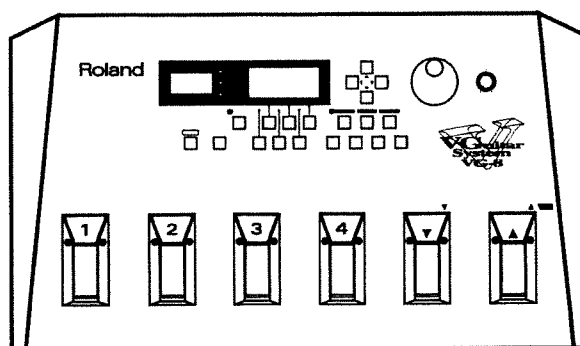




Roland®



OWNER'S MANUAL



	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 all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, 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 consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified service personnel when:
 - A. The power-supply cord or the plug has been damaged; or
 - B. Objects have fallen, or liquid has been spilled onto the product; or
 - C. The product has been exposed to rain; or
 - D. The product does not appear to operate normally or exhibits a marked change in performance; or
 - E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

For the USA

GROUNDING INSTRUCTIONS

This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock.

This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

DANGER: Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product — if it will not fit the outlet, have a proper outlet installed by a qualified electrician.

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

The product which is equipped with a THREE WIRE GROUNDING TYPE LINE PLUG must be grounded.

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*** Read This First ! ***

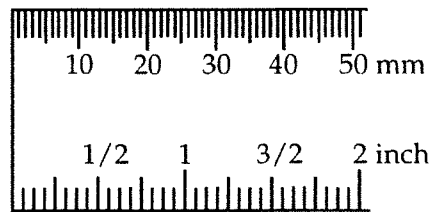
The important points covered below should help you get the best possible performance from your VG-8. Please be sure to read these (and the Owner's manual as well) before using your VG-8.

Making the Driver Settings

The sound quality of the VG-8 can vary considerably depending on how the GK-2A (divided pickup) is installed. To enhance the consistency of the sound quality you obtain, make sure you first input the correct configuration info for the pickup into the VG-8. A detailed explanation of how to make these settings is given in the section of the manual entitled "Making the Driver Settings" (p. 15).

If the driver settings are not made correctly, you may experience problems with the sound quality during performances — such as noise, distortion, or unsatisfactory frequency response. So, make sure these settings are correct!

A scale is shown below. Use this when making the necessary measurements.



About Connected Instruments

When playing the VG-8, be sure to use a mixer and speakers with good frequency response. You should also use a 2-channel stereo connection whenever possible. If you must connect the VG-8 to a guitar amp, good sound quality can be obtained if you observe the following points:

- If the guitar amp has an EFFECT LOOP jack, connect the VG-8 to the EFFECT RETURN jack.
- If there is a MAIN IN jack, connect the VG-8 to this jack.
- Sound quality can sometimes be improved by setting the speaker simulation switch on the VG-8 to "OFF." For details on making this setting, see the section "SP SIM (Speaker Simulation Switch)" in the manual (p. 86).

Adjusting the Contrast of the Display

Changes in ambient temperature or other factors may sometimes make it seem more difficult to read the display on the VG-8. If this happens, rotate the [VALUE] dial *while holding down* the [PLAY] button, and adjust the contrast of the screen.

*** はじめにお読みください ***

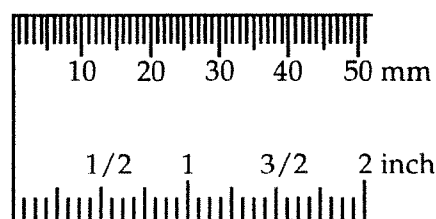
VG-8をより良い状態でお使いいただくために、次のような注意点があります。取扱説明書とあわせて、かならずご使用前にお読みください。

●ドライバー・セッティングの設定

VG-8は、GK-2A (ディバイデッド・ピックアップ) の取り付けかたによって、音質が大きく変わります。この音質のばらつきを抑えるために、ピックアップの設置条件をVG-8に入力してください。設定のしかたの詳細については、取扱説明書の「ドライバー・セッティングを指定する」(P.15) をご覧ください。

ドライバー・セッティングが正しく設定されていないと、演奏中に「雑音ができる」「音が歪む」「周波数特性がおかしい」など、音質が損なわれることがあります。かならず正しく設定してください。

スケールを次に示します。測定時の参考としてお使いください。



●接続する機器について

VG-8を鳴らす場合、周波数特性の良いミキサーやスピーカーをご使用ください。また、できるだけステレオ2チャンネルで接続してください。やむを得ずギター・アンプに接続する場合は、以下を参考に接続すると、良い音質が得られます。

- ・ギター・アンプにエフェクト・ループ・ジャックがある場合は、エフェクト・リターン・ジャックに接続してください。
- ・メイン・イン・ジャックがある場合は、メイン・イン・ジャックに接続してください。
- ・VG-8のスピーカー・シミュレーション・スイッチをオフに設定したほうが、良い音質を得られる場合があります。設定のしかたの詳細については、取扱説明書の「SP SIM (スピーカー・シミュレーション・スイッチ)」(P.86) をご覧ください。

●画面表示の濃さ (コントラスト) の調整について

VG-8の画面表示は、周囲の温度変化などにより、見づらくなってしまうことがあります。このようなときは、[PLAY]ボタンを 押しながら [VALUE]ダイヤルを操作してください。画面表示の濃さ (コントラスト) を調整することができます。

Before You Begin

We'd like to take a moment to thank you for purchasing the Roland VG-8 V•Guitar System. The VG-8 V•Guitar System is a totally new type of instrument capable of faithfully expressing all the performance techniques of a guitar, while providing outstanding simulations of guitars.

The V•Guitar System can give every guitarist a simple operating system on a par with guitar amps and effects processors, along with expressiveness that surpasses even acoustic instruments.

Please read this manual thoroughly to help you get the most out of the abundant array of features that the VG-8 offers.

IMPORTANT NOTES

In addition to the items listed under Safety Precautions inside the front cover, please read and observe the following:

Power Supply

- Before connecting this unit to other devices, turn off the power to all units; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise; an electric motor or variable lighting system for example.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly

dampened with water. To remove stubborn dirt, use a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

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

Additional Precautions

- Protect the unit from strong impact.
- Never strike or apply strong pressure to the display.
- A small amount of heat will radiate from the unit during normal operation.
- Before using the unit in a foreign country, consult with qualified service personnel.

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main (AC) power is off. The expected life of this battery is 5 years or more. However, to avoid the untimely loss of memory data, it is strongly recommended that you change the battery every 5 years. Please be aware that the actual life of the battery will depend upon the physical environment — especially the temperature — in which the unit is used. When it is time to change the battery, consult with qualified service personnel.
- When the battery becomes weak the following message will appear in the display: "INT. Battery Low." Please change the battery as soon as possible to avoid the loss of memory data.
- Please be aware that the contents of memory may at times be lost; when the unit is sent for repairs or when by some chance a malfunction has occurred. Important data should be stored on a RAM card, or written down on paper (if 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.

Concepts Behind Development of the V•Guitar System — *** COSM ***

The Process That Led to the Birth of the V•Guitar System

The acoustic piano has enjoyed a history of hundreds of years, culminating in the shape that it has today. The piano craftsmen of the past must have longed for piano wires that could be stretched just as tightly as they pleased. Unfortunately, though, the wooden frames of those times imposed practical limits on wire tension. Their dream finally became reality with the advent of frames made of cast iron. Piano craftsmen were no doubt delighted with this new ability to build pianos just as they wanted.

Guitars have had a similar history. Through a continuing process of trial, error, and improvement made in a variety of ways, including the structure and materials for the wood, strings, and paint, guitars have reached the shape they have today. Now we have electric guitars equipped with pickups and amplifiers that can produce sound at high volumes.

Does this mean that guitars have reached a state of perfection?

Not necessarily. Throughout the ages, instruments have constantly evolved through the effective use of new materials as they became available. And as the twenty-first century approaches, Roland has incorporated new materials — silicon DSP chips — into guitars to create a new instrument — the V•Guitar System.

Sound Modeling

Roland believes that the final evaluation of an electric guitar's sound should not be based only on sound output from the guitar itself, but should also include the sound that passes through the guitar amps, speakers, and other equipment.

To achieve this, it's necessary to simulate all the steps along the way — from the moment a guitar string is plucked, until the time the sound reaches the ears — thereby re-creating the sound. Roland has made it possible to re-create these steps with this latest sound modeling technology — in other words, other means are used to make a virtual model of the physical structures and materials that actually exist.

Variable Guitar Modeling: VGM

Variable Guitar Modeling is a modeling technology which is capable of recreating the sounds of a large number of the actual guitars that exist in the world today. This method of modeling is comprised of the following three parts:

- Electronic Modeling, which simulates all

characteristics which can be attributed to the use of vacuum tubes, transistors, and all other electronic circuitry.

- Magnetic Modeling, which simulates all the characteristics which can be produced as a result of using pickups, transformers, speakers, and other electromagnetic parts.
- Physical Modeling, which simulates all the characteristics that are produced as a result of the use of certain types of materials to make a guitar, including the kind of wood, metal parts, or finish that are used.

Harmonic Restructure Modeling: HRM

"Harmonic Restructure Modeling" (HRM) is an example of modeling technology for creating completely new sounds that have never been heard before. The many harmonics in the string vibration that serves as the sound source can be emphasized to an extreme degree, added anew, or deleted, thereby creating totally new guitar sounds.

Guitar players express themselves musically through this string vibration. This is because the string vibrations contains an enormous amount of performance information — how the string was pressed, where it was plucked, how the pick was used, whether vibrato was applied, and much more. The V•Guitar System uses natural string vibrations (and the performance information it contains) as its sound source, to create not only conventional guitar sounds, but completely new sounds as well. One big feature of sounds created by Harmonic Restructure Modeling is that the performance information in the string vibration produced by the guitar player is not lost.

Composite Object Sound Modeling: COSM

The new Composite Object Sound Modeling (COSM) advanced by Roland combines a number of sound modeling technologies to create even newer sounds. The V•Guitar System does not use a single sound modeling technology to create all sounds. Instead, it uses a composite of multiple sound modeling technologies to create some sounds with Variable Guitar Modeling (VGM), for example, or other sounds with HRM. COSM creates new string vibrations while retaining all the expressiveness, response, and tension that are inherent in the sounds of a guitar.

Roland believes that the ability to produce sounds based on entirely new concepts while making full use of conventional methods of play, and the fact that these sounds have full musical value, are of the greatest importance for a guitar player.

Main Features

Two Engines for Completely New Instruments

Variable Guitar Modeling (VGM) is used for faithful reproduction of the values and settings not just for the guitar's pickup, but also for distortion, amp heads, speakers, and microphones. This makes it possible to perform a whole series of operations, such as changing the guitar, changing the tuning, changing the amp connections, and changing effects settings with just a single press of a pedal.

Harmonic Restructure Modeling (HRM) is used to express even sounds that are impossible with conventional instruments. Qualities such as pitch and envelope are extracted from the guitar string vibrations arriving from a divided pickup to create totally new sounds and playing sensation. The waveform of a vibration is used without change, so there's no time lag between picking and sound production. What's more, it's possible to make full use of the subtle nuances that can be produced only by playing a guitar, such as vibrato and other changes produced by the location and force of picking. It is even possible to play using muting, harmonics, brushing, and other techniques that don't involve pitch.

Rich Expressiveness

The VG-8 makes use of a new technology called Composite Object Sound Modeling, or COSM. This new technology advanced by Roland represents an organic fusion of multiple sound modeling technologies. With ordinary guitar play, COSM offers a richness not even possible with a conventional PCM sound source, and can even achieve an extremely natural expressiveness.

Parameter settings such as Instrument and Effect can be saved individually for each Patch. When purchased, the VG-8 has 64 Patches grouped as PRESET. Up to 64 new Patches that you create can also be stored in the VG-8, as USER Patches.

The VG-8 comes with three independent high-quality effects processors — providing Modulation, Delay, and Reverb. Each of these processors lets you set and change parameters independently for individual Patches. The VGM also features a Polyphonic Pitch Shifter that lets you set a different pitch-shift value for each string. With this, you can play guitar sounds together with VG sounds an octave higher or lower, or play an open tuning sound without changing the overall tuning of the guitar.

There is also a three-band equalizer that lets you adjust the sound quality for bass, midrange, and treble. For midrange in particular you can set not only the gain but also the frequency, which makes possible the creation of more intricate sounds.

Simple Operation

The VG-8 uses a design that integrates effects processor-like floor pedals, a design proven through the GR-1, GR-09, and other instruments. This eliminates the need for complicated connections and makes setup quick and easy.

Two displays are provided — a three-digit LED readout, and a high-resolution LCD panel. The three-digit LED display ensures easy recognition of Patch numbers, even when playing on dark stages and changing tones while standing. The 160 x 64 dot LCD provides easy visibility when setting or changing complex parameters.

All the features of the V•Guitar System are immediately accessible, thanks to its unified method of operation that requires no previous knowledge of electronic instruments. The LCD panel can also display graphic icons for many operations. This makes it easy to use the function buttons and value dials to change even those parameters with hard-to-remember names.

Versatile Expandability

MIDI connectors (IN and OUT) are a standard feature of the VG-8, so you can control external effects processors with the guitar. You also send and store the VG-8's Patch parameters and System parameters on external devices.

There are also a GUITAR OUT jack for operating only the guitar sound, and AUX IN jacks for returning the output of external effects processors to the VG-8. This makes it possible to apply external effects to just the guitar sound even when playing a guitar and the VG-8 with a single guitar amp.

There are two sets of external pedal jacks that let you hook up foot pedals and an expression pedal. These let you do things like changing Patches or varying Patch parameters with pedals other than the ones built into the VG-8.

Also, there is a MEMORY CARD slot for inserting a memory card. Up to 64 Patches and System parameters can be saved on a single memory card.

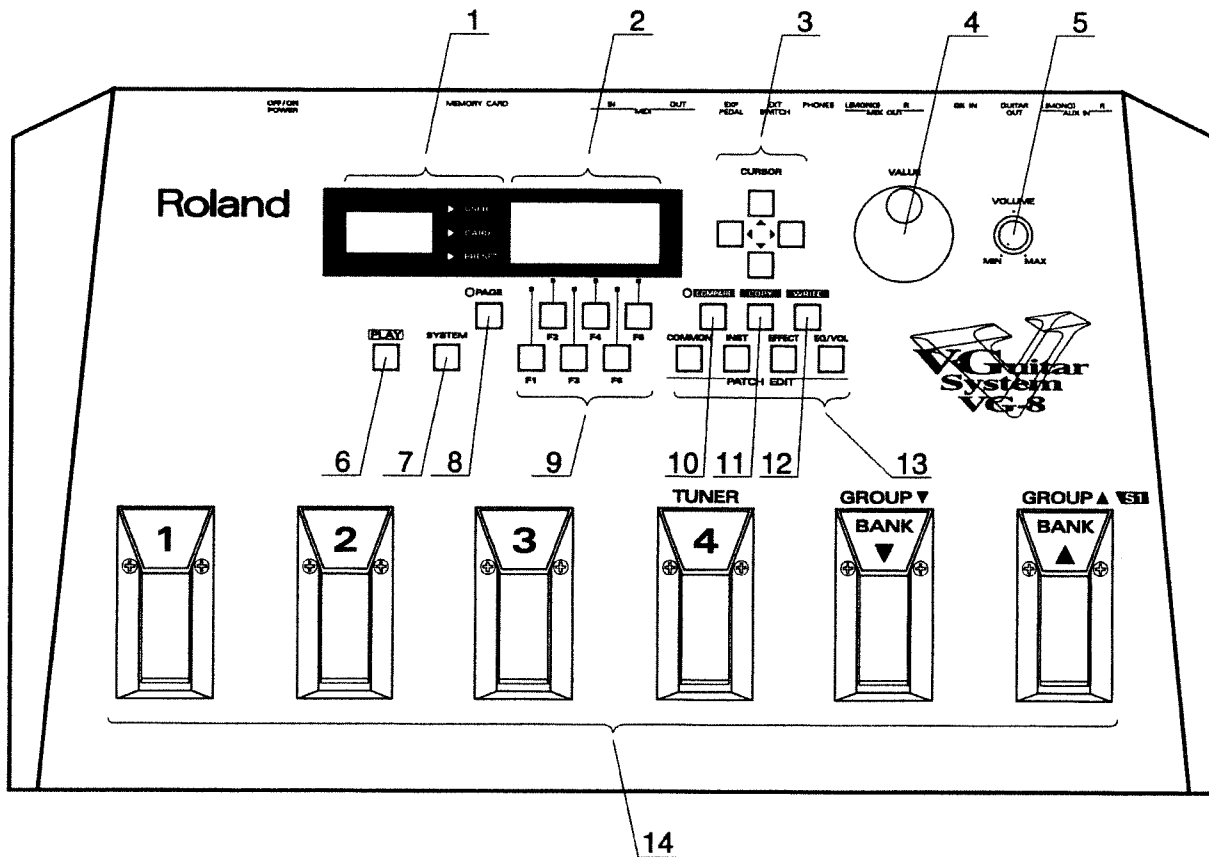
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Top and Rear Panels

Top Panel



1. LED Display

This displays the Patch Number of the Patch currently being played. It also shows the type of the current Patch — USER, CARD, or PRESET.

2. LCD Panel

This indicates the Patch Name when in the Play mode, or the setting of the Patch parameter being changed when in the Edit mode.

3. [CURSOR]

These move the cursor that appears on the LCD panel.

4. [VALUE]

Turning this dial changes the value (setting) for the parameter currently indicated by the cursor.

5. [VOLUME]

This is used to simultaneously adjust the VG sound and guitar sound output from the MIX

OUT jacks on the rear panel. This knob is also used to adjust the volume of the sound heard through the PHONES jack.

6. [PLAY]

Press this to enable the Play mode for playing the VG-8.

7. [SYSTEM]

Press this when you want to enable the System Edit mode for changing System parameters.

8. [PAGE]

Depending on the screen, there may be too much information to fit on the LCD panel at one time, and the information may extend over several pages. In such cases, a page box appears in the top right corner of the LCD panel. You can then press [PAGE] to scroll through the information a page at a time.

9. Function Buttons ([F1] to [F6])

These are used to switch screens and execute commands. The function assigned to each button is shown on the LCD panel.

10. [COMPARE]

Pressing this executes the Compare function (p. 38), which lets you listen to and compare Tones before and after making changes in Patch parameters.

11. [COPY]

Pressing this executes the Copy function (p. 38), which copies the desired parameters from one Patch to another.

12. [WRITE]

This is pressed when you want to save a Patch that has been newly created or modified.

13. [PATCH EDIT]

These are pressed when you want to enable the Patch Edit mode to make changes in Patch parameters. Each of the four buttons is for a different type of Patch parameter.

[COMMON]: For naming a Patch or making MIDI settings

[INST]: For making Instrument settings

[EFFECT]: For making effect settings

[EQ/VOL]: For making equalizer or volume settings

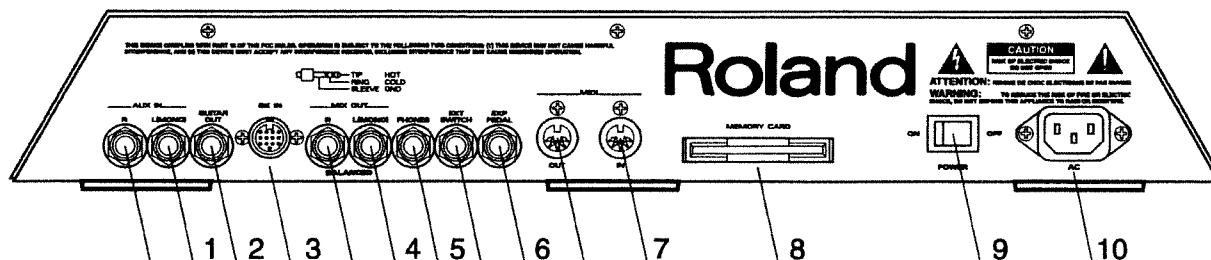
14. Foot Pedals

There are six foot-operated switches.

In the Play mode, these are used to change Patches (p. 18). You can also use these in combination with a GK-2A [DOWN/S1] switch to use the Tuner function or change the Patch Group.

In the Edit mode, you can use these instead of the Function buttons to change screens or execute commands.

Rear Panel



1. AUX IN Jacks

When the GUITAR OUT jack is being used to send effects to an external guitar effects processor, the output of the external effects processor is returned here. If the effects processor does not output in stereo, make the connection to the L (MONO) jack.

2. GUITAR OUT Jack

This outputs only the sound of the guitar. This jack is handy when using a dedicated guitar amp or an external effects processor.

3. GK IN Connector

The GK-2A Synthesizer Driver is connected here using the special cable (C-13A) included with the unit.

4. MIX OUT Jacks

The VG-8's VG sound is output here. When these are used with nothing connected to the GUITAR OUT jack, the sound of the guitar is also mixed into the output from the jacks. When not using stereo output, make the connection to the L (MONO) jack.

5. PHONES Jack

Headphones are plugged in here.

6. External Pedal Jacks

EXT SWITCH: This is used for switching Patch Groups or when tuning.

EXP PEDAL: This is used for changing various Patch parameters controlling the VG sound's volume, tone, pitch, and so on.

7. MIDI Connectors (MIDI IN and MIDI OUT)

IN: This jack is connected to the MIDI OUT jack on another MIDI device when you want to use the external device to change Patches for the VG-8, or to exchange Tone data with the device.

OUT: This jack is connected to the MIDI IN jack on another MIDI device when you want to use the VG-8 to change Patches on the external device, or to exchange Tone data with the device.

8. MEMORY CARD Slot

A memory card can be inserted here.

9. POWER Switch

This is used to switch the VG-8 on and off.

10. AC Inlet

The power cord included with the unit plugs in here.

Chapter 1 Introduction

“Playing VG Sounds with Your Guitar”

This chapter explains how to install the GK-2A Synthesizer Driver on your guitar, make the connections with the VG-8, and start playing sounds. The VG-8 offers a rich array of outstanding functions. However, these cannot be used to their full potential if the connections and settings are not correct. Please be sure to read through this chapter before you switch on the power.

Operation of the VG-8 is extremely simple. Once you've mastered this chapter, you will be able to enjoy using the VG-8, switching Patches as necessary for your performances.

The explanations of the functions in this manual include illustrations of the screens that appear on the unit's display. Please be aware, however, that the screens shown in the manual may differ in some details (such as Patch names) from the screens that actually appear on your VG-8.

Installing the GK-2A on Your Guitar

To start with, you need to install the GK-2A Synthesizer Driver on your guitar. For details on how to do this, refer to the owner's manual for the GK-2A. Follow the procedure described in the manual to install the GK-2A securely, in a manner that won't interfere with your playing.

**The GK-2A has a compact design that allows installation on a wide range of guitar types. However, it cannot be installed on the following types of guitars (or, even if installed, will not function correctly).*

1. Guitars with special string configurations, such as 12-string guitars and pedal steel guitars.
2. Guitars using nylon or gut strings.
3. Bass guitars
4. Other guitars whose design does not allow enough space for correctly installing the GK-2A's divided pickup.

In some cases, a guitar that falls into group 4 above can be modified fairly easily to accept the GK-2A. Please consult the nearest Roland Service Station, or your dealer.

Connecting the Equipment

Before Making the Connections

You need at least the following equipment to be able to play with the VG-8.

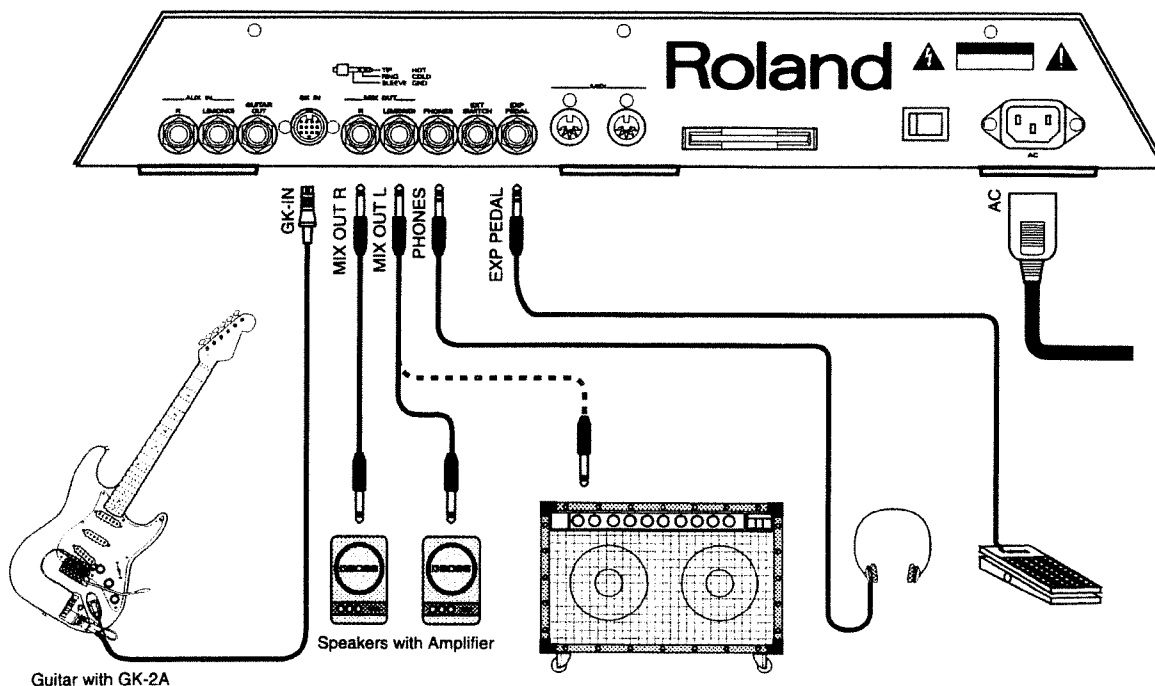
- A guitar equipped with the GK-2A
- A mixer/amp and speakers, or headphones

In addition, the following equipment will make playing even easier.

- An external expression pedal (BOSS FV-300L or EV-5, available separately)
- An external foot pedal (DP-2 or BOSS FS-5U, available separately)

Once the guitar (GK-2A) is ready, refer to the sample connection diagram shown below to connect the equipment.

**To prevent faulty operation or damage to the speakers be sure to switch off all pieces of equipment and turn the volume settings all the way down when making connections.*

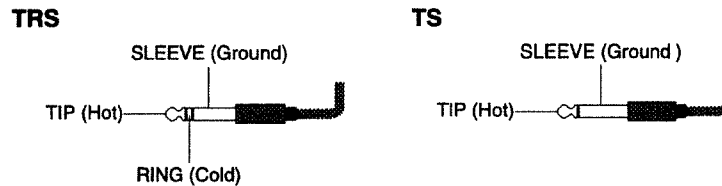


Guitar with GK-2A

Connecting to the MIX OUT Jacks

Use the special cable (C-13A) included with the unit to connect the GK-2 connector on the GK-2A to the GK IN connector on the VG-8. Connect the MIX OUT jacks to a guitar amp, mixer, or similar audio device. The VG-8's MIX OUT jacks can be used for either balanced or unbalanced output.

For balanced output, use balanced type (TRS type) cables with 1/4" phone plugs. For unbalanced output, use unbalanced type (TS type) cables with 1/4" phone plugs.



* Balanced output has an output level that is about twice as high as for unbalanced output. See "Main Specifications" (p. **) for more details.

Connecting to the GUITAR OUT Jack

Depending on usage, you can connect equipment such as an amp or mixer to the GUITAR OUT jack. Use an unbalanced type (TS type) cable with 1/4" phone plugs.

* Output from the MIX OUT and PHONES jacks changes depending on whether equipment is connected to the GUITAR OUT jacks. The charts below show the relationship between the volume settings and equipment connections for these jacks.

When connected only to the MIX OUT jacks

Output jack	GK-2A switch			Volume adjustment
	MIX	SYNTH	GUITAR	
MIX OUT	VG sound Guitar sound	VG sound	Guitar sound	VG-8 [VOLUME] (VG sound & guitar sound) GK-2A [SYNTH VOL] (VG sound) Volume knob on the guitar (guitar sound)
PHONES	(Same as above)			

When connected to both the MIX OUT jacks and the GUITAR OUT jack

Output jack	GK-2A switch			Volume adjustment
	MIX	SYNTH	GUITAR	
MIX OUT	VG sound	VG sound	(No sound)	VG-8 [VOLUME] or GK-2A [SYNTH VOL]
GUITAR OUT	Guitar sound	(No sound)	Guitar sound	Volume knob on the guitar amp or Volume knob on the guitar
PHONES	(Same as for MIX OUT)			

* Only the guitar's sound can be output from the GUITAR OUT jack, which can be handy when you want to route only the guitar sound to an external effects processor.

