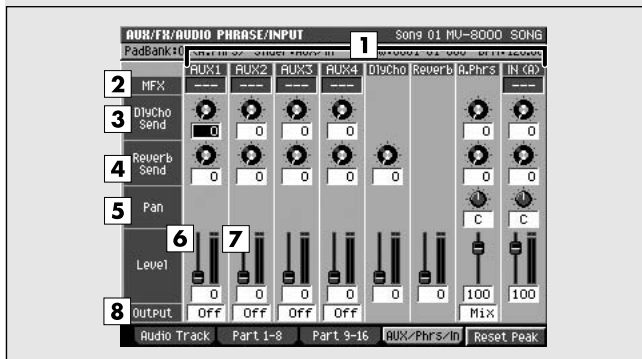
F4

AUX/Phrs/In (AUX bus / Audio phrase / Input)

Displays the **MIXER (AUX / FX / AUDIO PHRASE / INPUT)** screen (p. 380).

MIXER (AUX / FX / AUDIO PHRASE / INPUT) screen

This is the mixer screen for the AUX buses, effects, audio phrase parts, and inputs.



To access this screen

- MIXER → F4 (AUX bus / Audio phrase / Input)

Explanation of each area

1. Mixer

This is the name of each mixer.

Display	Explanation
AUX1~AUX4	AUX bus mixer
DlyCho	Delay/Chorus bus mixer
Reverb	Reverb bus mixer
A.Phrs	Audio Phrase mixer
In (A)	Analog input mixer
In (C)	Digital (coaxial) input mixer
In (O)	Digital (optical) input mixer
In (R)	Digital (R-BUS) input mixer

MEMO

To switch between In (A), In (C), In (O), and In (R), use the System Parameter / Global screen **Input Select** (p. 320) setting.

2. MFX (Multi-effect)

A bus in which MFX is inserted is displayed as "MFX."

MEMO

"---" indicates that MFX is not inserted.

3. DlyCho Send (Delay/Chorus Send Level)

Specifies the amount of signal sent from AUX buses 1~4, audio phrases, and the input bus to the delay/chorus effect.

Range: 0~127

4. Reverb Send (Reverb Send Level)

Specifies the amount of signal sent to the reverb effect.

Range: 0~127

5. Pan

Specifies the stereo position at which the signal is output to the bus.

For A.Phrs this specifies the panning for output to a bus; for In this specifies the panning for input to the input mixer.

Range: L63~0~R63

6. Level

Specifies the volume of each part.

Range: 0~100~127

HINT

You can use the eight sliders on the top panel to adjust the Level parameter.

7. Level meter

Displays the post-fader level of each part.

HINT

The top indicator of the meter will light when the signal clips (= 0 dB). If this occurs, lower the value of the Level parameter.

8. Output

Specifies the signal output destination for each part.

Value	Explanation
Off	No output.
Mix	Output the sound to the Mix bus. The sound will be output from Master and Phones.
AUX1~AUX4	Output the sound to an AUX bus.
MLT1~MLT8	Output the sound to an ANALOG MULTI OUTPUT bus (mono output).
M1/2~M7/8	Output the sound to a pair of ANALOG MULTI OUTPUT buses (stereo output).

MEMO

- You can set the Output parameter for the AUX1~4 and A.Phrs (Audio Phrase) mixers.
- You cannot set the Output parameter of the A.Phrs (Audio Phrase) mixer to Off.

F-buttons

F1

**Audio 1-8 (Audio Part 1~8)**

Displays the **MIXER (AUDIO TRACK)** screen (p. 378).

F2

**Part 1-8 (Instrument part 1~8) /**

F3

**Part 9-16 (Instrument part 9~16)**

Displays the **MIXER (INSTRUMENT PART)** screen (p. 379) for channels 1~8 or 9~16.

F4

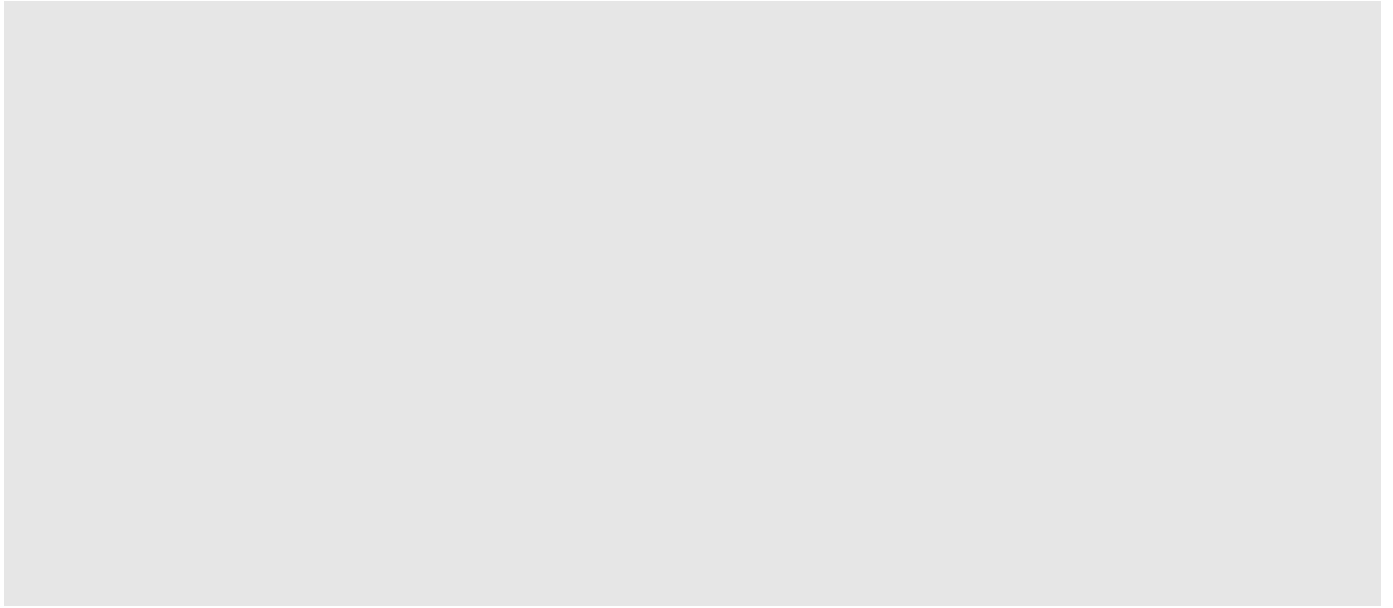
**AUX/Phrs/In (AUX bus / Audio phrase / Input)**

Displays the **MIXER (AUX / FX / AUDIO PHRASE / INPUT)** screen (p. 380).

F5

**Reset Peak**

Clears the indicators of the peak hold in the Level meters.





Appendices

About MIDI

This section explains the basic concepts of MIDI, and how the MV-8000 handles MIDI messages.

What is MIDI

MIDI stands for **Musical Instrument Digital Interface**. It is a worldwide standard that allows electronic musical instruments and personal computer to exchange musical performance data and messages such as sound selections. Any MIDI-compatible device can transmit musical data (as appropriate for the type of device) to any other MIDI-compatible device, regardless of its manufacturer or model type.

MIDI connectors

MIDI messages (the data handled by MIDI) are transmitted and received using the following two types of connectors. The MV-8000 has two MIDI OUT connectors; A and B.

MIDI IN: This receives MIDI messages from external MIDI devices.

MIDI OUT A/B: This transmits MIDI messages from the MV-8000.

MIDI channels

MIDI is able to send information over a single MIDI cable independently to two or more MIDI devices. This is made possible by the concept of MIDI channels. You can think of MIDI channels as being somewhat similar in function to the channels on a television. By changing the channel of a TV set, you can view a variety of programs being transmitted by different broadcast stations. This is because data is received only from the transmitter whose channel is selected on the receiver.

In the same way, a MIDI device whose receive channel is set to "1" will receive only the data being transmitted by another MIDI device whose transmit channel is also set to "1."

MIDI messages

The MV-8000 uses the following types of MIDI message.

Note messages:

These messages are used to play notes. On a keyboard, these messages transmit the key (note

number) that was pressed, and how strongly it was pressed (velocity). On the MV-8000, these messages are used when you use a MIDI sound source to play the metronome sound.

Control Change messages:

In general, these messages are used to transmit information such as vibrato, hold, and volume etc., that makes a performance more expressive. The various functions are differentiated by a controller number from 0–127, and the controller number is defined for each function. The functions that can be controlled on any given device will depend on that device.

On the MV-8000, these messages can be transmitted to external MIDI devices by V.Fader function.

Exclusive messages:

Unlike note messages and control change messages, exclusive messages are used to transmit settings that are unique to a particular device. On the MV-8000, they can be used to control MV-8000 mixer parameters, when it receives exclusive messages.

Exclusive messages intended for different units are distinguished by their Device ID, rather than by MIDI channel. When exclusive messages are to be transmitted or received, you must set the Device ID of both units to a matching setting.

MIDI Implementation Chart

MIDI allows a variety of electronic musical instruments to communicate with each other. However it is not necessarily the case that all devices will be able to communicate using all types of MIDI message. They can only communicate using those types of MIDI message that they have in common.

Each owner's manual for a MIDI device includes a MIDI Implementation Chart. This chart shows you at a glance the types of MIDI message that can be transmitted and received. By comparing the implementation charts of two devices, you will be able to see the types of message with which they will be able to communicate.

Troubleshooting

If the MV-8000 does not function in the way you expect, first check the following points. If this does not resolve the problem, consult your dealer or a nearby Roland Service Station.

* *If any sort of message is being displayed on the screen during an operation, refer to “Error Messages.”*

Problems Concerning the Entire MV-8000

The power does not turn on.

Make sure that the MV-8000's AC cord is connected correctly to its power inlet and to the AC outlet (Quick Start; p. 4).

Issues Related to Sound

There is no sound.

- Is the power for connected amps and speakers turned on? Is the volume turned all the way down?
- Is the VOLUME knob turned all the way down?
- Have connections been made correctly?
- Can you hear sound through headphones?
If there is sound in the headphones, it is possible that the connection cables are broken, or that your amp/mixer has malfunctioned. Check your cables and amp/mixer system once again.
- The Part level settings may be too low.
Access the level parameter, and check the level of each part.
- The Patch amplifier or Partial amplifier settings may be too low.
Access the amplifier parameter, and check the level of each patch/partial.
- Are the Effect settings correct?
Check the Effect settings ON or OFF, in the Effect Balance or Level. →[EFFECTS]
- Are the settings for the output destination correct?
Check the various output assign settings.
- Has the volume been lowered by MIDI messages (volume messages or expression messages) received from an external MIDI device?
- Have the samples been loaded correctly?

A specific Part does not sound

Check the following points.

- Has the volume level of the part been lowered?
Adjust the Level parameter to raise the volume of the part that is not heard.
- Is the part being muted?
Set the Mute Switch parameter to “OFF.”

Specific pitch ranges do not sound

- Has a restricted range of notes been set?
If a specific range of notes does not sound, check the Key Range settings for the Patch Tone, the Performance Part.

The sound is distorted.

- Is an effect which distorts the sound being applied?
- If the sound for a specific patch or part is distorted, lower the volume level on that part.
- If all sounds are distorted, use the MASTER knob to lower the volume level.

Pitch is incorrect.

- Is the tuning of the MV-8000 incorrect?
Check the Master Tune parameter setting.
- Has the pitch been changed by pedal operations or by Pitch Bend messages received from an external MIDI device?
- Have the Coarse Tune or Fine Tune parameters been set for specific Parts?
Check the Coarse Tune parameter and Fine Tune parameter settings.

The sound is interrupted.

Sounds will be interrupted if more than 64 voices are used simultaneously.

- Reduce the number of Tones that you are using.
- Increase the Voice Reserve setting for parts that must not drop out.

When I press a pad, the sound does not stop sounding.

- Could the [HOLD] pad be lit?
Press the [HOLD] pad once again so the light goes out.
- Is the pedal polarity of the Hold Pedal reversed?
Check the Hold Pedal Polarity parameter setting.

Sometimes, when playing legato, the pitch won't rise. Why is this?

- When the Legato Switch parameter is “ON,” and the Legato Retrigger parameter is “OFF,” and you hold down keys in the high register to play legato, the upper pitch limit of the wave may be

exceeded, so that the pitch does not rise as far as you expect, but will stop rising at a certain point. Additionally, if differing upper pitch limits are used for the waves of a Patch that uses multiple tones, it may stop being heard in MONO. When making large pitch changes, set the Legato Retrigger parameter to "ON."

The notes sound strange in the upper part.

- Sometimes when playing the keys in the upper part, the sound may stop, or the pitch may stop rising; or with certain keys, there may be intermittent noise. This occurs mainly when the MV-8000's upper pitch limit is exceeded, so this issue doesn't arise in the ranges normally used. But, in any case, it does not indicate a malfunction.

The volume level of the instrument connected to MV-8000 is too low.

- Could you be using a connection cable that contains a resistor? Use a connection cable that does not contain a resistor.

Issues Related to Effects

Effects not applied.

- The "MFX," "CHO," "REV" effect switches located in the EFFECT screen may have been turned off.
Press [EFFECTS]/[F4 (Fx On/Off)] to turn them on.
- Are the various effect settings correct?
If the send level of each effect is set to 0, the effect will not be applied. Check the settings.
- If Output Assign is set to other than "MFX," the Multi-effects sound will not be output.

I want to change the connection order of the effect algorithm.

- You can't change the connection order of the effect algorithm. Effects can only be switched on/off.

The Modulation or other controller is always on.

- Check the Patch Control settings.
The MV-8000 allows you to use the Patch Control to control Patches in real time. The Patch Control functions as the control source for the Control Change and other MIDI messages received by the MV-8000, and makes changes to the various Patch parameters based on these messages.

Depending on these settings, the MV-8000 may be responding to MIDI messages sent from external MIDI devices, and may result the Patches sounding different than intended.

Issues Related to Sequencer

Can't record the sequence data

- Is there enough Sequence Memory capacity?

After recording, the song does not sound when I play it back.

- Have the tracks been muted?
Defeat muting.

The tempo is different than the last time I played back the song.

- If a song is played back after the tempo is changed, then the new tempo is not saved unless the song is saved to disk. Conversely, the previous tempo will be erased when you save the song. When saving songs, carefully check the current tempo.

Data supposed to be present does not appear in microscope.

- Are the wrong tracks selected?
- In View Filter, is any data set not to be displayed?

After using a MIDI sequencer to play a song, sounds stopped playing, and no sound is played even when Program Changes are sent.

No sound is played if the patch library is not one designated by the MV-8000 with program change. Try resending the correct the program change of the patch library.

Performances are sluggish, or have interruptions.

- Problems of sluggish and interrupted performances can crop up very easily when the sequencer or sound generator used for the performance has to handle heavy data loads.

Main causes and possible corrective measures are considered below.

- Are more than 64 voices playing simultaneously?
Reduce the number of voices. The composition of MV-8000 Patches is such that up to eight Waves may be used for one Patch. When using such Patches, even though only one sound may be heard, it is actually eight sounds that are being played simultaneously. In addition, with certain sounds like continuous sounds with long releases, even though the actual sound may not

be audible to you, processing for playing the sound is still underway, so in these cases as well, the performance data can differ from the actual number of voices being played.

- Are you using a Patch that uses a lot of LFO? Try changing to a different Patch. LFO processing invariably places a big load on the machine, so heavy use of the LFO slows down processing for the MV-8000 overall, which can end up having affecting the expression of sounds themselves.
- Is the data concentrated at the beginning of the beats in the sequence data?

Avoid overlapping data with the same timing by setting an offset of 1–2 ticks instead. Data may easily become concentrated at the beginning of the beats in the song data when, for example, the song data is input using Step Recording, or if the data is quantized after being input with a keyboard in real time. Because of this, large amounts of data are sent to the MV-8000, and the processing for expressing sounds becomes bogged down.

- Is there a Program Change at the point where the song performance is sluggish? Change the position of the Program Change. When Program Changes are inserted in songs, processing time for switching patches increases, which may then cause the performance to become sluggish.
- Is there a System Exclusive message at the point where the song performance is sluggish? Move the location of the data. System Exclusive messages contain large amounts of data, thus placing a heavy burden on sequencers and sound modules. Try repositioning data and changing System Exclusive messages to Control Changes for any data for which Control Changes can be substituted.

- Is there an Aftertouch or other such large Control Change at the point where the song performance is sluggish? Move the location of the data. If the data is no longer needed, delete the data. In some cases, when using a keyboard that features aftertouch to input data, you may end up inputting huge amounts of data before realizing this is happening. Such large amounts of data can place an excessive load on your sequencer and sound module.

HINT

You can use the Track Edit operation Data Thin to thin out unwanted messages.

Issues Related to MIDI and External Devices

No Sound from connected MIDI device.

- Is the instrument set to transmit MIDI messages?
- Have connections been made correctly?
- The MIDI cable is broken. Check your cable.

Exclusive messages are not received.

- Does the Device ID number of the transmitting device match the Device ID number of the MV-8000? Check the Device ID parameter.
- The MV-8000 cannot receive exclusive messages other than MMC. However, exclusive messages can be recorded onto the sequencer.

When the Bend Range for a Patch is increased (48), the pitch does not rise sufficiently, even when a MIDI Pitch Bend message is received.

- While Patch Bend Ranges can be set anywhere between 0 and 48, when certain Waves in which the pitch is raised (in the + direction) are used, the pitch may stop rising at a fixed point, rather than continuing to go up. Although a value of 12 is ensured for the upper limit of raised pitches, use caution when setting the Bend Range above this figure.

Issues Related to Sampling

External input sound cannot be heard/volume is too low

- The level of the external input may be lowered. When you sample, use the SENS knob to adjust the level appropriately.
- Check Input Level setting.
- The volume of the device connected to ANALOG INPUT may be lowered. Adjust it to an appropriate level.
- Are the audio cables connected correctly? Check the connections.
- An audio cable may be broken.
- Could you be using an audio cable with a built-in resistor? Use a connection cable that does not contain a resistor (e.g., Roland PCS series).

Troubleshooting

Mic sound is not output/is too weak

- Is the mic cable connected correctly?
Check the connection.
- The mic cable may be broken.
- The mic level may have been lowered.
When sampling, use the SENS knob to adjust the level appropriately.

Can't record a sample

- Is there enough sample memory capacity?

Sampled sound contains excessive noise or distortion

- Is the input level appropriate?
If the input level is too high, the sampled sound will be distorted. If it is too low, noise will be heard. When sampling, turn the SENS knob in the Sampling screen to adjust the level while watching the level meter displayed in the upper part of the display. Adjust the level so that the "CLIP" indication in the display does not appear.
- Are the effect settings appropriate?
Some types of effect may increase the level louder than the original sample, or may intentionally distort the sound. Some effects will also cause noise to be emphasized.
Temporarily turn off effects, and check whether the sample itself contains noise or distortion. Then adjust the effect settings appropriately.
- Are multiple samples being played simultaneously?
Even if the level of each individual sample is appropriate, simultaneously playing multiple samples may cause the overall level to be excessively high, causing distortion. Lower the level of each sample so that the sound is not distorted.

Data is not saved correctly.

- You powered-off the MV-8000 without performing the shut-down operation.
- You powered-off while the disk drive was operating.
- The disk drive was subjected to a strong impact.
 - Please format the disk drive.

Error message list

Can't delete current Song.

You cannot delete the song that you are currently working on.

Can't delete current Project.

You cannot delete the project you are currently working on.

Can't delete last one track.

You cannot delete the last track of the song.

Can't write to Preset library.

You cannot write settings to the preset library.

CD-R/RW disc full.

There is insufficient space on the CD-R/RW disc (audio files cannot be added).

Current Project is protected.

The project you are currently working on is write-protected.

Current Project is protected. (Can't save.) Backup anyway?

The current project cannot be saved since it is write-protected. Do you want to backup the project without saving it?

Current Project is protected. (Can't save.) Load anyway?

The current project cannot be saved since it is write-protected. Do you want to load without saving the current project?

Disk full.

