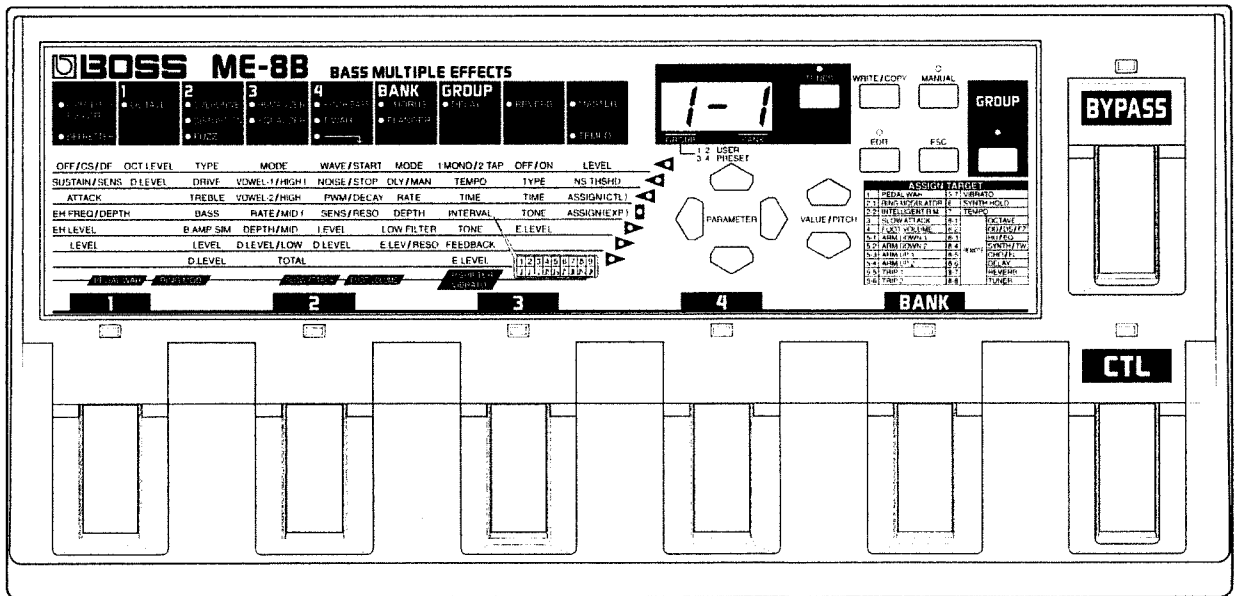




# ME-8B

# BASS MULTIPLE EFFECTS

Owner's Manual



# USING THE UNIT SAFELY

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

### About ⚠ WARNING and ⚠ CAUTION Notices

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

### About the Symbols










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

### ALWAYS OBSERVE THE FOLLOWING

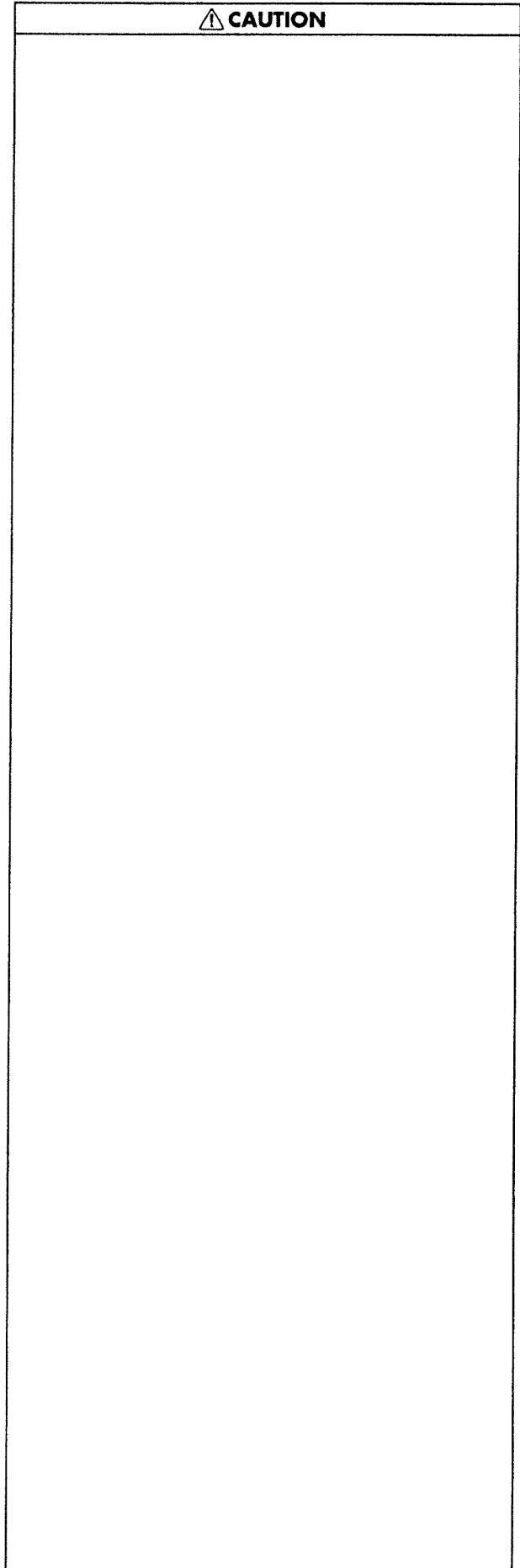
<b>⚠ WARNING</b>	
• Before using this unit, make sure to read the instructions below, and the Owner's Manual.	
• Do not open (or modify in any way) the unit or its AC adaptor.	
• Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your dealer, or qualified Roland service personnel.	
• Never use or store the unit in places that are: <ul style="list-style-type: none"> <li>• Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are</li> <li>• Damp (e.g., baths, washrooms, on wet floors); or are</li> <li>• Humid; or are</li> <li>• Dusty; or are</li> <li>• Subject to high levels of vibration.</li> </ul>	
• Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.	
• Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.	
• Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged.	

<b>⚠ WARNING</b>	
• This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.	
• Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.	
• Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your dealer or qualified Roland service personnel when: <ul style="list-style-type: none"> <li>• The AC adaptor, the power-supply cord, or the plug has been damaged; or</li> <li>• Objects have fallen into, or liquid has been spilled onto the unit; or</li> <li>• The unit has been exposed to rain (or otherwise has become wet); or</li> <li>• The unit does not appear to operate normally or exhibits a marked change in performance.</li> </ul>	
• In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.	
• Protect the unit from strong impact. (Do not drop it!)	
• Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.	
• Before using the unit in a foreign country, consult with your dealer, or qualified Roland service personnel.	

**⚠ CAUTION**

- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 
- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit. 
- Whenever the unit is to remain unused for an extended period of time, disconnect the AC adaptor. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. 
- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 7). 
- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 

**⚠ CAUTION**



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

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

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## Features

### Wide Dynamic Range

The dynamic range for the input has been broadened by raising the power voltage in the internal analog circuits. This helps to prevent any degradation of the sound quality even if a high-output bass guitar is connected.

### Provided with special pedal for bypass

The ME-8B is provided with a pedal dedicated to bypass. Since it is possible to change Patches for effect sounds even in the Bypass mode, you can easily construct sounds made mainly of Bypass sounds.

### Simulating Fretless Bass sounds

The ME-8B features the newly developed "Defretter" effect, which simulates the unique sounds of a fretless bass guitar.

### Stores 23 different Effects

The ME-8B features 23 different effects, including the Humanizer (which simulates the human voice), a very broad selection of variations (especially for Synth Bass), as well as some basic effects. You can use up to 13 different Effects at the same time.