* Sound continues to be output from the MIX OUT and GUITAR OUT jacks even when headphones are plugged into the PHONES jack.

Switching On the Power and Tuning the Guitar

Switching On the VG-8

After all the connections have been made correctly, flip the POWER switch on the rear panel to turn on the VG-8.

The following message appears after the system starts up normally.



* This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

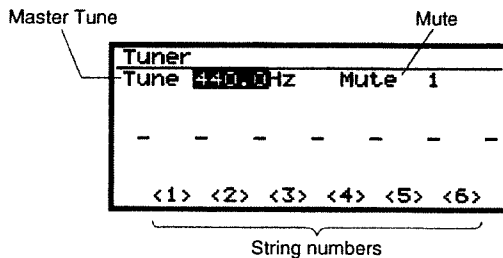
Tuning the Guitar

Before you start to play, use the VG-8 Guitar Tuner function to tune the guitar. This function works in about the same way as a commercial automatic guitar tuner.

Guitar Tuning

1. Hold down the [DOWN/S1] switch on the GK-2A while you press pedal [4] (TUNER).

This calls up the Guitar Tuner function and opens the following screen. The string numbers appear at the bottom of the LCD screen.



* The Guitar Tuner screen is opened even if you press [F1] instead of the [DOWN/S1] switch and pedal [4] (TUNER). You can use whichever method works best depending on how the VG-8 is

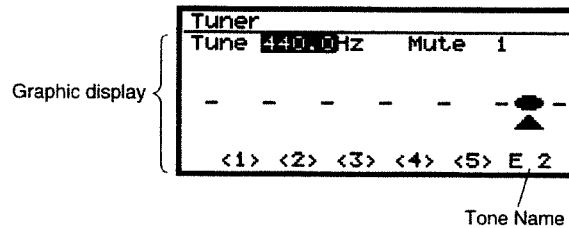
set up and the circumstances of performance.

2. Play string 6 on the guitar.

The string number shown at the bottom of the LCD screen is replaced by the name of the note, to the nearest half-tone, of what was just played.

3. Rotate the tuning peg while playing string 6 until the screen shows the name of the note that you want to tune the string to. With string 6, for example, you would want to display <E2>.
4. As you continue to make fine adjustments with the tuning peg, a seven-step graphic display appears to show you how close the tuning is. Keep adjusting the tuning until the display changes to an oval.

If an up arrow appears, it means that the string's note is lower than the note name (i.e., flat). In the same way, a down arrow means that the note being played is higher than the note name (i.e., sharp).



5. Follow the same procedure to tune strings 5 through 1 to <A2>, <D3>, <G3>, <B3>, and <E4>, respectively.
6. When you're done tuning up, press any one of the pedals to return to the Play mode.

Pressing the [DOWN/S1] switch on the GK-2A will also return you to the Play mode.

If You Want to Tune the Guitar to Another Instrument

The standard pitch of the VG-8 is A = 440.0 Hz. If you are playing a fixed-pitch instrument together with the VG-8, you will need to change the tuning of the VG-8. Use the Guitar Tuner function to change the Master Tune setting.

1. Move the cursor to "Tune."
2. Use the [VALUE] dial to set the standard pitch.

3. Follow the steps described above for "Guitar Tuning" to tune the guitar.

**The Master Tune setting remains in memory even after the power is switched off.*

Making the Driver Settings

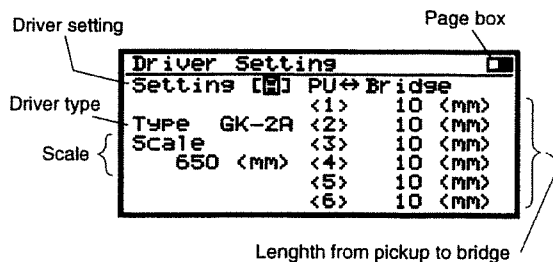
The sound quality of the VG-8 can vary greatly depending on how the divided pickup is installed. The divided pickup's configuration info (Driver Settings) are input in order to ensure that the VG-8 is always played in an optimal state. The VG-8 should be calibrated to minimize fluctuations in sound quality due to how the divided pickup is installed.

**If the VG-8 is to be played with more than one guitar, you need to make the driver settings for the divided pickup on each guitar. Carry out the procedure described below for each guitar. Settings for up to five guitars can be stored in memory.*

**The driver settings made in this chapter are all in metric units (millimeters), but you can also switch this to settings in inches. For more details, see "Changing from Millimeter to Inch Display" (p. **).*

**The driver settings are extremely important to the sound quality when playing the VG-8. Be sure that these settings are made correctly.*

1. Press [SYSTEM]. This calls up the System Menu screen.
2. Press [F1] (DRIVER) to display the Input Sensitivity screen.
3. Press [PAGE] to display the Driver Setting screen.



4. Set the Driver Setting.

Move the cursor to "Setting." Use the [VALUE] dial to select the driver setting that matches the guitar you are using. There are five types — from A to E — and five sets of the settings made in steps 5 to 7 below can be stored in memory.

For instance, you could store configuration info for a Stratocaster as driver setting A, and that for a Les Paul as driver setting B. By setting and storing these in memory beforehand, you can call up the optimal settings immediately when changing guitars.

5. Select the driver type.

Move the cursor to "Type." Use the [VALUE] dial to select the type of divided pickup on your guitar. There are three types to choose from — "GK-2A," "GK-2," and "Piezo."

**"Piezo" is the setting to choose if you are using a piezo pickup.*

A piezo pickup makes use of a piezoelectric element mounted on the bridge of the guitar to pick up string vibrations. This type of pickup is used when the guitar is strung with strings made of gut or some other non-steel material.

6. Set the scale length.

Move the cursor to "Scale." Use the [VALUE] dial to select the scale length (the length from the bridge to the nut) on your guitar. Choose the closest value in the range of 620 to 660 mm.

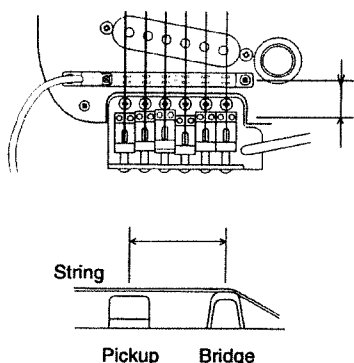
Here are some typical guitar scale lengths.

Guitar	Scale length (mm)	Scale length (inches)
Stratocaster	648	25-1/2
Les Paul	629	24-3/4

7. Set the length from the pickup to the bridge.

Move the cursor to "PU-Bridge <1> to <6>."

Use a ruler to measure the actual distance from the center of the divided pickup to the bridge for each string. Then use these results to set the length in millimeters for each string.



8. If you're going to play the VG-8 with more than one guitar, then repeat steps 4 through 7 for each guitar to make the optimal driver settings for each one.
9. When you've finished making all settings, press [PLAY] to return to the Play mode.

**These settings need to be made when a divided pickup is newly installed on a guitar, or if the height of the pickup is changed. Once you make the correct settings, however, they stay in memory even after the power is switched off, so you don't have to redo them every time you play.*

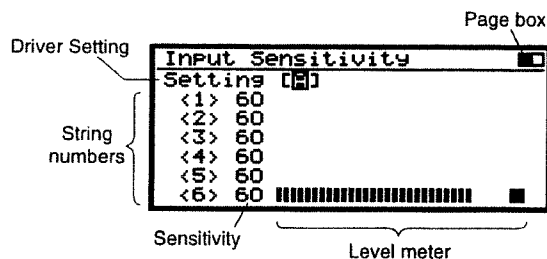
**When you play the VG-8 with a different guitar than before, follow step 4 to choose the driver setting (A through E) that matches the guitar in use. Then press [PLAY] to return to the Play mode.*

Adjusting the Pickup Sensitivity for Each String

Adjust the pickup sensitivity for each string to match how the divided pickup is installed.

**If the VG-8 is to be played with more than one guitar, you need to make sensitivity settings for the divided pickup on each guitar. Carry out the procedure described below for each guitar, shutting off the VG-8 and reconnecting the new guitar each time. Settings for up to five guitars can be stored in memory.*

1. Press [SYSTEM]. This calls up the System Menu screen.
2. Press [F1] (DRIVER) to display the Input Sensitivity screen.



3. Set the Driver Setting.

Move the cursor to "Setting." Use the [VALUE] dial to select the driver setting that matches the guitar you are using. There are five types — from A to E — and five sets of the settings made in steps 4 to 6 below can be stored in memory.

**The driver setting you choose here is the same thing as the driver setting you selected in "Making the Driver Settings" (p. 15). The selected setting appears on the Driver Setting screen. When you change one, the other also changes.*

4. Play string 6 on the guitar. This causes a level meter to appear next to string No. <6> on the display. The level meter segments light starting from the left, with more of them lighting as the force with which the string is played increases.
5. Move the cursor to the row for string No. <6>. Play the string with the maximum amount of force that you would use in an actual performance, and use the [VALUE] dial to adjust the sensitivity so that the level shown comes to just short of the maximum level indicator on the right-side edge of the level meter display.

If the maximum level square at the right-side is displayed, it means that the level is too high, so you need to lower the sensitivity setting.

**Depending on the guitar you're using, the level meter may "top out" even at the lowest sensitivity setting. If this happens, try making the space between the GK-2A divided pickup and the strings a little wider than the specified value.*

6. Make the sensitivity settings for strings 5 through 1 in the same way.
7. Next, try playing strings 6 through 1 softly, to check if any of them play more loudly than others. If you find any such string, lower its sensitivity. Continue adjusting them until you have all strings playing at an equal amount of volume.
8. When you've finished making all the settings, press [PLAY] to go back to the Play mode.

** These settings need to be made when a divided pickup is newly installed on a guitar, or if the height of the pickup is changed. Once you make the correct settings, however, they stay in memory even after the power is switched off, so you don't have to redo them every time you play.*

** When you play the VG-8 with a different guitar than before, follow step 3 to choose the driver setting (A through E) that matches the guitar in use. Then press [PLAY] to return to the Play mode.*

Getting Sound from the VG-8 by Playing the Guitar

After all the settings have been made, let's try actually playing the VG-8.

1. Press [PLAY] to start the Play mode so the VG-8 can be played.
2. Set the selector switch on the GK-2A to [SYNTH].
3. Turn the GK-2A's [SYNTH VOL] knob all the way clockwise to its maximum level.
4. Adjust the VG-8's [VOLUME] knob to a setting near the middle point.

Now you're ready to start your performance. Try playing the guitar. The Tones for the Patch currently shown are played from the VG-8.

Playing the Guitar Sound

If you want to play the sound of the guitar from the MIX OUT jacks, set the selector switch on the GK-2A to [MIX].

When you then change the setting to [GUI-

TAR], the VG sound stops and only the guitar sound is heard.

Changing the Volume of the VG Sound

If you want to adjust the volume of the VG sound, use the [SYNTH VOL] knob on the GK-2A or the [VOLUME] knob on the VG-8.

** Adjusting the VG-8's [VOLUME] knob changes the volume of all sounds output from the MIX OUT jacks. This means that if the guitar sound is being output at the same time through the MIX OUT jacks, the volume of the guitar sound changes right along with the VG sound.*

At this, however, there is no change in the volume of the output from the GUITAR OUT jack. It's also not possible to adjust the guitar volume with the GK-2A's [SYNTH VOL] knob.

Changing Tones (Patches)

If you were able to play the first Patch correctly, then let's try changing the Patch and playing other Tones.

Tones on the VG-8 are handled as a unit called a "Patch." During a normal performance, it can be handy to change the Patch to choose the Tones.

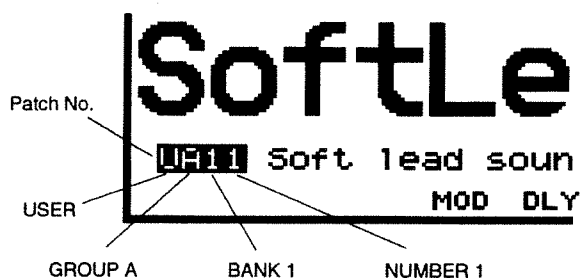
Up to 128 different Patches can be stored on the VG-8. If you're using a Memory Card available separately, you can store up to 64 Patches on a single card.

How Patch Numbers Are Organized

In the Play mode, the Patch Number and Patch Name are displayed as shown below.

Every Patch Number has three characters. The first character indicates the Group, the second indicates the Bank, and the third indicates the Number.

Patch Number A11 is shown in the following example.



There are three main types used for storing Patches.

USER Patches are already stored in VG-8 at the time of purchase. Patches stored here can be changed, deleted, or created however you like.

CARD These are Patches stored on a Memory Card (M-512E, available separately). Patches stored here can be changed, deleted, or created however you like.

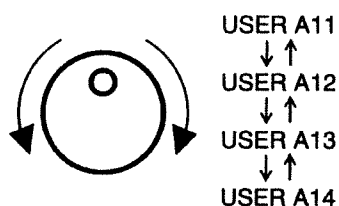
PRESET Patches are already stored in VG-8 at the time of purchase. Patches stored here cannot be changed or deleted.

Here are the ranges for Group, Bank, and Number, and the numbers of Patches that can be stored.

	Groups	Banks	Numbers	Number of Patches
USER	2(A, B)	8	4	64
CARD	2(A, B)	8	4	64
PRESET	2(A, B)	8	4	64

Switching Patches with the [VALUE] Dial

The Patch can be changed continuously with the [VALUE] dial. Turn the [VALUE] dial clockwise for the Patch with the next number, or counterclockwise for the Patch with the previous number. Position the VG-8 in a location that allows easy operation and use the [VALUE] dial for switching Patches.



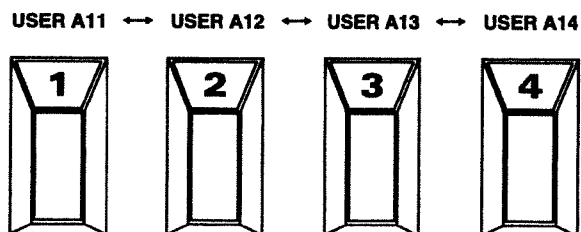
Switching Patches with the Foot Pedals

You can also use the foot pedals to switch Patches. This is a handy method to use during actual performances on stage or in the studio.

Changing to a Patch of the Same Group and Bank

1. Choose the Number you want.

Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.



Changing to a Patch of the Same Group and a Different Bank

1. Choose the Bank you want.

Pressing the [BANK△] pedal increases the Bank Number, and pressing the [BANK▽] pedal decreases the Bank Number. When you do this, the Patch changes to the Patch No. 1 in the new Bank. This means that if you press [BANK△], the Patch changes to Patch No. 1 in the next Bank. If you press [BANK▽], it changes to Patch No. 1 in the previous Bank. For example, if you press [BANK△] while you're at USER A23, you switch to USER A31. If you press [BANK▽] while at USER A23, you switch to USER A11.

USER A11 → USER A21 → USER A31 → USER A21



2. Choose the Number you want.

Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.

** You can set up the unit so the Patch does not switch if you only press a Bank pedal in step 1. For more details, see "Changing How Patches Are Switched" (p. 43).*

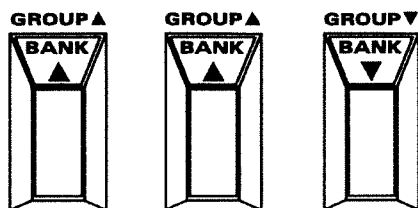
Changing to a Patch of a Different Group and Bank

1. Choose the Group you want.

If you hold down the GK-2A's [DOWN/S1] switch and press the [GROUP Δ] pedal, the Group Number increases. In the same way, pressing the [GROUP ∇] pedal makes the Group Number decrease. When you do this, the Patch changes to the Patch No. 1 in the new Group or Bank.

** The Group Number increases in this sequence: USER (A and B) → CARD (A and B) → PRESET (A to B). If no Memory Card is in use, the number jumps directly from USER to PRESET.*

USER A11 → USER B11 → PRESET A11 → USER B11



While holding down [S1/DOWN]

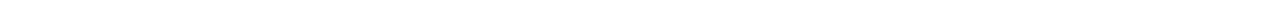
2. Choose the Bank you want.

Press the [BANK ∇ / Δ] pedal. When you do this, the Patch changes to the Patch No. 1 in the new Bank with the number closest to the original Bank.

3. Press the Number you want.

Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.

Now try actually playing the guitar and try out the PRESET Patches in sequence.



Chapter 2 The Basics

“The Structure of the VG-8”

This chapter provides an overview of the VG-8 — how it produces sounds, how its memory is structured, and how the signals flow until sound is heard. This chapter also covers most of what you need to know to effectively use the unit (such as how to change the ordering of Patches).

What Is the VG-8? (A Brief Explanation of How Sound Is Produced)

The most basic setup for playing sounds on the VG-8 is a guitar mounted with the GK-2A connected to the VG-8. Let's take a brief look now at how the VG-8 produces sounds.

About Guitar Sound Quality

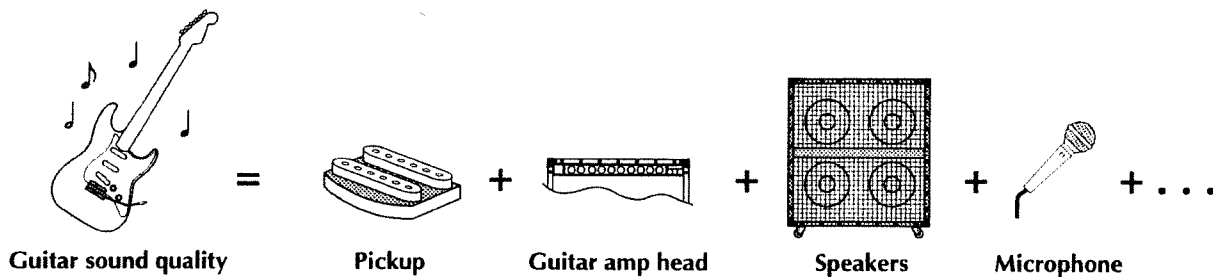
Before we see how the VG-8 produces sounds, let's first consider just what it is that creates the tonal characteristics of a guitar's sound.

First of all, a guitar is a resonant instrument.

When a guitar is played, the vibration of the strings sets up a small sound that can barely be heard, and sounds almost nothing like a guitar. A number of design elements must be implemented to get a true guitar-like sound from this string vibration. To do this, the body of the guitar is made to function as a resonator, and the string vibrations captured directly by the pickup are electrically amplified. This results in a recognizable sound.

To give the sound of the guitar its characteristic qualities, the body and neck make use of a variety of different materials in a wide range of configurations. For the electronic guitar, the sound quality is also influenced by the type of pickup and how it is mounted, the amp settings, and other elements.

In other words, the structure of the guitar's body, the pickup, the amp, and so on are factors that transform the string vibrations into a guitar-like sound. The complex interplay of these myriad factors is what creates the unique tonal characteristics of a guitar.



How the VG-8 Produces Sounds

The VG-8 uses digital signal technology to create virtual representations of the factors explained above, thereby achieving a wide range of sound qualities.

The VG-8 analyses the string vibration information that is input from the GK-2A on an individual string basis. It uses digital signal processing to add a variety of factors to the string vibration information and create musical tones. Effects and equalization can also be applied to the tones in the final output.

With the VG-8, this series of digital signal processing that adds factors is called an "Instrument." An Instrument uses the waveform of the string vibration just as it is, without making changes. This makes possible performances with all the rich expressiveness that can only be had with guitar play, including the subtle tone changes occurring with picking, vibrato, and harmonics. It is even possible to obtain the expressiveness of methods of play that do not involve pitch, including muting, harmonics, and brushing.

Instruments are of the following two types:

- Variable Guitar Modeling (VGM)
- Harmonic Restructure Modeling (HRM)

Variable Guitar Modeling (VGM)

This Instrument separates an electric guitar into its main parts and faithfully re-creates the workings of each one. Digital signal technology is used to take the string vibration and other important factors that create the guitar's sound, including the number and type of pickups, and the number of strings and how they are tuned.

What's more, it is even possible to re-create the conditions surrounding the guitar, including the amp type and the settings of the speakers and microphone.

You can use your guitar to create tones for any number of completely different guitars. It's also no longer just a dream to readily achieve the guitar sounds that a top-class musician has used in a hit song.

You can even modify these factors in any way you like. It's now possible to create a simulated model of a guitar system that has never had any real physical existence — for instance, you could connect a different guitar amp to each string.

This Instrument can achieve expressiveness that goes beyond the restraints of guitars that existed until now.

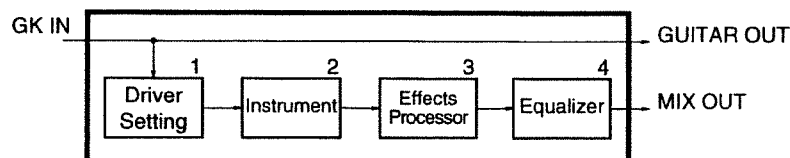
Harmonic Restructure Modeling (HRM)

This Instrument detects the pitch and envelope in the guitar signals for each string, and applies digital signal processing to the waveforms themselves. This makes it possible to play tones for instruments other than a guitar while still retaining all the nuances of guitar play. This is just like having any number of completely new instruments.

This Instrument can open up new possibilities for the guitar.

The Structure of the VG-8

Broadly speaking, the internal structure of the VG-8 is as illustrated below. This figure shows how signals flow — from the time that performance information from the guitar is received from the GK IN connector, up to the time when actual sounds are played.



1. Driver Setting

This detects string vibrations sent independently for each string from the GK-2A. The performance information received here is used as the basis for controlling the Instrument.

2. Instruments

The Instruments form the heart of the sound generator — they receive performance information from the Driver Setting and create the actual sound. There are two — Variable Guitar Modeling (VGM) and Harmonic Restructure Modeling (HRM), each of which creates characteristic tones.

3. Effects Processor

This provides three independent effects processors — Modulation, Delay, and Reverb — and applies effects to the tones created by the Instrument.

4. Equalizer

This is a three-band equalizer that allows you to boost the bass, midrange, or treble. It is applied after effects have been applied to the tones.

Examples of Typical Amp and Effects Processor Connections

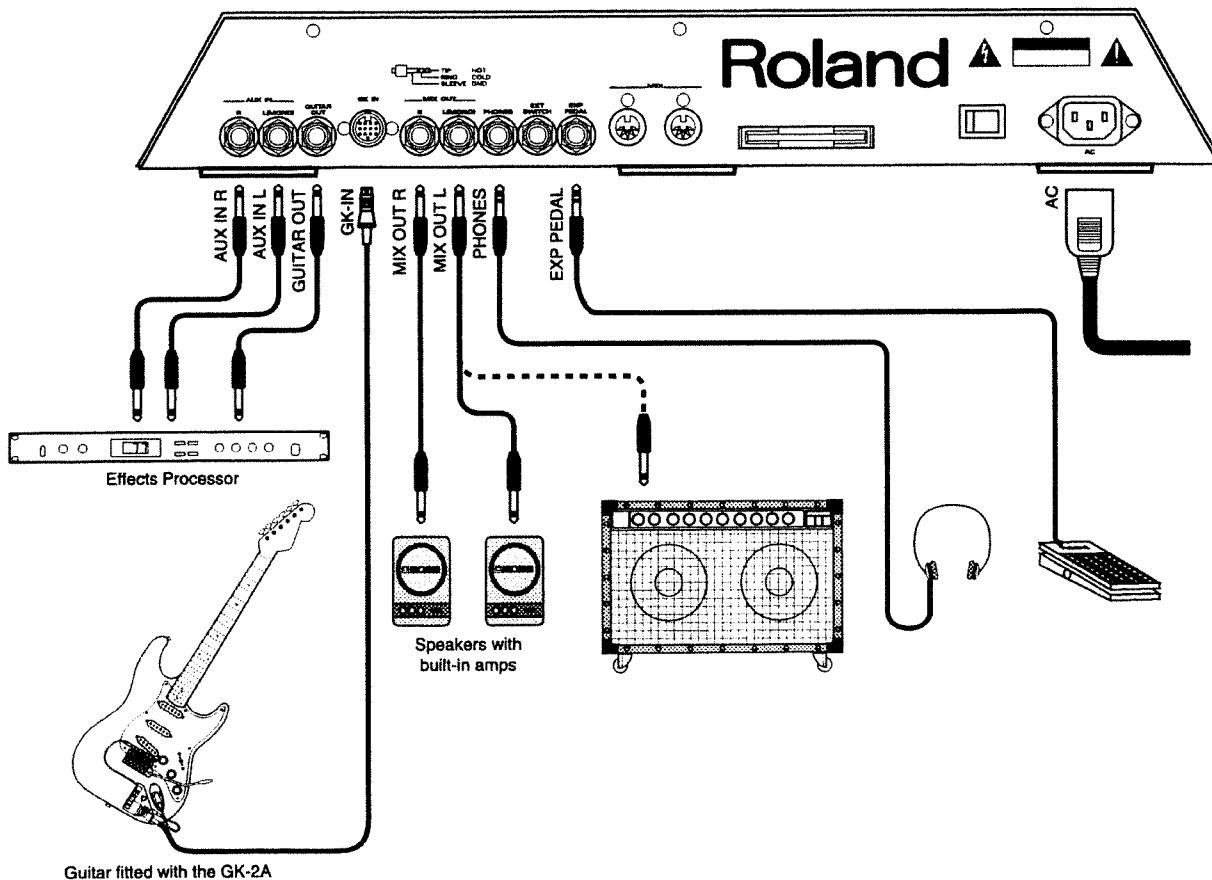
“Connecting the Equipment” (p. 12) explained how to make the most basic connections. This section gives examples of some connections that are a little more complex, and which make use of the jacks on the rear panel.

Combining Only the Guitar Sound with an External Effects Processor

You can pass just the guitar sound to an external effects processor. In other words, you can use a single amp to play both VG sounds and the guitar sound after processing with distortion or other effects.

Make connections between the following:

- The VG-8's GUITAR OUT jack and the external effects unit's input jack
- The VG-8's AUX IN jacks and the external effects unit's output jacks
- The VG-8's MIX OUT jacks and the input jacks on the audio equipment



The guitar amp you're using may be equipped with effects processing, such as distortion, chorus, or equalization. Even when using an amp like this, however, you should try to use only the external effects processor to make the guitar sound, and set the effects processor functions on the guitar amp to produce a clean sound. Doing this makes it possible to obtain the right tones for the VG sound and the guitar sound.

This VG sound is output with effects like chorus and equalizer already applied, so if you try to add more effects with the guitar amp, the tones created by the VG-8 may be lost.

If the output of the external effects processor is monaural, make the connection to the AUX IN L (MONO) jack.

You can also play the sounds of the VG-8 on an audio device such as a line mixer — you don't necessarily have to use a guitar amp. In this case, we recommend that you use an external effects processor with an amp simulation function (such as the BOSS ME-10 or SE-70). Check out the manual for the equipment that you are using.

Connecting External Pedals

The rear panel on the VG-8 has two kinds of external pedal jacks. These can be used independently as follows.

EXP PEDAL Jack

This jack is used to connect an external expression pedal (separately available BOSS FV-300L or EV-5), and assign a function such as "distortion depth" to it, and use it for control during play.

EXT SWITCH Jack

This jack is used to connect an external foot pedal (DP-2 or BOSS FS-5U; sold separately), assign a function such as "Effect ON/OFF" to it, and use it for control during play.

** For more details on the functions of external pedals, see "Using the Pedals for Editing" (p. 43).*

Rearranging the Sequence of Patches (Patch Exchange Function)

An actual performance may make use of several Patches. It may be convenient, for example, to rearrange the Patches so the ones for a particular song's intro and bridge are in the same Group and Bank. Then you could switch Patches by simply stepping on the foot pedal.

The Patch Exchange function is what to use when you want to rearrange the Patch sequence in this way. This function exchanges (swaps) the sequence of two Patches that you select.

** You can only change the sequence of Patches in USER or CARD. The order of PRESET Patches cannot be changed. If you want to change the ordering for the PRESET Patches, you must first copy the Patches to USER or CARD. Then you can rearrange them.*

Also, you cannot use the Patch Exchange function if the Patches you wish to re-order have been edited. The edited parameters must first be saved before rearranging the Patches.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [PAGE] to display the second page of the System Menu screen.
3. Press [F1] (EXCHANGE) to open the Patch Exchange screen.
4. Choose the Patches to be rearranged.

Move the cursor to "Patch A" or "Patch B." Use the [VALUE] dial to select each of the Patches to be rearranged (swapped). When you first open the Patch Exchange screen, the currently selected Patch is chosen as Patch A and Patch B.