There is no free space on the disk. Writing or editing is not possible.

Disk not ready.

No disk is inserted.

End of Pads.

When assigning audio phrases or partials to the pads, you have reached the last pad.

File name duplicate.

The file name is a duplicate. Editing is not possible.

File not found.

The file was not found.

File read error.

The file could not be read.

File write error.

The file could not be written.

Invalid file name.

The file name is inappropriate. Please change it to an appropriate name.

MIDI buffer full.

An extremely large amount of MIDI data was received faster than it could be processed.

MIDI offline.

There is a problem with the MIDI cable connection (MIDI IN). Alternatively, the MIDI cable was disconnected during transmission.

Mixdown Mode.

The MV-8000 is in Mixdown mode.

No Audio Files for CD writing.

There are no audio files to write to the music CD.

No Audio Files for Mastering.

There are no audio files for mastering.

No Audio Files on the Cue Sheet.

There are no audio files in the cue sheet.

No MIDI track selected.

No MIDI track is selected in the editing region.

No more Audio tracks.

No more audio tracks can be created.

No more CD Track numbers.

You cannot register more than 99 audio files in the cue sheet.

No more Marker numbers.

No more Marker can be stored.

No more MIDI Clip numbers.

No more MIDI clips can be stored.

No more MIDI tracks.

No more MIDI tracks can be created.

No more Sample numbers.

No more samples can be stored (no further sampling or recording is possible).

No more Song numbers.

No more songs can be created.

Error message list

No region to edit.

No editing region has been selected.

Operation Failed.

The operation could not be completed successfully for some reason.

Other Project has the same name.

The same name is already used by an existing project.

Selected Project is too large.

The project cannot be loaded (there is not enough wave memory to load it).

Sequence memory full.

No more song performance data can be recorded/edited.

Unformatted disk.

Unknown disc.

The disc/disk is of an unknown type (it cannot be used on the MV-8000).

Unsupported file.

The MV-8000 cannot handle this file.

Wave memory full.

No more samples can be stored (no further sampling or recording is possible).

Write Protected.

The disk is write-protected.

Glossary

ATA

This is an interface for PC hard disks, and is the official standard for the interface known as IDE. It provides various improvements over the older IDE, such as increased transfer speed.

ATAPI

This is a specification that was developed in order to allow devices other than hard disks (such as CD-ROM drives) to be connected using the ATA specification.

CD-R

Short for **Compact Disc Recordable**. This is a system for reading and writing discs in the same format as that used for CDs (CD-ROMs and music CDs). A specialized CD-R drive allows one-time only writing of discs.

However, as long as the data has not been finalized and there is sufficient capacity remaining on the disc, the CD-R drive can be used for multiple additions to, and changes in the material.

Sometimes they are referred to as "Write Once CD," "CD-Write Once," or something similar.

CD-RW

Short for **Compact Disc ReWritable**. This is a system allowing creation of discs that can be read using the same format as regular CDs (CD-ROMs and Music CDs). While resembling the CD-R system in that it uses a special CD-RW drive, these discs can be rewritten any number of times.

Compressor

An effect that suppresses volume fluctuations. When the input signal exceeds a specified level (threshold), the gain is reduced as the input signal rises, thus suppressing signal overload. The same algorithm can also be used as a limiter (an effect that instantaneously suppresses peaks).

Of the effects in this system, only the compressor included in guitar multi 1–3 simulates a compact compressor for guitar, and works differently from a limiter. (It suppresses signal overloads, and also evens out the volume by raising low-level signals.)

COSM

Stands for **Composite Object Sound Modeling**. This is "a technology which combines multiple sound models to create new sounds," which was first used on the Roland's VG-8 V-Guitar System. For example, sounds created on the VG-8 are the result of a variety of sound models (elements) such as the pickup, the body of the guitar, the guitar amp, mic, and speaker etc.

Current Song

The song currently being recorded, played back, or edited is referred to as the current song.

Dynamics (effect)

Effects that compressor expand the range of volume changes. These effects are used to reduce noise when recording to tape, or to increase the dynamic range of a tape or wireless mic. Dynamics effects provided on this system include Enhancer, Expander, Compressor, and Limiter.

DSP

An abbreviation for **Digital Signal Processing**. Technology that uses dedicated circuitry or software calculations to process digitized audio or video signals in order to implement the functionality of a mixer, filter, or effect processor. By extension, DSP is also used to collectively refer to effect devices and effect functionality that uses such technology.

Expander

An effect that increases (by a fixed ratio) the difference in loud and soft volume levels, by making low-level signals softer, and high-level signals louder.

Formants

A formant is an important element which determine the character of a vocal sound. It is a fixed overtone whose location is determined by the size of the vocal chords.

Conventional pitch shifters modify the pitch in a way that changes even the location of the formants (which by nature do not change). For example when a conventional pitch shifter raises the pitch, a "duck voice" is produced as if the vocal chords had shrunk, and when the pitch is lowered a "giant voice" is produced as if the vocal chords had expanded.

The Voice Transformer modifies the basic pitch and the formant separately, allowing a variety of voice characters to be created.

Frame

Similar to the individual frames in a roll of movie film, the numerous still pictures that are displayed in rapid succession to create a moving video image are also known as "frames." About thirty of these frames are shown each second. When hard disk recorders, sequencers, and other such equipment are synchronized with video, it is generally assumed that there should be one frame every 1/30th of a second.

IDE

IDE stands for **Integrated Device and Electronics**. This is the standard data transmission method used by the hard disk drives of recent personal computers. Currently, IDE complies with the formal standard known as ATA. The internal hard disk drives are IDE compatible.

IEC

The signals that are transferred via the digital input/output of this device comply with the IEC60958 and IEC958 (consumer) formats.

Limiter

An effect that works similarly to a compressor. When the input signal rises beyond a specified level (threshold), a limiter instantly lowers the gain to limit the output level. The degree of compression is specified by the Ratio. In general, ratios of 1:10 or less are referred to as compression, in distinction to limiting.

MMC

MMC is an acronym for **MIDI Machine Control**. This is rule that defines how MIDI system exclusive message can be used to control multiple recording devices from a single device. The MV-8000 supports MMC. In addition to song play back, stop and fast-forward, you can also select the tracks for recording, etc.

MTC

MTC stands for **MIDI Time Code**. This is a group of messages which are transmitted and received between MIDI devices to synchronize their operation. Unlike MIDI Clock messages, MTC specifies an absolute time. Like SMPTE time code, MTC also supports a variety of frame rates. If you wish to use MTC to synchronize the operation of two devices, both devices must be set to the same frame rate.

NTSC Format

Color television format used in Japan, the United States, and other countries. Tapes recorded in the NTSC format cannot be played back on video decks utilizing the SECAM/PAL formats.

R-BUS

Roland's digital communication specification developed to allow audio and control data to be exchanged between devices. Multi-channel audio signals, word clock, and MIDI-compatible operation data and synchronization signals can be exchanged. A single R-BUS connector allows simultaneous bi-directional transfer of eight channels of digital audio data. The connector is a DB-25 type, and uses a special cable for connections. It should NOT be connected to other types of ports that use similar connectors!

RSS

RSS stands for **Roland Sound Space**. This is an effect which allows a sound source to be placed in three-dimensional space when played back on a conventional stereo system. The sound can be placed not only in front of the listener, but also directly to the side, above, below, and behind the listener.

SCMS

SCMS stands for **Serial Copy Management System**. This is a function that protects the rights of copyright holders by prohibiting recording via a digital connection for more than two generations. When digital connections are made between digital recorders that implement this function, SCMS data will be recorded along with the audio data. Digital audio data which contains this SCMS data cannot again be recorded via a digital connection.

SECAM Formats/PAL Formats

Color television formats used in Europe and other areas. Tapes recorded in the SECAM or PAL formats cannot be played back on video decks designed for the NTSC format.

Shutdown

In order to turn the power off safely, you must first make sure that the performance has been saved to hard disk, and that the hard disk heads are parked. This procedure is referred to as Shutdown.

SMPTE time code

























This is a signal format defined by the American organization SMPTE (Society of Motion Picture and Television Engineers) which is used to synchronize the operation of video or audio devices. SMPTE specifies "hours:minutes:seconds:frames" to indicate the address of each frame of a video image. For this reason, there are a variety of frame rates.

TOC

Short for Table of Contents. This is the region on the CD-R disc that handles information such as song times, end times, sequence, and so on. Although the songs on a disc and their playing time can be displayed when an audio CD is placed in a CD player, this is because they can be read automatically from the TOC. The TOC is recorded differently than music data, with its main characteristic being disc access, such as the ability to go to the start of any song instantly.

Shortcut keys

Here's a list of convenient operations you can perform by simultaneously pressing multiple buttons or by using a button together with the VALUE dial.

 + 	access the SAVE PROJECT popup (p. 312)
 + 	access the V-LINK screen (p. 325)
 + 	access the AUTO PUNCH popup (p. 241)
 + (LOOP) 	access the LOOP popup (p. 240)
 + 	access the JUMP popup (p. 252)
 + 	access the ASSIGNABLE SLIDER screen (p. 328)
 + ROLL 	access the PAD ROLL INTERVAL popup
 + 	Forward in steps of one beat
 + 	Rewind in steps of one beat
 + VALUE dial	Increment/decrement a parameter value in steps of ten
 + VALUE dial	Change the sequencer time location in one-tick steps
 + 	Increment a parameter value in steps of ten
 + 	Decrement a parameter value in steps of ten

Preset patches and Algorithm list

Pre installed patch list

When shipped from the factory, the MV-8000's internal hard disk contains a variety of patches ("pre-installed patches") that you will find convenient when creating songs, such as drum kits and bass sounds.

BASS folder (/PATCHES/BASS)

Category	Patch	Category	Patch
SBS	70's Moog 1	SBS	Omnibus 1
SBS	70's Moog 2	SBS	Punch Moog 1
SBS	Big Square 1	BS	R&B Bass 2
BS	CompJBass @	SBS	Reso Bs 1
BS	FingMaster @	SBS	RubberBs
BS	Fretless 1d	SBS	SH-2 Bs 1
SBS	Fuzzywave 1S	SBS	Spike Bs 2
ORG	GarageBS2	SBS	Syn Bass1
SBS	HipHopBS1	SBS	Syn Slide 2S
SBS	Hollow Bs 1	SBS	TightSyn Bs1
SBS	JD Bass 1	BS	UltiAcBass @
SBS	Moog Bs 1S	SBS	Wow! Bass
SBS	Moog Bs 2	SBS	Moog Bs 6
SBS	Moog Bs 3	SBS	Moog Bs 5S
SBS	Moog Bs 4	SBS	Moog Square1

DRUMKITS folder (/PATCHES/DRUMKITS)

Category	Patch	Category	Patch
DRM	Dirty 9	DRM	MV-1200?
DRM	HFI Kit	DRM	MV-8008
PRC	Killer Conga	DRM	RawStereoDrm
DRM	LFI Layered	PRC	Ride/Crash
BEL	MV Bells	PRC	MVPercussion
PRC	MV RealClaps		

GUITAR folder (/PATCHES/GUITAR)

Category	Patch	Category	Patch
AGT	6str 2	EGT	Mutation/Pop
AGT	6str 2D	EGT	MV8kGTRMenu
EGT	Afro Mute 1	AGT	Nylon 3 v/s
EGT	Chik Strat 1	EGT	Rockman
EGT	Funk Licks 1	EGT	Strat
EGT	Gtr X Hits	AGT	ThickSteelHt
EGT	Jazz Gtr 1		

HORNS folder (/PATCHES/HORNS)

Category	Patch	Category	Patch
BRS	Brass sfz	BRS	Harmon Trpt
BRS	Brass ShrtFl	BRS	R&R Hrnz 2bM
SAX	BreathyTenor	SBR	Synth Brass1
BRS	Fat Sect 1eS	BRS	Trombones
BRS	Fat sfz idS	BRS	Trumpet AKG
BRS	Fat ShFl 1bS	BRS	FatBrass Sec
BRS	Fat Tbns 1dM		

KEY folder (/PATCHES/KEY)

Category	Patch	Category	Patch
SYN	ARP Solina1c	EP	PsychoEPVsw@
KEY	Clav DA / e	EP	EP 73 /a
KEY	Clav DA mf e	EP	EP 1M Xfd
KEY	Clav Mute 1	MLT	Short Vibes
PNO	Grand Piano	PNO	Steinway 1aS
PNO	JD-800 Piano	EP	Super EP
EP	Mark V / a	SYN	Tron Choir1f
KEY	Odd Clav 1	SYN	Tron Flut 1e
ORG	Optigan 1b	PNO	Uprite 1a

STRINGS folder (/PATCHES/STRINGS)

Category	Patch	Category	Patch
STR	DolceQrt	STR	Symphony
SPD	Expreso Pad1	SPD	Vector Pad
STR	Pizzicato1eS	SPD	Wave Strings
STR	Symph		

SYNTH folder (/PATCHES/SYNTH)

Category	Patch	Category	Patch
HLD	JumpSynth	SYN	RMI L&H 2
HLD	Mini Poly	BPD	Space Ice
HLD	Mini Sawz	SYN	SynHarmonium
BPD	MiniMoog BRS	SYN	SynHarmonm 2
HLD	Moog Square1		

VOX_FX folder (/PATCHES/VOX_FX)

Category	Patch
VOX	MV8kVocMenu
VOX	Time

Before you use the pre-installed patches

The pre-installed patches saved on the internal hard disk are not contained in the included backup CD-ROM or the sample data CD-ROM.

If you format (initialize) the hard disk or delete the file or folder, there is no way to recover these patches. As a safeguard against losing or damaging the pre-installed patches due to some problem, please back-up the "PATCHES" folder to a USB-connected computer as described in "Backing up a project from the MV-8000 to your computer" in the owner's manual.

MEMO

There is no way to back-up the pre-installed patches using the MV-8000 alone. You will need a USB-equipped computer in order to back-up these patches.

Effect preset patch list

MFX preset library

Library number	Library name	Algorithm
P001	01>Iso&Fltr	Isolator & Filter
P002	02>Ct.Cancel	Center Canceler
P003	03>Comp&Etc.	St.Dynamics Processor
P004	04>Rev&Gate	Reverb & Gate
P005	05>TapeEcho	Tape Echo 201
P006	06>EZ Delay	EZ Delay
P007	07>Delay RSS	Delay RSS
P008	08>AnalogD&C	Analog Delay & Chorus
P009	09>StDigiCho	Digital Chorus
P010	10>4bton Cho	4 Button Chorus 320
P011	11>Flange325	Vintage Flanger 325
P012	12>FlgBOSSx2	2 x BOSS Flanger
P013	13>Pitch-Sft	Stereo Pitch Shifter
P014	14>80sPhaser	80s Phaser
P015	15>2xAutoWah	Stereo Auto Wah
P016	16>2xDistort	Stereo Distortion
P017	17>Records	Phonograph
P018	18>RadioTune	Radio Modeling
P019	19>Lo-FiProc	Lo-Fi Processor
P020	20>GuitarMlt	Guitar Multi
P021	21>VocalMlt	Vocal Multi
P022	22>VoTrans	Voice Transformer
P023	23>MicModel	Mic.Modeling
P024	24>Vocoder10	10 Band Vocoder

Delay/Chorus preset library

Library number	Library name	Algorithm
P01	01>Delay	Delay
P02	02>Chorus	Chorus

Reverb preset Library

Library number	Library name	Algorithm
P01	01>Reverb	Reverb
P02	02>SRV Room	SRV Room
P03	03>SRV Hall	SRV Hall
P04	04>SRV Plate	SRV Plate

Mastering Tool Kit preset library

Library number	Library name	Algorithm
P01	01>Mixdown	Mastering Tool Kit
P02	02>PreMastr	Mastering Tool Kit
P03	03>LiveMix	Mastering Tool Kit
P04	04>PopMix	Mastering Tool Kit
P05	05>DanceMix	Mastering Tool Kit
P06	06>JinglMix	Mastering Tool Kit
P07	07>HardComp	Mastering Tool Kit
P08	08>SoftComp	Mastering Tool Kit
P09	09>ClnComp	Mastering Tool Kit
P10	10>DnceComp	Mastering Tool Kit
P11	11>OrchComp	Mastering Tool Kit
P12	12>VocalComp	Mastering Tool Kit
P13	13>Acoustic	Mastering Tool Kit
P14	14>RockBand	Mastering Tool Kit
P15	15>Orchestr	Mastering Tool Kit
P16	16>LoBoost	Mastering Tool Kit
P17	17>Brighten	Mastering Tool Kit
P18	18>DJsVoice	Mastering Tool Kit
P19	19>PhoneVox	Mastering Tool Kit
P20	20>Cassette	Mastering Tool Kit
P21	21>Phono	Mastering Tool Kit

Algorithm list

	Algorithm	Effect block						
01	Isolator & Filter	3 Band Isolator	Filter	Low Booster				
02	Center Canceler	Center Canceler	3 Band EQ					
03	St.Dynamics Processor	Comp/Limiter	Enhancer	3 Band EQ	Noise Suppressor			
04	Reverb & Gate	3 Band EQ	Reverb + Gate					
05	Tape Echo 201	Tape Echo						
06	EZ Delay	EZ Delay						
07	Delay RSS	Delay RSS						
08	Analog Delay & Chorus	Analog Delay	Analog Chorus					
09	Digital Chorus	Digital Chorus						
10	4 Button Chorus 320	4 Button Chorus						
11	Vintage Flanger 325	Vintage Flanger						
12	2 x BOSS Flanger	Stereo Flanger						
13	Stereo Pitch Shifter	Stereo Pitch Shifter						
14	80s Phaser	Stereo Phaser						
15	Stereo Auto Wah	Stereo Auto Wah						
16	Stereo Distortion	Stereo Distortion	3 Band EQ	Noise Suppressor				
17	Phonograph	Phonograph						
18	Radio Modeling	Radio Modeling						
19	Lo-Fi Processor	Bit/Rate Down	Filter	Noise Suppressor				
20	Guitar Multi	Comp/Sustainer	Auto Wah	Drive	Guitar Amp	Noise Suppressor	Delay	Chorus/Flanger
21	Vocal Multi	Noise Suppressor	Limiter/De-esser	Enhancer	3 Band EQ	Pitch Shifter	Delay	Chorus
22	Voice Transformer	Voice Transformer	3 Band EQ	Simple Delay				
23	Mic.Modeling	Mic Modeling Link	Mic Modeling (Ch A)	Mic Modeling (Ch B)				
24	10 Band Vocoder	Vocoder	Stereo Delay	Chorus				

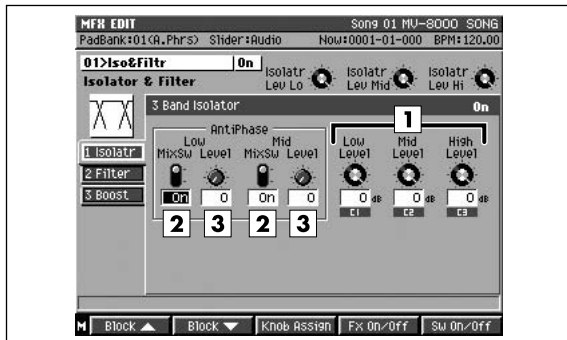
Effect Block

The Algorithms and Effects

01 Isolator & Filter

Isolatr (3-band isolator)

This effect separates the input sound into three frequency bands, High, Mid, and Low, and cuts or extracts them.



1. Level Low, Level Mid, Level High

Value: -60 dB—+4 dB

These cut (or increase) each frequency band. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.

2. AntiPhase Low MixSw, AntiPhase Mid MixSw

Value: Off, On

3. AntiPhase Low Level, AntiPhase Mid Level

Value: 0–100

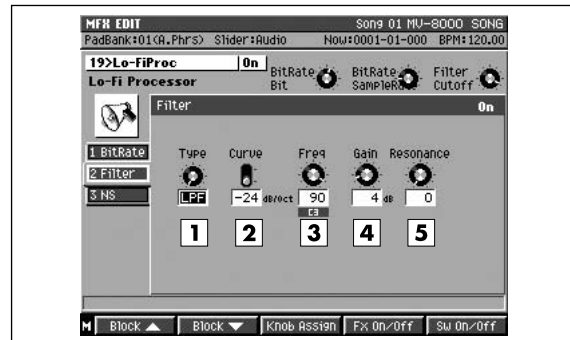
This turns the Anti-Phase function on and off and sets the level settings for the low and mid frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal. The level setting allows you to achieve the effect of extracting only a particular part. (This is effective only for stereo source.)

MEMO

In this algorithm, the functions of the machines that make up the basics for remix artists and pro DJs have been minutely analyzed and reproduced. Whereas with ordinary equalizers, some sound is still audible even when the gain is turned all the way down, the Isolator completely cuts off the sound. By turning this on and off and changing each level in realtime, you can get the effect of having the sound of particular parts appear and disappear.

Filter

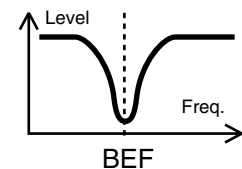
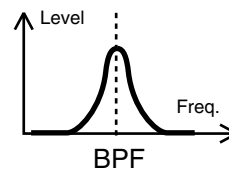
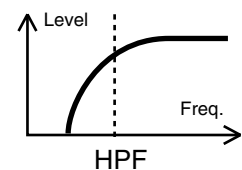
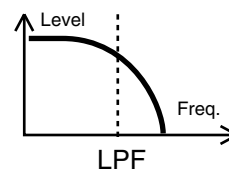
These filters allow you to modify the frequency response of the input sound widely and give sound a style.



1. Type

Sets the type of filter used.

Value	Explanation
LPF (Low pass filter)	Passes frequencies below the cutoff frequency.
BPF (Band pass filter)	Passes frequencies near the cut-off frequency.
HPF (High pass filter)	Passes frequencies above the cut-off frequency.
BEF (Band eliminate filter)	Passes frequencies other than those near the cutoff frequency.



2. Curve (oct)

Value: -12 dB, -24 dB

Sets the filter's attenuation slope (-24 dB per one octave: steep; -12 dB per one octave: shallow).

3. Freq (Cutoff Frequency)

Value: 0–100

Sets the filter's cutoff frequency. Set this closer to zero, the cutoff frequency becomes lower; set closer to 100, the cutoff frequency becomes higher.

4. Gain

Value: 0–24 dB

This compensates for the volume dropped in the cut frequency range with some filters. The level of compensation increases as the value is increased, and raise the volume.

5. Resonance

Value: 0–100

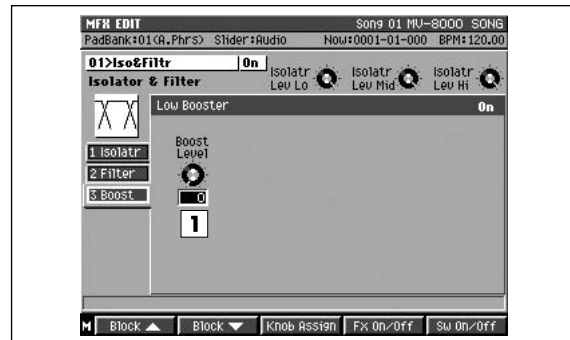
Sets the filter's resonance level. Raising the setting increases resonance near the cutoff frequency, giving the sound a special characteristic.

NOTE

If the resonance value is raised too much, loud strange sound (known as oscillation) begins to appear. Take care not to allow this sound to damage your ears or your playback equipments. press [F4 (FX ON/OFF)] to stop this immediately.

Boost (Low booster)

This emphasizes the bottom to create a heavy bass sound.



1. Boost Level

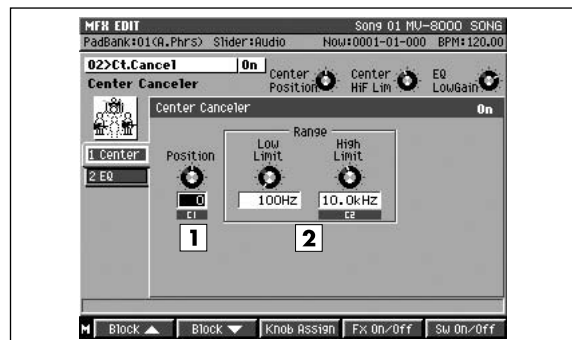
Value: 0–100

Increasing this value gives you a heavier low end. (Depending on the Isolator and filter settings this effect may be hard to distinguish.)

02 Center Canceler

Cancel (Center canceler)

This cuts sounds in the center of the stereo field (such as vocals).



1. Position (Cancel Position)

Value: -50+50

This is for finer adjustment of the cut position. Adjust this so that the sound is cut fully.

2. Range

These set the upper and lower limits of the frequency range to be cut. When "Thru" is selected, the frequencies to be cut are not limited.

Value	Explanation
Low Limit	Thru, 20–2000 Hz
High Limit	1.0–20.0 kHz, Thru

HINT

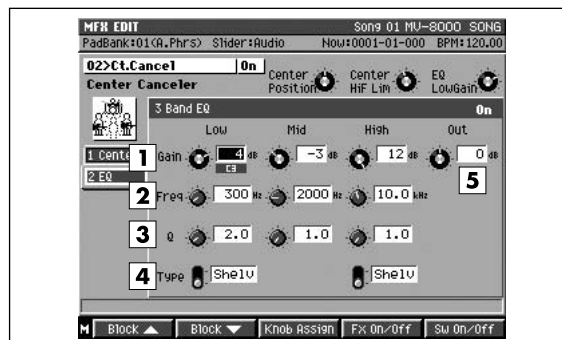
The sound is outputted in monaural. Although you can get a similar effect by using the Anti-Phase function in Algorithm **01 Isolator & Filter** (p. 399), this algorithm differs in that you can specify the upper and lower frequency limits of the effect. This is especially effective when cutting vocals, for example.

NOTE

This has no effect if the input sound is monaural. Additionally, even in stereo, the result of cutting may differ depending on the particular recording.

EQ (3-band equalizer)

This equalizer works in three frequency ranges: Low, Midrange, and High. You can set the frequencies and boost or cut the level.



1. Gain

Sets the gain (boost or cut) of the equalizer.

Parameter	Value
Low Gain	
Mid Gain	-12 +12 dB
High Gain	

2. Freq

Sets the reference for the frequency range to be boost or cut. With the peaking-type equalizer, this means the center frequency; with the shelving-type equalizer, this becomes the cutoff frequency.

Parameter	Value
Low Freq	20–2000 Hz
Mid Freq	200–8000 Hz
High Freq	1.4–20.0 kHz

3. Q

This sets the bandwidth of the sound that is boost or cut. As the frequency value becomes bigger the bandwidth becomes narrower.

MEMO

This is a peaking-only equalizer.

Parameter	Value
Low Q	
Mid Q	0.3–16.0
High Q	

Effect Block

4. Type

This switches the Low or High EQ curve characteristics.

Value	Explanation
Shelv (Shelving-type)	<p>The top graph shows a low-frequency shelf. The y-axis is labeled 'Level' and has a dashed line at '0dB'. The x-axis is labeled 'Frequency' and has a vertical dashed line labeled 'Low Freq'. The solid line starts at 0dB, dips below it at low frequencies, and then levels off. The bottom graph shows a high-frequency shelf. The y-axis is labeled 'Level' and has a dashed line at '0dB'. The x-axis is labeled 'Frequency' and has a vertical dashed line labeled 'High Freq'. The solid line starts at 0dB, rises above it at high frequencies, and then levels off.</p>
Peak (Peaking-type)	<p>The top graph shows a peak at low frequency. The y-axis is labeled 'Level' and has a dashed line at '0dB'. The x-axis is labeled 'Frequency' and has a vertical dashed line labeled 'Q: low'. The solid line starts at 0dB, rises to a peak above 0dB, and then returns to 0dB. The bottom graph shows a peak at high frequency. The y-axis is labeled 'Level' and has a dashed line at '0dB'. The x-axis is labeled 'Frequency' and has a vertical dashed line labeled 'Q: high'. The solid line starts at 0dB, rises to a peak above 0dB, and then returns to 0dB.</p>

5. Out Level

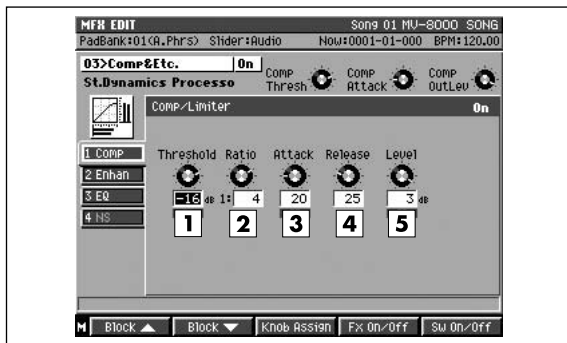
Value: -12--+12 dB

Sets the output volume.

03 St. Dynamics Processor

Comp (Comp/Limiter)

This effect is able to use as a compressor, which controls inconsistencies in sound levels by suppressing high sound levels while lifting weaker signals, or as a limiter that prevents the signal from reaching exceedingly high levels.



1. Threshold

Value: -60–0 dB

Sets the volume level at which the compression begins.

2. Ratio

Value: 1:1.5, 1:2, 1:4, 1:100

Sets the “source sound:output sound” compression ratio.

3. Attack

Value: 0–100

Sets the time after the sound volume is crossed the threshold level until compression begins.

4. Release

Value: 0–100

Sets the time for compression to stop after the sound falls back under the threshold level.

5. Output Level

Value: -60–+12 dB

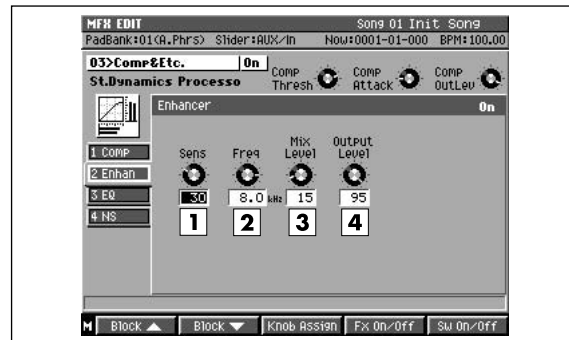
Sets the output volume.



When used as a limiter, set the Ratio to 100:1 with a short release time. If the volume exceeds the threshold level, the sound is suppressed instantly detected as the excess input.

Enhan (Enhancer)

This effect regulates the high-end overtones, clarifying the sound and the sound contour.



1. Sens

Value: 0–100

Sets the degree to which the Enhancer is applied.

2. Freq

Value: 1.0–10.0 kHz

Sets the lower limit of the frequencies to which the enhancement effect is added.

3. Mix Level

Value: 0–100

Sets the level of the overtones produced by the Enhancer that is mixed in with the source sound.

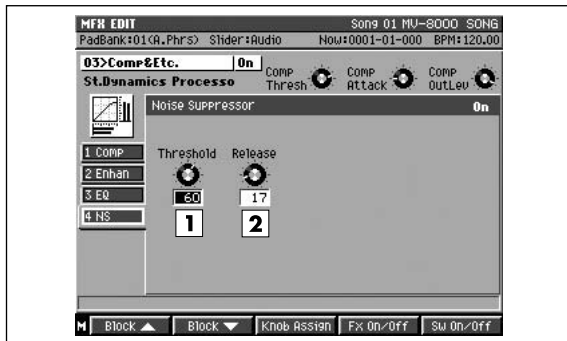
4. Output Level

Value: 0–100

Sets the output volume.

NS (Noise suppressor)

This suppresses noise (such as background noise and hum from mics) when no sound is being played. The noise suppressor watches at the input level at the top of the chain of effects, and when there is no input, turns down any output at the end.



1. Threshold

Value: 0–100

Sets the volume level at which starts muting. Set the value higher when there is a lot of noise, and if there is less noise, decrease the value.

2. Release

Value: 0–100

Sets the time from when the muting starts until the volume reaches 0.

MEMO

If the threshold level is set too low, the effect is lost; when set too high, even the sounds you want will be muted. In addition, if the release time is set too long, the releasing noise becomes audible; when set too short, it sounds unnatural. Set these to suitable point for the input noise conditions at the time.

Other effect blocks

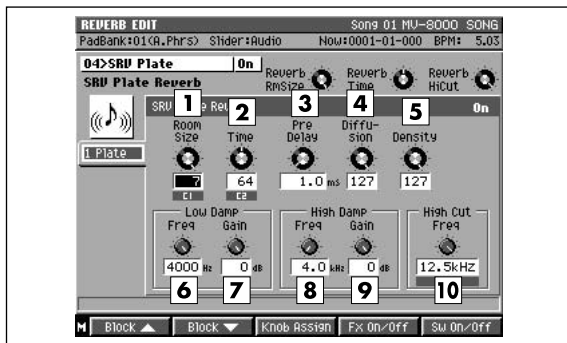


EQ (3-band equalizer) (p. 401)

04 Reverb & Gate

Reverb

This is a high-quality digital reverb. It is also equipped with a gate function to cut the reverb sound as it is produced, providing you with gated reverb, reverse reverb, ducking reverb, and other particular effects.



1. Room Size

Value: 5–40 m

Sets the size of the room. For example, the setting “10m” gives you reverb as it would sound in a single space 10 meters wide.

2. Time

Value: 0.1–32 sec

Sets the reverb time in seconds.

3. Pre Delay

Value: 0–200 msec

Sets the delay time between the source sound and the point at which the reverb sound is started. This indicates distance from the source of the sound.

4. Diffusion

Value: 0–100

Increasing this value intensifies the sense of spatial width. This is effective when playing back in stereo.

5. Density

Value: 0–100

Increasing this value makes the reverb sound denser. For hall or garage sounds, make this thinner.

6. Low Damp Freq

Value: 50 Hz–4000 Hz

Sets the upper frequency limit of the range to be damped by “Low Damp.” The Low Damp function damps the low frequency band of the reverb sound quicker than other bands, which makes for a clearer reverb effect.

7. Low Damp Gain

Value: -36 dB–0 dB

Sets the degree of the Low Damp.

8. High Damp Freq

Value: 1 kHz–20 kHz

In the natural world, the high frequencies in reverberation die out quicker than other bands. High Damp, by attenuating the higher frequencies first, makes the reverb sound more natural.

Sets the lower frequency limit of the range to be damped.

9. High Damp Gain

Value: 36 dB–0 dB

Sets the degree of the High Damp.



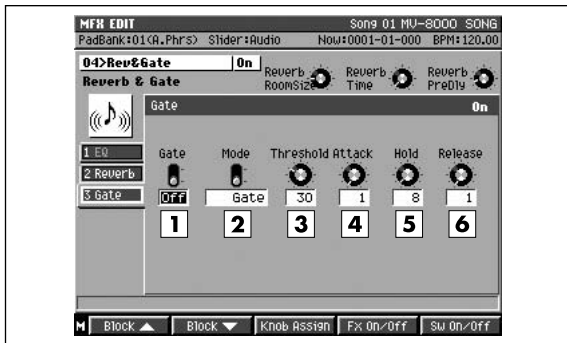
By combining Low Damp and High Damp, you can indicate the qualities of the room such as surface material (or the sound absorption properties thereof.)

10. High Cut Freq

Value: 0.2 kHz–20 kHz

Upper band than this frequency of the reverb sound are gently cut to make the reverberation more stable. This does not make time-based changings.

Gate



1. Gate (Gate Switch)

Value: Off, On

This turns on and off the gate function that cuts the output of the reverb sound based on the volume of the source sound.

MEMO

The effect block switch (press [F5] to change) is shared with the Reverb block. If you want to turn off only the Gate, turn the Gate switch Off.

2. Mode

Value	Explanation
Gate	(Gate Reverb) When the source volume falls below a certain level, the gate closes, giving the effect of the reverb sound being cut with a gate reverb.
Duck	(Ducking Reverb) When the source volume gets high enough, the gate closes, which gives a ducking reverb-type effect. Stop the reverb sound only when input loud sound so that prevent the play sound become unclear.

3. Threshold

Value: 0–100

Sets the input volume level at which starts closing the gate to cut the reverb sound.

4. Attack

Value: 1–100

Sets the time it takes the gate fully opens after being triggered.

5. Hold

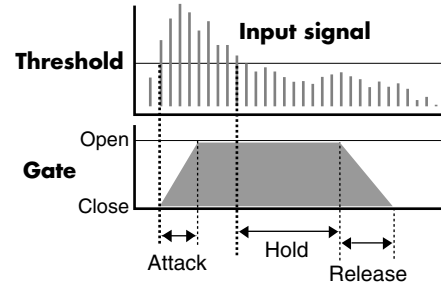
Value: 1–100

Sets the time it takes the gate starts closing after the instant the source sound goes under the threshold level.

6. Release

Value: 1–100

Sets the time it takes the gate fully closes after passes by the hold time.



7. Effect Level

Value: 0–100

Sets the volume of the reverb sound. When use this algorithm in insertion, lower it to get a balance with the direct level.

8. Direct Level

Value: 0–100

Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

HINT

To make the gate settings easy when using the gate function to get special reverb effects, make reverb times longer. In such instances, instead of using Low Damp or High Damp to change the tone, do this with the High Cut frequency settings or through equalization at an earlier stage. To get sharp gate reverb, make the attack and release times extremely short, and set expression time to match the rhythm with the hold time setting. To get reverb reverb, make the attack time plenty long, and keep the release time short.

Other effect blocks

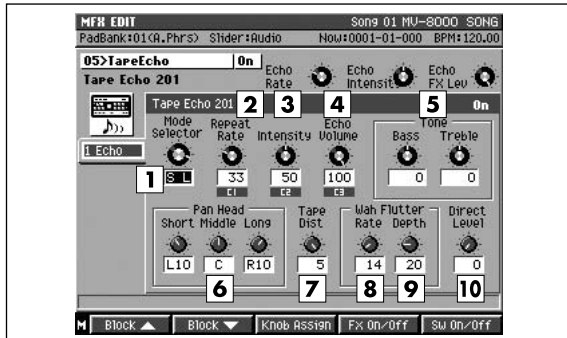


EQ (3-band equalizer) (p. 401)

05 Tape Echo 201

Echo (Tape Echo)

This simulates the tape echo part of Roland's RE-201 Space Echo.



1. Mode Selector

Value	Playback heads to be used
S	Short
M	Middle
L	Long
SM	Short and Middle
ML	Middle and Long
SL	Short and Long
SML	All heads

The RE-201 had three playback heads to make different delay times (Short, Medium, and Long delay) at once. Use Modes Selector parameter to set the combination of playback heads to be used. For example, when you set "ML," the middle and long heads are selected.

2. Repeat Rate

Value: 0–100

Sets the tape speed. This corresponds to the delay time in a contemporary delay effect. As the value is increased, the interval of the delay sounds is shortened.

3. Intensity

Value: 0–100

Sets the repeat times of the delayed sound. This is analogous to a contemporary delay's feedback setting. Raising this value increases the number of repeats.

4. Echo Volume

Value: 0–100

Sets the volume of the echo sound. When use this algorithm in insertion, lower it to get a balance with the direct level.

5. Bass/Treble

Value: -100–+100

These are the echo sound's bass and treble adjustments. When set to 0, they make no change to the sound.

6. Pan Head Short, Pan Head Middle, Pan Head Long

Value: L63–R63

These are the pan (left–right) settings for each of the heads for Short, Medium, and Long delay time. This parameter does not appear on the original RE-201.

7. Tape Dist.

Value: 0–5(Tape Distortion)

This parameter adds the distortion characteristic of tape. It reproduces that subtle change in tone that can only be measured with equipments. The distortion gets more intense as the value is increased.

8. Wow/Flutter Rate

9. Wow/Flutter Depth

Value: 0–100

The wavering of multiple pitches that appears from tape wear and irregularities in rotation is called wow and flutter. (This phenomenon is called "wow" when it occurs at slow rotation speeds, and "flutter" when the tape is run quickly.) The wavering becomes more rapid the higher the Wow/Flutter rate is set. The wavering deepens as the Wow/Flutter depth setting is increased.