5. After specifying the Patches, press [F1] (EXCHNG) to execute the Patch Exchange function.

If the Patches are swapped without problem, the message "Completed" appears on the display.

6. Press [PLAY] to return to the Play mode.

Check to make sure that the Patches you selected have been exchanged.

Chapter 3 Sound Creation

“Creating Sounds and Editing Patches”

Now that you can play the built-in Patches, try creating your own Patches for the songs you play.

This chapter explains each of the different Patch parameters, the basic steps for editing, and how to save the Patches you have created.

Three Operation Modes

On the VG-8, parameters are arranged into a tree-like structure (which varies somewhat depending on the structure of the Patch). There are three general categories into which operational procedures (such as those concerned with sound creation, or system settings that affect the entire VG-8) are organized. These categories can be accessed by selecting one of the following modes.

Play Mode

This is the mode for actually playing the VG-8 with a guitar equipped with the GK-2A. If Patch parameters have been assigned to external pedals, these parameters can be changed during play.

Patch Edit Mode

This is the mode for editing Patch parameters and changing parameters that affect the Tones of the VG-8. Any changes that have been made are not automatically saved in memory. The new settings are lost when the power is switched off, so please be sure to save your changes. See “Saving the Contents of Editing” (p. 31) for more details on how to do this.

System Edit Mode

This mode is for editing the System parameters that affect the entire VG-8. Any changes that have been made are automatically saved, and the settings remain in memory even after the power is switched off.

Before Creating Sounds (What Are Parameters?)

The various settings for the VG-8 that can be changed with the Edit mode screens, including pickup sensitivity, Tone selection, and effect intensity, are called “parameters.” These come in two types — System parameters and Patch parameters. Refer to “Chapter 6 Parameter Guide” for detailed descriptions of the different parameters.

System Parameters and Patch Parameters

System Parameters

The parameters that are common for all Patches and affect the entire VG-8 as a system are called “System parameters.”

The settings for System parameters are automatically saved in the VG-8 when they are changed. This means that the settings for System parameters remain without change when the power is switched off.

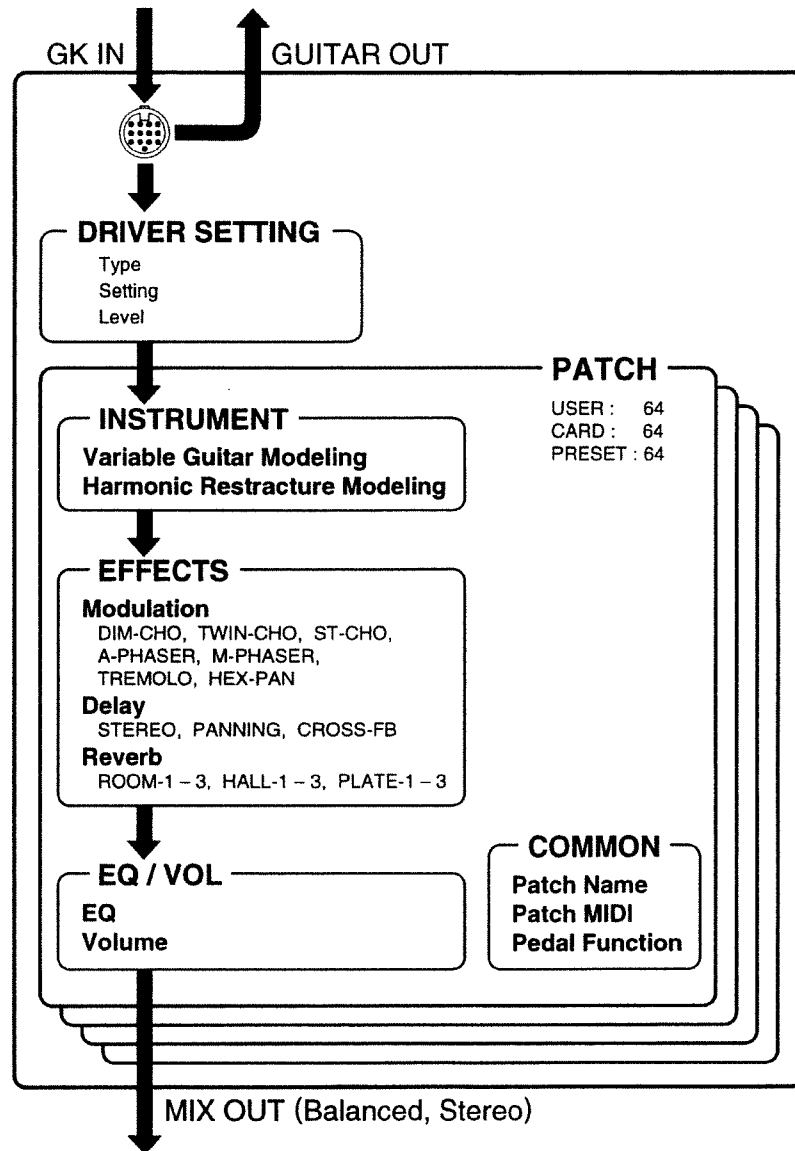
System parameters include those such as Driver Settings, MIDI channels, and Patch switching methods that affect the operation and behavior of the VG-8.

Patch Parameters

That parameters that are set individually for each Patch are called “Patch parameters.”

You can save up to 64 Patches in the VG-8 (USER), or up to 64 on a single Memory Card (M-512E; sold separately) (CARD). The VG-8 also has 64 built-in Patches (PRESET) for which Patch parameters cannot be changed.

Patch parameters can be broken down into four main groups. These include Instrument settings, Effect settings for Chorus and Reverb (among others), Equalizer settings, and parameters such as Patch Name and Patch Volume, helpful in making Patches easily distinguishable.



1. Common

These set the Patch Name and the MIDI information sent from the MIDI OUT connector. Also, if an expression pedal is connected to the EXP PEDAL jack, these set the parameters that can be edited using the external pedals.

2. Instrument

This is the most basic portion of a Patch's sound. These parameters take the string vibration input from the divided pickup and electronically add the factors that determine the guitar's tone. Instrument parameters are divided into Variable Guitar Modeling (VGM) and Harmonic Restructure Modeling (HRM), each of which creates characteristic Tones.

3. Effects Processor

This provides three independent effect systems — Modulation, Delay, and Reverb — and applies effects to the tones created by the Instrument.

4. Equalizer/Volume

This is a three-band equalizer that adjust the sound quality for bass, midrange, and treble. With this, you can accent and output each sound band after applying effects to the tones. This also sets the volume of the sound after it has passed through the equalizer.

** Settings for Patch parameters that have been changed are not automatically saved. To save the changes, you must perform a write operation. If you turn off the power or change Patches without performing a write operation, the changes you have made are lost.*

See "Saving the Contents of Editing" (p. **) for an explanation of how to perform a write operation.

** System parameters and Patch parameters can be output as MIDI Exclusive (SysEx) messages for storage on a sequencer or some other MIDI instrument. This is called the "Bulk Dump function." For details on the Bulk Dump function, see "Bulk Transmission of Setting Data" (p. **).*

The Basic Steps of Editing

The VG-8 offers a wide variety of Patch parameters for creating sounds. These can be edited individually on screen, grouped according to parameter type. Read on to learn about major editing operations such as what settings can be made on each of the screens.

1. Call up the Menu screen for the Patch parameter that you want to change.

There are four screens where you can made changes in Patch parameters. Press the corresponding button (described below) to open the Menu screen that corresponds to the Patch parameter to be changed.

[COMMON]

This screen lets you name a Patch or make MIDI settings.

[INST]

This is for Instrument settings.

[EFFECT]

This is for Effect settings.

[EQ/VOL]

This is for Equalizer and Volume settings.

2. At the Menu screen use the Function buttons ([F1] to [F6]) to choose the screen displaying the parameter you want to change.
3. Use the [CURSOR] buttons to move the cursor to the parameter to be changed.

On some screens, the parameters may be assigned to the Function buttons. If so, you can press the corresponding Function button ([F1] to [F6]) to move the cursor directly to the parameter to be changed, without having to use the [CURSOR] buttons.

Also, when in the Edit mode, the number pedals [1] to [4] correspond to Function buttons [F1] to [F4], Bank pedal [BANK ▽] corresponds to [F5], and pedal [BANK △] corresponds to [F6].

4. Use the [VALUE] dial to set the value for the parameter.

Play the guitar to check how the sound changes.

5. After you've finished making the parameter settings, carry out a write operation to save the changes to the Patch.

Editing Instruments

When creating sounds with the VG-8, you start by selecting an algorithm (processing procedure) from among the several that are available. Then, you edit this to suit the mood and method of play for the song, thereby creating an Instrument that serves as the basis for the sound.

This section explains how to edit Instruments. Try making various changes to the different settings to see what kind of Instruments you can come up with.

Editing an Instrument

1. Find a Patch that resembles the sound you want to create.

Follow the procedure described under "Changing Tones (Patches)" (p. 17) to listen to the Tones of the Patches. Call up a Patch in USER or CARD that resembles the sound you want to create.

In this example, we'll try editing USER B84 .

2. Use the foot pedals or the [VALUE] dial to call up USER B84.

This Patch makes use of Harmonic Restructure Modeling (HRM) and uses an Instrument called "FILTER-BASS."

Play the guitar to hear how this sounds.

3. Press [INST] to open the Instrument Menu screen.
4. Press [F1] (PARAMETER) to open the Tone Parameter screen.

**The Tone parameters that can be set vary according to the Instrument used. Refer to "Chapter 6 Parameter Guide" for a list of the Tone parameters that can be set for each Instrument.*

5. Set the cutoff frequency.

Move the cursor to "CUTOFF." Use the [VALUE] dial to set the brightness (hardness) of the sound. A larger setting produces a brighter sound.

6. Set the resonance.

Move the cursor to "RESO." Use the [VALUE] dial to set the resonance (tone characteristics) of the sound. A larger setting produces a more resonant sound.

7. Set the touch sensitivity.

Move the cursor to "TOUCH-S." Use the [VALUE] dial to set the degree to which the sound changes when the guitar is played with more or less force. A larger setting produces a more resonant sound when playing with force. When set to "0," the sound does not change according to how forcefully the guitar is played.

8. Set the decay time.

Move the cursor to "DCAY-TIME." This sets the time over which the characteristics of the sound decay when the guitar is played with force. A larger setting results in faster decay and a softer sound.

**The decay time setting has no effect when the touch sensitivity is set to "0."*

9. Set the color.

Move the cursor to "COLOR." use the [VALUE] dial to set the bass-range intensity of the VG sound. A larger value produces a stronger bass.

10. Set the output level.

Move the cursor to "OUTPUT." Use the [VALUE] dial to set the Instrument's output level. When set to "0," no sound is heard.

11. After making the Instrument settings, press [PLAY] to return to the Play mode.

Saving the Contents of Editing

Settings for Patch parameters that have been changed are not automatically saved. To save the changes, you must perform a write operation. If you turn off the power or change Patches without performing a write operation, the changes you have made are lost.

This section describes how to save the contents of Patches edited according to the procedure described under "Editing an Instrument." Once you've saved the changes to the VG-8 in this way, you can call up the Patch with a pedal or the [VALUE] dial whenever you need it. This write operation is needed not just when editing an Instrument, but also for Effect parameters, Equalizer parameters, and all other parameters that can be saved to a Patch.

1. Press [WRITE] to open the Patch Write screen.
2. Use the [VALUE] dial to select the destination Patch Number where you want to save the Patch you have edited.

The Patch Number and Patch Name for the destination are displayed. We'll use USER B84 as the destination in this example.

** Please note that any existing Patch parameters at the destination are overwritten by the new Patch parameters and lost forever.*

** Only a Patch in USER or CARD can be specified as the destination for saving. You cannot select a PRESET Patch as a destination. If you have edited a PRESET Patch, you need to specify a Patch in USER or CARD as the destination.*

3. Press [F1] (WRITE).

The message "Are you sure?" appears, asking you to confirm that you really want to save the new Patch to the selected Patch Number.

4. To save the Patch, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL).

Once the Patch has been saved correctly, the message "Completed" appears on the display.

5. After saving the Patch you have made, press [PLAY] to return to the Play mode.

Switching Effects On and Off

The following three types of effects are built in to the VG-8.

Modulation

This makes a sound broader and fatter by making cyclical changes to the VG sound or adding subtle changes in pitch.

Delay

This makes a sound fatter and adds special effects by adding a delayed sound to the original sound.

Reverb

This produces a lingering effect, with many overlapping reflected sounds, similar to the effect produced when a sound is reflected by walls.

The following section describes how to switch

these effects on and off. Try switching them on and off to see what kind of effects are produced.

Switching Effects On and Off at the Effect Menu

1. Press [EFFECT] to open the Effect Menu screen.
2. Switch Modulation On or Off.

Press [F2] to toggle the setting on or off.

3. Switch Delay On or Off.

Press [F4] to toggle the setting on or off.

4. Switch Reverb On or Off.

Press [F6] to toggle the setting on or off.

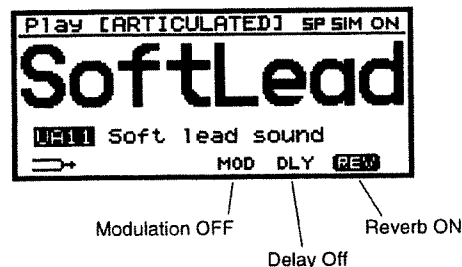
5. After switching the effects On or Off, press [PLAY] to return to the Play mode.

Switching Effects On and Off in the Play Mode

With the VG-8, you can also switch the effects On and Off while in the Play mode. Simply perform these steps:

1. Press [PLAY] to enter the Play mode.
2. In the Play mode, Modulation, Delay, and Reverb are assigned to Function buttons ([F2] to [F4]). Each press of the corresponding Function button toggles the effect On or Off.

When the characters are displayed in white on a black background, it means the corresponding effect is on. When displayed normally, the effect is off.



** The switching of the effects is the same, whether done at the Effect Menu, or in the Play mode. When you change the setting for one, the setting for the other also changes.*

Editing Effects

The effects processing circuits are connected sequentially in the order of Modulation, Delay, and Reverb. This connection sequence cannot be changed. This section explains how to edit effects. Try varying the various settings to see how the effects change.

Editing Modulation

1. Press [EFFECT] to open the Effect Menu screen.
2. Press [F1] (EDIT) to open the Modulation screen.
3. Select the Modulation type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Modulation type. Seven types are available: [DIM-CHO], [TWIN-CHO], [ST-CHO], [A-PHASER], [M-PHASER], [TREMOLO], and [HEX-PAN].

The parameters that can be edited differ according to the selected Modulation type. We'll select [ST-CHO] in this example.

4. Set the predelay.

Move the cursor to "P-DELAY." Use the [VALUE] dial to set the interval from the time the original sound is played until the time when the effect sound (chorus) is heard.

5. Set the chorus depth.

Move the cursor to "DEPTH." Use the [VALUE] dial to set the depth of the chorus undulations. A larger setting results in deeper undulations.

6. Set the feedback.

Move the cursor to "F-BACK." Use the [VALUE] dial to set the amount of the effect sound (chorus) returned to the input.

7. Set the chorus rate.

Move the cursor to "RATE." Use the [VALUE] dial to set the cycle of undulations for the chorus effect. A larger value results in a faster cycle.

8. Set the chorus level.

Move the cursor to "CHO-LEV." Use the [VALUE]

dial to set the mixing level of the effect sound (chorus).

When set to "0," only the original sound is heard, and no chorus effect is obtained.

9. After editing Modulation, press [PLAY] to return to the Play mode.
10. When necessary, save the edited changes for Modulation.

Follow the procedure described in "Saving the Contents of Editing" (p. 31) to save the edited changes for Modulation.

Editing Delay

1. Press [EFFECT].

This opens the Effect Menu screen.

2. Press [F3] (EDIT).

This opens the Delay screen.

3. Select the Delay type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Delay type.

Three types are available: [STEREO], [PANNING], and [CROSS FB].

For this example, we'll use [STEREO].

4. Set the delay balance.

Move the cursor to "DLY-BAL." This sets the L (left) and R (right) volume balance for the delayed sound. The delayed sound is heard only on the left when set to "L50," and only on the right when set to "R50."

** This setting is effective only when "TYPE" is set to "STEREO."*

5. Set the delay shift.

Move the cursor to "SHIFT." Use the [VALUE] dial to set the time lag for playing the left and right sounds.

L1 to L511: The delayed sound is heard later on the left than on the right.

0: The delayed sound is heard simultaneously on the left and right.

R1 to R511: The delayed sound is heard later

on the right than on the left.

**This setting is effective only when "TYPE" is set to "STEREO." The delayed sound is played at different times on the left and right, which can make the delayed sound seem broader.*

6. Set the feedback.

Move the cursor to "F-BACK." Use the [VALUE] dial to set the amount of delayed sound returned to input.

7. Set the delay time.

Move the cursor to "TIME." Use the [VALUE] dial to set the interval from the time the VG sound is played until the time when the delayed sound is heard.

8. Set the delay level.

Move the cursor to "DLY-LEV." Use the [VALUE] dial to set the mixing level of the delayed sound.

When set to "0," only the original sound is heard, and no delay effect is obtained.

9. After editing Delay, press [PLAY] to return to the Play mode.

10. When necessary, save the edited changes for Delay.

Follow the procedure described in "Saving the Contents of Editing" (p. 31) to save the edited changes for Delay.

Editing Reverb

1. Press [EFFECT] to open the Effect Menu screen.
2. Press [F5] (EDIT) to open the Reverb screen.
3. Select the Reverb type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Reverb type.

Nine types are available: [ROOM-1 to 3], [HALL-1 to 3], and [PLATE-1 to 3]. We'll use [ROOM-1] in this example.

**The most effective results are obtained if ROOM is selected when the reverb time is under 2.0 seconds, and if HALL or PLATE is selected when the reverb time is longer than 2.0 seconds.*

4. Set high damping.

Move the cursor to "H-DAMP." Use the [VALUE] dial to set the rate of damping for the high band.

**With Reverb, the damping rate for the high band differs according to the composition of the walls reflecting the sound. A larger value for high damping results in a greater rate of attenuation.*

5. Set the reverb time.

Move the cursor to "TIME." Use the [VALUE] dial to set the interval during which the lingering reverb sound is heard.

6. Set the reverb level.

Move the cursor to "REV-LEV." Use the [VALUE] dial to set the mixing level of the reverb sound.

When set to "0," only the original sound is heard, and no reverb effect is obtained.

7. After editing Reverb, press [PLAY] to return to the Play mode.

8. When necessary, save the edited changes for Reverb.

Follow the procedure described in "Saving the Contents of Editing" (p. 31) to save the edited changes for Reverb.

Editing the Equalizer

The VG-8 has a built-in three-band equalizer that lets you adjust the sound quality for bass, midrange, and treble. This section describes how to use the equalizer to adjust the quality of VG sound after effects have been added to it. Try varying the various settings to see how the sound quality changes.

1. Press [EQ/VOL] to open the Equalizer/Volume screen.
2. Adjust the bass sound quality.

Move the cursor to "LO-GAIN." Use the [VALUE] dial to adjust the gain for the bass range.

Bass is strengthened when this is set to a positive value, and reduced when set to a negative

value. When set to "0," there is no change in the bass sound.

3. Set the central frequency for adjusting the bass sound quality.

Move the cursor to "LO-FREQ." Use the [VALUE] dial to set the central frequency.

4. Repeat steps 2 and 3 to set the midrange sound quality.

Move the cursor to "MD-GAIN" or "MD-FREQ." Use the [VALUE] dial to adjust the gain or set the central frequency for the midrange band.

5. Set the range for adjusting the midrange sound quality.

Move the cursor to "MD-Q." Use the [VALUE] dial to set the range for adjusting the sound quality of the midrange band. A larger value results in a narrower range for adjustment.

6. Set the equalizer mode for adjusting the treble sound quality.

Move the cursor to "HI-TYPE." Use the [VALUE] dial to set how the treble sound quality is to be adjusted. Two modes are available: Shelf and Peak.

Shelf: This causes the signals higher than the frequency set as the high frequency to be varied.

Peak: This causes the signal to be varied with the frequency set as the high frequency at the center.

7. Repeat steps 2 and 3 to set the treble sound quality.

Move the cursor to "HI-GAIN" or "HI-FREQ." Use the [VALUE] dial to adjust the gain or set the central frequency for the treble band.

8. After editing the Equalizer, press [PLAY] to return to the Play mode.

9. When necessary, save the edited changes for Equalizer.

Follow the procedure described in "Saving the Contents of Editing" (p. 31) to save the edited changes for the Equalizer.

Setting the Volume for Patches

Patches may sometimes be switched and used during an actual performance. It can be convenient, for example, to set the volume for a Patch used as backing to be slightly lower than a Patch used for the solo. The VG-8 lets you independently set the volume level for each Patch after it has passed through the equalizer. This section explains how to set the volume for different Patches.

1. Press [EQ/VOL] to open the 3 BAND EQ & MASTER VOL screen.
2. Set the Patch volume.

Move the cursor to "P-Volume." Use the [VALUE] dial to set the volume of the Patch after passing through the equalizer.

A larger setting produces a louder volume. When set to "0," the Patch is not heard.

** Unless there is a special reason to do otherwise, it is best to set Patch Level as high as possible, because this is effective in reducing noise.*

3. After editing the volume, press [PLAY] to return to the Play mode.
4. When necessary, save the edited changes for the volume.

Follow the procedure described in "Saving the Contents of Editing" (p. 31) to save the edited changes for the volume.

Naming Patches

With the VG-8, the Patches that have been created can be organized and manipulated not only by Patch Number, but also by Patch Name. Here's how to give original names to the Patches you create.

1. Press [COMMON] to open the Patch Common Menu screen.

2. Press [F1] (NAME) to open the Patch Name screen.



3. Use the [CURSOR] buttons to move the cursor to the character to be entered.

You can enter a Patch Name up to eight characters long, and a comment up to 20 characters long. You can enter any of the characters that appear in the character guide shown on the screen.

4. Use the [VALUE] dial to move the auxiliary cursor to the character you want to enter.

The character shown at the location of the cursor is entered.

Changing Between Upper and Lower Case

If you keep turning the [VALUE] dial, the character guide automatically changes from upper-case letters to lower-case letters, numerals, and symbols. You can also change this display by pressing [F6] (CHARA).

Inserting a Space

Press [F1] (INSERT). A blank is inserted at the location of the cursor and any following characters are shifted one space to the right.

Deleting a Character

Press [F3] (DELETE). The character at the cursor location is deleted and any following characters are shifted one space to the left.

Entering a Space

Press [F5] (SPACE). A space is entered at the cursor location, and the cursor moves one

character to the right.

5. Repeat steps 3 and 4 to enter the Patch Name and a comment.
6. Once you have entered the Patch Name and a comment, press [PLAY] to return to the Play mode.

The VG-8 allows for 95 kinds of upper-and lower-case letters, Arabic numerals, and symbols that you can use for Patch Names and comments. It's probably best to give suggestive names to Patches — for example, you might want to use "****.GTR" for the names of guitar simulations using VGM, or "****.BRS" as the name for brass sounds that use HRM. Patches can be easier to organize and use if named using abbreviations that reflect their sounds, or the songs they are used in.

Chapter 4 Advanced Patch Creation

"Some Handy Functions for Making Patches"

In addition to the functions explained in Chapter 3, the VG-8 offers a number of other functions that can be helpful to know. This chapter describes some functions that can be handy to use when editing Patches.

Comparison with the Sound Before Editing (Compare Function)

Sometimes, after editing Patch parameters, you may want to listen to and compare the new sound with the sound as it was before editing. This function, which lets you check how a sound has been changed by editing, is called the “Compare function.” This function lets you switch instantly from the sound being edited to the sound before editing.

1. Use the [VALUE] dial or the foot pedals to choose the Patch you want.
2. Press any of the four [PATCH EDIT] buttons ([COMMON], [INST], [EFFECT], or [EQ/VOL]) to enter the Edit mode.
3. Use the procedures described in Chapter 3 to edit the Patch parameters.
4. Before pressing [WRITE] to save the Patch, press [COMPARE]. The LED for [COMPARE] lights up to show that the pre-edit sound has been selected.

5. Play the guitar to confirm the pre-edit sound.

** You can't edit Patch parameters while using the Compare function (i.e., while the LED is lit up).*

6. Press [COMPARE] again. The LED goes out, indicating that the edited sound has been selected. Play the guitar again to listen to the edited sound and compare it with the pre-edit sound.

** The Compare function works for all Patch parameters while you are continuing editing. For instance, let's say that you edit the Instrument settings for a sound, and then edit the Effect settings for the same sound. If you then use the Compare function, the Instrument settings also revert to those for the pre-edit sound.*

You can avoid this by saving the Patch after you finish editing each type of Patch parameter.

For example, let's say that you save a Patch after editing its Instrument settings. If you then go on to edit its Effect settings, you can use the Compare function to hear and compare only the changes in the Effect values. If you then edit the Instrument settings, you can compare it with the Instrument settings that

you have already saved.

** The Compare function cannot be used in the System Edit mode.*

Copying the Settings for Another Patch (Copy Function)

With the VG-8, you can copy the parameters from another Patch over to the Patch that you are in the process of editing. If an existing Patch already has some of the Instrument and Effect settings that you want to use in your new Patch, this is a quick and easy way to make an identical copy of the settings you need. This is called the “Copy function.”

Parameters Covered by the Copy Function

The Copy function can be used to copy only the parameters included in the current screen and any subordinate screens.

For instance, if you're currently at one of the Effect screens (Modulation, Delay, or Reverb), then only the parameters for the corresponding effect are copied. If you're at the Effect Menu screen, then the parameters for all Effects are copied.

With Instruments, however, the situation is a little different — you can only copy settings from a Patch that uses the same Instrument algorithm (processing procedure).

For example, you can't copy the Instrument for a Patch using VGM to a Patch using HRM. For this reason, the Copy function does not work when you're at the Instrument Menu screen. In addition, Patches with different Instruments do not appear in the Patch List. See “Chapter 6 Parameter Guide” for a description of what algorithms there are.

The Copy function doesn't work in the Play mode. If you want to copy all settings — Instrument, Effect, and everything else — then you should use the Write function (p. 31). See “Before Creating Sounds (What Are Parameters?” (p. 28) for an explanation of what parameters are included in each of the screens.

How to Copy

1. Call up the Patch you want to copy to (the destination Patch).

Follow the procedure described under "Changing Tones (Patches)" (p. 17) to call up the Patch to be edited. The parameter settings from the other Patch can be copied to this called-up Patch.

2. Call up the parameters you want to edit.

Follow the procedures described under "The Basic Steps of Editing" to open the screen containing the parameters to be edited.

3. Press [COPY] to open the Copy screen.
4. Select the Patch you want to copy (from the source Patch).

Use the [VALUE] dial to move the cursor to the Patch that has the parameters you want to copy. You can play the Patch indicated by the cursor momentarily to make sure that it actually is the Patch with the parameters to be copied.

5. Press [F1] (COPY) to execute the Copy function. If you want to abandon copying, press [F3] (CANCEL).

Once the copying has been carried out correctly, the message "Completed" appears on the display.

6. After finishing copying, press [PLAY] to return to the Play mode.

Make sure that the parameters you want have been copied correctly.

About the Sort Function

To make it easier to find the source Patch, the Patch List in step 3 can be displayed in a sequence other than the Patch Number. Here's how you can change the way the Patch List is sorted.

- 3-1. Press [COPY] to open the Copy screen.
- 3-2. Press [F5] (SORT). The sequence in which the Patch List is displayed changes every time you press [F5].

The Patch List can be displayed sorted in the following three ways.

Patch Number order

Displayed in Patch Number order from USER A11 to PRESET B84.

Instrument order

Displayed grouped according to the type of Instrument used.

Patch Name order

Displayed alphabetically by Patch Name.

**When "Instrument" has been selected as the parameter settings to be copied, only the Patches that use the same Instrument as the destination Patch appear in the list.*

- 3-3. After displaying the Patch List that you want, execute the Copy function.

Setting Effects in Time with Song Tempo (Tap Function)

Some parameters for the VG-8's effects have a greater impact when they are set to be in time with the tempo of the song being played. In addition to making the settings with the [VALUE] dial, it is possible to press the Function buttons several times in time with the song's tempo and calculate the value from the tempo. This is called the Tap function.

These are the parameters that can be set with the Tap function:

- The modulation rate (RATE) for Modulation
- The delay time (TIME) for Delay

1. Press [EFFECT] to open the Effect Menu screen.
2. Press [F1] (EDIT) or [F3] (EDIT) to open the screen for the desired effect.
3. Press [F5] to move the cursor to "RATE" or "TIME."
4. Tap [F5] four or more consecutive times in time with the tempo of the song being played.