10. Direct Level

Value: 0–100

Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

HINT

Since the RE-201 SPACE ECHO has been released in 1974, a great number of fans are still using. This algorithm faithfully reproduces the sound of the original unit's tape echo section based on the real unit and the data when it was developed. What's more, it includes settings to express the sway caused by the motor, distortion, and panning for each of the three heads (something the original lacked). Now, you can easily get this warm, Lo-Fi echo sound, something different than the clear sound of today's digital delays. You can change the repeat rate (tape speed) with the Realtime Effects knobs, and enjoy the realistic feeling of operating this vintage device.

11. Feedback**Value: 0–100**

Sets the repeat times for the delay sound. When set to 0, each delayed sound is played only once.

12. Direct Level**Value: 0–100**

Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

12. Feedback Level**Value:** 0–100

Sets the repeat time for the delay sound. When set to 0, each delayed sound is played only once.

13. Direct Level**Value:** 0–100

Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

MEMO

Normally, you can really grasp the RSS effect by setting the monaural delay level to 0. With the L-R shift set to 0 (no shift), the RSS effect may be difficult to hear. The points to be aware of when synchronizing the delay to the song's tempo are the same as those in algorithm **06 EZ DELAY** (p. 408).

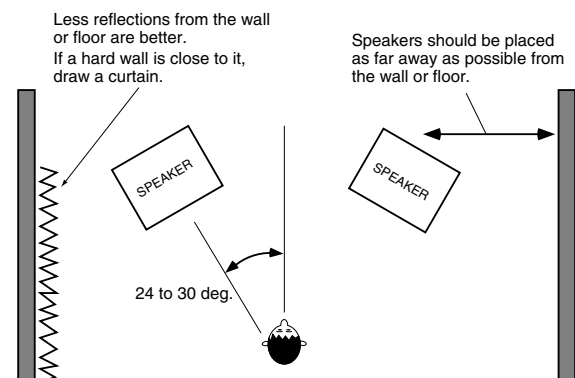
RSS (Roland Sound Space) is a special effects technology that allows you to play three-dimensional sounds with ordinary stereo speakers. RSS technology is used, in part, in this algorithm, which gives you the effect of having the sound placed right on either side of you (outside the field defined by the left and right speakers). (Some of Roland effects processors with dedicated RSS installed, you can freely control the direction, whether above, below, or behind, as well as the distance, near or far, that the sound apparently comes from.)

To have the RSS effect exhibited to the fullest extent, take note of the following points.

- It works best in rooms with little reverberation.
- Single-way speakers are most appropriate. Furthermore, coaxial or virtual coaxial speakers are also acceptable.
- On the sides, keep speakers as far away from walls as possible.
- Do not separate the left and right speakers too much.
- Listen from the optimal position, as shown below.


For Stereo Speakers

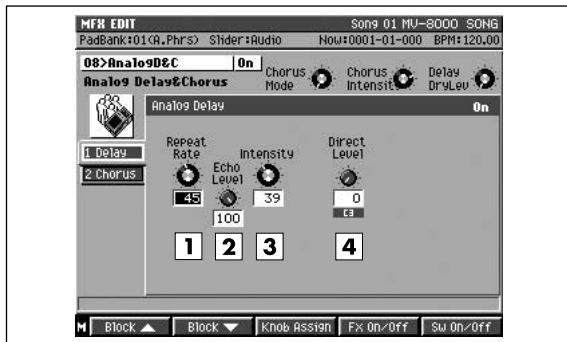
This sound is made to be played specifically through speakers. The proper effect cannot be obtained if listened to through headphones.



08 Analog Delay & Chorus

Delay (Virtual analog delay)

This effect simulates the compact analog delays used for guitars in the 1980s. This imparts the analog delay's characteristic mood, giving you that soft, velvety sound.



1. Repeat Rate

Value: 0–100

This corresponds to the delay time in a current delay effects unit. The higher the value selected, the shorter the interval of the delay sound.

2. Echo Level

Value: 0–100

3. Intensity

Value: 0–100

Sets the repeat time of the delayed sound. This is analogous to a current delay effect's feedback setting. Raising this value increases the number of repeats. Sets the volume of the delay sound.

4. Direct Level

Value: 0–100

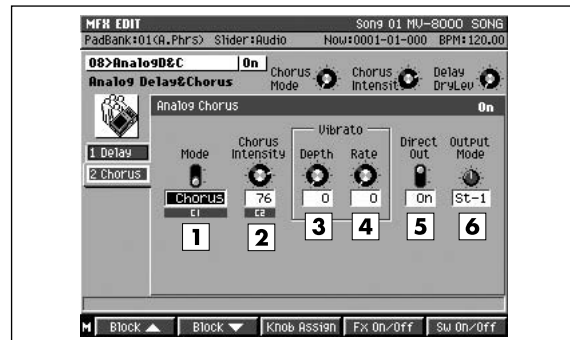
Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

MEMO

This reproduces such parameters as the frequency response of the BOSS compact analog echo in the middle 80's. As it simulates the limitation of the performance of "BBD (analog IC)" as well, delay times are shorter than with other delay effects. Although the actual unit had no direct level setting, it is included in this algorithm in the interests of convenience.

Chorus (Virtual analog chorus)

This algorithm reproduces the sound of the BOSS CE-1 Chorus Ensemble. It adds a vibrating effect and breadth to the source sound.



1. Mode (CE Mode)

Value: Chorus, Vibrato

This switches the sound between chorus and vibrato modes (see MEMO).

2. Chorus Intensity

Value: 0–100

When CE Mode is Chorus, this sets the pitch vibrato speed.

3. Vibrato Depth

Value: 0–100

When CE Mode is Vibrato, this sets the pitch vibrato depth.

4. Vibrato Rate

Value: 0–100

When CE Mode is Vibrato, this sets the pitch vibrato speed.

5. Direct Out

Value: Off, On

This switch determines whether or not the source sound (although monaural) is mixed in. On the original CE-1 this was fixed at ON. When set to OFF, it can be used with the send/return method as well.

6. Output Mode

This switches the output format (mono/stereo). This includes two different stereo settings.

Value	Explanation
Mono	Output is monaural.
St-1(Stereo-1)	Chorus sound of the pitch vibration which phase is inverted between left and right is mixed with the source sound. This is a broader chorus, with a weaker feeling of placement.
St-2(Stereo-2)	The left output contains the source sound, and the right side has the wavering chorus sound.

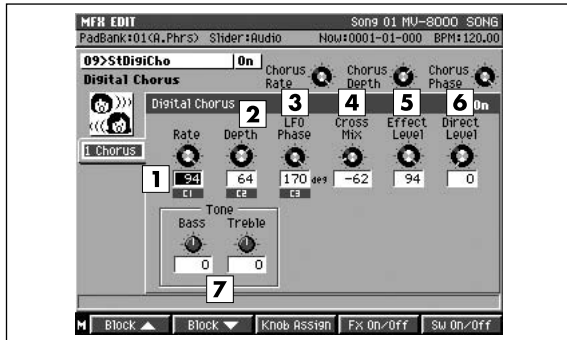
MEMO

This algorithm faithfully reproduces the sound of the original CE-1 based on the specifications when it was developed. In Chorus mode (Chorus), you can get the effect of pitch vibrato chorus added to the source sound. In Vibrato mode (Vibrato), the waveform and rate of the wavering of the pitch differ from those of chorus. (Although later BOSS vibrato effects do not mix in the source sound, the CE-1 mixed the source sound when switched to vibrato as well.) The output mode was added to a later model, the CE-3. (The sounds of the CE-1 are reproduced by "Mono" and "St-1.")

09 Digital Chorus

Chorus (Stereo digital chorus)

This effect gives the sound spatial breadth while adding vibrato.



1. Rate

Value: 0–100

Sets the rate of the pitch vibrato.

2. Depth

Value: 0–100

Sets the depth of the pitch vibrato.

3. LFO Phase

Value: 0–180 deg

Sets the degrees of left and right phase shift in the Low Frequency Oscillator (LFO) that produces the pitch vibrato (see HINT).

4. Cross Mix

Value: -100–+100

This inputs the left chorus sound into the right channel, and the right side chorus into the left, thereby creating a greater sense of breadth.

The plus setting makes the chorus sound return in normal phase, and the minus setting makes it return in inverted phase.

5. Effect Level

Value: 0–100

Sets the volume of the chorus sound. This is ordinarily set to 100.

6. Direct Level

Value: 0–100

Sets the volume of the source sound. Set this to 0 when using the send/return method. Raise this when using the insert method to mix the source sound into the output.

7. Bass/Treble

Value: -100–+100

These are the chorus bass and treble settings. When set to 0, they make no change to the sound.

HINT

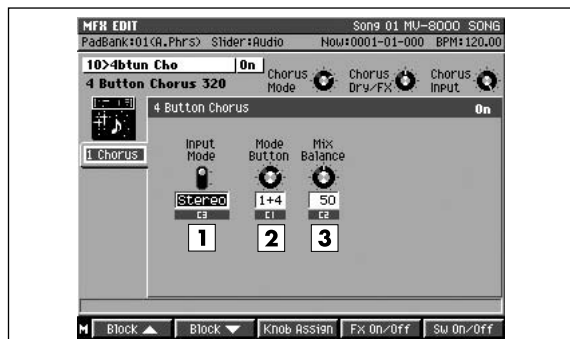
When setting the LFO phase, you can shift the timing of the rising and falling of the pitch in the left and right chorus sound. At 0 deg. (0 degree), the left and right pitches rise and fall together. At 180 degrees, they are completely opposite. Setting a slight shift, especially with monaural input, brings out the broadening effect.

By setting a negative value for the Cross Mix as a “hidden flavor,” you can get stereo chorus that features a particular floating sensation.

10 4 Button Chorus 320

Chorus (Virtual SDD-320)

This effect creates spatial breadth.



1. Input

Value: Mono, Stereo

This setting determines whether stereo source sound is converted to mono (Mono) or left as is (Stereo). (On the SDD-320, this was accomplished with the input jack connections.)

2. Mode Button

Value: 1-4, 1+4, 2+4, 3+4

The SDD-320 features four mode buttons for changing the effect. This setting determines which buttons are to be pressed. ("1+4" represents the condition when Buttons 1 and 4 are pressed simultaneously.)

3. Mix Balance

Value: 0-100

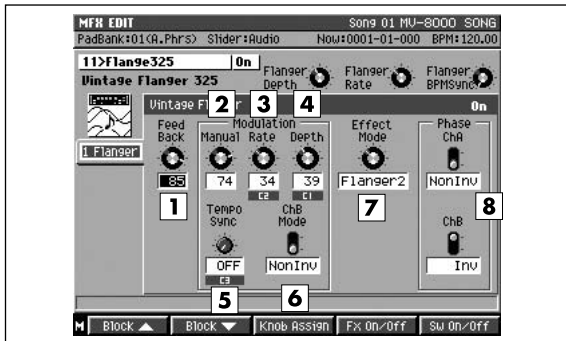
Sets the volume balance between the source sound and the effect sound. A setting of 50 gives you the same balance as that of the SDD-320. At 0 only the source sound is output, at 100 only the effect. When used with the send/return method, set this to 100.

MEMO

This effect changes subtly depending on the mode button settings. Try out each mode and select the most suitable one. The Roland SDD-320, released in 1979 and produced for eight years, was an remarkable analog effect that added spatial breadth. The panel featured only five buttons (four mode buttons and an OFF button), that allowed the user to switch the effects. Although a chorus-type effect, its special feature was the natural-sounding breadth it got without the heavy vibrato. This model still has a great number of fans like remix artist, and so on.

11 Vintage Flanger 325

Flanger (Vintage flanger)



1. Feedback

Value: 0–100

Sets the intensity of the flanger’s effect. It is disabled in Chorus mode.

MEMO

As this faithfully reproduces the action of the SBF-325, setting the value too high may result in oscillation. Take care to prevent sounds from extreme oscillation from damaging your ears or your equipment. To stop oscillation sounds immediately, press [F4 (FX ON/OFF)].

2. Manual

Value: 0–100

Sets the center frequency for the effect. This changes the pitch of the flanger’s metallic sound.

3. Rate

Value: 0–100

Sets the rate of the swelling of the flanger sound. In Tempo Sync this is disabled, and you can not make the settings.

4. Depth

Value: 0–100

Sets the depth of the swelling of the flanger sound.

5. Tempo Sync

Value: OFF, ♪₃, ♪, ♪₃, ♪₃, ♪, ♪, ♪₃, ♪, ♪₃, ♪, ♪₃, ♪, ♪₃, ♪, ♪₃, ♪, ♪₃, ♪, ♪₃

Set this when synchronizing the Rate setting to the song tempo. When not synchronizing, set this “OFF.” When you select the note, the Rate setting is disabled, and the Rate is set the note length corresponding to the song tempo.

MEMO

If the length of the note is set longer (or shorter) than that of the possible range of the Rate settings by the change of song tempo, the Rate can not correspond to the note length. If “?” appears before

the note symbol you set, it is because the upper (or lower) limit of the setting range has been exceeded, and that the synchronization is not correct. Furthermore, the precision of the Rate setting and song tempo differ. If left to develop over long periods, the two may gradually drift apart.

6. ChB Mode (Channel B Modulation Phase)

Value: NonInv, Inv

This is usually set to “Normal” (NonInv). Setting this to “Invert” (Inv) inverts the phase of the modulation (rise and fall) in the right channel. You can get the modulation effect in the left and right channels being opposite from each other.

7. Effect Mode

Value: Flanger1, Flanger2, Flanger3, Chorus

Sets the effect type. Try out each mode and select the most suitable one.

Value	Explanation
Flanger1	A general monaural flanger
Flanger2	A stereo flanger that utilizes the stereo placement of the source sound
Flanger3	A cross mix flanger that providing a more intense effect
Chorus	Chorus effect

8. Phase ChA (Channel A Phase)/ChB (Channel B Phase)

Value: NonInv, Inv

Sets the phase of the left and right channels when the source sound is mixed with the flanging sound. “Normal” (NonInv) corresponds to positive phase (+), “Invert” (Inv) to inverted, or negative phase (-). This changes the breadth of the sound. Check the sound with the effect, and select the most appropriate setting.

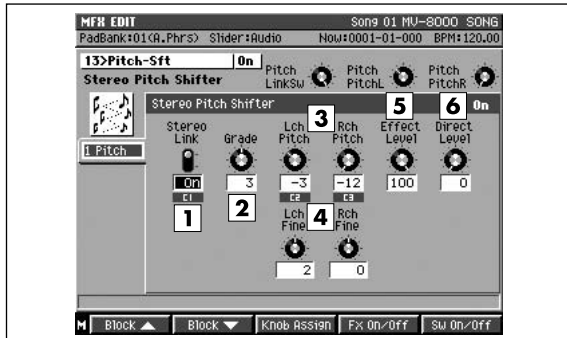
MEMO

This algorithm faithfully reproduces the sound of the SBF-325, provides numerous variations on the effects, and creates the powerful sounds with the characteristic of analog flanger. The SBF-325 analog flanger, released in 1979, was produced for about five years. Even now, it is prized by musicians, including those in the dance music scene, but is one of machines those are becoming harder to get a hold of.

13 Stereo Pitch Shifter

Pitch (Stereo pitch shifter)

This effect changes the pitch of the source sound. The degrees of pitch shift can be set separately for each channel.



1. Stereo Link

Value: Off, On

This selects whether the pitch shift in left and right channels are to be linked or set independently. When set to “ON,” the right channel pitch shifter settings conform to those set for the left channel.

2. Grade

Value: 1, 2, 3, 4, 5

Sets the grade of the effect sound. The higher the value is set, the more natural-sounding can be obtained; however, this increases the delay from the source sound as well. Depending on the setting, you may be able to hear some disruption of drums and other parts, so select the suitable setting after listening to the sound at different settings.

3. Lch Pitch/Rch Pitch (Left/Right Channel Pitch)

Value: -12--+12

4. Lch Fine/Rch Fine (Left/Right Channel Fine Pitch)

Value: -100--+100

These set the degrees of left and right pitch shift. You can adjust the pitch shift in semitones with “Pitch” and in cents (1/100 of a semitone) with “Fine” for minute adjustment of the pitch shift. When Stereo Link is on, changes to the right channel settings are ignored.

5. Effect Level

Value: 0–100

Sets the volume of the effect.

6. Direct Level

Value: 0–100

Sets the volume of the source sound.

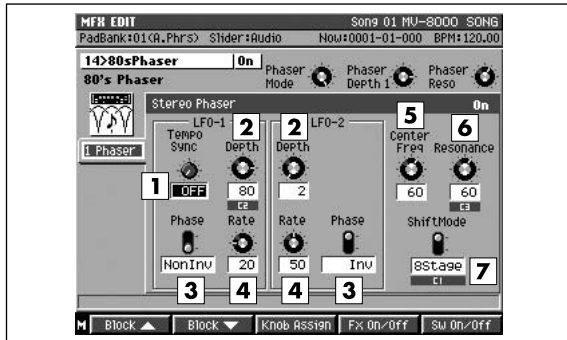


When simply changing the pitch of the source sound, set the direct level to 0 and use with the insert method.

14 80s Phaser

Phaser (Stereo phaser)

This effect features two linked monaural phasers arranged in parallel.



1. Tempo Sync

Value: OFF, 1/3, 2/3, 3/4, 3/8, 1/2, 2/4, 1/4, 1/8, 1/16, d, d., d3, d, d.,

o x1 - o x4

Set this when synchronizing the LFO1 Rate setting to the song tempo. When not synchronizing, set this “OFF.” When you select the note, the LFO1 Rate setting is disabled, and the LFO1 Rate is set the note length corresponding to the song tempo.

MEMO

If the length of the note is set longer (or shorter) than that of the possible range of the Rate settings by the change of song tempo, the Rate can not correspond to the note length. If “?” appears before the note symbol you set, it is because the upper (or lower) limit of the setting range has been exceeded, and that the synchronization is not correct. Furthermore, the precision of the Rate setting and song tempo differ. If left to develop over long periods, the two may gradually drift apart.

2. Depth

Value: 0-100

Sets the depth of the swelling sound.

3. Phase

Value: NonInv, Inv

Sets the phase of both left and right swelling. When set to “Normal” (NonInv), both are same phase; when set to “Invert” (Inv), the phase of right channel is inverted.

4. Rate

Value: 0-100

Sets the rate of the swelling sound. When Tempo Sync is active, this is not effective, and you cannot make this setting.

5. CenterFreq

Value: 0-100

Sets the center frequency to which the phaser effect is applied. Increasing this value moves the effect point of the phaser into higher frequency ranges.

6. Resonance

Value: 0-100

Increasing this value gives a more distinctive sound to the effect.

HINT

Setting the Resonance value too high may result in extreme oscillation. Take care to prevent this sound from damaging your ears or your playback equipment. To stop oscillation sounds immediately, press [F4 (FX ON/OFF)].

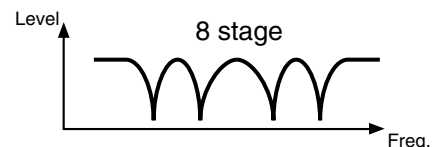
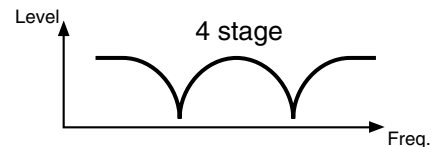
MEMO

These are the LFO2 settings. The functions of these parameters are the same as those for LFO1 (however, there is no Tempo Sync function).

7. Shift Mode

Value: 4Stage, 8Stage

This sets the number of stages in the pitch shift circuit (four (4STG) or eight (8STG)). Setting this to eight stages (8STG) increases the number of the frequency points that sound is canceled, giving a sharper effect.



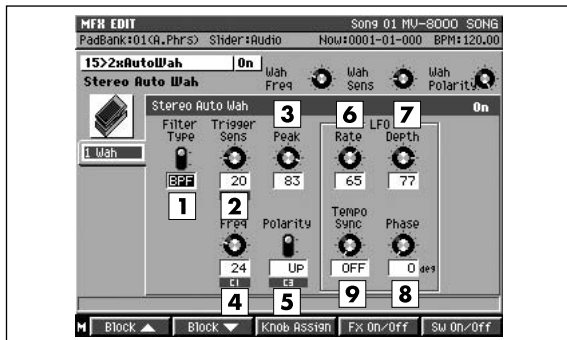
HINT

This algorithm reproduces the sound of the 2U rack-mount phasers of the early 1980s. Two monaural single-input, single output phasers are arranged in parallel. Two oscillators (LFO) which create the swelling sound installed into each phaser, allowing the creation of complex modulation patterns. The rates of the swelling sounds from LFO1 and LFO2 differ. LFO1 creates an extremely slow modulation, whereas that of LFO2 is faster. You can set the phase of each one independently, and by creating a large swell with LFO1 and a very short wavering with the phase inverted in LFO2, you can give the sound a feeling of great breadth.

15 Stereo Auto Wah

Wah (Stereo auto wah)

This algorithm features two auto wahs arranged in parallel, making it stereo compatible.



1. Filter Type

Sets the type of filter used to make the wah.

Value	Explanation
LPF	(Low pass filter) Passes frequencies below the cutoff frequency. This allows wah over a wide range of frequencies.
BPF	(Band pass filter) Passes frequencies near the cutoff (center) frequency. This lets you keep the wah within a narrow range.

2. Trigger Sens

Value: 0–100

Sets the sensitivity level when wah is added through changes in the source sound volume. The wah effect is added at lower volumes as the value increases.

3. Peak

Value: 0–100

Sets the degree of the wah effect near the reference frequency. The range narrows as the value increases; as you lower the value, you get the wah effect over a wider range.

4. Freq

Value: 0–100

Sets the reference frequency for the wah effect. The higher the value is set, the higher the frequency is.

5. Polarity

Value: DOWN, UP

When applying the wah effect through changes in the source sound volume, this setting is for selecting whether the effect is to be in the high frequencies (UP) or lower frequencies (DOWN).

6. LFO Rate

Value: 0–100

Sets the rate of the periodic wah sound. During Tempo Sync, this is disabled, and you cannot make this setting.

7. LFO Depth

Value: 0–100

Sets the depth of periodic the wah sound.

8. LFO Phase

Value: 0–180deg

This shifts the phase of the Low Frequency Oscillator (LFO) that produces the opening/closing cycle of the stereo wah. You can change the timing of the cyclic wah effects in the left and right channels. At “0deg” (0 degrees), the wah effects of left and right open and close together. At 180 degrees, they are completely opposite.

9. Tempo Sync

Value: OFF, 3, 4, 5, 6, 7, 8, 9, 10, 12, 16, 24, 32, 48, 64, 96, 128, 192, 256
 ○ x1 – ○ x4

Set this when synchronizing the LFO Rate setting to the song tempo. When not synchronizing, set this “OFF.” When you select the note, the LFO Rate setting is disabled, and the LFO Rate is set the note length corresponding to the song tempo.

MEMO

If the length of the note is set longer (or shorter) than that of the possible range of the Rate settings by the change of song tempo, the Rate can not correspond to the note length. If “?” appears before the note symbol you set, it is because the upper (or lower) limit of the setting range has been exceeded, and that the synchronization is not correct. Furthermore, the precision of the Rate setting and song tempo differ. If left to develop over long periods, the two may gradually drift apart.

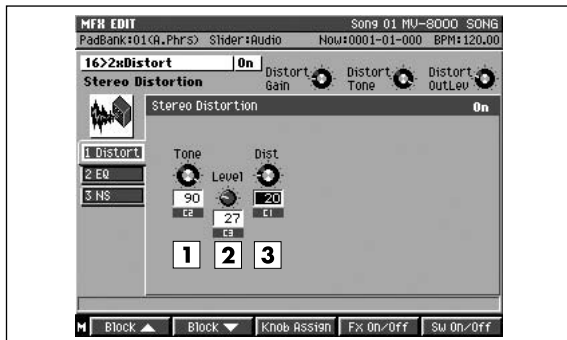
HINT

When you want only to get a periodic wah sound from the LFO, set Trigger Sens to 0. Conversely, if you want the wah effect to reflect the source sound, set the LFO depth to 0. When both are set to 0, you can use the C (Control) knob to change the frequency, and get the “manual wah” (pedal wah) effect.

16 Stereo Distortion

Distort (Stereo distortion)

This is a virtual analog distortion that reproduces the sound of compact effects for guitars.



1. Tone

Value: 0–100

This adjusts the brightness of the sound. When this value is set high, the distortion is loud and bright.

2. Level

Value: 0–100

Sets the output volume. Distortion also increases the volume levels; you can use this parameter to control it.

3. Dist

Value: 0–100

Sets the degree of distortion. At the source sound with low volume levels, there may be no distortion, even with the value increased.

MEMO

Two distortion units are linked and arranged in parallel (left and right) to make the algorithm stereo compatible. If you can't adjust the tone enough with the Tone control, use the equalizer at the next stage.

Other effect blocks



EQ (3-band equalizer) (p. 401)

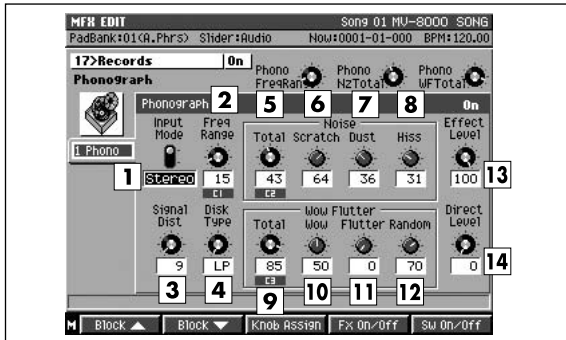


NS (Noise suppressor) (p. 404)

17 Phonograph

Phono (Phonograph)

This effect is like the sound of an analog record being played.



1. Input Mode

Value: Mono, Stereo

Use this setting to select either a stereo or monaural record player for the effect.

2. Freq.Range

Value: 0–100

Sets the frequency response of the record player. Lowering the value degrades the frequency characteristics, making the sound resemble that from an older system.

3. SignalDist (Signal Distortion)

Value: 0–100

Sets the degree of distortion. The higher the value is set, the more the sound is distorted.

4. Disk Type

Sets the turntable rotation speed. This influences the cycles of scratches and noises being played.

Value	Explanation
LP:	33 1/3 r.p.m.
EP:	45 r.p.m.
SP:	78 r.p.m.

5. Noise Total

Value: 0–100

Total noise level.

6. Scratch

Value: 0–100

Scratches on the record.

7. Dust

Value: 0–100

Dust on the record.

8. Hiss

Value: 0–100

Continuous hissing noise.

These settings add the typical record's noise. The noises increase as the values are raised. Set each of the Scratch, Dust, and Hiss noise levels to get a balance, then adjust the overall amount of noise with the Total Noise Level control.

9. Wow Flutter Total

Value: 0–100

Total wow and flutter.

10. Wow

Value: 0–100

Wow, long cycle rotational irregularity.

11. Flutter

Value: 0–100

Flutter, short cycle rotational irregularity.

12. Random

Value: 0–100

Random rotational irregularity.

These settings determine the rotational irregularities of the record player. Set each of the Wow, Flutter, and Random levels to get a balance, then adjust the overall depth of the effect with the Total Wow/Flutter control.

13. Effect Level

Value: 0–100

Sets the volume of the effect sound. It is ordinarily set to 100.

14. Direct Level

Value: 0–100

Sets the volume of the source sound. It is ordinarily set to 0. Raise this when you want to mix the source sound.

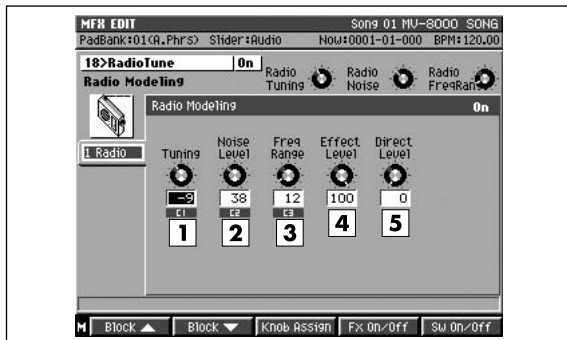


When reproducing the sound of old records such as SPs, you can make it sound more realistic by setting Input to "Mono." This effect continues to make the noises during the "record's silent parts." To quickly stop making this noise, press [F4 (FX ON/OFF)] to turn off the effect.

18 Radio Modeling

Radio (AM radio modeling)

This effect makes it sound like the source sound is being played from an AM radio.



1. Tuning

Value: -50—+50

This setting adjusts the degree of noise that occurs when tuning a radio. A setting of 0 corresponds to exact tuning.

2. Noise Level

Value: 0–100

Sets the noise level.

3. Freq Range

Value: 0–100

Sets the frequency response of the radio. Lowering the value worsens the frequency characteristics, making the sound appear to be coming from a tiny radio speaker.

4. Effect Level

Value: 0–100

Sets the volume of the effect sound. It is ordinarily set to 100.

5. Direct Level

Value: 0–100

Sets the volume of the source sound. It is ordinarily set to 0. Raise this when you want to mix the source sound.




At any Noise Level setting beside 0, the radio noise continues even when there is no source sound. When inserting the effect into MASTER OUT, the noise remains. To quickly stop making this noise, press [F4 (FX ON/OFF)] to turn off the effects.

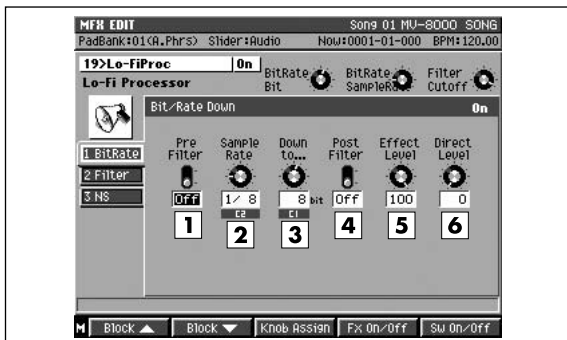
19 Lo-Fi Processor

BitRate (Bit/Rate down)

Other effect blocks

 **Filter** (p. 399)

 **NS (Noise suppressor)** (p. 404)



1. Pre Filter (Pre-Process Filter)

Value: Off, On

This is the switch of the filter placed before the Lo-Fi processing. When set “ON,” this suppresses the digital distortion by lowering sample rates.

2. Sample Rate

Value: Thru, 1/2–1/32

Sets the fraction of current sample rates to be used for processing. You set the Sample Rate parameter to “Thru” if no change is desired.

3. Down to...

Value: 16–1 bit

This setting is for reducing the bit count. When this is set to 16 bit, the bit count currently used is preserved.

4. Post Filter (Post-Process Filter)

Value: Off, On

This is the switch of the filter placed after the Lo-Fi processing. Like the pre-process filter. When set “ON,” this suppresses the digital distortion by lowering sample rates.

5. Effect Level

Value: 0–100

Sets the volume of the effect sound. It is ordinarily set to 100.

6. Direct Level

Value: 0–100

Sets the volume of the source sound. It is ordinarily set to 0. Raise this when you want to mix the source sound.

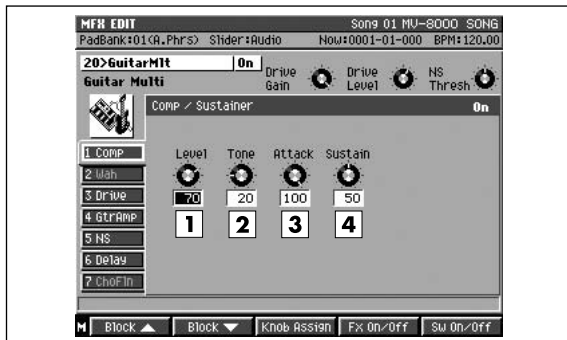
MEMO

Both the pre-process and post-process filters are necessary components in general digital sound processing. These allow the suppression of digital distortion that occurs when the sample rate is lowered, or to allow distortion when turned off.

20 Guitar Multi

Comp (Compressor/Sustainer)

This effect compresses the level of the signal by reducing the level of strong input signals and boosting low-level signals.



1. Output Level

Value: 0–100

This adjusts the Compressor volume level.

2. Tone

Value: 0–100

This adjusts the compressor tone.

3. Attack

Value: 0–100

This adjusts the attack strength when the sound is input.

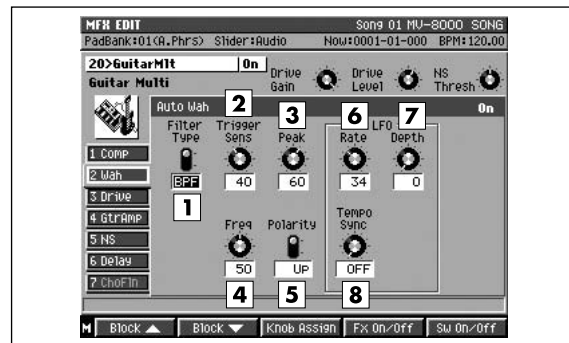
4. Sustain

Value: 0–100

This adjusts the length of time that the compressor continues to raise and hold the level of weak input.

Wah (Auto Wah)

Wah is an effect created by the periodic change in a filter's frequency characteristics, giving a particular kind of tone change. You can get the wah effect by changing the volume of the input sound or by using cyclical time-based changes.



1. Filter Type

Value: LPF, BPF

This selects the type of filter used to make the wah. This selects either the BPF (band pass filter) or LPF (low pass filter).

When set to BPF, the wah effect occurs within a narrow frequency range; setting this to LPF produces the wah effect over a wide range of frequencies.

2. Trigger Sens

Value: 0–100

Sets the sensitivity level when wah is added through changes in the source sound volume. The wah effect is added at lower volumes as the volume increases.

3. Peak

Value: 0–100

This sets the amount of wah effect near the reference frequency. The range narrows as the value increases; lower the value to get the wah effect over a wider range.

4. Freq

Value: 0–100

This sets the reference frequency for the wah effect (the frequency at which the wah starts).

5. Polarity

Value: DOWN, UP

When the wah effect is added through changes in the source sound volume, this setting is for selecting whether the effect is to be added to the high frequencies (UP) or lower frequencies (DOWN).

4. Feedback Level

Value: 0–100

Sets the repeat times for the delay sound. When set to 0, each delayed sound is played only once. (if the Mode is “Alternate” (Alt), delayed sound in each channel are played only once.)

5. Effect Level

Value: 0–100

Sets the volume of the delay sound. Adjust this after getting a balance with the direct level.

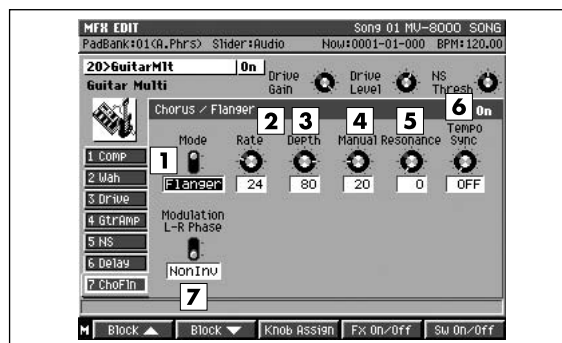
6. Direct Level

Value: 0–100

Sets the volume of the source sound. It is ordinarily set to 100

ChoFln (Chorus/Flanger)

This provides you with chorus or flanger effects to suit your needs. Chorus is an effect that adds breadth and fullness to the sound. The flanger gives you effect that is like a jet sound rising and falling.



1. Mode

Value: Chorus, Flanger

This selects either the chorus or the flanger.

2. Rate

Value: 0–100

This sets the chorus or flanger modulation cycle time.

3. Depth

Value: 0–100

This sets the chorus or flanger modulation depth.

4. Manual

Value: 0–100



































This sets the center frequency at which the chorus or flanging effect is applied.

5. Resonance

Value: 0–100

The more this value is increased, the stronger this distinctive effect becomes. If the Resonance value is set too high, another sound (oscillation) begins to appear.

6. Tempo Sync

Value: OFF,                                  
 ○ x1 – ○ x4

Set this when synchronizing the Rate setting to the song tempo. When not synchronizing, set this "OFF." When you select the note, the Rate setting is disabled, and the Rate is set the note length corresponding to the song tempo.

MEMO

If the length of the note is set longer (or shorter) than that of the possible range of the Rate settings by the change of song tempo, the Rate can not correspond to the note length. If "?" appears before the note symbol you set, it is because the upper (or lower) limit of the setting range has been exceeded, and that the synchronization is not correct. Furthermore, the precision of the Rate setting and song tempo differ. If left to develop over long periods, the two may gradually drift apart.

7. Modulation L-R Phase

Value: NonInv, Inv

This sets the phase when the chorus or flanger sound is mixed in with the source sound in the left and right channels. When this is set to NORM, the channels are in phase; when set to INV (inverted), the phases of left and right channels are inverted relative to each other.

Other effect blocks

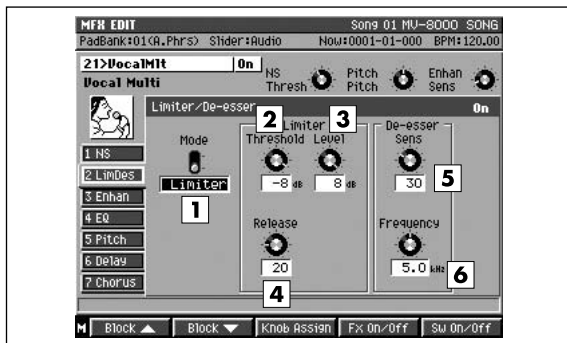


NS (Noise suppressor) (p. 404)

21 Vocal Multi

LimDes (Limiter/De-Esser)

You can use either the Limiter or De-esser functions of this effect. The limiter is an effect that compresses high-level signals, thereby preventing distortion. De-esser is an effect that cuts the sibilance in vocals, giving sounds a softer quality.



1. Mode

Value: LMT, DES

This determines whether the Limiter or De-esser function is used.

2. Limiter Threshold

Value: -60–0 dB

This adjusts the level of the signal at which the Limiter begins to function (the threshold level).

3. Limiter Level

Value: -60–12 dB

This sets the level of the signal passing through the Limiter.

4. Limiter Release

Value: 0–100

This adjusts the time for the Limiter to stop functioning after the signal falls back under the threshold level.

5. De-esser Sens

Value: 0–100

This adjusts the sensitivity of the de-esser effect based on the input level.

6. De-esser Frequency

Value: 1.0–10.0 kHz

This adjusts the frequency to which the De-esser effect is applied. The effect works best at higher frequencies than that of the settings.

Pitch (Pitch shifter)

This effect changes the pitch of the source sound.



1. Pitch

Value: -12–+12

This adjusts the pitch in semitone (half-step) increments.

2. Fine

Value: -100–+100

This finely adjusts the pitch shift.

3. Effect Level

Value: 0–100

This sets the volume of the pitch-shifted sound.

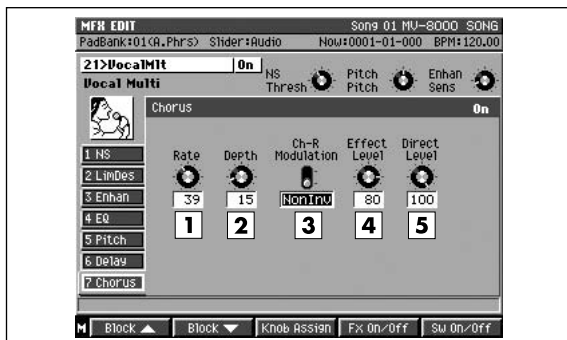
4. Direct Level

Value: 0–100

This sets the volume of the direct sound.

Chorus

This effect adds breadth to the sound, making it “fatter.”



1. Rate

Value: 0–100

This sets the chorus modulation cycle time.

2. Depth

Value: 0–100

This sets the chorus modulation depth.

3. Ch-R Modulation. (Right Channel Modulation Phase)

Value: NonInv, Inv

This is ordinarily set to NonInv. When set to Inv (Invert), the modulation (rising and falling sound) in the right channel is inverted against the left channel. This gives an effect in which the modulation in the left and right channels is reversed.