A rough value corresponding to the tempo is

displayed.

**With the Tap function, the average for the tempo is taken from the last four times that [F5] is tapped, and the value for the setting is calculated. Be sure to tap [F5] at least four times.*

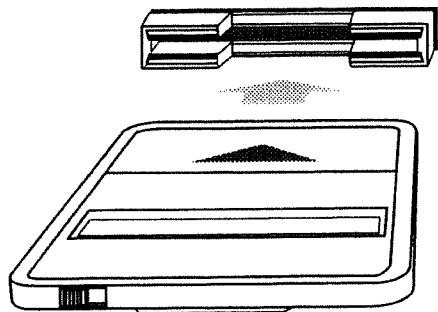
5. If necessary, make fine adjustments in the setting with the [VALUE] dial.
6. When you're done making the setting, press [PLAY] to return to the Play mode.

Saving Patches on a Memory Card

Memory Card

With the VG-8, you can use a Memory Card (M-512E) available separately to store Patch parameters or System parameters.

You use a Memory Card by inserting it into the MEMORY CARD slot on the VG-8's rear panel. Make sure that the top side of the card is facing up, and insert it securely all the way into the slot.



The parameters described below can be stored on a Memory Card.

Patches

Up to 64 Patches can be stored on a Memory Card.

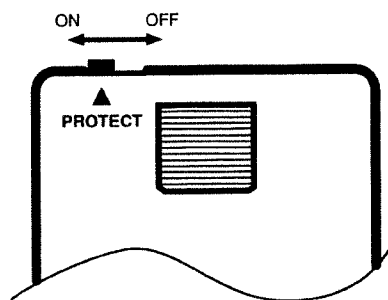
Ordinarily, on the VG-8 you can only select Patches in the USER or PRESET groups. But when a Memory Card is inserted into the MEMORY CARD slot, the CARD group is

added and you can use Patches from CARD A11 to CARD B84.

System

All of the VG-8's System parameters can be stored on a Memory Card.

**The Memory Card has a protect switch to prevent data on the card from being erased accidentally. When you're not actually in the process of saving parameter settings, leave this switch set to "PROTECT." This keeps new data from being saved on the card, as well as keeping existing data from being erased, thereby protecting valuable data in the event of an error in operation. For more details on this protect switch, check out the manual that came with the card.*



Initializing a Memory Card

When a brand-new Memory Card or a Memory Card that has been used with a different model is used with the VG-8, the contents of the card must be prepared for the VG-8 before the VG-8's parameters can be stored on it. This is called "Initializing" the Memory Card.

The VG-8 automatically detects whether a Memory Card has been initialized. If an uninitialized Memory Card is inserted in the VG-8, the message "Format This Card. Are You Sure?" appears on the display. When this occurs, follow the on-screen instructions to initialize the card.

**Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

Saving Patches on a Memory Card

Saving One Patch on a Memory Card

The method used to save one Patch on a Memory Card is almost the same as for saving a Patch to USER. Here's what you need to do:

1. Call up the Patch you want to save on the Memory Card.
2. Move the Memory Card's protect switch to "OFF" and insert the card into the MEMORY CARD slot.
3. Press [WRITE] to open the Patch Write screen.
4. Select "CARD" as the destination type for saving the Patch.

Use the [VALUE] dial to select a CARD Patch Number as the destination where you want to save the Patch. The Patch Number and Patch Name for the destination are displayed.

** Please note that any existing Patch parameters at the destination are overwritten by the new Patch parameters and lost forever.*

5. Press [F1] (WRITE).

The message "Are you sure?" appears, asking you to confirm that you really want to save the new Patch to the selected Patch Number.

6. To save the Patch, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL).

Once the Patch has been saved correctly, the message "Completed" appears on the display.

7. After saving the Patch you have made, press [PLAY] to return to the Play mode.

Using an Unused Memory Card with the VG-8

If you have inserted a Memory Card that has never been used with the VG-8, a warning message appears when you get to step 5 above, telling you that the Memory Card is not ready for use with the VG-8. Follow the steps described below to initialize the card.

** Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

- 5-1. Press [F1] (WRITE).

The VG-8 automatically detects that the Memory Card has not been initialized for use with the VG-8, and the message "Format This Card. Are You Sure?" appears on the display.

- 5-2. If you want to go ahead with initializing the card, press [F1] (OK). If you want to abandon initialization, press [F5] (CANCEL).

Once the card has been initialized correctly, the message "Completed" appears on the display. The Patch is automatically saved on the Memory Card when initialization ends, so there is no need to try to save it again.

- 5-3. After initialization ends, and the Patch has been saved, press [PLAY] to return to the Play mode.

Call up the Patches in CARD to check and make sure that the Patch has been saved.

Copying Patch Parameters and System Parameters to a Memory Card

Saving Parameters on a Memory Card

You can save all 64 of the USER Patches (USER A11 to USER B84) on a Memory Card (CARD A11 to CARD B84).

You can also save the VG-8's System parameters on the Memory Card.

** Any parameters previously saved on the Memory Card are lost at this time.*

1. Move the Memory Card's protect switch to "OFF" and insert the card into the MEMORY CARD slot.
2. Press [SYSTEM] to open the System Menu screen.
3. Press [F6] (CARD) to open the Card Transfer screen.
4. Select the function.

Move the cursor to "Function" and use the [VALUE] dial to select "Save VG-8 to CARD."

5. Select the target.

Move the cursor to "Target" and use the [VALUE] dial to select the type of parameters to save on the Memory Card.

All Patches

All Patch parameters are saved.

System

System parameters are saved.

Patches & System

All Patch parameters and System parameters are saved.

6. Press [F1] (XFER).

The message "Are you sure?" appears, asking you to confirm that you really want to save the data.

7. To save the data, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL).

Once the selected parameters have been saved correctly, the message "Completed" appears on the display.

8. After the saving operation is completed, press [PLAY] to return to the Play mode.

Call up the Patches in CARD to check and make sure that the Patches have been saved correctly.

Using an Unused Memory Card with the VG-8

If you have inserted a Memory Card that has never been used with the VG-8, a warning message appears when you get to step 6 above, telling you that the Memory Card is not for use with the VG-8. Follow the steps described below to initialize the card.

** Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

6-1. Press [F1] (XFER).

The VG-8 automatically detects that the Memory Card has not been initialized for use with the VG-8, and the message "Format This Card. Are You Sure?" appears on the display.

6-2. If you want to go ahead with initializing the card, press [F1] (OK). If you want to abandon

initialization, press [F5] (CANCEL).

Once the card has been initialized correctly, the message "Completed" appears on the display. The selected parameters are automatically saved on the Memory Card when initialization ends, so there is no need to try to save them again.

6-3. After initialization ends, and the Patch has been saved, press [PLAY] to return to the Play mode.

Call up the Patches in CARD to make sure they have been saved correctly.

Copying Patch Parameters and System Parameters from a Memory Card

Copying Parameters from a Memory Card

You can copy as many as all 64 of the Patches saved on a Memory Card (CARD A11 to CARD B84) to the USER (USER A11 to USER B84).

You can also copy System parameters saved on the Memory Card to the VG-8.

** Any parameters already saved in the VG-8 are overwritten by the copied parameters and are lost.*

1. Correctly insert the Memory Card into the MEMORY CARD slot.
2. Press [SYSTEM] to open the System Menu screen.
3. Press [F6] (CARD) to open the Card Transfer screen.
4. Select the function.

Move the cursor to "Function" and use the [VALUE] dial to select "Load CARD to VG-8."

5. Select the target.

Move the cursor to "Target" and use the [VALUE] dial to select the type of parameters to copy to the VG-8 from the Memory Card.

All Patches

All Patch parameters are copied.

System

System parameters are copied.

Patches & System

All Patch parameters and System parameters are copied.

6. Press [F1] (XFER).

The message “Are you sure?” appears, asking you to confirm that you really want to copy the data.

** If a Memory Card that has never before been used with the VG-8 has been inserted, the VG-8 automatically detects that the Memory Card has not been initialized for use with the VG-8, and the warning message “Format This Card. Are You Sure?” appears on the display. If this happens, replace the card with one for VG-8 use, and repeat the procedure from step 2.*

7. To copy the data, press [F1] (OK). If you want to cancel copying, press [F5] (CANCEL).

Once the selected parameters have been copied correctly, the message “Completed” appears on the display.

8. After copying is completed, press [PLAY] to return to the Play mode.

Make sure that the Patch parameters or System parameters have been copied correctly.

Changing How Patches Are Switched

The VG-8 lets you choose the way to change Patches to match your preference or usage.

The three available methods for switching Patches are listed below. You can choose the method you want by setting the Bank Switch mode.

Number 1

When you change the Bank or Group, the Patch changes to Patch No. 1 in the destination Bank. This means that if you press [BANK△], the Patch changes to Patch No. 1 in the next Bank. If you press [BANK▽], it changes to Patch No. 1 in the previous Bank.

For example, if you press [BANK△] while you're at USER A23, you switch to USER A31. If you press [BANK▽] while at USER A23, you switch to USER A11.

This setting has no wait state for switching, so the current Patch Number can always be confirmed.

You can call up Patch No. 1 in the next Bank simply by pressing the [BANK△] pedal, so this is handy when you want to use Patches in sequence, starting with USER A11. Also, let's say that you assign the Patches used for song A to USER A11 to USER A14, and the Patches for song B to USER A21 to USER A23. If you do this, then you can switch between the Patches for different songs just by pressing [BANK▽ / △].

The Bank Switch mode is set to Number 1 at the time of purchase.

WAIT NUMBER

Patches are not switched simply by changing the Bank or Group. The VG-8 waits to perform switching until a Number pedal ([1] to [4]) is depressed. In this case, the last character on the LED Patch Number display turns into a “-” (hyphen) to indicate that the VG-8 is waiting to change the Patch.

Only when a Number pedal [1] to [4] is depressed does the Patch change. The waiting state is also released and operation returns to normal play if you press [GROUP▽ / △] or [BANK▽ / △].

By using the WAIT NUMBER setting, you can prevent sounding a Patch that has nothing to do with the performance, even if switched to a Patch of a different Group or Bank.

SAME NUMBER

When the Bank or Group are changed, the VG-8 switches directly to the Patch with the same Number. When [BANK△] is pressed while at Patch USER A11, for example, it switches to Patch USER A21.

At this setting, the unit doesn't wait for switching, so the current Patch Number can

always be confirmed.

As an example, you could assign Patches for solos and for backing to USER A11 and USER A21, and then use [BANK ▽ / △] to switch between the basic Tone and the variation.

Changing the Bank Switch Mode

The Foot Switch Function screen is used to make the setting for how Patches are switched. Read on for an explanation on how to do this.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F2] (FOOT SW) to open the Foot Switch Function screen.
3. Set the Bank Switch mode.

Move the cursor to “Bank SW Mode” and use the [VALUE] dial to set how Patches are to be switched.

4. When you’re done making the setting, press [PLAY] to return to the Play mode.

Use the foot pedals to switch Patches and make sure that the method of switching Patches has been changed.

Using the Pedals for Editing (No-Hands Edit)

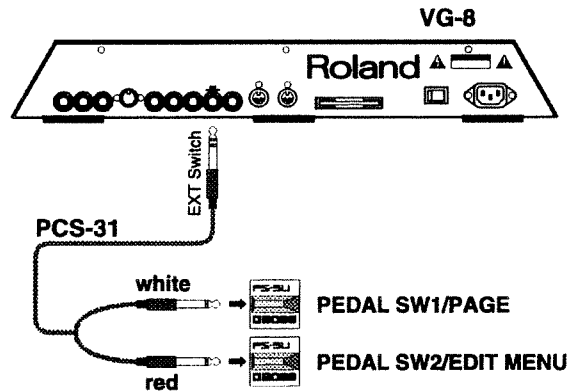
With the VG-8, you can use the six built-in foot pedals, two externally connected pedals, and an external volume pedal to edit parameters. This is called “No-Hands Edit.”

With No-Hands Edit, you can perform editing without interrupting a performance in progress with the hands. This makes it possible to perform editing that is faster and more musical while confirming the changes you make in the Tones.

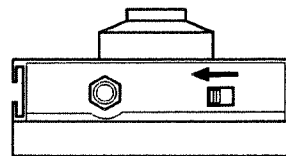
Connecting Foot Pedals

In order to perform no-hands editing, you need to use a branch cable (PCS-31; sold separately) to connect two foot pedals (BOSS FS-5U; also available separately) to the EXT SWITCH jack on the rear panel. This lets you

use the pedals to open and page through the Edit Menu screens.



* Set the polarity switch for each of the foot pedals (BOSS FS-5U) as shown below.



* The functions of an external foot pedal are usually assigned by the system that the pedal is connected to. With No-Hands Edit, however, the functions of the foot pedals are limited to opening the Edit Menu screen and paging through it.

* If you are using only one foot pedal, connect it to the EXT SWITCH jack on the rear panel. This lets you use the pedal to perform screen paging in the Edit mode.

Connecting an Expression Pedal

Connect an expression pedal (BOSS FV-300L or EV-5; sold separately) to the EXP PEDAL jack on the rear panel. This lets you use the expression pedal to change the values (settings) for some parameters.

* The functions of an external expression pedal are usually assigned by Patch Common settings. With No-Hands Edit, however, the expression foot pedal is given the same functions as the [VALUE] dial.

Getting Ready for Editing with the Pedals

No-Hands Edit requires a bit of setup. After connecting the pedals, follow the procedure described below.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F2] (FOOT SW) to open the Foot Switch Function screen.
3. Make the setting for No-Hands Edit.

Move the cursor to "No-Hands Edit" and use the [VALUE] dial to set No-Hands Edit to "ON." This allocates the following functions to the external foot pedals.

- Foot pedal connected to the white 1/4" phone jack (foot pedal 1)



[PAGE]

- Foot pedal connected to the white 1/4" phone jack (foot pedal 2)



Opening the Edit Menu screen

4. Set the functions for the expression pedal.

Move the cursor to "EXP Pedal at N-H Edit" and use the [VALUE] dial to set the functions of the expression pedal to "Value."

5. After you've set the functions for the pedals, press [PLAY] to return to the Play mode.

Using the Pedals for Editing

Once you've made the preparations just described, follow the steps described below to edit a Patch.

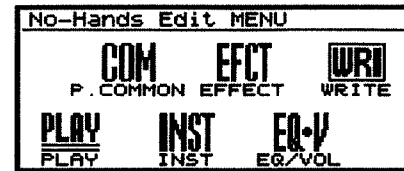
Using the Pedals for Editing

1. Call up the Patch you want to edit.

Follow the steps described in "Changing Tones (Patches)" (p. 17) to call up the Patch to be edited. You can use No-Hands Edit to edit the parameters for this called-up Patch.

2. Depress the foot pedal connected to the red 1/4"

phone jack (foot pedal 2) to open the Edit Menu screen.



The following functions are now assigned to the foot pedals.

- External expression pedal



[VALUE] dial

- Number pedals [1] to [4]



Function buttons ([F1] to [F4])

- Bank pedal [BANK ▽]



Function button ([F5])

- Bank pedal [BANK △]



Function button ([F6])

3. Use the foot pedals to select the screen containing the parameter you want to edit.

Depress the corresponding Number pedal or Bank pedal. The pedals work just like the Function buttons to open up the menu screens in the Patch Edit mode.

4. Use the pedals in the same way as in step 3 to select the desired screen and parameter.

The screens and parameters can all be selected with the pedals that correspond to the Function buttons. Just depress the appropriate Number pedal or Bank pedal.

5. Change the desired parameter and check how the sound has changed.

Depress the expression pedal. The expression pedal works just like the [VALUE] dial to make parameter settings increase or decrease.

You can also use the [DOWN/S1] and [UP/S2] buttons on the GK-2A to change parameter settings in the same way.

Saving the Contents of Editing

What you've edited can also be saved using only the foot pedals.

1. Depress foot pedal 2 to open the Edit Menu screen.
2. Depress Number pedal [6]. Number pedal [6] works just like [WRITE] to open the Patch Write screen.
3. Select the Patch Number where you want to save what you've edited.

Use [DOWN/S1] or [UP/S2] on the GK-2A to choose the Patch Number to serve as the destination for saving what you've edited. You can also select the Patch Number with the VG-8's [VALUE] dial. The Patch Number and Patch Name of the destination appear on the screen.

**The external expression pedal does not work like the [VALUE] dial at this time. To change the Patch Number, use [DOWN/S1] or [UP/S2] on the GK-2A or the [VALUE] dial on the VG-8.*

4. Depress Number pedal [1] (WRITE). The message "Are you sure?" appears, asking you to confirm that you really want to save the data.
5. To save the data, depress Number pedal [1] (OK) one more time. If you want to cancel the saving operation, depress [BANK ▽] (CANCEL).

Once the Patch has been saved correctly, the message "Completed" appears on the display.

Returning to the Play Mode

After you've saved your editing, you need to return to the Play mode. This can also be done with the foot pedals.

1. Depress foot pedal 2 to open the Edit Menu screen.
2. Depress Number pedal [1] (PLAY) to return to the Play mode.

When you do this, the external expression

pedal resumes functioning as assigned by the Patch Common settings.

Returning to the Same State As When Purchased (Initialize)

With the VG-8, it is easy to change System parameters and Patch parameters, and even change the order of the Patches. If you want, however, you can return all of these settings to the way they were when you purchased the VG-8. This procedure is called "initializing" the System or Patch parameters.

You can choose any one of three sets of data as the target for initialization: System parameters, all Patches, or System parameters and all Patches. This function can be handy when you want to re-do all of the settings for System or Patch parameters, or if you want to return the Patches to the same order they were in when you bought the VG-8.

**When you perform initialization, the contents of all settings in the VG-8 are lost. If there are some parameters that you want to keep, you should save them on a Memory Card or send them to a MIDI sequencer and save them on a floppy disk.*

**If you select "all Patches" or "System parameters and all Patches" as the target for initialization, the parameters for the Patches are returned to the state they were in when you bought the VG-8, and the order of the Patches also goes back to its initial sequence.*

Performing Initialization

1. Turn off the power.

If you want to initialize only the System parameters, then before you switch off the power, follow the steps described in "Saving the Contents of Editing" (p. 31) to save the Patches.

2. While holding down Function buttons [F1], [F3], and [F5] on the top panel, turn the power back on.

The Memory Initialize screen is opened, and the message "Memory Initialize. Are you sure?" appears, asking you to confirm that you really want to initialize the data.

3. Use the Function buttons to choose what you want to initialize.

[F2] (SYSTEM)

Initializes the System parameters.

[F4] (PATCH)

Initializes all of the Patches.

[F6] (ALL)

Initializes the System parameters and all of the Patches.

**If you want to stop without initializing, just switch the power off again, and initialization will not be performed.*

4. When initialization has ended correctly, the message "Completed" appears on the display.

Check the contents of the data you selected in step 3 to make sure that it has been initialized correctly.



Chapter 5 Expansion

“Using the VG-8 with External MIDI Devices”

MIDI connectors (IN and OUT) are a standard feature of the VG-8. With MIDI, you can use a guitar to control external effects processors and other equipment. MIDI also lets you send the VG-8's Patch parameters and System parameters to other equipment for storage.

This chapter describes some of the different setups with external equipment that you can make using MIDI.

About MIDI

What's MIDI?

MIDI stands for “Musical Instrument Digital Interface,” a worldwide standard that enables electronic instruments and peripherals to share information about performances, sound switching, and other functions.

MIDI is a standard that is shared by a wide range of instruments from different manufacturers. For instance, you could use a MIDI controller from company A to play a sound module from company B, or to send data to a sequencer from company C.

What follows is a list of some of the different types of MIDI messages.

1. Note On messages provide information on what note was played, and its velocity.
2. Note Off messages provide information on when a note stops sounding.
3. Pitch Bend messages provide information for changing the pitch smoothly.
4. Program Change messages transmit commands for switching Patches.
5. Control Change messages provide information on changes in volume, tone, and other effects.
6. System Exclusive (SysEx) messages provide information that is unique to the instrument that originally generated them.

Among these different types of MIDI messages, the VG-8 can handle Program Change messages and SysEx messages.

** The VG-8 comes with a MIDI IN connector, but has no built-in sound module. This means that no sound is played even if Note On messages are received from the MIDI IN connector. A guitar fitted with the GK-2A is needed in order to play the VG-8.*

** The VG-8 also comes with a MIDI OUT connector, but it cannot send Note On or Note Off messages. This means that even if you connect the VG-8's MIDI OUT connector to the MIDI IN connector on an external sound module, playing the guitar won't cause the external sound module to play.*

Checking Compatible MIDI Messages (the MIDI Implementation Chart)

MIDI makes it possible for a wide range of different instruments to communicate with each other. However, not all instruments can send and receive every type of MIDI message. Instruments can share only those types of MIDI messages that they have in common.

The owner's manual for every MIDI instrument comes with a “MIDI Implementation Chart,” which provides a quick way to check what kinds of MIDI messages the instrument supports. You can easily determine what MIDI messages two instruments have in common by comparing their MIDI Implementation Charts. Just line up the charts for the sending instrument and the receiving instrument.

About MIDI Channels

MIDI lets you hook up a number of MIDI instruments and send different kinds of MIDI messages to each one at the same time. This is possible because of a concept called the “MIDI channel.”

You might think of MIDI channels as similar to television channels. By changing television channels, you can select to watch a program being broadcast by a particular TV station, even though the signals for all stations are present at the antenna. With MIDI as well, you must be switched to the same channel as the transmitter is using in order to receive the information on a particular channel.

In order for the VG-8 to exchange MIDI messages with another MIDI instrument, the two devices must first be set to the same MIDI channel.

MIDI has channels numbered from 1 to 16. Follow the steps below to set the MIDI channel on the VG-8.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F3] (MIDI) to open the System MIDI screen.
3. Set the MIDI channel.

Move the cursor to “MIDI Channel” and use the [VALUE] dial to set the MIDI channel.

- When you're done making the setting, press [PLAY] to return to the Play mode.

* The setting for the MIDI channel is a system parameter, so it remains in memory after the power is switched off.

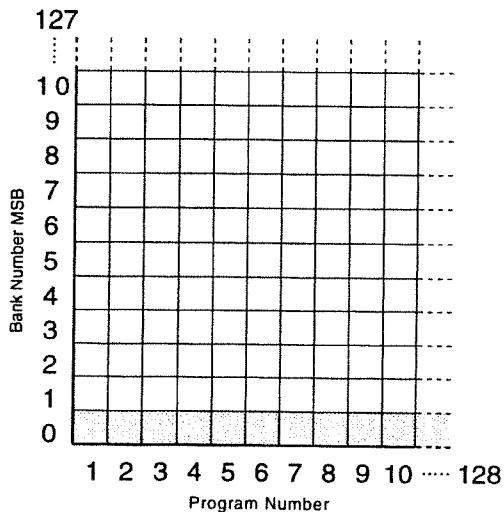
Bank Select and Program Change

"Bank Select" and "Program Change" are MIDI messages that are generally used to switch Patches.

Ordinarily, Program Change messages are used in Patch switching. However, Program Change messages can only select a maximum of 128 patches. That's why some instruments use the Bank Select MSB together with Program Change messages to expand the number of selectable Patches to 16,384 (128 x 128).

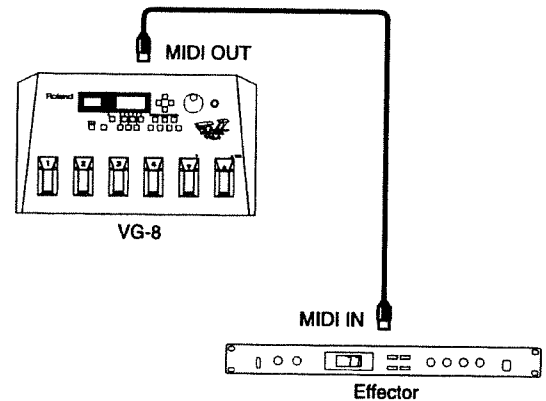
On instruments like these, each Patch is assigned a number that is a combination of a Bank Number MSB from 0 to 127 and a Program Number from 1 to 128.

* The "Bank Select" described in this chapter is different than the "Banks" explained in Chapter 1. Bank Select is a type of MIDI message that is normally used for switching Patches. A Bank Select message has a value of 0 to 127, and is used in combination with a Program Change message. A Bank, on the other hand, is represented by the second digit in the Patch Number display, and in combination with Group and Number, refers to the location where a Patch is stored in the VG-8. Each Group has eight Banks. It's important to think of these two usages of the word "Bank" as separate, and avoid confusing Bank Select messages with Banks.



Controlling External Effects Processors with MIDI

The VG-8 can switch Patches on an external effects processor by sending Bank Select and Program Change messages. To do this, hook up the equipment as shown in the following figure.



Setting the Bank Number MSB and Program Number

With the VG-8, you can send the Bank Select MSB and LSB and the Program Change message to an external effects processor at the same time that you select a USER or CARD Patch. When used in combination with a BOSS ME-10 or another effects processor that can receive Program Change messages and switch Patches, this makes it possible to switch Patches simultaneously on the effects processor when you switch Patches on the VG-8.

You can freely change the Bank Number MSB and Program Number sent for each of the USER and CARD Patches. The Bank Number LSB, however, is fixed at zero ("0"). You can also control transmission of these messages by making an ON or OFF setting for each Patch.

* When a PRESET Patch is selected, neither the Bank Select MSB (or LSB) nor the Program Change message is sent.

Here's what to do to set the Bank Number MSB and Program Number that are sent.

- Press [COMMON] to open the Common Menu screen.
- Press [F3] (MIDI) to open the Patch MIDI screen.

3. Set whether Bank Select and Program Change messages are to be sent.

Move the cursor to "Program Change Out" and use the [VALUE] dial to make the setting (ON or OFF).

ON: Bank Select MSB and LSB and Program Change messages are sent.

OFF: Bank Select MSB and LSB and Program Change messages are not sent.

4. Set the Bank Number MSB.

Move the cursor to "Bank Select" and use the [VALUE] dial to set the Bank Number MSB.

5. Set the Program Number.

Move the cursor to "Program Change" and use the [VALUE] dial to set the Program Number.

**The settings just described are all Patch parameters. If you don't save the Patch, the settings are lost when you switch off the power.*

6. Press [WRITE] to open the Patch Write screen.

Follow the steps described in "Saving the Contents of Editing" (p. 31) to save the Patch.

7. After saving the Patch, press [PLAY] to return to the Play mode.

Renumbering Program Change Messages

If you followed the steps in "Setting the Bank Number MSB and Program Number" (the previous section) to change the transmitted Bank Number MSB and the transmitted Patch Number, then at some point you may wish to return these to the values they had when you purchased your VG-8. This is called "renumbering" the Program Change messages, and there is a simple way to do this.

It may be convenient to renumber the transmitted Program Change messages in situations like these:

- You used the Patch Exchange function and saved the changes you made in the transmitted Program Change messages, so the transmitted Program Numbers for

USER Patches are all out of sequence, and you want to return the Patch Numbers to the order of 1 to 64.

- You want to set the transmitted Program Numbers for Patches saved on a Memory Card to the same sequence of 65 to 128 as receivable Patch Numbers, in Patch Number order.
- You've copied USER Patches to a Memory Card and are simultaneously using USER and CARD Patches with the same transmitted Patch Number.

You can select either "USER," "CARD," or "both USER and CARD" as the target for renumbering. The following chart shows the relationship between the Patches at the time of purchase, transmitted Bank Number MSB, and transmitted Program Number.

Patch No.	Program Change Out	Bank No. MSB	Program No.
USER A11 to B84	ON	0	1 to 64
PRESET A11 to B84	OFF	-	-

If you perform renumbering for the Patches saved on a Memory Card, the relationship between the Patches, transmitted Bank Number MSB, and transmitted Program Number is like this:

Patch No.	Program Change	Bank No.	Program No.
CARD A11 to B84	ON	0	65 to 128

**You can't renumber the transmitted Program Change messages for PRESET Patches.*

Renumbering

1. Follow the steps described in "Saving the Contents of Editing" (p. 31) to save the Patches, then turn off the power.
2. While holding down the [F2], [F4], and [F6] Function buttons on the top panel, switch the power back on.

The Program Change Renumber screen opens up, and the message "Program Change Renumber. Are You Sure?" appears, asking you to confirm that you really want to perform renumbering.

3. Use the Function buttons to choose the Patches whose Program Numbers you want to renumber.

[F1] (USER): Renumber the USER Program Numbers.

[F3] (CARD): Renumber the CARD Program Numbers.

[F5] (ALL): Renumber both the USER and CARD Program Numbers.

** If you want to quit without renumbering, just switch off the power and no renumbering is performed.*

** If you press [F3] (CARD) or [F5] (ALL) and there is no Memory Card inserted in the VG-8, the message "No Card" appears and no renumbering is performed. Either press [F1] (USER) to renumber only the USER Program Numbers, or simply switch off the power.*

4. When the renumbering has finished correctly, the message "Completed" appears on the display and the VG-8 automatically returns to the Play mode.

Check the Program Numbers you selected in step 3 to make sure that they have been renumbered correctly.

Switching Patches on the VG-8 with an External Device

You can send Bank Select and Program Change messages from an external MIDI device to the VG-8 to switch Patches on the VG-8 without using the foot pedals or the [VALUE] dial.

The following chart shows the relationship between the Bank Number MSB and Program Number received by the VG-8, and the Patch Number that it switches to.

Bank No. MSB	Program No.	Patch No.
0	1 to 64	USER A11 to B84
0	65 to 128	CARD A11 to B84
1	1 to 64	PRESET A11 to B84

If you want to call up USER B84, for example, first make the VG-8 receive a Bank Number MSB of "0," and then make it receive a

Program Number of "64."

When the Bank Number MSB and Program Change message are received and the Patch is switched, the Patch corresponding to the received Bank Number MSB and Program Number (according to the previous chart) is always called up. Unlike the case when the VG-8 is sending the Bank Select MSB and Program Change messages to an external device, this relationship cannot be changed.

The VG-8 also ignores MIDI messages that are received in cases like these:

- Bank Select LSB
- Program Change messages received while in the Patch Edit mode
- A Bank Select MSB with a value of 2 or more
- A Program Change message with a Program Number between 65 and 128 received when no Memory Card is inserted

When the VG-8 receives a valid Bank Select MSB at other times, its value (the Bank Number MSB) is maintained inside the VG-8 until the next valid Bank Select MSB is received.

Also, when a valid Program Change is received, its Program Number is combined with the Bank Number MSB currently on store to switch to the corresponding Patch.

** When the power to the VG-8 is switched on, a Bank Number MSB of "0" (zero) is instated.*

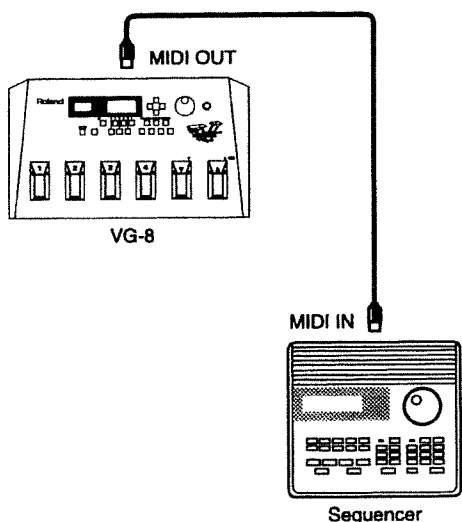
Bulk Transmission of Setting Data

The settings for the VG-8's System and Patch parameters can be sent in bulk as a collection of MIDI System Exclusive (SysEx) messages to an external device.

If you are using a MIDI sequencer that can record SysEx messages you can send the system parameters and Patch parameters to the MIDI sequencer and save them on a floppy disk. You can also use MIDI cables to directly connect two VG-8 units to exchange parameters directly.

Sending Settings to an External Device

1. Use a MIDI cable to connect the MIDI OUT connector on the VG-8 to the MIDI IN connector on the MIDI sequencer.



2. Press [SYSTEM] to open the System Menu screen.
3. Press [F3] (MIDI) to open the System MIDI screen.
4. Check the device ID number.

Move the cursor to "Device ID" and check the device ID number that is displayed. Change it, if necessary.

If you forget this device ID number, it becomes impossible for the VG-8 to receive the data stored on the floppy disk. It's a good idea to write down the device ID number on the label for the floppy disk.

** If you are going to send parameter settings to another VG-8 as SysEx messages, both VG-8 units must be set to the same device ID number. The device ID number is set to "17" when the VG-8 is shipped from the factory.*

5. Set the bulk dump target.

Move the cursor to "Bulk Dump" and select the type of parameters to be sent.

All Patches

All Patch parameters are sent.

System

System parameters are sent.

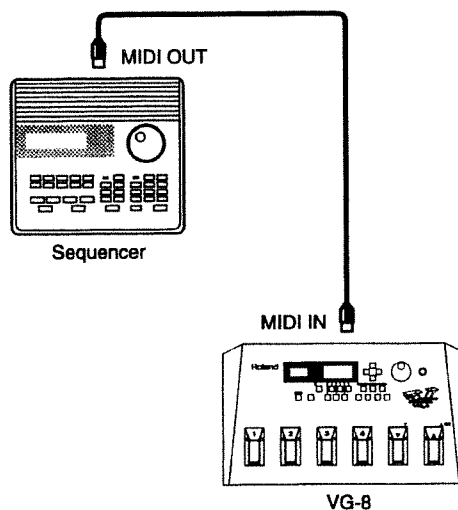
Patches & System

All Patch parameters and system parameters are sent.

6. Start recording on the MIDI sequencer.
7. Press [F1] (BULK). The message "Sending..." appears and the SysEx messages are sent. The message "Completed" is displayed when the transmission is finished.
8. Stop recording on the MIDI sequencer. Save the data received by the sequencer on a floppy disk.

Receiving Settings from an External Device

1. Use a MIDI cable to connect the MIDI IN connector on the VG-8 to the MIDI OUT connector on the MIDI sequencer.



2. Press [SYSTEM] to open the System Menu screen.
3. Press [F3] (MIDI) to open the System MIDI screen.
4. Set the device ID number.

Move the cursor to "Device ID" and set this to the same device ID number that you noted on the label for the floppy disk when you sent the

data to the MIDI sequencer.

5. Start playback on the MIDI sequencer.

The VG-8 can receive SysEx messages at any time while it is switched on. This means that you can re-create the previously saved state of the VG-8 simply by sending the data to the VG-8's MIDI IN connector.

** When the SysEx messages are received, the VG-8's system parameters and Patch parameters in effect up to then are overwritten. In particular, all current settings for the VG-8 are lost when you send it SysEx messages that were saved with "Patches & System" as the bulk dump target. You may wish to send the current VG-8 settings to a MIDI sequencer or another device for saving.*



Chapter 6 Parameter Guide

Understanding How Parameters Work

This chapter provides a screen-by-screen description of the Patch parameters and System parameters that can be set for the VG-8.

The information in this chapter will likely be helpful when you want to set up the VG-8 to work well with external equipment, or when you want to create sounds for new Patches. Just read what you need to whenever you need it.

INSTRUMENT

This sets the Instrument, which serves as the basis for the VG-8's Tones. The vibrations of the guitar strings that are input from the divided pickup are processed electronically to produce instrument-like sounds.

An Instrument is made up of combinations of several "elements." Each of these "elements" in turn contains a variety of parameters. A wide range of different sounds can be obtained by choosing the algorithm (processing procedure) that determines which of these "elements" are applied, and how they are applied, to change the values of the parameters.

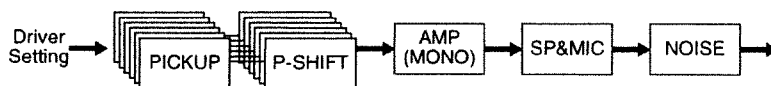
There are two types of Instruments: Variable Guitar Modeling (VGM) and Harmonic Restructure Modeling (HRM). The parameters that can be changed vary depending on the Instrument that is specified.

**With the VG-8, it is not possible to create completely new Instruments. Instead, you can choose any of the available built-in Instruments and use these to create new sounds.*

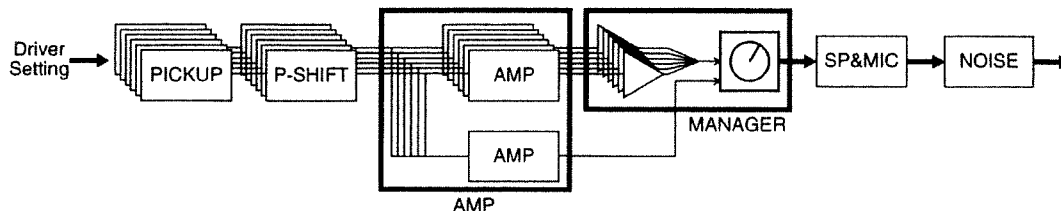
Parameters That Can Be Changed with VGM

This section provides a screen-by-screen description of the parameters that can be selected and set when you have chosen variable guitar modeling for the Instrument. Below are listed the Instruments that use VGM, along with the parameters that they contain. Make your choice of the Instrument according to the Patches that you want to use.

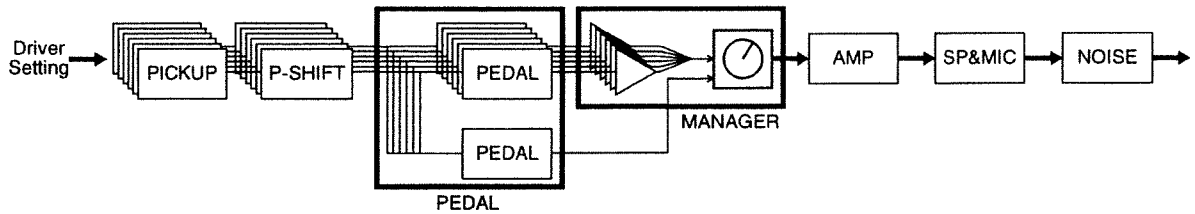
AMP MONO (Amp Monaural)



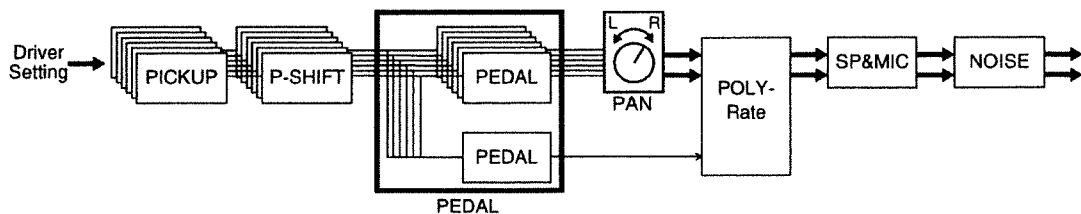
AMP POLY (Amp Polyphonic)



Pedal & AMP (Pedal and Amp)



Pedal ST (Pedal Stereo)



* The parameters that can be set depend on which Instrument you've selected. If you choose AMP POLY as the Instrument, for example, you can't set the PEDAL parameter.

PICKUP (Pickup)

Simulates the characteristics of an electric guitar pickup.

MODEL (Model) [LP, CLA-ST, MOD-ST, VARI]

This selects the pickup arrangement to be simulated. The parameters that can be set vary according to the pickup type.

LP (LP Model)

Simulates the installation of two double-coil pickups (passive type).

CLA-ST (Classic ST Model)

Simulates the installation of three single-coil pickups (passive type).

MOD-ST (Modern ST Model)

Simulates the installation of three single-coil pickups (active type).

VARI (Variable)

This lets you "install" a double-coil, single-coil, or piezo pickup, or a combination of any two of these. You can position these pickups wherever you like.

LP (LP Model)

PICKUP (Pickup) [REAR, F+R, FRONT]

This is a selector switch for the two pickups.

REAR: The rear pickup is used.

F+R: The front and rear pickups are both used.

FRONT: The front pickup is used.

TONE (Tone) [-50 to +50]

This sets the tone for the pickups. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

LEVEL (Level) [0 to 100]

This sets the volume of the pickups. When set to 0, no sound is played.

CLA-ST (Classic ST Model)

PICKUP (Pickup) [REAR, C+R, Center, F+C, FRONT]

This is a selector switch for the three pickups.

REAR: The rear pickup is used.

C+R: The center and rear pickups are used.

CENTER: The center pickup is used.

F+C: The front and center pickups are used.

FRONT: The front pickup is used.

TONE (Tone) [-50 to +50]

This sets the tone for the pickups. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

LEVEL (Level) [0 to 100]

This sets the volume of the pickups. When set to 0, no sound is played.

MOD ST (Modern ST Model)

PICKUP (Pickup) [REAR, C+R, Center, F+C, FRONT]

This is a selector switch for the three pickups.

REAR: The rear pickup is used.

C+R: The center and rear pickups are used.

CENTER: The center pickup is used.

F+C: The front and center pickups are used.

FRONT: The front pickup is used.

TONE (Tone) [-50 to +50]

This sets the tone for the pickups. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

LEVEL (Level) [0 to 100]

This sets the volume of the pickups. When set to 0, no sound is played.

VARI (Variable)

BALANCE (Balance) [A50 to B50]

This sets the volume level balance for the two pickups.

TYPE (Type) [S, D, P, -]

This selects the type of pickup.

S: A single-coil pickup is used.

D: A double-coil pickup is used.

P: A piezo pickup is used.

-: No pickup is used.

LEVEL (Level) [0 to 100]

This sets the volume of the pickups. When set to 0, no sound is played.

POSITION (Position) [5 to 320 mm]

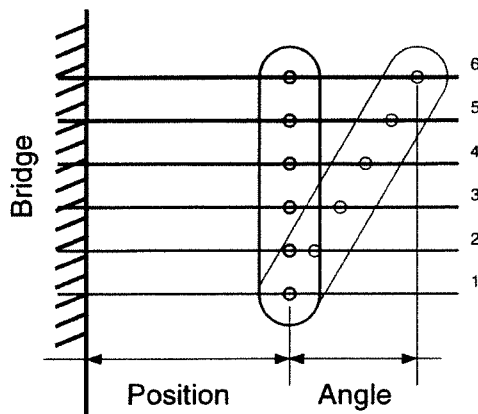
This sets the position where the pickup is mounted, and represents the distance from the bridge. Larger values result in the effect of locating the pickup farther from the bridge.

**No setting can be made for POSITION when PIEZO has been selected as the pickup type.*

ANGLE (Angle) [-315 to +315 mm]

This re-creates how much the pickup is tilted

with respect to the strings. The angle at the sixth string relative to the first string is set by selecting a value that indicates how far away the sixth string side of the pickup is from the mounting position. When a positive value is used, the sixth string side of the pickup is farther away from the bridge. In the same way, a negative value means that the sixth string side is closer to the bridge. A value of 0 means that the pickup is at a right angle relative to the strings.



* No setting can be made for ANGLE when PIEZO has been selected as the pickup type.

* Any value for ANGLE that exceeds the setting range for POSITION (5 to 320 mm) has no further effect. For example, if you set POSITION to 100 mm, the effective range for the ANGLE parameter is -95 to 220 mm.

PHASE (Phase) [IN or OUT]

This sets the phase of pickup B relative to pickup A when you are mixing the A and B pickups. Mixing is in phase with pickup A when IN is selected, and in inverse phase when OUT is selected. This parameter is effective only when you are using two pickups.

* The PHASE parameter that can be set on the screen for pickup A is the same as the PHASE parameter on the pickup B screen. When you change one, the other also changes automatically.

TONE (Tone) [-50 to +50]

This sets the tone for the pickups. A positive

value amplifies the volume of the treble range, and a negative value attenuates it.

LEVEL (Level) [0 to 100]

This sets the volume of the pickups. When set to 0, no sound is played.

P-SHIFT (Polyphonic Pitch Shift)

This adds a pitch-shifted sound to the original sound of each of the strings.

Tuning (Tuning) [Normal, Detune, 12Strings-1, 12Strings-2, Octave Up, Bass 6, BASS 12, Bass Split, Open G, Open D, Dropped D, Nashville, -]

This lets you select a template for the tuning of the pitch-shifted sound that is added. Each template comes with preset values for the amount of pitch shift, balance, and so on that you can use as a basis for making fine-tuned adjustments.

Normal

This is the normal tuning pattern. The same sound as the original sound is played. The scale for the strings is E, A, D, G, B, E, starting with the sixth string.

Detune

This takes the original sound of each string and adds a sound whose pitch is just slightly shifted. This can provide a sound with a feeling of greater fullness.

12Strings-1

This reproduces a 12-string guitar. A subtly pitch-shifted sound is added to the first and second strings to produce a chorus effect, and a sound one octave higher is added to the original sound of the third to sixth strings.

12Strings-2

This reproduces a 12-string guitar. A sound one octave higher is added to the original sound of all strings.

Octave Up

This plays sounds one octave higher than the original sound of each of the strings. The original sounds are not played at all.

Bass 6

This re-creates a six-string bass guitar. Sounds one octave higher than the original sound of each of the strings are played. The original sounds are not played at all.

Bass 12

This re-creates a six-string bass guitar. A sound one octave higher is added to the original sound of each of the strings.

Bass Split

For the first through fourth strings, the original sound is played. For the fifth and sixth strings, the original sound is muted out and a sound one octave lower is played instead. In other words, this selection lets you play the guitar part and the bass part at the same time.

Open G

This re-creates an open G tuning pattern. The pitches of the strings are D, G, D, G, B, D, starting with the sixth string. The original sounds are not played.

Open D

This re-creates open D tuning. The pitches of the strings are D, A, D, F#, A, D, starting with the sixth string. The original sounds are not played.

Dropped D

This lowers the pitch of the sixth string by one step. The string pitches are D, A, D, G, B, E, starting with the sixth string. The original sounds are not played.

Nashville

For the first and second strings, the same sound as the original sound is played. For the third to sixth strings, the original sound is muted out and a sound one octave higher is played instead.

SHIFT #1 to #6 (Pitch Shift) [-24 to +24]

This sets the amount of pitch-shift (in half-steps) of the sound added for each string. A setting of -24 lowers the sound by two octaves,

and a value of +24 raises it two octaves.

FINE #1 to #6 (Fine Tune) [-50 to +50]

This lets you perform microtonal tuning by adjusting the amount of pitch-shift for each string in steps of one cent (1/100 of a semitone). A setting of -50 lowers the sound by a quartertone, and a value of +50 raises it by a quartertone.

BALANCE #1 to #6 (Balance) [0 to 100]

This sets the balance level for the original sound and the pitch-shifted sound. When set to 0, only the original sound is played. Similarly, a setting of 100 causes only the pitch-shifted sound to be played.

LEVEL #1 to #6 (Level) [0 to 100]

This sets the output level of polyphonic pitch-shift for each string. When set to 0, no sound is heard.

** When you choose a tuning template, settings are made automatically for Pitch Shift, Fine Tune, Balance, and Level. You can then edit these values according to your needs. When editing is performed, "-" is displayed for tuning.*

** When you select an Open tuning template, you should set Balance to 100. It will be impossible to play harmonies correctly in open tuning if the pitch-shifted sound and the original sound are heard simultaneously.*

At the same time, you should set the selector switch on the GK-2A to [SYNTH] to ensure that the pitch-shifted sound for open tuning and the original sound are not played simultaneously.

PEDAL (Effect Pedal)

Simulates an effects processor connected to the guitar.

TYPE (Pedal Type) [OFF, DRIVE, DIST, METAL, COMP, LIMIT]

This select the type of effects processor.

OFF: This turns off simulation of an effects processor.

DRIVE: Simulates overdrive.

DIST: Simulates distortion.

METAL: Simulates a metal effects processor.

COMP: Simulates a compressor.

LIMIT: Simulates a limiter.

DRIVE (Overdrive)

This produces an effect similar to the distortion obtained from an effect pedal. The characteristics of picking and other subtle nuances are reproduced with great fidelity.

DRIVE (Drive) [0 to 100]

This sets the degree of sound distortion. A higher value results in greater distortion.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the overdrive output level. When set to 0, no sound is played.

DIST (Distortion)

This effect distorts the sounds and boosts its harmonics, thereby changing the quality of the sound. This effect distorts the sounds more than the overdrive effect.

DIST (Distortion) [0 to 100]

This sets the depth (degree) of sound distortion. A higher value results in greater distortion.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the distortion output level. When set to 0, no sound is played.

METAL (Metal)

This effect distorts the sounds and boosts its

harmonics, thereby changing the quality of the sound. This effect distorts the sounds even more than the distortion effect.

DIST (Distortion) [0 to 100]

This sets the depth (degree) of sound distortion. A higher value results in greater distortion.

HIGH (High) [-50 to +50]

This sets the tone for the high range.

MID (Middle) [-50 to +50]

This sets the tone for the midrange sounds.

MID-F (Middle Frequency) [250 to 3,999 Hz]

This sets the center frequency used for adjusting the midrange sounds.

LOW (Low) [-50 to +50]

This sets the tone for the bass range.

PDL-LEV (Pedal Level) [0 to 100]

This sets the metal output level. When set to 0, no sound is played.

COMP (Compressor)

This suppresses high-level sounds and boosts low-level sounds. The sounds that are output are uniform in volume, and long-decaying sounds are obtained without distortion.

SUSTAIN (Sustain) [0 to 100]

This sets the time over which low-level sounds are boosted and held at uniform volume. Larger values can provide longer diminution times.

ATTACK (Attack) [0 to 100]

This sets the force of attack when a string is fingered. A larger value results in a sharper rise and a crisper sound.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the compressor output level. When set to 0, no sound is played.

LIMIT (Limiter)

This suppresses high-level sounds without distortion.

THRESH (Threshold) [0 to 100]

This sets the volume level at which the limiter effect appears. When a sound greater than the set level is output, its volume is suppressed.

RELEASE (Release) [0 to 100]

This sets the time that passes before the limiter effect stops after the volume falls below the Threshold level.

RATIO (Ratio) [1.5:1, 2.0:1, 4.0:1, 100:1]

This selects the compressor ratio, which determines how much suppression is performed for the input sound.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the limiter output level. When set to 0, no sound is played.

AMP (Guitar Amplifier)

Simulates a guitar amp head.

TYPE (Amp Head Type) [OFF, American Tweed, Classic Stack, Studio Lead, Studio Rhythm]

This selects the type of guitar amp head.

OFF

No guitar amp head is simulated.

American Tweed

Simulates a classic combo type of amp.

Classic Stack

Simulates a British stack type amp.

Studio Lead

Simulates the lead channel of a studio amp that can produce many different sounds.

Studio Rhythm

Simulates the rhythm channel of a studio amp that can produce many different sounds.

** Amp head type is as below when AMP POLY has been selected as the Instrument.*

TYPE (Amp Head Type) [OFF, AMP POLY]

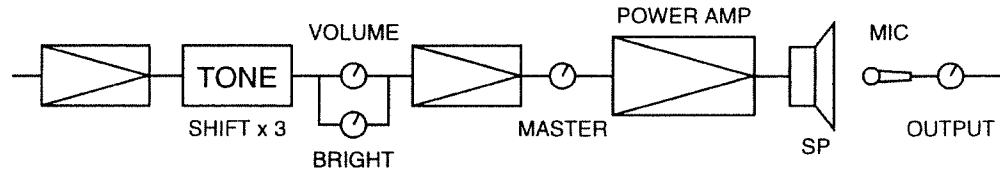
OFF

No guitar amp head is simulated.

AMP POLY

This simulates polyphonic amp.

American Tweed



VOLUME (Volume) [0 to 100]

This adjusts the input gain.

BRIGHT (Bright) [0 to 100]

A higher setting results in greater emphasis of the treble range. The effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

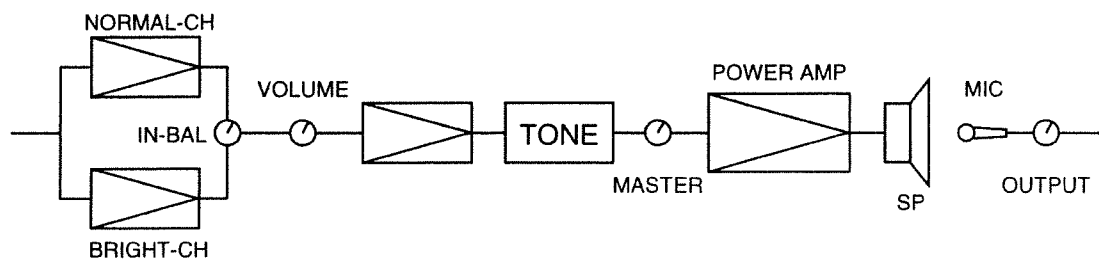
MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Classic Stack



VOLUME (Volume) [0 to 100]

This adjusts the input gain.

IN-BAL (Input Balance) [0 to 100]

This adjusts the volume balance for the normal channel and the bright channel. Only the normal channel is used when this parameter is set to 0, and only the bright channel is used when set to 100.

Chapter 6 Parameter Guide

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

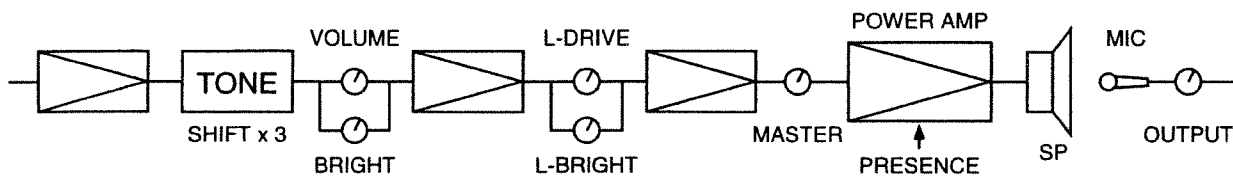
PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Higher values produce sounds with greater presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Studio Lead



VOLUME (Volume) [0 to 100]

This adjusts the input gain for the first-stage amp. A larger setting results in a greater volume level for the input.

BRIGHT (Bright) [0 to 100]

This adjusts the treble volume of the first-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

L-DRIVE (Lead Drive) [0 to 100]

This adjusts the input gain for the second-stage amp. A larger setting results in a greater volume level for the input.

L-BRIGHT (Lead Bright) [0 to 100]

This adjusts the treble volume of the second-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Lead Bright parameter has no effect at all.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

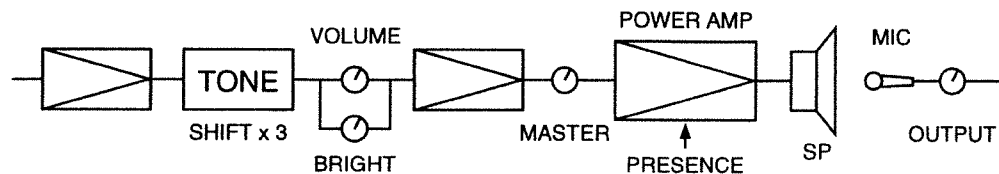
This adjusts the volume sent to the power amp.

PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Studio Rhythm**VOLUME (Volume) [0 to 100]**

This adjusts the input gain.

BRIGHT (Bright) [0 to 100]

A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

Chapter 6 Parameter Guide

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

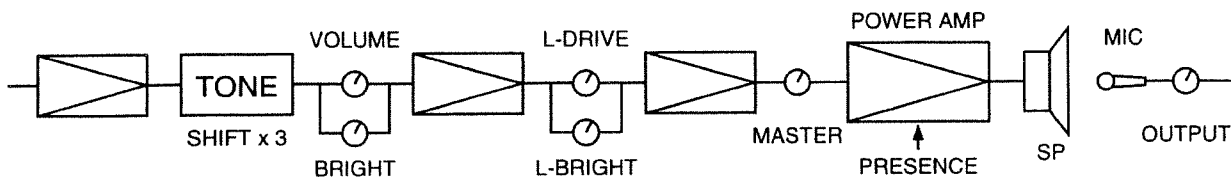
PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

AMP POLY



VOLUME (Volume) [0 to 100]

This adjusts the input gain for the first-stage amp. A larger setting results in a greater volume level for the input.

BRIGHT (Bright) [0 to 100]

This adjusts the treble volume of the first-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

L-DRIVE (Lead Drive) [0 to 100]

This adjusts the input gain for the second-stage amp. A larger setting results in a greater volume level for the input.

L-BRIGHT (Lead Bright) [0 to 100]

This adjusts the treble volume of the second-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Lead Bright parameter has no effect at all.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

PRESENCE (Presence) [0 to 100]

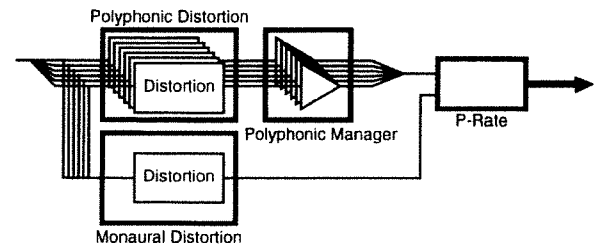
This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

MANAGER (Polyphonic Manager)

VGM can provide output that mixes monaural distortion of all the strings together and polyphonic distortion of each individual string. The parameters for Polyphonic Manager select how these are mixed.



During ordinary guitar play, distortion is applied monaurally to the vibrations of all the strings as a single group. This means that indistinct or muddy sounds are produced when playing chords. In contrast with this, polyphonic distortion can give you sounds with no muddiness even during chord playing.