4. Effect Level (Effect Level)

Value: 0–100

This adjusts the chorus volume level.

5. Direct Level

Value: 0–100

This adjusts the volume level of the direct sound.

Other effect blocks



NS (Noise suppressor) (p. 404)



Enhan (Enhancer) (p. 403)



EQ (3-band equalizer) (p. 401)



Delay (p. 427)

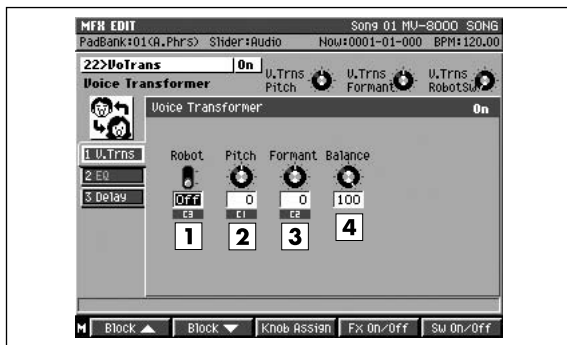
22 Voice Transformer

V.Trns (Voice transformer)

This effect, by controlling the keynote (root tone) and the formant independently, lets you create a variety of voice characteristics.

When Inputting Vocals

- When inputting vocal sounds, do so for only one person at a time. The effect does not function properly with multiple voice input.
- Do not let the vocals from speakers enter the mic. This is the same as using multiple voices, so the effect does not function properly.
- We recommend using a unidirectional mic. Additionally, be sure to speak as closely to the mic as possible.



1. Robot (Robot Switch)

Value: Off, On

This switches the Robot function on and off. When this is switched on, all sounds are output at the same pitch, regardless of the input pitch, resulting in vocal sounds without any intonation.

2. Pitch

Value: -63—+63

This adjusts the voice character pitch.

3. Formant

Value: -63—+63

This adjusts the voice character formant.

4. Balance

Value: 0–100

The adjusts the volume balance of the voice character sound and the regular vocal sound.

Other effect blocks



EQ (3-band equalizer) (p. 401)



Delay (p. 427)



Formant

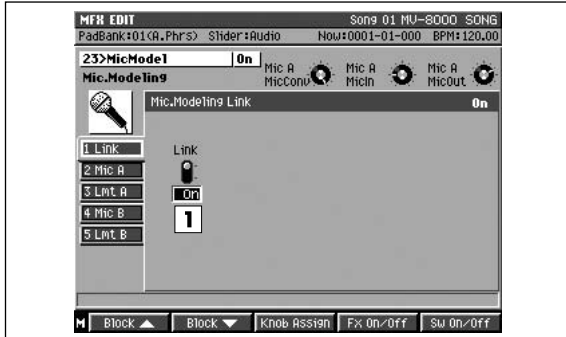
A formant is an important element which determine the character of a vocal sound. It is a fixed overtone whose location is determined by the size of the vocal chords. Conventional pitch shifters modify the pitch in a way that changes even the location of the formants (which by nature do not change). For example when a conventional pitch shifter raises the pitch, a “duck voice” is produced as if the vocal chords had shrunk, and when the pitch is lowered a “giant voice” is produced as if the vocal chords had expanded.

The Voice Transformer modifies the basic pitch and the formant separately, allowing a variety of voice characters to be created.

23 Mic Modeling

Link

This is the link switch for Channels A and B.



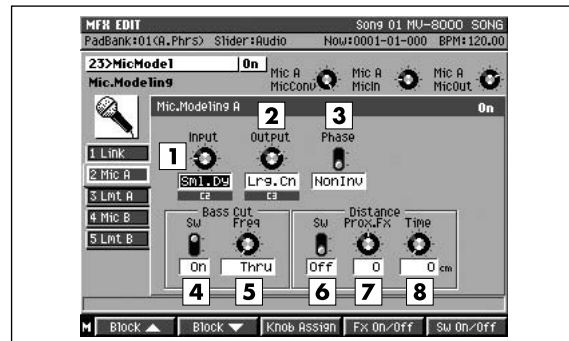
1. Link (Link Switch)

Value: Off, On

When set to Off, each of the two channels works independently as a mono channel equalizer. When set to On, both equalizer channels work simultaneously on Channel A. (The Channel B settings are disregarded.)

Mic (Mic modeling)

This effect converts the characteristics of inexpensive, all-purpose mics to those of expensive, studio-quality mics (microphone→microphone conversion). It makes signals that have already been recorded in your Project sound as if the changes in sound quality were made through mic selection and placement. This also adds characteristics of microphones to instrument sounds recorded through line input (line→microphone conversion).



1. Input

This selects the type of mic to be used for recording.

Value	Explanation
DR-20	Roland DR-20 (dynamic mic manufactured by Roland)
Sml.Dy	Small dynamic mic used for miking instruments, vocals, and the like
Hed.Dy	Headset-type dynamic mic
Min.Cn	Mini condenser mic
Flat	Line input
C3000B	AKG C3000B (condenser mic manufactured by AKG)

2. Output

This selects the type of mic modeling.

Value	Explanation
Sml.Dy	Dynamic mic for general use with instruments and vocals. Perfect for guitar amps and snare drums.
Voc.Dy	Dynamic mic especially known for use with vocals. Features exceptional midrange presence. For vocals.
Lrg.Dy	Dynamic mic with extended low range. For bass drums, toms, and similar applications.
Sml.Cn	Small condenser mic for use with instruments. Features a particularly fine high range. For use with metal percussion instruments and acoustic guitars.
Lrg.Cn	Flat-response condenser mic. For vocals, narration, live instruments, and the like.
Vnt.Cn	Vintage condenser mic. For vocals, instruments, and the like.
Flat	Mic with flat frequency response characteristics. Use this when you want the sound of a mic used for miking larger groups.

MEMO

If you've set the Input parameter to "Min.Cn," the only choices for the Output parameter will be "Sml.Cn" and "Lrg.Cn".

* When a condenser-type mic is selected in TypeOut, low-range noise transmitted through the mic stand may be accentuated due to the mic's low range characteristics. In such instances, either cut out any unnecessary low end with bass cut filter, or equip the mic stand with an isolation mount (a mic holder with rubber or other shock absorbing material).

3. Phase

This selects the mic phase.

Value	Explanation
Norm	In phase to the input.
Inv	Invented phase to the input.

4. Bass Cut Sw (Bass Cut Filter Switch)

Value: Off, On

This filter cuts out popping and other such noises as well as unneeded low end sounds. Switching this on creates a simulated bass cut filter. When turned off, the Freq setting is disabled.

5. Bass Cut Freq (Frequency)

Value: Thru, 20–2000 Hz

This adjusts the bass cut filter's cutoff frequency.

6. Distance Sw

Value: Off, On

Microphones tend to accentuate the low end the closer they are placed to the source sound. This is known as the proximity effect. Switching on this effect simulates frequency characteristics and timing differences that change with distance. When turned off, the ProxFx, Interval settings are disabled.

7. Prox.Fx (Proximity Effect)

Value: -12→+12

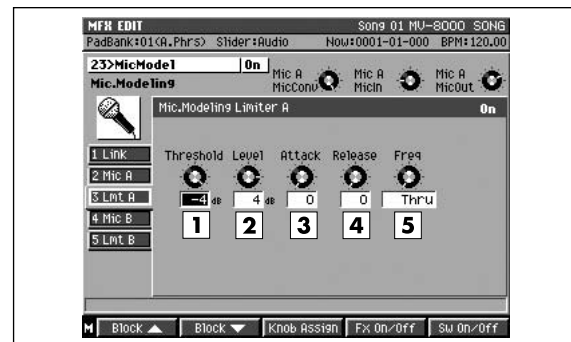
Microphones tend to accentuate the low end the closer they are placed to the source sound. This effect simulates those qualities, and compensates for the low end characteristics that change with distance. Positive settings bring the mic closer to the source, and negative settings put the mic at a greater distance.

8. Time

Value: 0–3000 cm

This simulates the time difference that changes with distance from the source.

Lmt (Mic modeling limiter)



1. Limiter

Value: Off, On

This effect compresses high-level signals, thereby preventing distortion.

2. Threshold

Value: -60–0 dB

This sets the volume level at which the Limiter begins to work.

3. Output Level

Value: -60→+24 dB

This sets the Limiter's output level.

This adjusts the level detector cutoff frequency.

4. Attack

Value: 0–100

This sets the time for the Limiter to begin working after the input level exceeds the threshold level.

5. Release

Value: 0–100

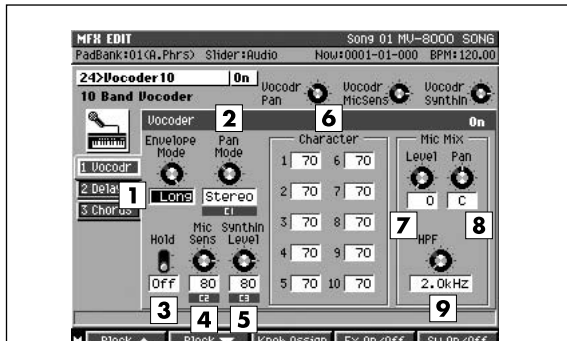
This sets the time for the effect to stop after the sound falls back under the threshold level.

6. Freq (Frequency)

Value: Thru, 20–2000 Hz

24 10 Band Vocoder

Vocodr (Vocoder)



1. Envelope

Value	Explanation
Sharp:	The human voice will be emphasized.
Soft:	The instrumental sound will be emphasized.
Long:	A vintage sound with long decay will be produced.

2. Pan Mode

Value: Mono, Stereo, L>>R, L<<R

With a setting of Mono, the components of each frequency band will be located in the center. With a setting of Stereo, the odd-numbered frequency bands will be located at the left, and the even-numbered components at the right. With a setting of L>>R, the low frequency bands will be located increasingly toward the left, and the high frequency bands will be located increasingly toward the right. With a setting of R>>L, the low frequency bands will be located increasingly toward the right, and the high frequency bands will be located increasingly toward the left.

3. Hold

Value: Off, On

This turns the Hold function on/off. If you turn Hold on while a voice is being input into the mic, the instrument will sound with the vocal formants that are fixed at that time.

4. Mic Sens.

Value:0–100

Adjust the input sensitivity of the mic.

5. SynthInLev

Value:0–100

Adjust the input level of the instrument.



When using this, input the mic to the L channel and the instrument to the R channel.

6. Character 1-10

Value:0–100

Adjust the volume of each frequency band. This setting adjusts the tone of the vocoder.

The central frequency bands for each channel are as shown below.

Ch1	=	100.0 [Hz]
Ch2	=	166.8 [Hz]
Ch3	=	278.3 [Hz]
Ch4	=	464.2 [Hz]
Ch5	=	774.3 [Hz]
Ch6	=	1.292 [kHz]
Ch7	=	2.154 [kHz]
Ch8	=	3.594 [kHz]
Ch9	=	5.995 [kHz]
Ch10	=	10.00 [kHz]

7. Mic Mix Level

Value:0–100

Adjust the amount of the mic audio (L channel input) which has passed through the mic HPF that will be added to the output of the vocoder.

8. Mic Mix Pan

Value:L63–R63

Adjust the panning of the mic audio.

9. MicMix HPF

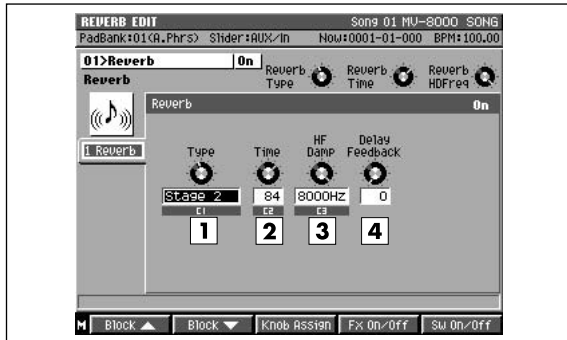
Value:Thru, 1.0–20.0 kHz

When the mic is used, this adjusts the frequency at which the high pass filter (HPF) will begin to affect the mic audio. Higher values for this setting will allow you to mix only the consonants. With a setting of True, the HPF will not be applied.

Reverb effect

Reverb

This is a basic reverb. Adds reverberation to the sound, modeling an acoustic space.



1. Room Size

Value: 5~40 m

Sets the size of the room. For example, the setting “10m” gives you reverb as it would sound in a single space 10 meters wide.

2. Time

Value: 0~127 sec

Sets the reverb time in seconds.

3. HF Damp (High Frequency Damp)

Value: 200~8000 Hz, Bypass

Adjusts the frequency above which the high-frequency content of the reverb sound will be cut, or “damped.” If you do not want to cut the high frequencies, set this parameter to Bypass.

4. Delay Feedback

Value: 0~127

Adjusts the amount of delay feedback when the Type setting is Delay or Pan-Delay.

MIDI Implementation

1. Receive Data (Sound Source Section)

■ Channel Voice Messages

● Note off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)
kk = note number: 00H - 7FH (0 - 127)
vv = note off velocity: 00H - 7FH (0 - 127)

● Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
kk = note number: 00H - 7FH (0 - 127)
vv = note on velocity: 01H - 7FH (1 - 127)

● Polyphonic Key Pressure

Status	2nd byte	3rd byte
AnH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
kk = note number: 00H - 7FH (0 - 127)
vv = Polyphonic Key Pressure: 00H - 7FH (0 - 127)

● Control Change

○ Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Modulation depth: 00H - 7FH (0 - 127)

○ Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Volume: 00H - 7FH (0 - 127)

* Controls the volume of the part that correspond to received MIDI channel number.

○ Panpot (Controller number 10)

Status	2nd byte	3rd byte
BnH	0AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Panpot: 00H - 40H - 7FH (Left - Center - Right),

* Controls the panpot of the part that correspond to received MIDI channel number.

○ Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
BnH	40H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Control value: 00H - 7FH (0 - 127) 0-63 = OFF, 64-127 = ON

* Controls the hold of the part that correspond to received MIDI channel number.

○ Resonance (Controller number 71)

Status	2nd byte	3rd byte
BnH	47H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Resonance value (relative change): 00H - 40H - 7FH (-64 - 0 - +63),

* Controls the resonance of the part that correspond to received MIDI channel number.

○ Release Time (Controller number 72)

Status	2nd byte	3rd byte
BnH	48H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Release Time value (relative change): 00H - 40H - 7FH (-64 - 0 - +63),

* Controls the release time of the part that correspond to received MIDI channel number.

○ Attack time (Controller number 73)

Status	2nd byte	3rd byte
BnH	49H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Attack time value (relative change): 00H - 40H - 7FH (-64 - 0 - +63),

* Controls the attack time of the part that correspond to received MIDI channel number.

○ Cutoff (Controller number 74)

Status	2nd byte	3rd byte
BnH	4AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Cutoff value (relative change): 00H - 40H - 7FH (-64 - 0 - +63)

* Controls the cutoff of the part that correspond to received MIDI channel number.

○ Effect 1 (Reverb Send Level) (Controller number 91)

Status	2nd byte	3rd byte
BnH	5BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Reverb Send Level: 00H - 7FH (0 - 127)

* Controls the reverb send level of the part that correspond to received MIDI channel number.

○ Effect 3 (Chorus Send Level) (Controller number 93)

Status	2nd byte	3rd byte
BnH	5DH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
vv = Chorus Send Level: 00H - 7FH (0 - 127)

* Controls the chorus send level of the part that correspond to received MIDI channel number.

● Program Change

Status	2nd byte
CnH	ppH

n = MIDI channel number: 0H - FH (ch.1 - 16)
pp = Program number: 00H - 7FH (prog.1 - prog.128)

* Program change that received each MIDI channel number will function as the patch change.

MIDI Implementation

● Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 ll, mm = Pitch Bend value: 00, 00H - 00, 40H - 7F, 7FH (-8192 - 0 - +8191)

* Controls the pitch bend change of the part that correspond to received MIDI channel number.

■ Channel Mode Messages

● All Notes Off (Controller number 123)

Status	2nd byte	3rd byte
BnH	7BH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)

* When All Notes Off is received, all notes on the corresponding channel will be turned off. However, if Hold 1 is ON, the sound will be continued until these are turned off.

● OMNI OFF (Controller number 124)

Status	2nd byte	3rd byte
BnH	7CH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)

* The same processing will be carried out as when All Notes Off is received.

● OMNI ON (Controller number 125)

Status	2nd byte	3rd byte
BnH	7DH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)

* The same processing will be carried out as when All Notes Off is received. OMNI ON will not be turned on.

● MONO (Controller number 126)

Status	2nd byte	3rd byte
BnH	7EH	mmH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 mm = mono number: 00H - 10H (0 - 16)

* The same processing will be carried out as when All Notes Off is received.
 * In Performance mode, the Part Mono/Poly parameter (PERFORM/PART) will change.

● POLY (Controller number 127)

Status	2nd byte	3rd byte
BnH	7FH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)

* The same processing will be carried out as when All Notes Off is received.
 * In Performance mode, the Part Mono/Poly parameter (PERFORM/PART) will change.

■ System Realtime Message

● Active Sensing

Status
FEH

* When Active Sensing is received, the unit will begin monitoring the intervals of all further messages. While monitoring, if the interval between messages exceeds 420 ms, the same processing will be carried out as when All Sounds Off, All Notes Off and Reset All Controllers are received, and message interval monitoring will be halted.

2. Data Transmission

■ Channel Voice Messages

● Note off

Status	2nd byte	3rd byte
8nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 kk = note number: 00H - 7FH (0 - 127)
 vv = note off velocity: 00H - 7FH (0 - 127)

● Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 kk = note number: 00H - 7FH (0 - 127)
 vv = note on velocity: 01H - 7FH (1 - 127)

● Polyphonic Key Pressure

Status	2nd byte	3rd byte
AnH	kkH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 kk = note number: 00H - 7FH (0 - 127)
 vv = Polyphonic Key Pressure: 00H - 7FH (0 - 127)

● Control Change

* By selecting a controller number that corresponds to the setting of parameters of controllers (Assignable sliders), the MV-8000 can transmit any control change message.

○ Bank Select (Controller number 0, 32)

Status	2nd byte	3rd byte
BnH	00H	mmH
BnH	20H	llH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 mm, ll = Bank number: 00 00H - 7F 7FH (bank.1 - bank.16384)

○ Modulation (Controller number 1)

Status	2nd byte	3rd byte
BnH	01H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Modulation depth: 00H - 7FH (0 - 127)

○ Breath type (Controller number 2)

Status	2nd byte	3rd byte
BnH	02H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127)

○ Portamento Time (Controller number 5)

Status	2nd byte	3rd byte
BnH	05H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Portamento Time: 00H - 7FH (0 - 127)

○ Data Entry (Controller number 6, 38)

Status	2nd byte	3rd byte
BnH	06H	mmH
BnH	26H	llH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 mm, ll = the value of the parameter specified by RPN/NRPN
 mm = MSB, ll = LSB

○Volume (Controller number 7)

Status	2nd byte	3rd byte
BnH	07H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Volume: 00H - 7FH (0 - 127)

○Panpot (Controller number 10)

Status	2nd byte	3rd byte
BnH	0AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Panpot: 00H - 40H - 7FH (Left - Center - Right),

○Expression (Controller number 11)

Status	2nd byte	3rd byte
BnH	0BH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Expression: 00H - 7FH (0 - 127)

○Hold 1 (Controller number 64)

Status	2nd byte	3rd byte
BnH	40H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127) 0-63 = OFF, 64-127 = ON

○Portamento (Controller number 65)

Status	2nd byte	3rd byte
BnH	41H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127) 0 - 63 = OFF, 64 - 127 = ON

○Resonance (Controller number 71)

Status	2nd byte	3rd byte
BnH	47H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Resonance value (relative change):00H - 40H - 7FH (-64 - 0 - +63)

○Release Time (Controller number 72)

Status	2nd byte	3rd byte
BnH	48H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Release Time value (relative change):00H - 40H - 7FH (-64 - 0 - +63)

○Attack time (Controller number 73)

Status	2nd byte	3rd byte
BnH	49H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Attack time value (relative change):00H - 40H - 7FH (-64 - 0 - +63)

○Cutoff (Controller number 74)

Status	2nd byte	3rd byte
BnH	4AH	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Cutoff value (relative change):00H - 40H - 7FH (-64 - 0 - +63)

○General Purpose Controller 5 (Controller number 80)

Status	2nd byte	3rd byte
BnH	50H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127)

○General Purpose Controller 6 (Controller number 81)

Status	2nd byte	3rd byte
BnH	51H	vvH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127)

○General Purpose Controller 7 (Controller number 82)

Status	2nd byte	3rd byte
BnH	52H	vvH

n = MIDI channel number:0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127)

○General Purpose Controller 8 (Controller number 83)

Status	2nd byte	3rd byte
BnH	53H	vvH

n = MIDI channel number:0H - FH (ch.1 - 16)
 vv = Control value: 00H - 7FH (0 - 127)

○Portamento control (Controller number 84)

Status	2nd byte	3rd byte
BnH	54H	kkH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 kk = source note number: 00H - 7FH (0 - 127)

●Channel Pressure

Status	2nd byte
DnH	vvH

n = MIDI channel number:0H - FH (ch.1 - 16)
 vv = Channel Pressure: 00H - 7FH (0 - 127)

■Channel Mode Messages

●MONO (Controller number 126)

Status	2nd byte	3rd byte
BnH	7EH	mmH

n = MIDI channel number: 0H - FH (ch.1 - 16)
 mm = mono number: 00H - 10H (0 - 16)

●POLY (Controller number 127)

Status	2nd byte	3rd byte
BnH	7FH	00H

n = MIDI channel number: 0H - FH (ch.1 - 16)

■System Realtime Messages

●Active Sensing

Status
FEH

* This message is transmitted at intervals of approximately 250 msec.

* This message is not sent when Transmit Active Sensing parameter (SYSTEM/MIDI) is OFF.

3. Data reception (Sequencer Section)

3.1 Messages recorded during recording

Channel Voice Messages

●Note Off

Status	2nd byte	3rd byte
8nH	kkH	vvH
9nH	kkH	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

kk=note number: 00H - 7FH (0 - 127)

vv=note off velocity: 00H - 7FH (0 - 127)

* Not received when the Note parameter (RECORDING FILTER popup) is OFF.

●Note on

Status	2nd byte	3rd byte
9nH	kkH	vvH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

kk=note number: 00H - 7FH (0 - 127)

vv=note on velocity: 01H - 7FH (1 - 127)

* Not received when the Note parameter (RECORDING FILTER popup) is OFF.

●Polyphonic Aftertouch

Status	2nd byte	3rd byte
AnH	kkH	vvH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

kk=note number: 00H - 7FH (0 - 127)

vv=Polyphonic Aftertouch:00H - 7FH (0 - 127)

* Not received when the Poly Aftertouch parameter (RECORDING FILTER popup) is OFF.

●Control Change

Status	2nd byte	3rd byte
BnH	kkH	vvH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

kk=Control number: 00H - 7FH (0 - 127)

vv=value: 00H - 7FH (0 - 127)

* Not received when the Control Change parameter (RECORDING FILTER popup) is OFF.

●Program Change

Status	2nd byte
CnH	ppH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

pp=Program number:00H - 7FH (prog.1 - prog.128)

* Not received when the Program Change parameter (RECORDING FILTER popup) is OFF.

●Channel Aftertouch

Status	2nd byte
DnH	vvH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

vv=Channel Aftertouch:00H - 7FH (0 - 127)

* Not received when the Channel Aftertouch parameter (RECORDING FILTER popup) is OFF.

●Pitch Bend Change

Status	2nd byte	3rd byte
EnH	llH	mmH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

ll, mm=Pitch Bend value:00, 00H - 00, 40H - 7F, 7FH (-8192 - 0 - +8191)

* Not received when the Pitch Bend parameter (RECORDING FILTER popup) is OFF.

Channel Mode messages

●All Sound Off (Controller number 120)

Status	2nd byte	3rd byte
BnH	78H	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

●Reset All Controller (Controller number 121)

Status	2nd byte	3rd byte
BnH	79H	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

●Omni Off (Controller number 124)

Status	2nd byte	3rd byte
BnH	7CH	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

* The same processing will be done as when an All Note Off message is received.

●Omni On (Controller number 125)

Status	2nd byte	3rd byte
BnH	7DH	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

* The same processing will be done as when an All Note Off message is received.

●Mono (Controller number 126)

Status	2nd byte	3rd byte
BnH	7EH	mmH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

mm=mono number: 00H - 10H (0 - 16)

* The same processing will be done as when an All Note Off message is received.

●Poly (Controller number 127)

Status	2nd byte	3rd byte
BnH	7FH	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

* The same processing will be done as when an All Note Off message is received.

System Exclusive Messages

Status	Data byte	Status
F0H	iiH, ddH,, eeH	F7H

F0H:	System Exclusive message status
ii=ID number:	This is the ID number (manufacturer ID) that specifies the manufacturer whose exclusive message this is. Roland's manufacturer ID is 41H. ID numbers 7EH and 7FH are defined in an expansion of the MIDI standard as Universal Non-real-time messages (7EH) and Universal Realtime Messages (7FH).
dd, ..., ee = data:	00H - 7FH (0 - 127)
F7H:	EOX (End of System Exclusive)

* Not received when the System Exclusive parameter (RECORDING FILTER popup) is OFF.

* MIDI Machine Control and MIDI Time code is not recorded.(Refer to "1.3 Messages acknowledged for synchronization")

■3.2 Messages not recorded during recording

■Channel mode messages

●Local On/Off (Controller number 122)

Status	2nd byte	3rd byte
BnH	7AH	vvH

n=MIDI channel number:0H - FH (ch.1 - ch.16)

vv=Value: 00H, 7FH (Local Off, Local On)

●All notes off (Controller number 123)

Status	2nd byte	3rd byte
BnH	7BH	00H

n=MIDI channel number:0H - FH (ch.1 - ch.16)

* When an All Note Off message is received, all notes of the corresponding channel that are on will be sent Note Off's, and the resulting Note Off messages will be recorded.

■3.3 Messages acknowledged for synchronization

■System Common messages

●Tune Request

Status
F6H

●Song Position Pointer

Status	2nd byte	3rd byte
F2H	llH	mmH

mm, ll=value: 00, 00H - 7F, 7FH (0 - 16383)

* Received when Remote MIDI In parameter (SONG SETUP/SYNC) is set to On.

■System Realtime Messages

●Start

Status
FAH

* Received when Remote MIDI In parameter (SONG SETUP/SYNC) is set to On.

●Continue

Status
FBH

* Received when Remote MIDI In parameter (SONG SETUP/SYNC) is set to On.

●Stop

Status
FCH

* Received when Remote MIDI In parameter (SONG SETUP/SYNC) is set to On.

■System Exclusive Message

●MIDI Machine Control (MMC)

* Received when the MMC Mode parameter (System/Tempo) is SLAVE.

○STOP (MCS)

Status	Data byte	Status
F0H	7FH, dev, 06H, 01H	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
01H	STOP (MCS)
F7H	EOX (End of Exclusive)

○DEFERRED PLAY (MCS)

Status	Data byte	Status
F0H	7FH, dev, 06H, 03H	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
03H	DEFERRED PLAY (MCS)
F7H	EOX (End of Exclusive)

○LOCATE (MCP)

○Format2---LOCATE [TARGET]

Status	Data byte	Status
F0H	7FH, dev, 06H, 44H, 06H, 01H, hrH, mnH, scH, frH, ffH	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
44H	LOCATE (MCP)
06H	Byte count
01H	"TARGET" sub-Command
hrH	Standard Time Specification with subframes (type ff)
mnH	
scH	
frH	
ffH	
F7H	EOX (End of Exclusive)

4. Data transmission (Sequencer Section)

4.1 Messages transmitted during playing

Recorded messages are transmitted during playback.

4.2 Messages that are generated and transmitted

4.2.1 Messages Appearing When Synchronizing with Other Devices

System Common Messages

* Sent when MIDI Clock parameter (SONG SETUP/SYNC) is set to On.

Song Position Pointer

Status	2nd byte	3rd byte
F2H	llH	mmH

ll, mm=value: 00, 00H - 7F, 7FH (0 - 16383)

System Realtime Messages

* Sent when MIDI Clock parameter (SONG SETUP/SYNC) is set to On.

Timing Clock

Status
F8H

Start

Status
FAH

Continue

Status
FBH

Stop

Status
FCH

Quarter Frame Messages

Status	2nd byte
F1H	mmH (= 0nnndddd)

* Sent when MTC Output parameter (SONG SETUP/SYNC) is set to On. Furthermore, sending a Quarter Frame Message with "00h00m00s00f00" at the beginning of the song adds the MTC Offset Time parameter (SONG SETUP/SYNC).

MIDI Time Code Quarter Frame Messages

MIDI Time Code Quarter Frame Messages can be transmitted while the sequencer is running (Playing or Recording) if the Sync Mode parameter (System/Sync/Tempo) is MASTER and MTC Sync Output parameter (System/Sync/Tempo) is ON.

Status	Second
F1H	mmH (= 0nnndddd)

nnn = Message type:
 0 = Frame count LS nibble
 1 = Frame count MS nibble
 2 = Seconds count LS nibble
 3 = Seconds count MS nibble
 4 = Minutes count LS nibble
 5 = Minutes count MS nibble
 6 = Hours count LS nibble
 7 = Hours count MS nibble

dddd = 4 bit nibble data: h - FH (0 - 15)
 Bit Field is assigned as follows.

Frame Count	xxxxxyyy	
xxx	Reserved (000)	
yyyyy	Frame No.(0-29)	
Seconds Count	xxxxxyyy	
	xx	Reserved (00)
	yyyyyy	Seconds (0-59)
Minutes Count	xxxxxyyy	
	xx	Reserved (00)
	yyyyyy	Minutes (0-59)
Hours Count	xyzzzzz	
	x	Reserved (0)
	yy	Time Code type
	0	= 24 Frames / Sec
	1	= 25 Frames / Sec
	2	= 30 Frames / Sec (Drop Frame)
	3	= 30 Frames / Sec (Non Drop Frame)
	zzzzz	Hours (0-23)

System Exclusive Message

MIDI Time code

Full Message

Full Messages are used, which encode the complete time into a single message. This message transmitted when the song position moves.

Status	Data Byte	Status
F0H, 7FH xxH, 01H, 01H, hrH, mnH, scH, frH		F7H

F0H, 7FH: Realtime Universal System Exclusive Header

xxH: 7F (Device ID)
 01H: sub-ID #1 (MIDI Time code)
 01H: sub-ID #2 (Full Message)
 hrH: hours and type: 0 yy zzzzz
 yy type:

00 = 24 Flame/sec
 01 = 25 Flame/sec
 10 = 30 Flame/sec
 11 = 30 Flame/sec

zzzzz: Hours (00 - 23)
 mnH: Minutes (00 - 59)
 scH: Seconds (00 - 59)
 frH: Frames (00 - 29)
 F7H: EOX (End of Exclusive)

MIDI Machine Control (MMC)

* Not received when the MMC Mode parameter (System/Sync/Tempo) is Master.

STOP (MCS)

Status	Data byte	Status
F0H	7FH, dev, 06H, 01H	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
01H	STOP (MCS)
F7H	EOX (End of Exclusive)

DEFERRED PLAY (MCS)

Status	Data byte	Status
F0H	7FH, dev, 06H, 03H	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
03H	DEFERRED PLAY (MCS)
F7H	EOX (End of Exclusive)

○LOCATE (MCP)

○Format2—LOCATE [TARGET]

Status	Data byte	Status
F0H	7FH, dev, 06H, 44H, 06H, 01H, hrH, mnH, scH, frH, ffH	F7H

Byte	Remarks
F0H	Exclusive status
7FH	Universal System Exclusive Realtime Header
7FH	Device ID
06H	MMC command message
44H	LOCATE (MCP)
06H	Byte count
01H	"TARGET" sub-Command
hrH	Standard Time Specification with subframes (type ff)
mnH	
scH	
frH	
ffH	
F7H	EOX (End of Exclusive)

5. Appendices

●Decimal and Hexadecimal table (Hexadecimal number is shown with H.)

In MIDI documentation, data values and addresses/sizes of system exclusive messages etc. are expressed as hexadecimal values for each 7 bits.

the following table shows how these correspond to decimal numbers.

dec	hex	dec	hex	dec	hex	dec	hex
0	00H	32	20H	64	40H	96	60H
1	01H	33	21H	65	41H	97	61H
2	02H	34	22H	66	42H	98	62H
3	03H	35	23H	67	43H	99	63H
4	04H	36	24H	68	44H	100	64H
5	05H	37	25H	69	45H	101	65H
6	06H	38	26H	70	46H	102	66H
7	07H	39	27H	71	47H	103	67H
8	08H	40	28H	72	48H	104	68H
9	09H	41	29H	73	49H	105	69H
10	0AH	42	2AH	74	4AH	106	6AH
11	0BH	43	2BH	75	4BH	107	6BH
12	0CH	44	2CH	76	4CH	108	6CH
13	0DH	45	2DH	77	4DH	109	6DH
14	0EH	46	2EH	78	4EH	110	6EH
15	0FH	47	2FH	79	4FH	111	6FH
16	10H	48	30H	80	50H	112	70H
17	11H	49	31H	81	51H	113	71H
18	12H	50	32H	82	52H	114	72H
19	13H	51	33H	83	53H	115	73H
20	14H	52	34H	84	54H	116	74H
21	15H	53	35H	85	55H	117	75H
22	16H	54	36H	86	56H	118	76H
23	17H	55	37H	87	57H	119	77H
24	18H	56	38H	88	58H	120	78H
25	19H	57	39H	89	59H	121	79H
26	1AH	58	3AH	90	5AH	122	7AH
27	1BH	59	3BH	91	5BH	123	7BH
28	1CH	60	3CH	92	5CH	124	7CH
29	1DH	61	3DH	93	5DH	125	7DH
30	1EH	62	3EH	94	5EH	126	7EH
31	1FH	63	3FH	95	5FH	127	7FH

(*) Decimal values such as MIDI channel, bank select, and program change are listed as one(1) greater than the values given in the above table.

(*) A 7-bit byte can express data in the range of 128 steps. For data where greater precision is required, we must use two or more bytes. For example, two hexadecimal numbers aa bbH expression two 7-bit bytes would indicate a value of aa x 128 + bb.

(*) In the case of values which have a +/- sign, 40H=-64, 00H=0, 3FH=+63, so that the decimal expression would be 64 less than the value given in the above chart.

In the case of two types, 40 00H = -8192, 00 00H = 0, 3F 7FH = +8191.

(*) Data marked "nibbled" is expressed in hexadecimal in 4-bit units.

A value expressed as a 20byte nibble 0a 0bH has the value of a x 16 + b.

<Ex.1> What 5AH in decimal system?

5AH = 90 according to the above table.

<Ex.2> What in decimal system is 12034H in hexadecimal of every 7 bit?

12H = 18, 34H = 52 according to the above table. So 18 x 128 + 52 = 2356.

<Ex.3> What in decimal system is 0A 03 09 0D in nibble system?

0AH = 10, 03H = 3, 09H = 9, 0DH = 13 according to the above table.

So ((10 x 16 + 3) x 16 + 9) x 16 + 13 = 41885.

<Ex.4> What in nibble system is 1258 in decimal system?

```

16) 1258
   78 ... 10
   4 ... 14
   0 ... 4

```

0 = 00H, 4 = 04H, 14 = 0EH, 10 = 0AH according to the above table. So it is 00 04 0E 0AH.

●Example of system exclusive message and Checksum calculation

On Roland system exclusive message (DT1), checksum is added at the end of transmitted data (in front of F7) to check the message is received correctly.

Value of checksum is defined by address and data (or size) of the system exclusive message to be transmitted.

○How to calculate checksum (Hexadecimal number is shown with H.)

checksum is a value which lower 7 bit of the sum of address, size and checksum itself turns to be 0.

If the address of the system exclusive message to be transmitted is aa bb cH and data or size is dd ee ffH,

$$aa + bb + cc + dd + ee + ff = \text{sum}$$

$$\text{sum} / 128 = \text{quotient and odd}$$

When odd is 0, 0 = checksum

When odd is other than 0, 128 - odd = checksum.

■MIDI Machine Control (MMC) Command, Information Field/Response Reference

●Command Recognized

Command	Action
01H STOP	STOP
03H DEFERRED PLAY	PLAY
44H 01H LOCATE TARGET	LOCATE (Designated Time)
4CH MOVE	Move between Information

●Commands Transmitted

Command	Action
01H STOP	STOP
03H DEFERRED PLAY	PLAY
44H 01H LOCATE TARGET	LOCATE

PRODUCTION STUDIO

Date : Sep. 29, 2003

Model MV-8000

MIDI Implementation chart (Sequencer section)

Version : 1.00

Function...	Transmitted	Recognized	Remarks
Basic channel: Default Changed	All channels x	All channels 1-16	There is no specific basic channel.
Mode: Default Message Altered	x x *****	Mode 1 x x	
Note number: True voice	o 0-127	o 0-127	
Velocity: Note On Note Off	o o	o o	
Aftertouch Key's Channel's	o o	o *1 o *1	
Pitch bend	o	o *1	
Control change 0-119	o	o *1	
Program change True number	o *****	o *1 0-127	
System exclusive	o	o *1	
System common: Quarter frames Song position Song select Tune request	o *1 o *1 x o	o *2 o *1 x o	
Real time: Clock Command	o *1 o *1	o *1 o *1	
Aux message: All sound off Reset all controller Local On/Off All note off Active sensing System reset	o o x o *3 o x	o o x o *3 *4 o *2 x	
Notes	*1 o x selectable. *2 Not stored when received. *3 Not stored/transmitted when received. , but can be created and transmitted using Event List. *4 Mode Messages (123-127) are recorded and transmitted, after all currently sounding notes are turned off.		
Mode 1: OMNI ON, POLY Mode 3: OMNI OFF, POLY	Mode 2: OMNI ON, MONO Mode 4: OMNI OFF, MONO	o: Yes x: No	

MIDI Implementation

PRODUCTION STUDIO

Date : Sep. 29, 2003

Model MV-8000

MIDI Implementation chart (Sound generator section)

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel:	Default Changed	1-16 x	1-16	When Multi Timbre Sampler Mode is on, there is no specific basic channel.
Mode:	Default Messages Altered	Mode 1 x *****	Mode 1-4 *2 x x	*2 When Multi Timbre Sampler Mode... Off = Mode 1 or 2 On = Mode 3 or 4
Note number:	True voice	o 21-116	o 21-116	
Velocity:	Note On Note Off	o o	o o	
Aftertouch	Key's Channel's	o *1 o *1	o *1 o *1	
Pitch bend		x	o	
Control change	0, 32	o	x	Bank select
	1	o	o	Modulation
	2	o	o	Breath type
	4	o	o	Foot type
	5	o	o	Portamento time
	6, 38	o	x	Data entry
	7	o	o	Volume
	8	o	o	Balance
	10	o	o	Panpot
	11	o	o	Expression
	16	o	x	General purpose controller 1
	17	o	x	General purpose controller 2
	18	o	x	General purpose controller 3
	19	o	x	General purpose controller 4
	64	o	o	Hold 1
	65	o	o	Portamento
	66	o	x	Sostenuto
	67	o	x	Soft
	68	o	o	Legato foot switch
	69	o	o	Hold 2
	70	o	x	Sound variation
	71	o	o	Resonance
	72	o	o	Release time
	73	o	o	Attack time
	74	o	o	Cutoff
	75	o	o	Decay time
	76	o	o	Vibrato rate
	77	o	x	Vibrato depth
	78	o	x	Vibrato delay
	80	o	x	General purpose controller 5
	81	o	x	General purpose controller 6
82	o	o	General purpose controller 7	
83	o	x	General purpose controller 8	
84	o	x	Portamento control	
91	o	x	General purpose effects 1	
92	o	x	Tremolo	
93	o	x	General purpose effects 3	
94	o	x	Celeste	
95	o	x	Phaser	
1-31, 64-95	o	x	Sliders *2	
98, 99	x	x	NRPN LSB, MSB	
100, 101	x	x	RPN LSB, MSB	
Program change	True number	x *****	o 0-127	Patch Library 1-128
System Exclusive		x	x	
System common:	Quarter frames Song position Song select Tune request	x x x x	x x x x	
System real time:	Clock Commands	x x	x x	
Aux messages:	All sound off Reset all controllers Local On/Off All notes off Active sensing System reset	o o o o o o	o x x o x x	
Notes		*1 o x is selectable. *2 Can be changed settings.		
	Mode 1: OMNI ON, POLY Mode 3: OMNI OFF, POLY	Mode 2: OMNI ON, MONO Mode 4: OMNI OFF, MONO		o: Yes x: No

Specifications

MV-8000: PRODUCTION STUDIO

Sampler Section

Audio Data Format

16-bit linear

Sampling Frequency

44.1 kHz (fixed)

Parts

16 (Patches) + 8 (Audio Tracks / Audio Phrases)

Maximum Polyphony

64 voices

Wave Memory (RAM)

DIMM: 1 slot

(168 pins, PC100 CL = 2 or PC133 CL = 3, 3.3 V, 128 M bytes, 256 M bytes, 512 M bytes)

128 M bytes (standard)

Expandable up to 512 M bytes (replacement to 512 M bytes DIMM is required.)