In addition to polyphonic distortion, the VG-8 can also reproduce normal monaural distortion.

POLY-RATE (Polyphonic Rate) [0 to 100]

This sets the ratio of mixing for monaural and polyphonic distortion, thereby adjusting the degree of muddiness. When set to 0, only monaural distortion is performed. When set to 100, only polyphonic distortion is performed, and chords with no muddiness can be obtained.

LEAD-EMPHASIS (Lead Emphasis) [0 to 100]

This emphasizes the sound when playing one string at a time. This parameter has no effect when POLY-RATE is set to 0.

Because polyphonic distortion applies distortion to each string individually, output is lower when strings are played individually than when playing chords. Lead Emphasis prevents this. Higher values boost the volume level when strings are fingered individually.

When set to 0, no emphasis takes place during individual-string play.

SP&MIC (Speaker & Mike Position)

Simulates the characteristics of a speaker used after the sound passes through an amp head, as well as the characteristics of a mike used to pick up the sound and play it through a PA system.

Speaker Type (Speaker Type) [OFF, Open 1 x 12, Classic 2 x 12, Classic Stack]

This selects the type of speaker.

OFF

No speaker is simulated.

Open 1 x 12

Simulates a 12-inch speaker unit in an open-back cabinet.

Classic 2 x 12

Simulates two 12-inch speaker units in open-back cabinets.

Classic Stack

Simulates a large speaker unit in a closed cabinet.

MIC Type (Mike Type) [Small Dynamic, Large Dynamic, Condenser]

This selects the type of microphone.

Small Dynamic

Simulates a small-size dynamic mike.

Large Dynamic

Simulates a large-size dynamic mike.

Condenser

Simulates a large-size condenser mike.

MIC Position (Mike Position) [ON, OFF, Angled]

ON: Simulates the response obtained when the sound is picked up from near the center of the speaker.

OFF: Simulates the response obtained when the sound is picked up at a position

that is moved back from the center of the speaker.

Angled: Simulates the response obtained when the sound is picked up at a position somewhat away from the speaker, and at a position offset from the center.

PANPOT (Panpot)

This sets the stereo position of the sonic image for each of the strings.

PAN #1 to #6 (Panpot) [L50 to 0 to R50]

This sets the panpot (stereo position of the sound) for each string. L50 is leftmost, 0 is centered, and R50 is rightmost.

** The Panpot setting has no effect when Polyphonic Rate is set to 0.*

NOISE (Noise Suppressor)

This suppresses the noise and hum of the pickup when nothing is being played.

SUPPRESS (Noise Suppressor) [ON or OFF]

This suppresses noise when the guitar sound being input falls below a certain level.

ON: Noise Suppressor is used.

OFF: Noise Suppressor is not used.

THRESHOLD (Threshold) [0 to 100]

This sets the volume level at which the Noise Suppressor effect appears. When a guitar sound lower than the set level is input, noise is suppressed.

RELEASE (Release) [0 to 100]

This sets the time that passes until the volume level reaches 0 after the Noise Suppressor effect appears.

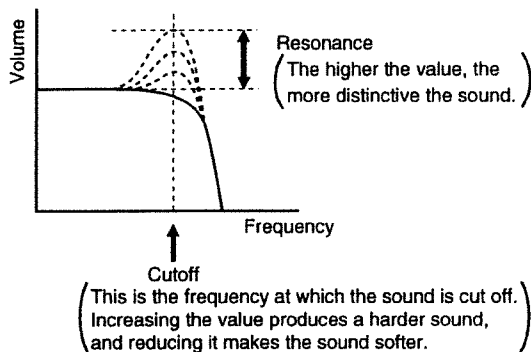
Basic Editing with HRM

Harmonic Restructure Modeling lets you apply filters to the sounds created with the Instruments, changing the sound over time. This kind of filter, which is applied differently depending on how much time has passed, is

called a “Time-Variant Filter (TVF).”

Filters

You can think of a filter as something like the tone knob or equalizer on an electronic guitar or a guitar amp. The sound of each Instrument is determined by the characteristics of its waveform. When passed through a filter, however, the sound can be made even brighter or more distinctive.



Cutoff

This refers to the frequency at which the harmonics are cut off. A higher setting results in a harder sound.

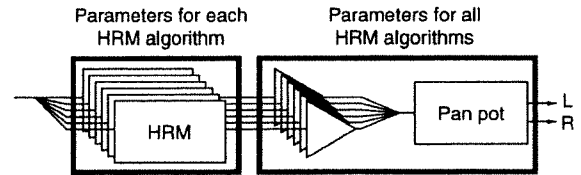
Resonance

This refers to the amount of emphasis for harmonics near the cutoff frequency. The higher the setting, the more distinctive the sound.

The Parameters for the Different HRM Algorithms

This section describes the parameters that you can set on screen when harmonic restructure modeling has been specified as the Instrument.

Harmonic restructure modeling includes parameters that are set individually for each of the algorithms, as well as the Panpot parameter, which is common for all algorithms. Note, however, that Panpot cannot be set for CAVITY.



Let's take a look at the parameters that are set individually for each algorithm.

ARTICULATED

This is a brass Instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change in keeping with how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a “darker” sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

BOWED

This Instrument represents stringed musical instruments when played with a bow.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a "darker" sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

SYNTHETIC

This Instrument is like an analog synthesizer. Its effects are particularly impressive when the Resonance is boosted to play sounds with a wah effect.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. Higher values result in sounds that are more remarkably different.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume according to the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

DUAL

This Instrument takes the string vibration that is input and adds both distortion and portions which have the pitch glided.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound according to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

GLD-SENS (Glide Sensitivity) [0 to 100]

This sets the touch sensitivity for the glide of the attack portion of the sound.

GLD-TIME (Glide Time) [0 to 100]

This sets the speed of the glide. Larger values result in longer glides.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

FILTER-BASS

This Instrument is like a bass whose sound is passed through a filter.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change according to how forcefully or gently the strings are played.

DCAY-TIME (Decay Time) [0 to 100]

This sets the length of time for the decay in the distinctive sound characteristics produced when the guitar is played with force. A larger value results in a faster decay and a softer sound.

COLOR (Color) [0 to 100]

This sets the degree of emphasis for the low-range sounds. Higher values result in a heavier bass.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

PIPE

This Instrument produces sounds like a soft woodwind lead instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change according to how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a "darker" sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that

are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

SOLO

This is a soft lead Instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

COLOR (Color) [0 to 100]

This sets the degree of distinctive sound characteristics. These characteristics are strongest (and the sound has an asymmetrical rectangular waveform) when set to 0. Larger values result in a softer sound (approaching a 50:50 rectangular waveform).

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

RESONATOR

The Instrument has been designed to resemble the sound of a banjo, sitar, and other "ethnic" instruments. A strong attack envelope, a different body and the way the strings resonate give this Instrument its unique character.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

BODY1-F (Body 1 Frequency) [OFF, 0 to 100]

BODY2-F (Body 2 Frequency) [OFF, 0 to 100]

These set the center frequency to be used when adjusting the volume level at which the body is played. These are used like an equalizer. The volume level can be emphasized for two center frequencies. When set to OFF, the volume is not adjusted.

SYMPATHY (Sympathy Level) [0 to 100]

This sets the volume level for resonating strings. The sound produced resembles a banjo when set to 0, or an electric sitar when set to 100.

SYM-Q (Sympathy Q) [0 to 100]

This sets the center frequency for adjusting the volume level of resonating strings. This setting has no effect when Sympathy is set to 0.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

PWM

This Instrument represents the pulse-width modulation (PWM) of an analog synthesizer. The pulse width of the waveform produced by the vibrating string is varied cyclically to create a characteristic sound.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctive-

ness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

PWM-DEP (PWM Depth) [0 to 100]

This sets the depth to which the waveform's pulse width is varied. Higher values result in deeper undulations.

PWM-RATE (PWM Rate) [0 to 100]

This sets the speed of the cycle at which the waveform's pulse width is varied. Higher values result in a faster cycle.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

CRYSTAL

This is an Instrument providing a metallic luster. It can be especially effective when used to play chords.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

MOD-DEP (Modulation Depth) [0 to 100]

This sets the depth of the modulation applied to the attack. Larger values result in deeper undulations.

MOD-TUNE (Modulation Tune) [0 to 100]

This sets the tuning for the modulation applied to the attack.

BODY LEV (Body Level) [0 to 100]

This sets the volume level for the sustained portion of the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

** The Dynamics setting for Crystal is effective only with respect to Body Level. It has no bearing on the Attack Level.*

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

DRAWBAR

This is a Long Tone Instrument suitable for playing solo parts or slow songs. Like an organ, you should balance out the volume levels for the three parameters to create just the sound you're after.

FEET-4 (Feet 4) [0 to 100]

This is a Long Tone one octave higher than the guitar.

FEET-8 (Feet 8) [0 to 100]

This is a Long Tone at the same pitch as the guitar.

FEET-16 (Feet 16) [0 to 100]

This is a Long Tone one octave lower than the guitar.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

CAVITY

This Instrument produces Pad Tones that resemble a human voice. It can be especially effective when used to play chords.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (harshness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. When set to 0, the sound is played at a more or less uniform volume level, no matter how much or how little the strings vibrate.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

COMPLEX

This Instrument (as its name suggests) combines a number of filters in a complex way, producing a distinctive, unique sound.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

BRI (Brilliance) [0 to 100]

A smaller setting value results in a “darker” sound.

COLOR (Color) [0 to 100]

This sets the degree of distinctive sound characteristics. Larger values result in a more distinctive sound.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

Common Parameters for HRM

This section describes the parameters that are common to all harmonic restructure modeling Instruments.

PANPOT

This is used to set the stereophonic position of the sound for each of the strings.

PAN #1 to #6 (Panpot) [L50 to 0 to R50]

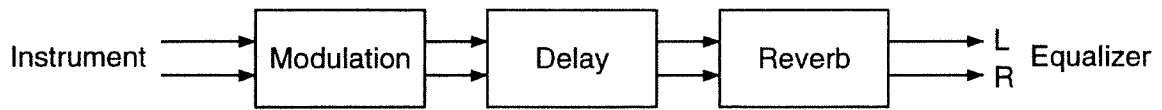
These set Panpot (stereo position) for each string. L50 is leftmost, 0 is centered, and R50 is rightmost.

** No Panpot settings can be made for CAVITY.*

EFFECTS

This section introduces the effects that can be added to the basic VG sound produced by an Instrument. The VG-8 provides three types of effects: Modulation, Reverb, and Delay. You can choose any one of a number of selections for each type. The parameters that can be changed vary depending on which one you’ve selected.

The effects are connected in this order: Modulation, Delay, then Reverb. This routing order cannot be changed.



MOD (Modulation)

This effect applies modulation to the VG sound to create Tones that sound fatter or impart more of a sense of spatial broadness. You can use this effect to simulate a number of instruments playing together, or to create unique undulations.

There are seven types of Modulation you can select from. You can also edit each of these effects to your liking. It is also possible to switch Modulation off completely.

TYPE (Modulation Type) [DIM-CHO, TWIN-CHO, ST-CHO, A-PHASER, M-PHASER, TREMOLO, HEX-PAN]

This sets the desired Modulation type.

DIM-CHO (Dimension Chorus)

This effect provides a dimension effect that adds natural broadness with little sound undulation.

TWIN-CHO (Twin Chorus)

This effect can be set independently for L (left) and R (right) to obtain a chorus effect that makes the sound broader and fatter.

ST-CHO (Stereo Chorus)

This stereo effect provides a chorus effect that makes the sound broader and fatter.

A-PHASER (Auto Phaser)

This stereo effect provides a phaser effect that makes the VG sound broader by adding a phase-shifted sound.

M-PHASER (Manual Phaser)

This effect provides a phaser effect with little undulation by adding a phase-shifted sound.

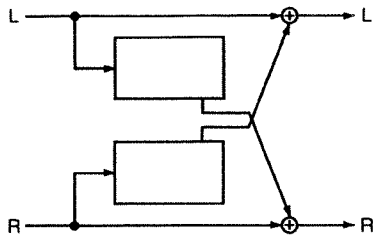
TREMOLO (Tremolo)

When playing in stereo, this effect produces a tremolo effect by making the sonic image of the VG sound undulate cyclically from side to side. It does this for all six strings as a group.

HEX-PAN (Hexa-Panning)

When playing in stereo, this effect produces a hexa-panning tremolo effect by making the sonic image of the VG sound undulate cyclically from side to side. It does this independently for each of the strings.

DIM-CHO (Dimension Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the dimension effect. A higher value results in deeper undulations.

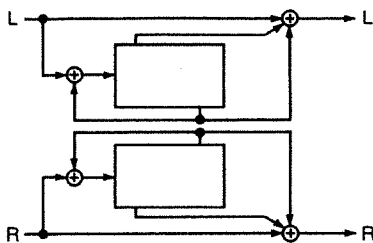
RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the dimension effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound. When set to 0, only the original sound is heard.

TWIN-CHO (Twin Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the chorus effect. A higher value results in deeper undulations.

F-BACK (Feedback) [0 to 100]

"Feedback" refers to the process of returning a portion of the effect sound (chorus sound) to the input for the effect. This can be used to obtain distinctive rising and falling sounds. This parameter sets the amount of chorus sound that is returned to input.

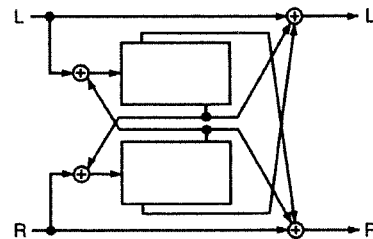
RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the chorus effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound. When set to 0, only the original sound is heard.

ST-CHO (Stereo Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the chorus effect. A higher value results in deeper undulations.

F-BACK (Feedback) [0 to 100]

"Feedback" refers to the process of returning a portion of the effect sound (chorus sound) to the input for the effect. This can be used to obtain distinctive rising and falling sounds. This parameter sets the amount of chorus sound that is returned to input.

RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the chorus effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound. When set to 0, only the original sound is heard.

A-PHASER (Auto Phaser)**M-PHASE (Modulation Phase) [0 to 100]**

This causes the phase effect to be played at different time on the left and right sides. This can be used to add spatial broadness to the phase effect.

DEPTH (Depth) [0 to 100]

This sets the depth of the phase effect. A higher value results in deeper undulations.

RESO (Resonance) [0 to 100]

This sets the amount of resonance. A larger setting results in a greater phase effect and a more distinctive sound.

RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the phase effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

M-PHASER (Manual Phaser)**RESO (Resonance) [0 to 100]**

This sets the amount of resonance. A larger setting results in more emphasis of the phase effect and a more distinctive sound.

FREQ (Frequency) [0 to 100]

This sets the center frequency for applying the phase effect. A larger setting results in the effect being applied to a higher center frequency.

TREMOLO (Tremolo)**M-PHASE (Modulation Phase) [0 to 100]**

This causes the tremolo effect to be played at different times on the left and right sides. This can be used to add spatial broadness to the tremolo effect.

DEPTH (Depth) [0 to 100]

This sets the depth of the tremolo effect. A higher value results in deeper undulations.

RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the tremolo effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

HEX-PAN (Hexa-Panning)**RATE (Rate) [0.1 to 20.0 Hz]**

This sets the cycle of the hexa-panning effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

DELAY (Delay)

This effect lets you make a sound fatter, or achieve special effects by adding a delayed sound to the original VG sound. You can choose any one of the three different types of Delay. You can also switch Delay off if you prefer.

TYPE (Delay Type) [STEREO, PANNING, CROSS-FB]

This selects the type of Delay.

STEREO (Stereo Delay)

This effect produces a stereo delay effect by adding delayed sound to the VG sound.

PANNING (Panning Delay)

This effect produces a panning delay effect by causing the stereo position of the sonic image for the delayed sound to shift back and forth between left, right, and center each time it is played.

CROSS-FB (Cross Feedback)

This effect produces a cross-feedback delay effect by causing the stereo position of the sonic image for the delayed sound to shift back and forth between left and right each time it is played.

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the effect. This parameter sets the amount of delayed sound that is returned to input.

STEREO (Stereo Delay)

DLY-BAL (Delay Balance) [L50 to 0 to R50]

This setting is valid only when STEREO has been selected as the Delay type. This sets the volume balance for the left and right sides. The delayed sound is heard only on the left side when set to L50, and only on the right when set to R50.

TIME (Delay Time) [0 to 511 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

SHIFT (Delay Shift) [L511 to 0 to R511]

This setting is valid only when STEREO or CROSS-FB has been selected as the Delay type. This causes the delayed sounds to be played at different times on the left and right sides. It can be used to create a fuller, more spacious delayed sound.

DLY-LEV (Delay Level) [0 to 100]

This sets the mixing level of delayed sound to original sound. A larger value results in more delayed sound. When set to 0, only the original sound is heard.

- L511 to L1: The delayed sound is heard later on the left than on the right.
- 0: The delayed sound is at the same time on the left and right.
- R511 to R1: The delayed sound is heard later on the right than on the left.

CROSS-FB (Cross Feedback)

SHIFT (Delay Shift) [L511 to 0 to R511]

This setting is valid only when STEREO or CROSS-FB has been selected as the Delay type. This causes the delayed sounds to be played at different times on the left and right sides. It can be used to create a fuller, more spacious delayed sound.

F-BACK (Feedback) [0 to 100]

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the effect. This parameter sets the amount of delayed sound that is returned to input.

- L511 to L1: The delayed sound is heard later on the left than on the right.
- 0: The delayed sound is at the same time on the left and right.
- R511 to R1: The delayed sound is heard later on the right than on the left.

TIME (Delay Time) [0 to 1,023 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

F-BACK (Feedback) [0 to 100]

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the effect. This parameter sets the amount of delayed sound that is returned to input.

DLY-LEV (Delay Level) [0 to 100]

This sets the mixing level of delayed sound to original sound. A larger value results in more delayed sound. When set to 0, only the original sound is heard.

TIME (Delay Time) [0 to 1,023 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

DLY-LEV (Delay Level) [0 to 100]

This sets the mixing level of delayed sound to original sound. A larger value results in more

PANNING (Panning Delay)

F-BACK (Feedback) [0 to 100]

delayed sound. When set to 0, only the original sound is heard.

* *The length of the time that elapses after the VG sound is played until the delayed sound is heard is the total of the values for Delay Time and Delay Shift. However, the total for these two values cannot exceed 1,023 msec. This means that the actual effect may differ from the shift value shown.*

For instance, if Delay Time is set to 980 msec, the maximum effective Delay Shift value is only L43 (or R43) msec.

REVERB

The word “reverb” refers to the lingering sounds that are produced when sounds are reflected off walls and other objects to create a number of overlapping echoes. When playing in a concert hall or a room with good acoustics, the sound lingers momentarily even after the music stops. The Reverb effect is designed to re-create these lingering reverberations.

You can choose from among nine types of Reverb, or even switch it off completely.

TYPE (Reverb Type) [ROOM-1 to 3, HALL-1 to 3, PLATE-1 to 3]

This selects the desired Reverb type.

ROOM-1 to 3 (Room-1 to 3)

These Reverb types simulate play in rooms with good acoustics. The numbers 1, 2, and 3 provide the reverb characteristics of playing in successively larger rooms.

HALL-1 to 3 (Hall-1 to 3)

These Reverb types simulate play in medium-to large-size concert halls. The numbers 1, 2, and 3 provide the reverb characteristics of playing in successively larger halls.

PLATE-1 to 3 (Plate-1 to 3)

These Reverb types simulate the effects of a plate reverb, a device using the vibrations of metal plates. Numbers 1 and 2 offer two typical plate reverbs. Number 3 is a monaural plate reverb.

* *Effectiveness will be greater if you use one of the Room selections for a reverb time of 2.0 sec or less, and a Hall or Plate selection for a reverb time longer than 2.0 sec.*

H-DAMP (High Damp) [0 to 100]

The degree of damping of the treble compo-

nents of a reverb sound vary according to the composition of the walls that reflect the sound. This setting lets you select the damping rate for the high range. A larger value results in greater damping. No damping takes place when set to 0.

TIME (Reverb Time) [0 to 100]

This sets the length of the reverb time. A higher setting results in a longer reverb.

REV-LEV (Reverb Level) [0 to 100]

This sets the mixing level of reverb sound to original sound. A larger value results in more reverb sound. When set to 0, only the original sound is heard.

EQ/VOL (Equalizer/Volume)

These parameters are used to adjust the tonal quality of the VG sound with effects applied.

The VG-8 uses a three-band parametric equalizer to adjust the sound quality for bass, midrange, and treble.

3 BAND EQ & MASTER VOL (Equalizer/Volume)

The Equalizer lets you change the sound quality by boosting or attenuating the signal levels for particular frequency bands. You can also use this to send the volume level for each Patch.

LO-GAIN (Low Gain) [-12 to +12]

This varies the bass sound quality by adjusting the signal level up or down in decibels.

LO-FREQ (Low Frequency) [50 to 503 Hz]

This sets the center frequency used by LO-GAIN for varying the signal level.

MD-GAIN (Middle Gain) [-12 to +12]

This varies the midrange sound quality by adjusting the signal level up or down in decibels.

MD-FREQ (Middle Frequency) [200 Hz to 5,079 Hz]

This sets the center frequency used by MD-GAIN for varying the signal level.

MD-Q (Middle Q) [0.25 to 2.00]

This adjusts the range over which the Equalizer is applied, centering on the frequency set with MD-FREQ. Larger values result in a narrower range.

HI-GAIN (High Gain) [-12 to +12]

This varies the treble sound quality by adjusting the signal level up or down in decibels.

HI-FREQ (High Frequency) [1,000 to 11,986 Hz]

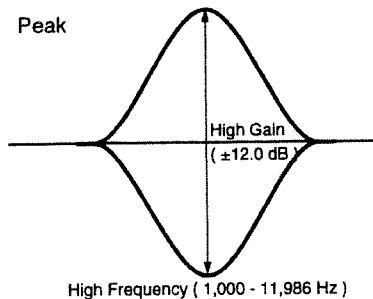
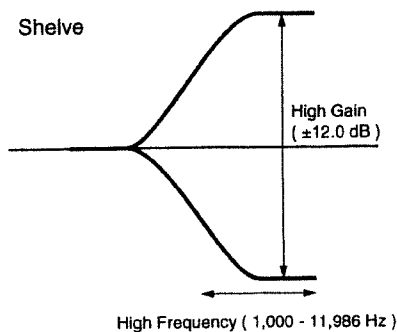
This sets the center frequency used by HI-GAIN for varying the signal level.

HI-TYPE (High Type) [Shelve, Peak]

This sets how the signal level for the frequency set with HI-FREQ is boosted or attenuated.

Shelve: Signals of the frequency band higher than the setting for HI-FREQ are boosted or attenuated.

Peak: Signals are boosted or attenuated with the frequency set with HI-FREQ at the center.



P-VOLUME (Patch Volume) [0 to 100]

This sets the volume level for each Patch after passing through the Equalizer. When set to 0, the Patch will not be sounded. This parameter is a handy way to compensate for differences in volume when switching Patches, or to give Patches different volume levels for backing

and solo use.

** Unless you need to make changes, you should leave the Patch Volume value at its maximum setting. This is effective in reducing noise.*

COMMON (Common)

The parameters in this group include those used to assign names and comments to Patches, along with those used to select certain methods of play, and those determining the way MIDI is used with respect to an external effects processor, on an individual Patch basis.

NAME (Patch Name)

This assigns a name and comment to a Patch, making it easier to organize and keep track of sounds.

Patch Name (Patch Name)

This assigns a name to the Patch. You can assign a name up to eight characters in length.

Comment (Comment)

This assigns a comment to the Patch. A comment can be up to 20 characters long. This is a handy way to make a note of information, such as the song where the Patch is used.

PEDAL (Expression Pedal)

These parameters let you use an externally connected expression pedal (Boss FV-300L or EV-5, sold separately) to control Patch parameters.

Assigned Parameter (Assigned Parameter)

This selects the parameters assigned to the external expression pedal for control. The parameters assigned to the expression pedal become effective instantaneously when the Patch is changed. If no expression pedal is connected, the value set previous with the Patch parameter remains in effect.

You can choose and assign any one of the parameters listed below.

Master Volume

PICKUP	Level
PEDAL	PDL-LVL
AMP	Volume
	Master
	Output

MANAGER	POLY-Rate
EFFECT	MOD-Rate
EFFECT	Delay-Level
EFFECT	REV-Level

** The types of Patch parameters that appear on the LCD screen are the same no matter what Instrument is in use. This means that even if you are using an HRM Instrument, the Pickup Level — a VGM parameter — appears to be available for selection.*

In reality, however, the functioning of the expression pedal is automatically set to OFF for parameters that appear on the LCD panel but do not exist for the Instrument in use. In such cases, actual operation is different from that shown on the screen, and the expression pedal cannot be used to control Patch parameters.

** A parameter selected with Assigned Parameter does not work in conjunction with a Patch parameter of the same name set for each Patch. In other words, if a particular Patch is edited using the external expression pedal and a Write operation is then performed, the edited contents are not saved.*

** Depending on the parameter assigned, changes may take place in a stepwise fashion, reaction time may be slow, or noise may be produced.*

MIN Value (Minimum Value) [0 to 100]

This sets the parameter value that is obtained when the front part of the external expression pedal is depressed all the way.

MAX Value (Maximum Value) [0 to 100]

This sets the parameter value that is obtained when the rear part of the external expression pedal is depressed all the way.

** Set the minimum volume for the external expression pedal (Boss FV-300L or EV-5, available separately) to 0.*

GK-VOL (GK Volume Assign)

Assigned Parameter (Assigned Parameter) [Master Volume, Pickup Level]

This selects the parameter assigned to the GK-2A's [SYNTH VOL] for control.

The parameter assigned to [SYNTH VOL] takes effect immediately when the Patch is changed.

Master Volume: P-VOLUME for [EQ/VOL] is controlled.

Pickup Level: When VGM is used as the Instrument, the output level of the pickup is controlled.

** The types of Patch parameters that appear on the LCD screen are the same no matter what Instrument is in use. This means that even if you are using an HRM Instrument, the Pickup Level — a VGM parameter — appears to be available for selection.*

In reality, however, the functioning of the expression pedal is automatically set to OFF for parameters that appear on the LCD panel but do not exist for the Instrument in use. In such cases, actual operation is different from that shown on the screen, and the expression pedal cannot be used to control Patch parameters.

** A parameter selected with Assigned Parameter does not work in conjunction with a Patch parameter of the same name set for each Patch. In other words, if a particular Patch is edited using the external expression pedal and a Write operation is then performed, the edited contents are not saved.*

** Depending at parameter assigned, changes may take place in a stepwise fashion, reaction time may be slow, or noise may be produced.*

MIDI (Patch MIDI)

These settings determine the way MIDI is used with respect to an external sound module, on an individual Patch basis.

Program Change OUT (Program Change Out) [ON or OFF]

This sets whether Program Change messages are sent from the MIDI OUT connector.

ON: Program Change messages are sent. This can be used to change the Patch on an external device at the same time a Patch is changed on the VG-8.

OFF: Program Change messages are not sent.

Bank Select (Bank Select) [0 to 127]

This sets the Bank Number of the Bank Select

MSB that is sent when a Patch is switched.

Program Change (Program Change) [1 to 128]

This sets the Program Number of the Program Change message that is sent when a Patch is switched.

SYSTEM (System)

These parameters make settings for the VG-8's operating environment. They can also be used to specify the type of data to be stored on a Memory Card (M-512E, available separately), sort Patches, adjust the contrast of the LCD readout, and other perform operations.

DRIVER (Driver Setting)

This screen is used to select values for Driver Settings.

Setting (Driver Setting Select) [A, B, C, D, E]

Up to five Driver Settings can be stored in memory.

If you use more than one guitar, this provides a handy way to store the settings for each one in memory.

Sensitivity #1 to #6 (Sensitivity) [0 to 100]

These are used to adjust the pickup sensitivity for each string to match the divided pickup that is installed. Sensitivity is lowest when set to 0 and highest when set to 100.

The level meter is shown while this setting is made, with more segments lighting as the strength with which the string is played increases.

Adjust the setting so that the level indicated comes to just short of the large level indicator on the right-side edge of the level meter when you play the string with maximum force.

Type (Driver Type) [GK-2A, GK-2, Piezo]

Set this to the type of divided picked that is mounted on your guitar.

GK-2A: Make this setting if you are using a GK-2A divided pickup.

GK-2: Make this setting if you are using a GK-2 divided pickup.

Piezo: Make this setting if you are using a piezo divided pickup.

Scale (Scale) [620 to 660 mm]

This sets the scale length (the length from the bridge to the nut) on your guitar.