Maximum Sampling Time

- with 128 M bytes DIMM (standard)
mono: 24 min. approx. (stereo: 12 min. approx.)
- with 512 M bytes DIMM (expanded)
mono: 100 min. approx. (stereo: 50 min. approx.)

Effects

Multi-effects (MFX): 1 (24 types)

Reverb: 1 (2 types)

Chorus: 1 (4 types)

Mastering Tool Kit: 1 (only in the Mastering Mode)

Sequencer Section

Tracks

MIDI tracks (1 MIDI channel per track): 128

Audio tracks: 8

Tempo track: 1

Resolution

480 TPQN

Tempo

5~300

Note Capacity

approx. 150,000 notes

Song Length

9,999 measures

Recording Method

Event recording (Realtime/Step)

Audio recording

Others

Project

Songs: 16
Patches: 16 (per Song)
Partials: 96 (16 pads x 6 banks per Patch)
Samples: 9,999
Audio Phrases: 512 (16 pads x 32 banks)
Patch Libraries: 128
MIDI Clips: 100
Multi-effects (MFX) Libraries: 124 (Preset: 24, User: 100)
Chorus Libraries: 52 (Preset: 2, User: 50)
Reverb Libraries: 54 (Preset: 4, User: 50)
Mastering Tool Kit Libraries: 71 (Preset: 21, User: 50)

Signal Processing

AD Conversion: 24 bits, 64 times oversampling
DA Conversion: 24 bits, 128 times oversampling

Frequency Response

MIC/Line Inputs: 20 Hz--20 kHz (+0/-2 dB)

Nominal Input Level

MIC/Line Inputs: -50--+14 dBu
(maximum +26 dBu: balanced, maximum +20 dBu: unbalanced)
Phono Inputs: -87-- -27 dBu

Input Impedance

MIC/Line Inputs: 40 k ohms
Phono Inputs: 50 k ohms

Nominal Output Level

+4 dBu (balanced)

Output Impedance

600 ohms

Recommended Load Impedance

Master Outputs: 10 k ohms or greater

Headphones: 8--600 ohms

Residual Noise Level

-86 dBu or less (SENS: LINE, Phono Input Jacks: short-circuited, IHF-A Typ.)

Display

320 x 240 dots, graphic LCD (backlit)

Pads

16 Pads, Velocity and Aftertouch sensitive

Controllers

Effects control knobs: C1-C3
Mixer sliders: 1--8

Floppy Disk Drive

3.5-inch Micro Floppy Disk, 1.44 M bytes (2HD),
720 K bytes (2DD)

Hard Disk Drive

3.5 inches, 40 G bytes

CD-R/RW Drive

Built-in type
CD-DA, CD-ROM, CD-R, CD-RW

Connectors

Phono Input Jacks: L, R (RCA phono type)
MIC/Line Input Jacks: L, R (1/4 inch TRS phone type)
Master Output Jacks: L, R (1/4 inch TRS phone type)
Headphones Jack (Stereo 1/4 inch phone type)
Digital Out Connector A (Coaxial type)
Digital Out Connector B (Optical type)
MIDI Connectors: IN, OUT A, OUT B
USB Connector (supports file transfer (mass storage class))
Foot Switch Jack (1/4 inch phone type)
AC Inlet

* When installed MV8-OP1 Audio I/O Expansion (option)
Analog Multi Output Jacks: 1--6 (1/4 inch TRS)

phone type)

Digital In Connector A (Coaxial type)

Digital In Connector B (Optical type)

R-BUS Connector (DB-25 type)

* *When installed MV8-VGA VGA/Mouse Expansion (option)*

VGA Out Connector (HD DB-15 type)

PS/2 Mouse Connector (6-pin mini DIN type)

Power Supply

AC 115 V, 117 V, 220 V, 230 V, 240 V (50/60 Hz)

Power Consumption

40 W

Dimension

480 (W) x 482 (D) x 136 (H) mm

18-15/16 (W) x 19 (D) x 5-3/8 (H) inches

Weight

9.8 kg / 21 lbs 10 oz

(excluding MV8-OP1, MV8-VGA)

Accessories

Quick Start, Owner's Manual, Mixer Block Diagram

Sample Data CD-ROM

Backup CD-ROM

Shortcut Stickers

Power Cord

Short pin

Options

Audio I/O Expansion: MV8-OP1

VGA/Mouse Expansion: MV8-VGA

Foot Switch: FS-5U (BOSS)

Pedal Switch: DP-2

(0 dBu = 0.775 V rms)



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

Numerics

10 Band Vocoder	435
2x BOSS Flanger	417
3-band equalizer	401
3-band isolator	399
4 Button Chorus 320	415
80s Phaser	419

A

ADD AUDIO TRACKS popup	247
ADD MIDI TRACKS popup	246
Adding tracks for recording data	77
Adjusting the volume balance	127
aftertouch	181
AIFF	154
Akai MPC2000 (XL)	155
Algorithm list	398
AM radio modeling	423
Analog Delay & Chorus	412
ASSIGN TO PART / LIBRARY popup	371
ASSIGNABLE SLIDER screen	328
Assignable Sliders	161
Assigning an audio phrase to a pad	67
ATA	391
ATAPI	391
Attack	403
audio CD	131
AUDIO EVENT PARAMETER popup	220
audio files	154
Audio I/O Expansion	171
AUDIO PHRASE EDIT screen	303
Audio phrases	26
AUDIO PHRASES (LIST) screen	302
AUDIO PHRASES (PAD) screen	301
AUDIO TRACK screen	378
AUTO CHOP popup	306
AUTO PUNCH popup	241
Auto Wah	425
AUX / FX / AUDIO PHRASE / INPUT screen	380

B

BACKUP PROJECT TO CD screen	317
Basic structure	22
B-Cut	346
Bit/Rate down	424
BitRate	424
Boost	400

C

Can't delete current Project.	389
Can't delete current Song.	389
Can't delete last one track.	389
Can't write to Preset library.	389
Cancel	401
CD PLAYER screen	337
CD-R	391
CD-R/RW	131
CD-R/RW disc full.	389
CD-RW	391
Center Canceler	401
Center canceler	401
Change Duration	100
CHANGE DURATION popup	232
Change Velocity	99
CHANGE VELOCITY popup	231
Changing the tempo	111
ChoFln	428
CHOP popup	305
Chorus	412, 414–415, 431
Chorus/Flanger	428
Comp	403, 425
Comp/Limiter	403
Compact Disc Recordable	391
Compact Disc ReWritable	391
Composite Object Sound Modeling	391
Compressor	348, 391
Compressor/Sustainer	425
Control Change messages	384
Controller section	23
Copy	109
COPY AS AUDIO PHRASE popup	237
Copy As MIDI Clip	104
COPY AS MIDI CLIP popup	236
COPY AS NEW SONG popup	264
COPY PART popup	300
COPY&INSERT popup	228
COPY&PASTE popup	226
Copying a file	146
Copying data	95
COSM	391
Create a new song	76
Create Event	107
CREATE EVENT popup	217
CREATE NEW PROJECT screen	314
CREATE NEW SONG screen	260

Creating a folder	145	EDIT MASTERING TOOLKIT NAME	199
Creating a new project	139	EDIT MFX NAME	199
Creating an instrument	47	EDIT MIDI CLIP NAME	199
CUE SHEET screen	351	EDIT PAD BANK NAME	199
Current Project is protected.	389	EDIT PARTIAL NAME	199
Current Project is protected. (Can't save.) Backup anyway?	389	EDIT PATCH NAME	199
Current Project is protected. (Can't save.) Load anyway? 389		EDIT PROJECT NAME	199
Current Song	391	EDIT SAMPLE NAME	199
		EDIT SONG NAME	199
D		EDIT SYS-EX popup	219
Data Thin	102	EDIT TRACK NAME	199
DATA THIN popup	234	EDIT VOLUME LABEL	199
Delay	408, 410, 412, 427, 436	Editing a partial	56
Delay RSS	410	Editing a patch	51
Delay/chorus	24	Editing a sample	60
Delay/Chorus library	28	Editing a system exclusive message	110
Delay/Chorus preset library	396	Editing note accents	99
DELETE PROJECT screen	316	Editing the effect parameters	122
DELETE SONG screen	263	Editing the length of the notes	100
DELETE TRACKS popup	248	Editing the settings of an audio phrase	68
Deleting a folder or file	148	EFFECT LIBRARY popup (MFX/DlyCho/Reverb) 374	
Deleting a project	138	Effect preset patch list	396
Device ID	384	Effect routing	124
DIF-AT24	175	Effect section	23
Digital Chorus	414	EFFECTS EDIT screen	375
Digital Signal Processing	391	EFFECTS screen	372
DIMM Size	183	EMPHASIS screen	284
Direct Recording	87	End of Pads.	389
Disk full.	389	Enhan	403
Disk management	149	Enhancer	346, 403
Disk not ready.	389	EQ	401
DISK UTILITY screen	334	Erase	109
DISK/USB MENU screen	329	EVENT ERASE popup	253
Distort	421	EVENT LIST EDIT screen	106, 216
Drive	426	Events	29
DSP	391	Exclusive messages	384
Dynamics	391	Expander	347, 391
		Expanding the memory	185
E		EZ DELAY	408
Echo	407		
EDIT AUDIO PHRASE NAME	199	F	
EDIT CHOP NAME	199	Fil (Filter)	420, 425
EDIT COMMENT popup	258	File name duplicate.	389
EDIT DELAY/CHORUS NAME	199	File not found.	389
EDIT FILE NAME	199	File read error.	389
EDIT LOCATOR NAME	199	File Utility	143
		FILE UTILITY screen	330
		File write error.	389

Filter	399
Flanger	416–417
Folder structure	142
foot switch	182
Formants	391
FORMAT popup	335
Formatting a disk	149
Frame	391
Frequency (Freq)	399, 403
Front panel	37

G

GAP TIME popup	352
Gate	406
Global	178
GLOBAL screen	320
GtrAmp	427
Guitar amp modeling	427
Guitar Multi	425

I

IDE	391
IEC	392
IMPORT MENU screen	365
IMPORT OPTIONS popup	369
IMPORT screen	366
Importing data	150
Importing from an audio CD	43
Input	347
installed memory	184
INSTRUMENT PART screen	379
INSTRUMENTS screen	265
Integrated Device and Electronics	391
Invalid file name.	389
Isolator & Filter	399
Isolatr	399

J

JUMP popup	252
------------------	-----

K

KNOB ASSIGN popup	377
-------------------------	-----

L

Libraries	28
LimDes	430
Limiter	349, 392
Limiters/De-Esser	430
Link	433

LISTEN AUDIO FILE popup	341
Lmt	434
LOAD PATCH screen	298
LOAD PROJECT screen	315
Loading a project	136
Loading the song	113
locate points	117
LOCATOR popup	251
Lo-Fi Processor	424
LOOP popup	240
Low booster	400

M

Making instrument settings	48
Managing files	143
Managing pads	75
Managing partials	59
Managing patches	52
Managing projects	136
Managing samples	64
MARKER popup	249
mastered data	133
Mastering	129
MASTERING MENU screen	338
MASTERING screen	342
Mastering Tool Kit (MTK) library	28
MASTERING TOOL KIT EDIT screen	345
MASTERING TOOL KIT LIBRARY popup	344
Mastering Tool Kit preset library	397
memory	185
Memory Diagnosis	184
MEMORY DIAGNOSIS popup	327
METRONOME popup	215
MTK library	28
MTK preset library	396
Mic	433
Mic Modeling	433
Mic modeling	433
Mic modeling limiter	434
MIDI	
channels	384
connectors	384
Implementation Chart	384
IN	384
messages	384
OUT	384
MIDI buffer full.	389
MIDI Clip library	29
MIDI CLIP LIBRARY popup	238

MIDI devices	160
MIDI FILTER screen	267
MIDI Machine Control	392
MIDI messages	
Control Change messages	384
Exclusive messages	384
Note messages	384
MIDI offline.	389
MIDI screen	324
MIDI Time Code	392
Mixdown	128
Mixdown Mode.	389
Mixer	349
MMC	392
More about partials	25
Move	147
MOVE popup	227
Moving a file	147
Moving sequence data	94
MTC	392
MTK library	28
Multi-effect	23
Musical Instrument Digital Interface	384
Mute	114
MV8-OP1	171, 187
MV8-VGA	189
N	
Naming a disk	149
Naming a project	137
No Audio Files for CD writing.	389
No Audio Files for Mastering.	389
No Audio Files on the Cue Sheet.	389
No MIDI track selected.	389
No more Audio tracks.	389
No more CD Track numbers.	389
No more Marker numbers.	389
No more MIDI Clip numbers.	389
No more MIDI tracks.	389
No more Sample numbers.	389
No more Song numbers.	389
No region to edit.	390
Noise suppressor	404
Note messages	384
note number	384
NS	404
NTSC Format	392

O

Operation Failed.	390
Optimize	140
Options	183
options	185
other formats	150
Other Project has the same name.	390
Output	350

P

Pad / Panel	180
PAD BANK popup	202
PAD screen	321
PAL Formats	392
PANEL screen	322
PARTIAL EDIT (AMPLIFIER) screen	294
PARTIAL EDIT (FILTER) screen	291
PARTIAL EDIT (LFO) screen	296
PARTIAL EDIT (SMT) screen	289
PARTIAL EDIT screen	276
PASTE EVENT popup	218
PASTE MIDI CLIP popup	239
PATCH EDIT (CONTROL) screen	271
PATCH EDIT (SOLO/PORTAMENTO) screen	274
PATCH EDIT (SPLIT) screen	273
PATCH EDIT screen	269
Patch library	28
PATCH LIBRARY screen	268
Patches and Partial s	26
Patches and Parts	26
Phaser	419
Phono	422
Phonograph	422
PIANO ROLL EDIT screen	90, 221
Pitch	418, 430
Grade (Change Pitch)	418
Pitch shifter	430
Play Quantize	116
Playing a song	113
Playing an audio CD	135
Playing the pads	73
Portamento Time (patch)	275
Position	401
Processing an audio phrase	70
Project	27, 136
PROJECT OPTIMIZE popup	311
Protecting a project	137

Q	
Quantize	97
QUANTIZE popup	229
QUICK ASSIGN (AUDIO PHRASE) screen	360–361
QUICK ASSIGN (CHOP) popup	307
QUICK ASSIGN (PATCH S-700 PARTIAL) screen	370
QUICK ASSIGN (PATCH) screen	362, 364
R	
Radio	423
Radio Modeling	423
R-BUS	173, 175–176, 392
Realtime Recording	78
Rear panel	35
Recommended discs	132
Recording audio	38
RECORDING FILTER popup	213
RECORDING PARAMETER (AUDIO) popup	214
RECORDING PARAMETER (MIDI) popup	211
RECOVER PROJECT FROM CD popup	318
Renaming a folder or file	145
RE-SAMPLING screen	355
Reverb	24, 405, 438
Reverb & Gate	405
Reverb library	28
Reverb preset Library	396
Roland S-700	155
Routing examples	125
RPC-1	176
RSS	392
S	
Sample	25
SAMPLE EDIT COMMAND popup	283
SAMPLE EDIT screen	279
SAMPLE LIST popup	281
Sampler section	22
SAMPLING MENU screen	354
SAMPLING RESULT (AUDIO PHRASE/PATCH) popup	357
SAMPLING RESULT (SAMPLE) popup	359
SAMPLING screen	355
SAVE AS NEW PROJECT popup	313
SAVE PATCH screen	299
SAVE PROJECT popup	312
SAVE SAMPLE AS AIFF screen	287
SAVE SAMPLE AS WAV screen	287
Saving a project	138–139
SCMS	392
Screen title area	198
SECAM Formats	392
SELECT AUDIO FILE popup	340
SELECT CATEGORY popup	201
SELECT COMMAND menu	332
SELECT DESTINATION FOLDER popup	333
SELECT DRIVE popup	203
SELECT MASTERING SOURCE popup	340
SELECT PIANO ROLL EDIT COMMAND popup	224
SELECT SONG screen	262
Selected Project is too large.	390
Selecting an effect	121
Selecting the song	88
sensitivity of the velocity pads	180
SEQUENCE (Mixdown mode) screen	339
Sequence Edit	89
SEQUENCE EDIT COMMAND popup	225
SEQUENCE EDIT screen	91, 222
Sequence Memory	183
Sequence memory full.	390
SEQUENCE screen	205
Sequencer	23
SET	310
SET PROJECT PROTECTION screen	310
SETUP MENU screen	256
Shift button	181
Shift Timing	101
SHIFT TIMING popup	233
Shortcut keys	393
Shutdown	392
SMF	157
SMPTE time code	392
Solo	114
SONG	256
Song	27
SONG PARAMETER screen	257
Sound generator section	22
St. Dynamics Processor	403
STEP REC (AUDIO) screen	255
STEP REC (MIDI) screen	254
Step recording	85
STEP TIME popup	250
Stereo Auto Wah	420
Stereo auto wah	420
Stereo delay	436

Stereo digital chorus	414	Virtual SDD-320	415
Stereo Distortion	421	V-LINK	160
Stereo flanger	417	V-LINK devices	169
Stereo phaser	419	V-LINK Function chart	170
Stereo Pitch Shifter	418	V-LINK screen	325
Stereo pitch shifter	418	VM	177
Storage section	23	VM-7000	177
Switching the effects	120	VM-C7000	177
SYNC screen	259	Vocal Multi	430
system information	183	Vocoder	435
SYSTEM INFORMATION screen	326	Vocodr	435
SYSTEM MENU screen	319	Voice Transformer	432
T		VS-2400CD	176
Tape Echo	407	VS-2480CD	176
Tape Echo 201	407	W	
Tempo	408, 416–417, 427	Wah	420, 425
TEMPO (Tempo)	408, 416–417, 427	WAV	154
TEMPO TRACK screen	244	Wave Memory	183
TIME STRETCH screen	285–286	Wave memory full.	390
To select a song	113	What is MIDI	384
TOC	392	Write Protected.	390
Top panel	30		
TRACK LIST (OUTPUT) screen	242		
TRACK LIST (PLAY QUANTIZE) screen	243		
TRACK PARAMETER (AUDIO) popup	210		
TRACK PARAMETER (MIDI) popup	208		
Transpose	103		
TRANSPOSE popup	235		
U			
Unformatted disk.	390		
Unknown disc.	390		
Unsupported file.	390		
USB	150		
USB screen	336		
Using music data files to create a patch	45		
V			
V	169		
V.Trns	432		
velocity	384		
Version	183		
VIEW FILTER popup	245		
Vintage flanger	416		
Vintage Flanger 325	416		
Virtual analog chorus	412		
Virtual analog delay	412		

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