PU<->Bridge #1 to #6 (Pickup to Bridge) [10 to 30 mm]

Here you set the distance for each string from the pickup to the bridge on your guitar.

FOOT SW (Foot Switch Function)

These parameters make settings for how the VG-8 behaves when operated with its built-in foot switches and external expression pedals.

Bank SW Mode (Bank Switch Mode) [Number 1, Wait Number, Same Number]

This sets how Patches are switched when a BANK pedal is depressed.

Number 1

When you change the Bank or Group, the Patch changes to Patch No. 1 in the destination Bank.

Wait Number

After you change the Bank or Group, the VG-8 waits to perform switching until a Number pedal ([1] to [4]) is depressed.

Same Number

When the Bank or Number is changed, the VG-8 switches directly to the Patch with the same Number.

EXT SW 1 (External Switch 1) [Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner]

This assigns the function to be controlled when a foot pedal (Boss FS-5U, sold separately) is plugged into the EXT SWITCH jack on the rear panel.

<p>Group Up</p> <p>Switches to the Patch with the next Group Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP Δ] pedal.</p>	<p>Group Down</p> <p>Switches to the Patch with the previous Group Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP ∇] pedal.</p>
<p>Group Down</p> <p>Switches to the Patch with the previous Group Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP ∇] pedal.</p>	<p>Effect ON/OFF</p> <p>Switches all effects on or off.</p>
<p>Effect ON/OFF</p> <p>Switches all effects on or off.</p>	<p>MOD ON/OFF</p> <p>Switches the Modulation effect on or off.</p>
<p>MOD ON/OFF</p> <p>Switches the Modulation effect on or off.</p>	<p>Delay ON/OFF</p> <p>Switches the Delay effect on or off.</p>
<p>Delay ON/OFF</p> <p>Switches the Delay effect on or off.</p>	<p>Reverb ON/OFF</p> <p>Switches the Reverb effect on or off.</p>
<p>Reverb ON/OFF</p> <p>Switches the Reverb effect on or off.</p>	<p>Next Patch</p> <p>Calls up the Patch with the next Patch Number.</p>
<p>Next Patch</p> <p>Calls up the next higher numbered Patch.</p>	<p>Prev Patch</p> <p>Calls up the Patch with the previous Patch Number.</p>
<p>Prev Patch</p> <p>Calls up the Patch with the previous Patch Number.</p>	<p>Tuner</p> <p>Opens the Tuner screen.</p>
<p>Tuner</p> <p>Opens the Tuner screen.</p>	<p>No-Hands Edit (No-hands Editing) [ON or OFF]</p> <p>In the Edit mode, you can use external foot pedals to open the Edit Menu screen and page through the Edit screens. This lets you use the foot pedals to perform the same operations as buttons such as [PLAY], [PATCH EDIT], [WRITE], so you can carry out editing while still playing the guitar.</p> <p>ON: No-hands Editing is used.</p> <p>OFF: No-hands Editing is not used.</p> <p><i>* When No-hands Editing is set to ON, the external switches are disabled. At this time, EXT SW 1 is assigned the same functions as the [PAGE] button, and EXT SW 2 is assigned the function of opening the Edit Menu screen.</i></p>
<p>EXT SW 2 (External Switch 2) [Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner]</p> <p>This assigns the functions to be controlled when a branch cable and two foot pedals (Boss FS-5U, sold separately) are plugged into the EXT SWITCH jack on the rear panel.</p>	
<p>Group Up</p> <p>Switches to the Patch with the next Group Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP Δ] pedal.</p>	

EXP.PEDAL at N-H Edit (Expression Pedal at No-Hands Editing) [Assigned Parameter, Value on Cursor]

Here you assign the function (that will be available when an Edit mode screen is opened during No-hands Editing) you wish to have performed by an expression pedal (Boss FV-300L or EV-5, sold separately) plugged into the EXP PEDAL jack on the rear panel.

Assigned Parameter

The parameter assigned to the external expression pedal at the Patch Common screen is assigned without change.

Value on Cursor

This assigns the function of the [VALUE] knob. The value of the parameter under the cursor can be increased or decreased.

MIDI (System MIDI)

MIDI Channel (MIDI Channel) [1 to 16]

This selects the MIDI channel used when sending MIDI messages to an external instrument.

Bank Select OUT (Bank Select Out) [ON or OFF]

Turns on/off transmission of Bank Select messages.

ON: Bank Select MSB and LSB are sent.

OFF: Bank Select MSB and LSB will not be sent.

** This setting is effective only when Program Change Out on the Patch MIDI screen is set to ON. If Program Change Out is set to OFF, then the Bank Select MSB and LSB are not sent, regardless of the setting for Bank Select Out.*

Device ID (Device ID Number) [1 to 32]

This sets the device ID number for Exclusive (SysEx) messages.

When using the Bulk Dump function, SysEx messages can be transferred only when the sending device and the receiving device have the same device ID number.

Bulk Dump (Bulk Dump) [All Patches, System, Patches & System]

This selects the type of data to be sent when carrying out a Bulk Dump.

All Patches

A bulk dump of all Patch parameters is performed.

System

Bulk dumps the System parameters.

Patches & System

Select this to bulk dump all Patch parameters and System parameters.

SP SIM (Speaker Simulation Switch)

SP Sim Total [ON or OFF]

This setting allow you to disable all the settings for the parameters accessed from the speaker and mike position pages for all the Patches that employ VGM. If you are going to be using a guitar amp to sound the VG-8, it should be set to "OFF."

DISPLAY (Display Contrast)

Contrast (Contrast) [0 to 100]

This adjusts the brightness of the LCD panel.

CARD (Card Transfer)

Function (Function)
[CARD->VG-8 or VG-8->CARD]

This selects how data is transferred between the VG-8 and a Memory Card.

CARD->VG-8

Parameters are copied from the Memory Card to the VG-8.

VG-8->CARD

Parameters are copied from the VG-8 to the Memory Card.

Target (Target) [All Patches, System, Patches & System]

This selects the type of data to be saved when storing data on Memory Card.

All Patches

Saves all Patch parameters.

System

Saves the System parameters.

Patches & System

Saves all Patch parameters and System parameters.

EXCHANGE (Patch Exchange)

Patch A (Patch A)

Patch B (Patch B)

This selects the Patches to be exchanged when using the Patch Exchange function.

UNIT (Unit Select)

Display UNIT (Display Unit) [mm or inch]

You can use this parameter to select whether to use millimeters or inches as the unit for displaying parameters indicated in length values, such as the scale length shown on the Driver Setting screen, or the position value on the Pickup screen.

mm: Lengths will be shown in millimeters.

inch: Lengths will be shown in inches.

TUNER (Tuner)

Tune (Master Tune) [427.2 to 452.7 Hz]

This sets, in increments of 0.1 Hz, the standard frequency used when tuning the guitar.

Mute (Mute) [0 to 10]

You can lower the volume of the VG sound that is output from the MIX OUT jack when tuning the guitar. A larger value for this setting results in greater muting. When set to 0, no muting occurs. Note that the guitar sound output from the GUITAR OUT jack is not muted.



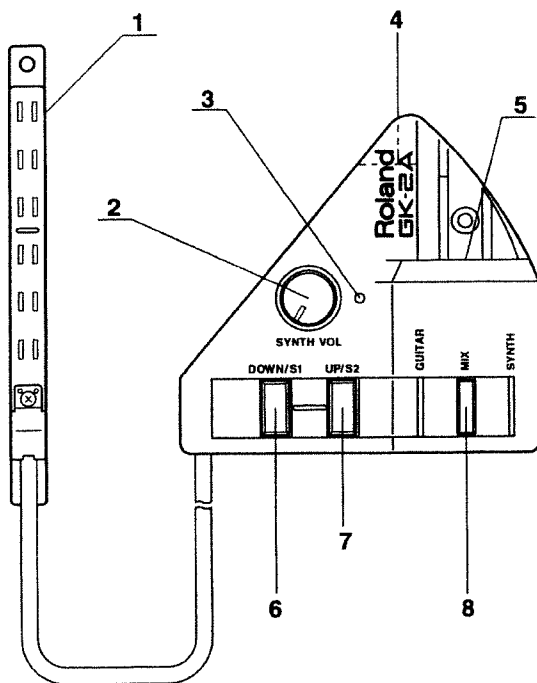
Chapter 7 Appendices

This chapter contains information that was not covered in the chapters up to now, but which can be helpful to know in order to use your VG-8 with maximum power and effectiveness.

- Part Names and Functions for the GK-2A (When Used with the VG-8)
- Adjusting the Brightness of the LCD Panel (Contrast)
- Changing from Millimeter to Inch Display
- If You Think There Might Be a Problem (Troubleshooting)
- Parameter List
- Specification
- MIDI Implementation Chart
- Index

Part Names and Functions for the GK-2A (When Used with the VG-8)

The owner's manual for the GK-2A Synthesizer Driver describes usage with the GR-1 or GR-09 guitar synthesizer. When used with the VG-8, the switch functions are different from the descriptions in the GK-2A's manual. Read on for an explanation of how to operate the GK-2A.



1. Divided Pickup

This is the pickup for detection the vibration of the guitar strings. It is used while installed on the guitar between the bridge and the bridge pickup.

2. [SYNTH VOL]

This adjusts the volume of the VG sound output from the MIX OUT jack on the VG-8. It has nothing to do with the volume of the guitar sound.

3. Power Indicator

This shows whether the GK-2A is on or not. It lights up when the power to the VG-8 is

switched on and the VG-8 is connected to the GK-2A with the special cable (C-13A).

4. NORMAL GUITAR Input Jack

This jack is for inputting guitar sound to the GK-2A. Use the normal guitar cable attached to GK-2A when making the connection. Be sure to make this connection when the selector switch is set to [GUITAR] or [MIX].

5. GK-2 Connector

This is for connecting the GK-2A to the VG-8 with the special cable.

6. [DOWN/S1]

When the VG-8 is in the Play mode, the foot pedals are operated while holding down this switch to perform operations such as calling up the Tuning function or changing Patch Groups.

In the Edit mode, this switch works the same way as turning the VG-8's [VALUE] dial counterclockwise to reduce the value of parameters.

7. [UP/S2]

In the Edit mode, this switch works the same way as turning the VG-8's [VALUE] dial clockwise to increase the value of parameters. This switch has no function in the Play mode.

8. Selector Switch

This switch determines whether the VG sound or the guitar sound will be output from the MIX OUT jack on the VG-8. When set to [GUITAR] only the guitar sound is heard, and when set to [SYNTH] only the VG sound is output. Set this switch to [MIX] to play the guitar sound and VG sound at the same time.

Adjusting the Brightness of the LCD Panel (Contrast)

The text and icons on the VG-8's LCD panel may be difficult to see when the power has just been turned on, or when the unit has been used continuously for a long time. At times like these, you should adjust the contrast to enhance the brightness of the LCD panel.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F6] (DISPLAY) to open the Display Contrast screen.
3. Adjust the contrast.

Use the [VALUE] dial to adjust the contrast for the best visibility.

4. After adjusting the contrast, press [PLAY] to return to the Play mode.

** The setting for LCD contrast is a system parameter and remains in memory after the power is switched off.*

If the Screen Is Hard To Read...

The LCD panel may become difficult to make out in situations like these:

- When copying system settings from a Memory Card to the VG-8
- When a bulk dump is being used to copy system settings from a MIDI sequencer to the VG-8

This happens because the state of the VG-8 when the system settings were saved differs from the current state of the VG-8, such as the temperature and location being used. If this is a problem, you can carry out the following procedure to adjust the contrast directly from the Play mode.

1. Press [PLAY].
2. Now hold [PLAY] down while you turn the [VALUE] dial.

Turning the [VALUE] dial clockwise makes the LCD panel darker, and turning counter-clockwise makes the LCD panel lighter. The current contrast setting appears at the top right of the LCD panel.

3. After setting the contrast, release [PLAY] to return to the Play mode.

Changing from Millimeter to Inch Display

The VG-8 is set to display values such as scale length for the driver settings, and the distance from the pickup to the bridge in millimeters.

This means that all the length values that appear on the LCD panel are in millimeters. However, you can also set this for display in inches to allow settings to be made more intuitively when actually measuring the guitar size. Read on to learn how to do this.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [PAGE] to go to the second page of the System Menu screen.
3. Press [F2] (UNIT) to open the Unit Select screen.
4. Use the [VALUE] dial to select the display unit.

You can choose display in either millimeters or inches.

5. After making the setting, press [PLAY] to return to the Play mode.

Open the Driver Setting screen to make sure that units are now displayed in inches.

Driver Settings		
Settings [M] PU ↔ Bridge	<1>	0.39<inch>
Type GK-2A	<2>	0.39<inch>
Scale	<3>	0.39<inch>
25.59<inch>	<4>	0.39<inch>
	<5>	0.39<inch>
	<6>	0.39<inch>

If You Think There Might Be a Problem (Troubleshooting)

This section explains some things that might go wrong when using the VG-8, and what needs to be done to correct the problem. If you think there may be something wrong with your VG-8, please check through the following first. If these suggestions don't fix the problem, then go ahead and contact the store you bought it from, or your nearest Roland Service Station.

Trouble with the Sound

There is no VG sound when the guitar is played.

Are the audio cables and the GK-2A connected correctly?

Make sure the connections are correct.

Are the VG-8, guitar amp, mixer, and other equipment switched on?

Make sure the power is turned on for all equipment.

Is [VOLUME] on the VG-8 set to "MIN"?

Raise the volume to an appropriate level (probably somewhere near the midway point).

Is [SYNTH VOL] on the GK-2A set too low?

Raise the volume to an appropriate level (turned clockwise all the way).

Is the selector switch on the GK-2A set to [GUITAR]?

Set the selector switch to [SYNTH] or [MIX].

Has the Volume function been assigned to an external expression pedal?

If the Volume function is assigned to an external expression pedal (BOSS FV-300L or EV-5, sold separately), no sound is heard if only the front of the pedal is depressed. Depress the pedal at the rear.

Has the volume for various parameters been set to "0" (zero)?

In addition to [VOLUME] on the VG-8 and [SYNTH VOL] on the GK-2A, the volume of the VG sound can also be set with the following Patch parameters. Adjust the settings to the appropriate level.

VGM	PICKUP	LEVEL
	P-SHIFT	LEVEL#1-6
	PEDAL	PDL-LEV
	AMP	VOLUME
		TREBLE
		MIDDLE
		BASS
		MASTER
		OUTPUT
HRM	PARAMETER	OUTPUT
EQ/VOL	3 Band EQ & Volume	P-Volume

Are SysEx messages being received in a bulk dump?

No sound is played while the VG-8 is in the

process of receiving SysEx messages. Try playing after the bulk dump has finished.

The pitch isn't right.

Is the guitar in tune?

Tune the guitar (p. 14).

Is the VG-8 out of tune with other instruments?

Adjust the Master Tune setting (p. 14).

Has Polyphonic Pitch Shift been set?

Set an appropriate value for Polyphonic Pitch Shift.

If you are re-creating Open Tuning, make sure the original sound is not played (p. 62).

The pitch stays the same even when the Master Tune setting is changed.

The pitch doesn't change immediately when you change the VG-8's Master Tune setting. After making the setting for Master Tune, use the built-in Tuner function (p. 14) to retune the guitar. This ensures that the pitch is correct for all sounds, including the guitar.

The volume fluctuates from one string to another.

Are the Sensitivity settings for all strings correct?

Adjust the settings if necessary (p. 16).

The built-in effects don't work.

Is Modulation, Chorus, or Reverb set to "OFF"?

The effect is not applied when set to "OFF." Change the setting to "ON."

Are the effect levels high enough?

An effect is not applied and only the original sound is heard when the effect level is at the lowest setting. Set the effect level to an appropriate value.

Is the GK-2A's selector switch set to [GUITAR]?

The VG-8's built-in effects work only with VG sounds, and cannot be applied to guitar sounds. Make sure the selector switch is set to

[SYNTH] or [MIX].

If you are using the GUITAR OUT jack, you can apply an external effects processor to just the guitar sound. See “Combining Only the Guitar Sound with an External Effects Processor” (p. 24) for more details.

Depending on the guitar being used, hum may be audible.

Is the output jack on your guitar connected to the NORMAL GUITAR input jack on the GK-2A?

You should be sure to make this connection even if the guitar sound is not to be output. For more details, see p. 14 of the Owner's Manual for the GK-2A.

Other Problems

“Int. Battery Low” is displayed when the power is switched on.

The internal battery for saving Patch and system parameters is almost out of power. Replace the battery soon to prevent parameters from being lost. Contact your nearest Roland Service Station or the store where you bought the VG-8.

Patches aren't switched when a Program Change is received from an external device.

Are the Program Change messages being received on a MIDI channel other than the channel set for “MIDI Channel” on the System MIDI screen?

Send the Program Change messages on the same channel as the one set with “MIDI Channel.”

Data can't be sent or received with Bulk Dump.

Can the MIDI sequencer you are using record Exclusive (SysEx) messages?

Use a MIDI sequencer that can record SysEx messages.

We recommend using the Roland MC-50mkII.

When receiving, is the device ID number set to

the same value used when sending?

Set the device ID number to the same number that was used when the data was sent.

When copying the system from a Memory Card to the VG-8, the LCD panel goes completely black or completely white.

The contrast setting in the system parameters saved on the Memory Card was different than what was more recently being used on the VG-8. Adjust the contrast. For more details, check out “Adjusting the Brightness of the LCD Panel (Contrast)” (p. 90).

The message “Card Battery Low” appears when a Memory Card is inserted in the slot.

The battery used to store Patch and System parameters on the Memory Card is low on power. The battery should be changed as soon as possible to prevent the parameter settings from being lost. Refer to the manual for the Memory Card for more information.

Parameter Lists

SYSTEM(System)

DRIVER(Driver Setting)

Parameter Name	Display	Variable Range	Initial Value
Driver Setting Select	Setting	A, B, C, D, E	A
Sensitivity	Sensitivity #1 - 6	0 - 100	60
driver Type	Type	GK-2A, GK-2, Piezo	GK-2A
Scale	Scale	620 - 660	650
PU to Bridge	PU<->Bridge #1 - 6	10 - 30	10

FOOT SW(Foot Switch)

Parameter Name	Display	Variable Range	Initial Value
Bank Switch Mode	Bank SW Mode	Number 1, Wait Number, Same Number	Number 1
External Switch 1	EXT SW 1	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Previous Patch, Tuner	Group Up
External Switch 2	EXT SW 2	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Previous Patch, Tuner	Group Down
No-Hands Edit	No-Hands Edit	ON, OFF	OFF
Expression Pedal at No-Hands Edit	EXP Pedal at N-H Edit	Assigned Parameter, Value on Cursor	Assigned Parameter

MIDI(System MIDI)

Parameter Name	Display	Variable Range	Initial Value
MIDI Channel	MIDI Channel	1 - 16	1
Bank Select Out	Bank Select OUT	ON, OFF	OFF
Device ID Number	Device ID	1 - 32	17
Bulk Dump	Bulk Dump	All Patches, System, Patches & System	All Patches

SP SIM(Speaker Simulation)

Parameter Name	Display	Variable Range	Initial Value
Speaker Simulation	SP Sim Total	ON, OFF	ON

DISPLAY(Display Contrast)

Parameter Name	Display	Variable Range	Initial Value
Contrast	Contrast	0 - 100	50

CARD(Card Transfer)

Parameter Name	Display	Variable Range	Initial Value
Function	Function	CARD -> VG-8, VG-8 -> CARD	CARD -> VG-8
Target	Target	All Patches, System, Patches & System	All Patches

EXCHANGE(Patch Exchange)

Parameter Name	Display	Variable Range	Initial Value
Patch A	Patch A	USER A11 - CARD B84	Current Patch
Patch B	Patch B	USER A11 - CARD B84	Current Patch

UNIT(Display Unit)

Parameter Name	Display	Variable Range	Initial Value
Display Unit	Display UNIT	mm, inch	mm

TUNER(Tuner)

Parameter Name	Display	Variable Range	Initial Value
Master Tune	Tune	427.5 - 452.9 Hz	440.0
Mute	Mute	1 - 10	1

COMMON(Common)**NAME(Patch Name)**

Parameter Name	Display	Variable Range
Patch Name	Patch Name	8 letters
Comment	Comment	20 letters

Exp Pedal(Expression Pedal)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	OFF, Master Volume, [PICKUP] Level, [PEDAL] PDL-LEV, [AMP] Volume, [AMP] Master, [AMP] Output, [MANAGER] POLY-Rate, [EFFECT] MOD-Rate, [EFFECT] Delay-Level, [EFFECT] REV-Level
Minimum Value	Min Value	0 - 100
Maximum Value	Max Value	0 - 100

P. MIDI(Patch MIDI)

Parameter Name	Display	Variable Range
Program Change Out	Program Change OUT	ON, OFF
Bank Select	Bank Select	0 - 127
Program Change	Program Change	1 - 128

GK-VOL(GK Volume Assign)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	Master Volume, Pickup Level

INSTRUMENT VGM(Instrument VGM)**PICKUP(Pickup)**

Parameter Name	Display	Variable Range
Model	MODEL	LP, CLA-ST, MOD-ST, VARI

LP(LP Model)

Parameter Name	Display	Variable Range
Pickup	PICKUP	FRONT, F+R, REAR
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

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CLA-ST(Classic ST Model)

Parameter Name	Display	Variable Range
Pickup	PICKUP	Front, F+C, Center, C+R, Rear
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

MOD-ST(Modern ST Model)

Parameter Name	Display	Variable Range
Pickup	PICKUP	Front, F+C, Center, C+R, Rear
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

VARI(Variable)

Parameter Name	Display	Variable Range
Balance	BALANCE	A50 - B50
Type	TYPE	S, D, P, -
Level	LEVEL	0 - 100
Position	POSITION	5 - 320 mm
Angle	ANGLE	-315 - +315 mm
Phase	PHASE	IN, OUT
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

P-SHIFT(Polyphonic Pitch Shift)

Parameter Name	Display	Variable Range
Tuning	Tuning	Normal, Chorus, 12Strings-1, 12Strings-2, Octave Up, Bass 6, Bass 12, Bass Split, Open G, Open D, Dropped D, Nashville, -
Pitch Shift	SHIFT #1 - 6	-24 - +24
Fine Tune	FINE #1 - 6	-50 - +50
Balance	BALANCE #1 - 6	0 - 100
Level	LEVEL #1 - 6	0 - 100

PEDAL(Effect Pedal)

Parameter Name	Display	Variable Range
Pedal Type	TYPE	OFF, DRIVE, DIST, METAL, COMP, LIMIT

DRIVE(Overdrive)

Parameter Name	Display	Variable Range
Drive	DRIVE	0 - 100
Tone	TONE	-50 - 50
Pedal Level	PDL-LEV	0 - 100

DIST(Distortion)

Parameter Name	Display	Variable Range
Distortion	DIST	0 - 100
Tone	TONE	-50 - +50
Pedal Level	PDL-LEV	0 - 100

MT(Metal)

Parameter Name	Display	Variable Range
Distortion	DIST	0 - 100
High	HIGH	-50 - +50
Middle	MID	-50 - +50
Middle Frequency	MID F	-50 - +50
Low	LOW	-50 - +50
Pedal Level	PDL-LEV	0 - 100

COMP(Compressor)

Parameter Name	Display	Variable Range
Sustain	SUSTAIN	0 - 100
Attack	ATTACK	0 - 100
Tone	TONE	-50 - 50
Pedal Level	PDL-LEV	0 - 100

LIMIT(Limiter)

Parameter Name	Display	Variable Range
Threshold	THRESH	0 - 100
Release	RELEASE	0 - 100
Ratio	RATIO	1.5:1, 2.0:1, 4.0:1, 100:1
Tone	TONE	-50 - +50
Pedal Level	PDL-LEV	0 - 100

AMP(Guitar Amplifier)

Parameter Name	Display	Variable Range
Amp Head Type	TYPE	OFF, American Tweed, Classic-Stack, Studio Lead, Studio Rhythm

American Tweed(Tweed)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Bright	BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Master Level	MASTER	0 - 100
Output	OUTPUT	0 - 100

Classic Stack(Classic Stack)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Input Balance	IN-BAL	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

Studio Lead(Studio Lead)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Bright	BRIGHT	0 - 100
L Drive	L-DRIVE	0 - 100
L Bright	L-BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
T Shift	T-SHIFT	ON, OFF
M Shift	M-SHIFT	ON, OFF
B Shift	B-SHIFT	ON, OFF
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

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Studio Rhythm (Studio Rhythm)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Bright	BRIGHT	0 - 100
L Drive	L-DRIVE	0 - 100
L Bright	L-BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
T Shift	T-SHIFT	ON, OFF
M Shift	M-SHIFT	ON, OFF
B Shift	B-SHIFT	ON, OFF
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

MANAGER(Polyphonic Manager)

Parameter Name	Display	Variable Range
Polyphonic Rate	POLY-Rate	0 - 100
Lead Emphasis	Lead-Emphasis	0 - 100

SP&MIC(Speaker & Microphone Position)

Parameter Name	Display	Variable Range
Speaker Type	SP Type	OFF, Open 1 x 12, Classic 2 x 12, Classic Stack
Microphone Type	MIC Type	Small Dynamic, Large Dynamic, Condenser
Microphone Position	MIC Position	ON, OFF, Angled

PANPOT(Panpot)

Parameter Name	Display	Variable Range
Panpot	PAN #1 - 6	L50 - 0 - R50

NOISE(Noise Suppressor)

Parameter Name	Display	Variable Range
Noise Suppressor	SUPPRESS	ON, OFF
Threshold	THRESHOLD	0 - 100
Release	RELEASE	0 - 100

INSTRUMENT HRM(Instrument HRM)

ARTICULATED(Articulated)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

BOWED(Bowed)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100

Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

SYNTHETIC(Synthetic)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

DUAL(Dual)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Glide Sensitivity	GLD-SENS	0 - 100
Glide Time	GLD-TIME	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

FILTER-BASS(Filter Bass)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Decay Time	DCAY-TIME	0 - 100
Color	COLOR	0 - 100
Output	OUTPUT	0 - 100

PIPE(Pipe)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

SOLO(Solo)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Color	COLOR	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

RESONATOR(Resonator)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 - 100

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Attack Level	ATK-LEV	0 - 100
Body 1 Frequency	BODY1-F	0 - 100
Body 2 Frequency	BODY2-F	0 - 100
Sympathy	SYMPATHY	0 - 100
Sympathy Q	SYM-Q	0 - 100
Output	OUTPUT	0 - 100

PWM(PWM)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
PWM Depth	PWM-DEP	0 - 100
PWM Rate	PWM-RATE	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

CRYSTAL(Crystal)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 - 100
Attack Level	ATK-LEV	0 - 100
Modulation Depth	MOD-DEP	0 - 100
Modulation Tune	MOD-TUNE	0 - 100
Body Level	BODY-LEV	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

DRAWBAR(Drowbar)

Parameter Name	Display	Variable Range
Feet4	FEET-4	0 - 100
Feet8	FEET-8	0 - 100
Feet16	FEET-16	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

CAVITY(Cavity)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

COMPLEX(Complex)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 - 100
Attack Level	ATK-LEV	0 - 100
Brilliance	BRILLIANCE	0 - 100
Color	COLOR	0 - 100
Output	OUTPUT	0 - 100

PANPOT(Panpot)

Parameter Name	Display	Variable Range
Panpot	PAN #1 - 6	L50 - 0 - R50

EFFECT(Effect)

Parameter Name	Display	Variable Range
Modulation	MOD	ON, OFF
Delay	DELAY	ON, OFF
Reverb	REVERB	ON, OFF

MODULATION(Modulation)

Parameter Name	Display	Variable Range
modulation Type	TYPE	DIM-CHO, TWIN-CHO, ST-CHO, A-PHASER, M-PHASER, TREMOLO, HEX-PAN

DIM-CHO(Dimension Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 - 50 ms
Depth	DEPTH	0 - 100
Rate	RATE	0 - 20 Hz
Chorus Level	CHO-LEV	0 - 100

TWIN-CHO(Twin Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 - 50 ms
Depth	DEPTH	0 - 100
Feedback	F-BACK	0 - 100
Rate	RATE	0 - 20 Hz
Chorus Level	CHO-LEV	0 - 100

ST-CHO(Stereo Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 - 50 ms
Depth	DEPTH	0 - 100
Feedback	F-BACK	0 - 100
Rate	RATE	0 - 20 Hz
Chorus Level	CHO-LEV	0 - 100

A-PHASER(Auto Phaser)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 - 100
Rate	RATE	0 - 20 Hz
Depth	DEPTH	0 - 100
Resonance	RESO	0 - 100

M-PHASER(Manual Phaser)

Parameter Name	Display	Variable Range
Resonance	RESO	0 - 100
Frequency	FREQ	0 - 100

TREMOLO(Tremolo)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 - 100
Depth	DEPTH	0 - 100
Rate	RATE	0 - 20 Hz

HEX-PAN(Hex Panning)

Parameter Name	Display	Variable Range
Rate	RATE	0 - 20 Hz

DELAY(Delay)

Parameter Name	Display	Variable Range
Delay Type	TYPE	STEREO, PANNING, CROSS-FB

STEREO(Stereo)

Parameter Name	Display	Variable Range
Delay Balance	DLY-BAL	L50 - 0 - R50
Delay Shift	SHIFT	L511 - 0 - R511 msec
Feedback	F-BACK	0 - 100
Delay Time	TIME	0 - 1023 msec
Delay Level	DLY-LEV	0 - 100

PANNING(Panning)

Parameter Name	Display	Variable Range
Feedback	F-BACK	0 - 100
Delay Time	TIME	0 - 511 msec
Delay Level	DLY-LEV	0 - 100

CROSS-FB(Cross Feedback)

Parameter Name	Display	Variable Range
Delay Shift	SHIFT	L511 - 0 - R511 msec
Feedback	F-BACK	0 - 100
Delay Time	TIME	0 - 1023 msec
Delay Level	DLY-LEV	0 - 100

REVERB(Reverb)

Parameter Name	Display	Variable Range
Reverb Type	TYPE	ROOM-1 - 3, HALL-1 - 3, PLATE-1 - 3
High Damp	H-DAMP	0 - 100
Reverb Time	TIME	0 - 100
Reverb level	REV-LEV	0 - 100

EQ/VOL(3Band Equalizer & Volume)**EQ/VOL(3Band Equalizer & Volume)**

Parameter Name	Display	Variable Range
Low Gain	LO-GAIN	-12 - +12
Low Frequency	LO-FREQ	50 - 503 Hz
Middle Gain	MD-GAIN	-12 - +12
Middle Frequency	MD-FREQ	200 - 5079 Hz
Middle Q	MD-Q	0.25 - 2.00
High Gain	HI-GAIN	-15 - +15
High Frequency	HI-FREQ	1000 - 11986 Hz
High Type	HI-TYPE	Shelve, Peak
Patch Volume	P-VOLUME	0 - 100

Specification

V•Guitar System : VG-8

- Internal Memory

System Setups :	1
Preset Patches :	64
User Patches :	64

- Card (M-256E)

System Setups :	1
Card Patches :	64

- Effects

Modulation
Delay
Reverb
Equalizer : Hi, Mid, Low

- Nominal Input Level

AUX In :	-10 dBm
----------	---------

- Input Impedance

AUX In :	8 k Ω
----------	--------------

- Nominal Output Level

Mix Out (at balanced output) :	-10 dBm
Mix Out (at unbalanced output) :	-16 dBm
Guitar Out :	-20 dBm

- Output Impedance

Mix Out (at balanced output) :	600 Ω
Mix Out (at unbalanced output) :	300 Ω
Guitar Out :	2 k Ω

- Recommended Load Impedance

Mix Out (at balanced output) :	10 k Ω
Mix Out (at unbalanced output) :	10 k Ω
Guitar Out :	10 k Ω

- Display

LED :	8 segments, 3 characters
LCD :	160 x 64 dots (backlight)

- Connectors

AUX In Jacks (L (MONO), R)
Guitar Out Jack
GK In Connector
Mix Out Jacks (L (MONO), R)
Headphone Jack
External Switch Jack
Expression Pedal Jack
MIDI Connectors (In, Out)
Memory Card Slot
AC Inlet

- Power Supply

AC 117 V, AC 230 V or AC 240 V

- Power Consumption

15 W (AC 117 V), 15 W (AC 230 V),
15 W (AC 240 V)

- Dimensions

504 (W) x 293 (D) x 76 (H) mm
19 -7/8 (W) x 11 -5/8 (D) x 3 (H) inches

- Weight

4.7 kg
10 lbs 6 oz

- Accessories

GK Connecting Cable :	C-13A (5 m)
AC Cord	
Owner's Manual	

- Options

Synthesizer Driver :	GK-2A
GK Connecting Cable :	C-13B (10 m)

(0 dBm=0.775 V rms)

** In the interest of product development, the specifications and/or appearance of this unit are subject to change without prior notice.*

MIDI Implementation Chart

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 - 16 1 - 16	1 - 16 1 - 16	*1
Mode	Default Message Altered	Mode 3 x *****	Mode 3 x	
Note Number :	True Voice	x *****	x	
Velocity	Note ON Note OFF	x x	x x	
After Touch	Key's Ch's	x x	x x	
Pitch Bend		x	x	
Control Change 0, 32		x *2	o *3	Bank select
Program Change :	True #	o *2 *****	o 0 - 127	
System Exclusive		o	o	
System Common	: Song Pos : Song Sel : Tune	x x x	x x x	
System Real Time	: Clock : Commands	x x	x x	
Aux Messages	: All Sounds OFF : Reset All Controllers : Local ON/OFF : All Notes OFF : Active Sensing : System Reset	x x x x x x	x x x x x x	
Notes	*1 Memorized. *2 o x is selectable. *3 Bank Select LSB is ignored.			

Mode 1 : OMNI ON, POLY

Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO

Mode 4 : OMNI OFF, MONO

o : Yes

x : No

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Information

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

U. S. A.

Roland Corporation U.S.
7200 Dominion Circle
Los Angeles, CA. 90040-
3696, U. S. A.
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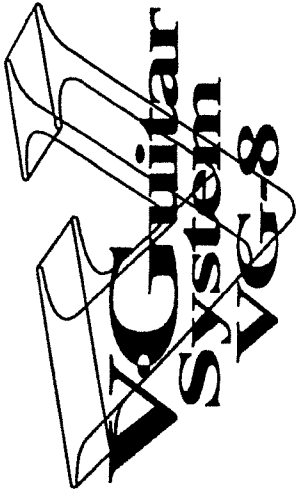
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INSTRUMENT Used In The USER & The PRESET Patches

USER Patches			
No.	Patch Name	INSTRUMENT	INSTRUMENT
A11	V-INTAGE	AMP MONO	AMP MONO
A12	LP+STACK	AMP MONO	PEDAL & AMP
A13	TRAMPY12	AMP MONO	PEDAL & AMP
A14	CRYING V	ARTICULATED	AMP MONO
A21	JAZ BASS	AMP MONO	PEDAL & AMP
A22	DELTA D	AMP MONO	PEDAL ST
A23	FoxyLady	PEDAL & AMP	PEDAL ST
A24	V-BOW	BOWED	PEDAL ST
A31	TinyWING	PEDAL & AMP	PEDAL ST
A32	TooMuch!	PEDAL & AMP	PEDAL ST
A33	CptFingr	PEDAL & AMP	PEDAL ST
A34	VeryFX!	PEDAL ST	PEDAL ST
A41	10th AVE	PEDAL & AMP	ARTICULATED
A42	BURN!	PEDAL & AMP	ARTICULATED
A43	CARLOS	AMP MONO	ARTICULATED
A44	BikMAGIC	AMP MONO	ARTICULATED
A51	ESQUIRE	AMP MONO	SOLO
A52	FuzzFACE	PEDAL & AMP	ARTICULATED
A53	PurpHaze	PEDAL & AMP	ARTICULATED
A54	LUCILLE	AMP MONO	SOLO
A61	ELVISEKO	AMP MONO	ARTICULATED
A62	HI MOON	AMP MONO	ARTICULATED
A63	VENTURE	PEDAL ST	PIPE
A64	ROKnREBL	PEDAL ST	PIPE
A71	FeelFine	PEDAL ST	PIPE
A72	KEITHS	AMP MONO	PIPE
A73	KEITH LP	AMP POLY	DUAL
A74	RickyRPU	AMP MONO	PWM
A81	RickyF-R	AMP MONO	PWM
A82	8MilesHI	PEDAL & AMP	DUAL
A83	Ac 9 Str	AMP MONO	RESONATOR
A84	LivnLOVN	PEDAL & AMP	FILTER-BASS

PRESET Patches			
No.	Patch Name	INSTRUMENT	INSTRUMENT
B11	StratC&R	AMP MONO	PEDAL ST
B12	StratFpu	AMP MONO	AMP MONO
B13	LP-Rear	AMP MONO	AMP MONO
B14	LP-FRONT	AMP MONO	AMP MONO
B21	SOS TELE	AMP MONO	PEDAL & AMP
B22	2PU TELE	AMP MONO	PEDAL & AMP
B23	SQUEEZER	PEDAL ST	PEDAL & AMP
B24	TRUE RIT	PEDAL ST	PEDAL & AMP
B31	VnTWEEED	AMP MONO	AMP MONO
B32	SandCASL	AMP MONO	AMP MONO
B33	SRV	PEDAL & AMP	AMP MONO
B34	OD STACK	PEDAL & AMP	AMP MONO
B41	BluesBoy	AMP MONO	PEDAL & AMP
B42	ALMAN LP	AMP MONO	PEDAL ST
B43	BluesBk	AMP MONO	AMP MONO
B44	DRIVE LP	PEDAL & AMP	AMP MONO
B51	P BASS	PEDAL ST	PEDAL ST
B52	HOOTEN12	AMP MONO	PEDAL ST
B53	JazzTup	PEDAL & AMP	PEDAL ST
B54	G-STEPS	ARTICULATED	PEDAL ST
B61	PowerVIO	BOWED	PEDAL ST
B62	Solo SIN	SOLO	AMP POLY
B63	VIO PIPE	PIPE	RESONATOR
B64	SECTION+	DUAL	DUAL
B71	AsianSky	RESONATOR	ARTICULATED
B72	Vintage	SYNTHETIC	PIPE
B73	PWM	PWM	RESONATOR
B74	G-PAD	CAVITY	COMPLEX
B81	RUBBER!	FILTER-BASS	ARTICULATED
B82	CRYSTAL	CRYSTAL	SOLO
B83	STICKY	COMPLEX	DRAWBAR
B84	WOBL ORG	DRAWBAR	SYNTHETIC

V•Guitar System VG-8 Patch Comments List

USER Patches

<u>No.</u>	<u>Name</u>	<u>INSTRUMENT</u>	<u>Comment</u>
A11	V-INTAGE	VGM AMP MONO	ST-C+R PU mild distorted Tweed 2x12" with chorus, delay and reverb
A12	LP+STACK	VGM AMP MONO	LP-R PU distorted Stack 8x12" with Dimension, delay and reverb
A13	TRAMPY12	VGM AMP MONO	AC.12-Piezo PU, Amp & Cabinet Off, with chorus, delay and reverb
A14	CRYING V	HRM ARTICULATED	SYNTH-Synthetic horn tone with chorus, delay and reverb
A21	JAZ BASS	VGM AMP MONO	BASS-2PU Jazz Bass, no amp, 2x12" with Dimension
A22	DELTA D	VGM AMP MONO	AC.6-Open D tuned F PU clean Tweed 1x12" with chorus, delay and reverb
A23	FoxyLady	VGM PEDAL & AMP	ST-Distortion Pedal F PU Stack 1x12" with delay and reverb
A24	V-BOW	HRM BOWED	SYNTH-Bowed Cello synth tone with chorus, delay and reverb
A31	TinyWING	VGM PEDAL & AMP	ST-Compressed F+C PU Stack 1x12" off miked with chorus, delay and reverb
A32	TooMuch?	VGM PEDAL & AMP	TRI-Metal Pedal R PU Stack 8x12" with chorus, delay and plate reverb
A33	CptFingr	VGM PEDAL & AMP	ST-Compressed F-C PU Studio Rhythm 1x12" with auto phasor and reverb
A34	VeryEFXI	VGM PEDAL ST	HYBRID 12-Added 5ths on 1 to 4 & added octave below strings 5 & 6
A41	10th AVE	VGM PEDAL MONO	ST-Compressed R PU Tweed 1x12" with delay and reverb
A42	BURN!	VGM PEDAL & AMP	ST-Compressed F PU Tweed 8x12" off miked with Dimension, delay and chorus
A43	CARLOS	VGM AMP MONO	LP-R PU Studio Lead 1x12" with echo and reverb
A44	BIKMAGIC	VGM AMP MONO	LP-F PU Studio Lead 1x12" off miked with echo and reverb
A51	ESQUIRE	VGM AMP MONO	TELE-R PU Dirty Tweed 2x12" with slap echo and reverb
A52	FuzzFACE	VGM PEDAL & AMP	LP-Distortion Pedal RPU Tweed 1x12" with reverb
A53	PurpHaze	VGM PEDAL & AMP	ST-Distortion Pedal F-C PU Stack 1x12" with delay and reverb
A54	LUCILLE	VGM AMP MONO	PAF-F+R PU Tweed 2x12" angle miked with delay and plate reverb
A61	ELVISEKO	VGM AMP MONO	LP-F+R PU clean Tweed 1x12" with slap echo
A62	HI MOON	VGM AMP MONO	LP-F+R PU clean Tweed 2x12" with slap echo and reverb
A63	VENTURE	VGM PEDAL ST	SURF-Compressed F+R single coil PU no amp, 1x12" with echo and reverb
A64	ROK'nREBL	VGM PEDAL ST	CHET-Compressed F+R single coil PU with Tremolo and reverb
A71	FeelFine	VGM PEDAL ST	CHET-Compressed F+R single coil PU with reverb
A72	KEITH'S	VGM AMP MONO	TELE-Low E off, open G tuning, F+R PU Tweed 2x12" with chorus, delay and reverb
A73	KEITH LP	VGM AMP POLY	LP-Low E off, open G tuning, F PU Poly amp 2x12" with dimension and delay
A74	RickyRPU	VGM AMP MONO	E.12 Str-F PU 12 Strings thru Tweed 2x12" with reverb

B81	RickyF+R	VGM AMP MONO	E.12 Str-R PU 12 Strings thru Tweed 2x12" with reverb
B82	8Mlleshi	VGM PEDAL & AMP	E 12 Str-Compressed R+C PU 12 strings Tweed 1x12" with delay and reverb
B83	Ac 9 Str	VGM AMP MONO	AC.9-Open G tuning Piezo PU direct, strings 2, 3 +4 tuned like 12 strings with EFX
B84	LivnLOVN	VGM PEDAL & AMP	LP-F+R PU 12 strings tuned Tweed 8x12" with dimension, delay and reverb
B11	NASH NUT	VGM AMP MONO	SPLIT-Nashville with bass tuned low E with chorus, delay and reverb
B12	JimILITE	VGM PEDAL & AMP	ST-Compressed F+C PU Stack 1x12" off miked with chorus, delay and reverb
B13	BOOGEEEEI	VGM PEDAL & AMP	ST-Compressed R PU Studio Lead 1x12" off miked with echo and reverb
B14	Ac 6 FX	VGM AMP MONO	AC.6-Piezo PU amp off 2x12" with dimension, delay and chorus
B21	METALMAN	VGM PEDAL & AMP	LP-Metal Pedal R PU Stack 8x12" with dimension, delay and reverb
B22	CAVE EKO	VGM PEDAL ST	ST-Overdrive Pedal F PU no amp 8x12" with chorus, slow echo and reverb
B23	EFX BASS	VGM PEDAL ST	BASS-Compressed F+C PU no amp 2x12" with dimension, delay and reverb
B24	OctaveBS	VGM PEDAL ST	BASS-8 strings Electric Bass compressed F+R PU no amp 1x12" with EFX off
B31	STANLEY	VGM PEDAL ST	BASS-R PU no amp 8x12" angle miked with dimension, delay and reverb
B32	CREAM BS	VGM AMP MONO	BASS-R PU thru distorted Stack 1x12" with EFX off
B33	COMPaBAS	VGM PEDAL ST	BASS-Compressed F+R PU no amp 8x12" with dimension, delay and reverb
B34	Hairmoni2	VGM PEDAL ST	HYBRID 12-Added 13ths on 1 to 4 & added octave below strings 5 & 6
B41	STAY PAD	HRM ARTICULATED	SYNTH-Pad synth with echo, chorus and reverb
B42	BREATHEE	HRM ARTICULATED	SYNTH-Breathy soft synth horn with Auto Phasor, echo and reverb
B43	T-HORN	HRM ARTICULATED	SYNTH-Resonant horn synth tone with auto phasor, echo and reverb
B44	SYN BONE	HRM ARTICULATED	SYNTH-REsonant trombone synth tone with dimension and reverb
B51	SNOWHORN	HRM SOLO	SYNTH-soft horn synth tone with hex panning, echo and reverb
B52	TRUMPSY	HRM ARTICULATED	SYNTH-crisp resonant trumpet synth with manual phasor, echo and reverb
B53	SOFT&SLO	HRM ARTICULATED	SYNTH-Soft horn synth with tremolo panning, slow echo and reverb
B54	HORN PAD	HRM SOLO	SYNTH-Pick lightly for soft pad synth and pick hard for bright horn synth
B61	HeardARE	HRM ARTICULATED	SYNTH-Slow attack horn tone with dimension, delay and reverb
B62	FOX VOX	HRM ARTICULATED	SYNTH-Vocal/horn synth tone with chorus, echo and reverb
B63	TRUMPIRE	HRM PIPE	SYNTH-Pipe/trumpet synth tone with chorus, delay and reverb
B64	FAZEPIPE	HRM PIPE	SYNTH-Resonant pipe synth tone with auto phasor, delay and reverb
B71	Pipe PAD	HRM PIPE	SYNTH-Soft pipe synth tone with hex pan, delay and reverb
B72	Pipe PAN	HRM PIPE	SYNTH-Ready synth pipe tone with hex pan, delay and reverb
B73	METASPEW	HRM DUAL	SYNTH-Metallic buzz synth with chorus, delay and reverb
B74	WABAWABA	HRM PWM	SYNTH-Pulse width modulated synth with slow tremolo pan, echo and reverb
B81	PWM ECHO	HRM PWM	SYNTH-Pulse width modulated lead synth with chorus, delay and reverb
B82	FazePULS	HRM DUAL	SYNTH-Brass synth tone with auto phasor, delay and reverb
B83	AngelPAD	HRM RESONATOR	SYNTH-Resonant synth pad tone with auto phasor, echo and reverb
B84	Syn-BASS	HRM FILTER-BASS	SYNTH-Resonant synth bass tone with room reverb

PRESET Patches

<u>No.</u>	<u>Name</u>	<u>INSTRUMENT</u>	<u>Comment</u>
A11	StratC&R	VGM AMP MONO	ST-C+R PU mild distorted Tweed 2x12" with chorus, delay and reverb
A12	StratFpu	VGM AMP MONO	ST-F PU mild distorted Tweed 2x12" with chorus, delay and reverb
A13	LP-Rear	VGM AMP MONO	LP-R PU thru clean Tweed 2x12" with reverb
A14	LP-FRONT	VGM AMP MONO	LP-F PU thru clean Tweed 2x12" with reverb
A21	SOS TELE	VGM AMP MONO	TELE-F+R PU Tweed 2x12" with chorus, delay and reverb
A22	2PU TELE	VGM AMP MONO	TELE-F+R PU Clean Tweed 2x12" delay and reverb
A23	SQUEEZER	VGM PEDAL ST	TELE-Compressed clean R PU Tele and no amp 2x12" with delay and reverb
A24	TRUE RIT	VGM PEDAL ST	LP-Compressed clean F+R PU no amp 2x12" off miked with delay and reverb
A31	VnTWEED	VGM AMP MONO	ST-F PU Strat distorted Tweed 8x12" with delay and reverb
A32	SandCASL	VGM AMP MONO	ST-C PU mild Tweed 2x12" mild chorus and reverb
A33	SRV	VGM AMP MONO	ST-C PU clean Stack off miked 2x12" with delay and reverb
A34	OD STACK	VGM PEDAL & AMP	LP-Metal Pedal R PU hot Stack 8x12" with chorus, delay and reverb
A41	BluesBoy	VGM AMP MONO	LP-F+R PU mild Tweed 1x12" angle miked with mild reverb
A42	ALMAN LP	VGM AMP MONO	LP-F+R PU mild Classic Stack 2x12" with mild reverb
A43	BluesBrik	VGM AMP MONO	LP-R PU Paul distorted Stack 2x12" with delay and reverb
A44	DRIVE LP	VGM PEDAL ST	LP-Overdrive Pedal R PU distorted Stack 8x12" with delay and reverb
A51	P BASS	VGM PEDAL ST	BASS-Compressed clean single coil PU bass, no amp, 2x12" no EFX
A52	HOOTEN12	VGM AMP MONO	AC-12-Compressed Piezo PU, amp off, Cabinet Off, with chorus, delay and reverb
A53	JazzITup	VGM PEDAL & AMP	CHET-Compressed F PU jazz tone Tweed 1x12" angle miked with room reverb
A54	G-STEPS	HRM ARTICULATED	SYNTH-Flute sounding HRM synth tone with phasor, delay and reverb
A61	PowerVIO	HRM BOWED	SYNTH-Resonant synth violin tone with phasor, delay and reverb
A62	Solo SIN	HRM SOLO	SYNTH-Thick synth lead tone with chorus, echo, and reverb
A63	VIO PIPE	HRM PIPE	SYNTH-Synth pipe violin hybrid tone with phasor, delay and reverb
A64	SECTION+	HRM DUAL	SYNTH-Resonant synth brass section tone with chorus, delay and reverb
A71	AsianSky	HRM RESONATOR	SYNTH-Guitar with mild resonant synth tone with phasor, delay and reverb
A72	Vintage	HRM SYNTHETIC	SYNTH-Resonant GR synth tone with chorus, delay, and reverb
A73	PWM	HRM PWM	SYNTH-Pulse width modulated synth violin tone with chorus and reverb
A74	G-PAD	HRM CAVITY	SYNTH-Resonant cavity synth with manual phasor, delay and reverb
A81	RUBBER?!	HRM FILTER-BASS	SYNTH-Synth bass, resonant filter with medium decay time and chorus
A82	CRYSTAL	HRM CRYSTAL	SYNTH-Rubbed Crystal water glass tone with Hex-Pan, delay and reverb
A83	STICKY	HRM COMPLEX	SYNTH-Pick attack synth tone with chorus, delay and reverb
A84	WOBL ORG	HRM DRAWBER	SYNTH-Organ type synth tone with chorus modulation, delay and reverb

B11	STRAYCAT	VGM PEDAL ST	CHET-Compressed F+R PU no amp, 1x12" with chorus and reverb
B12	MISERLOO	VGM AMP MONO	ST-Surt tone R PU Tweed 1x12" with big plate reverb
B13	HYBRID	VGM AMP MONO	ST-Unison Detuned F+CPU Tweed 2x12" with Dimension, delay and reverb
B14	MARY LOU	VGM AMP MONO	TELE-inverse phase 2PU Tele mild Tweed 2x12" with delay and reverb
B21	D.PURPLE	VGM PEDAL & AMP	ST-Compressed R PU hot Tweed 1x12" of miked, with Dimension, delay and reverb
B22	FATSTRAT	VGM PEDAL & AMP	ST-Compressed hot Stack 1x12" off miked with chorus, delay and reverb
B23	Hey Joe!	VGM PEDAL & AMP	ST-Compressed F PU clean stack 1x12" with plate reverb
B24	FAVE ON	VGM AMP MONO	ST-Compressed F PU clean stack 2x12" off miked with delay and reverb
B31	HideAWAY	VGM AMP MONO	LP-F PU distorted Tweed 8x12" angle miked with delay and reverb
B32	OLDBECK1	VGM AMP MONO	LP-R PU thru hot Tweed 2x12" with slap delay and reverb
B33	OLDBECK2	VGM AMP MONO	LP-F PU thru hot Tweed 2x12" with slap delay and reverb
B34	AC DC SG	VGM AMP MONO	LP-R PU distorted Studio Lead 1x12" with delay and reverb
B41	HAIL ON	VGM PEDAL & AMP	ST-Overdrive Pedal R PU Stack 1x12" with chorus, delay and reverb
B42	MetaPAUL	VGM PEDAL ST	LP-Metal Pedal FPU amp off, 8x12" off miked with delay and reverb
B43	WOMAN LP	VGM AMP MONO	LP-F PU thru distorted Stack 8x12" with reverb
B44	CLAPSTONE	VGM AMP MONO	LP-R PU thru distorted Stack 8x12" with reverb
B51	YES BASS	VGM PEDAL ST	BASS-Compressed F+R PU bass, no amp, 1x12" no EFX
B52	LITLFEET	VGM PEDAL ST	ST-Compressed C PU no amp 1x12" Tuned Open G with delay and reverb
B53	Pan12/BS	VGM PEDAL ST	SPLIT-C+R PU 12 str. sub octave on 2 low strings, amp & cabinet off with reverb
B54	PartBASS	VGM PEDAL ST	SPLIT-Strings 4-5 bass tuned Compressed FPU no amp 2x12" with EFX
B61	PolyDist	VGM PEDAL ST	LP-Poly Emphasis, Metal Pedal RPU, no amp, 8x12" with delay
B62	Hexa AMP	VGM AMP POLY	LP-R PU polyphonic amp, 8x12" with dimension, delay and plate reverb
B63	V Banjo!	HRM RESONATOR	SYNTH-Picked Banjo like resonant synthetic tone with delay and reverb
B64	RoundPad	HRM DUAL	SYNTH-Floating synth pad tone with chorus, delay and reverb
B71	SoftLead	HRM ARTICULATED	SYNTH-Soft synth lead tone with Dimension, echo and reverb
B72	GT Flute	HRM PIPE	SYNTH-Flute synth tone with Auto Phasor and delay
B73	Pica PAD	HRM RESONATOR	SYNTH-Pick attack with synth pad tone with Dimension, delay and reverb
B74	STIKYBUZ	HRM COMPLEX	SYNTH-Pick attack with resonant buzz drone tone with Auto Phasor, delay and reverb
B81	SOFTHORN	HRM ARTICULATED	SYNTH-Soft horn synth tone with chorus and reverb
B83	FidleSIN	HRM SOLO	SYNTH-Thick synth violin tone with Manual Phasor, delay and reverb
B83	ORGANIC	HRM DRAWBAR	SYNTH-Organ drawbar synth tone with tremolo, delay and reverb
B84	PA-PO-PA	HRM SYNTHETIC	SYNTH-Resonant filter synth tone with Auto Phasor and delay

ERRATA

Regretfully, a number of inaccuracies appear in the Owner's Manual for the V·Guitar System VG-8. It should read as shown below. We apologize for any inconveniences this may cause.

- **Under Step 6 for "Tuning the Guitar" on p. 14.**

- Incorrect:** Pressing the [DOWN/S1] switch on the GK-2A will also return you to the Play mode.
- Should read:** The value of the setting indicated by the cursor can be altered by pressing the [DOWN/S1] or [UP/S2] switch on the GK-2A.

- **Under Step 4 for "How to Copy" on p. 39.**

- Incorrect:** You can play the Patch indicated by the cursor momentarily to make sure that it actually is the Patch with the parameters to be copied.
- Should read:** You cannot momentarily play the Patch indicated by the cursor. Make sure beforehand that the Patch actually is the one with the parameters to be copied.

- **Add the following under "Memory Card" on p. 40.**

Never pull out a memory card from the slot when the VG-8 is in the process of sending data to it, or reading data from it. Doing so can cause the loss or corruption of Patch or System data on the VG-8 and/or the memory card.

- **Add the following after Step 7 for "Sending Settings to an External Device" on p. 54.**

Do not disconnect the midi cable while the bulk dump transmission is in progress. This will disrupt the communication, and make it impossible for your settings to be successfully stored.

- **Add the following after Step 5 for "Receiving Settings from an External Device" on p. 55.**

Do not disconnect the midi cable while the reception is in progress. Doing so can cause the loss or corruption of Patch or System data on the VG-8.

For Nordic Countries

Apparatus containing Lithium batteries

ADVARSEL!

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

WARNING!

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL!

Lithiumbatteri - Eksplosjonsfare.
Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten.
Brukt batteri returneres apparatleverandøren.

VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

ELECTRONIC GUITAR SYSTEM VG-8

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der BMPT-AmtsblVfg 243/1991 funk-entstört ist. Der vorschriftsmäßige Betrieb mancher Geräte (z. B. Meßsender) kann allerdings gewissen Einschränkungen unterliegen. Beachten Sie deshalb die Hinweise in der Bedienungsanleitung.

Dem Zentralamt für Zulassungen im Fernmeldewesen wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf die Einhaltung der Bestimmungen eingeräumt.

Roland Corporation

4-16 Dojimahama 1-Chome Kita-ku Osaka 530 Japan

(Name und Anschrift des Herstellers/Importeurs)

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

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

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

For Canada

CLASS B

NOTICE

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

CLASSE B

AVIS

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

 Roland®

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UPC 70459978



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