### Control Pedal for Independent Control

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

### Allows You to Store 32 Versions of Your Settings

Once you have a variety of settings that you like, you can store the whole set of them as a Patch. Up to 32 such Patches can be placed into the ME-8B's internal memory. Any Patch can be quickly and easily recalled using the Pedal/Patch buttons.

### Manual Mode Provides an Array of Pedal Effects

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

### Pedals Can Control Tempo Delay and Rate

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

### Chromatic Tuner Built-In

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

### Natural Patch Selection — Transitional Delay / Reverb

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

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## IMPORTANT NOTES

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

### Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

### Placement

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

### 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

- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself-never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

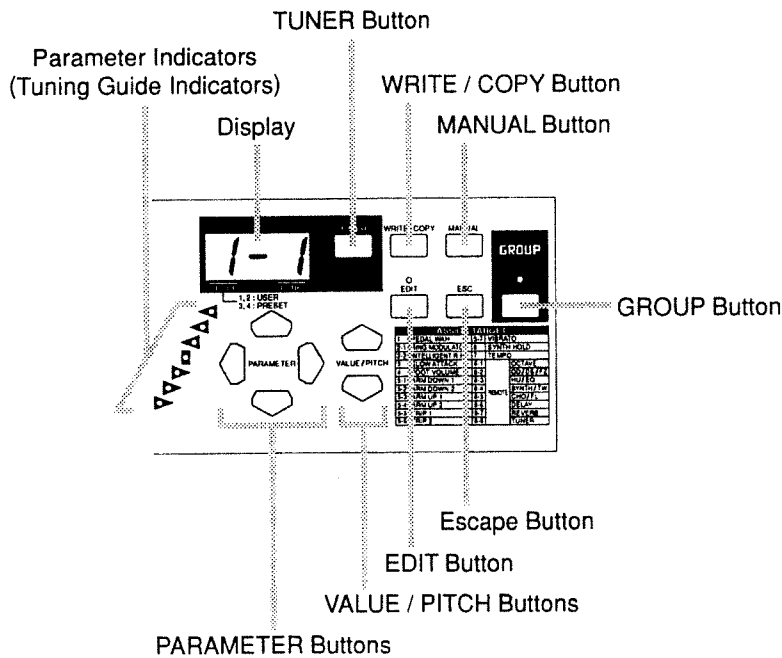
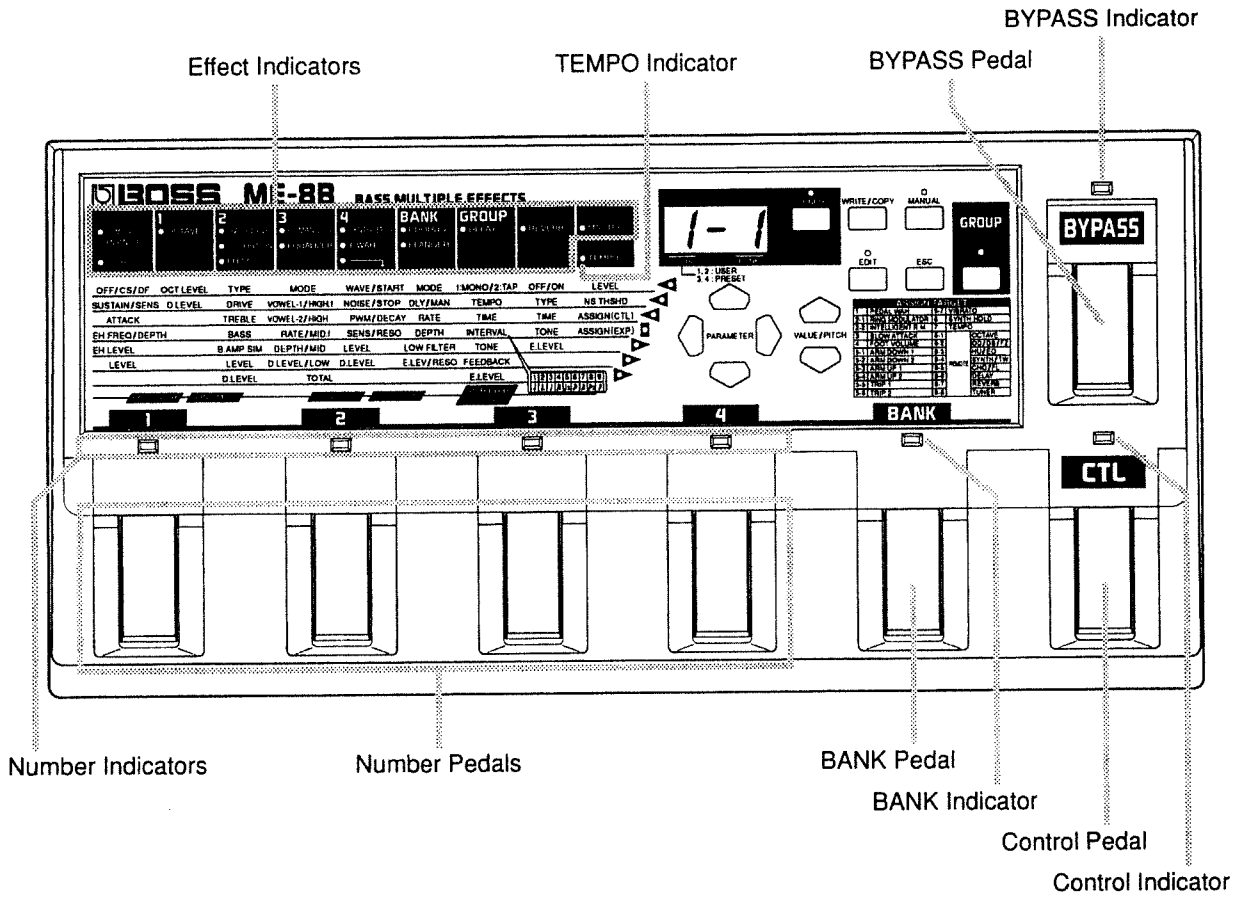
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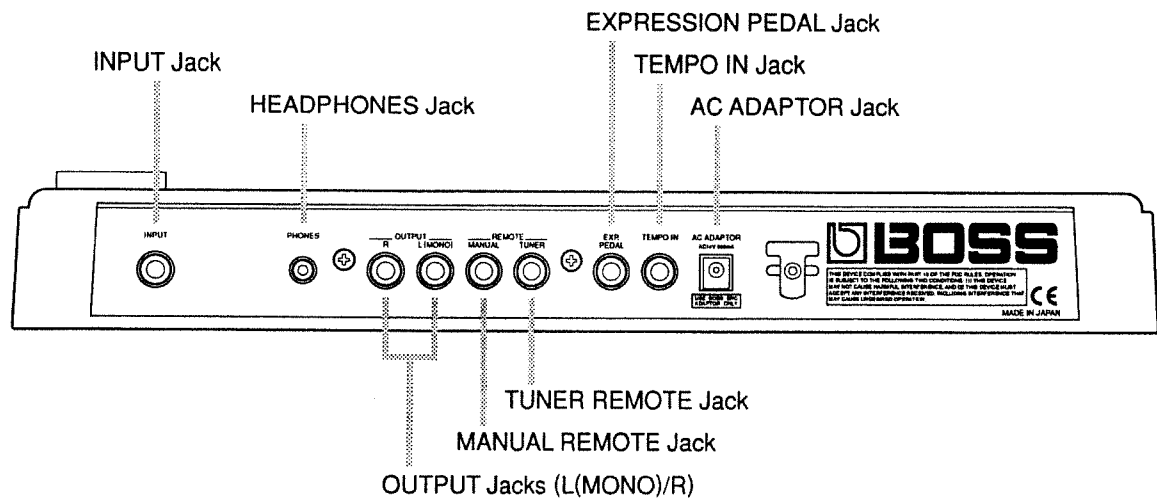
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# Panel Descriptions



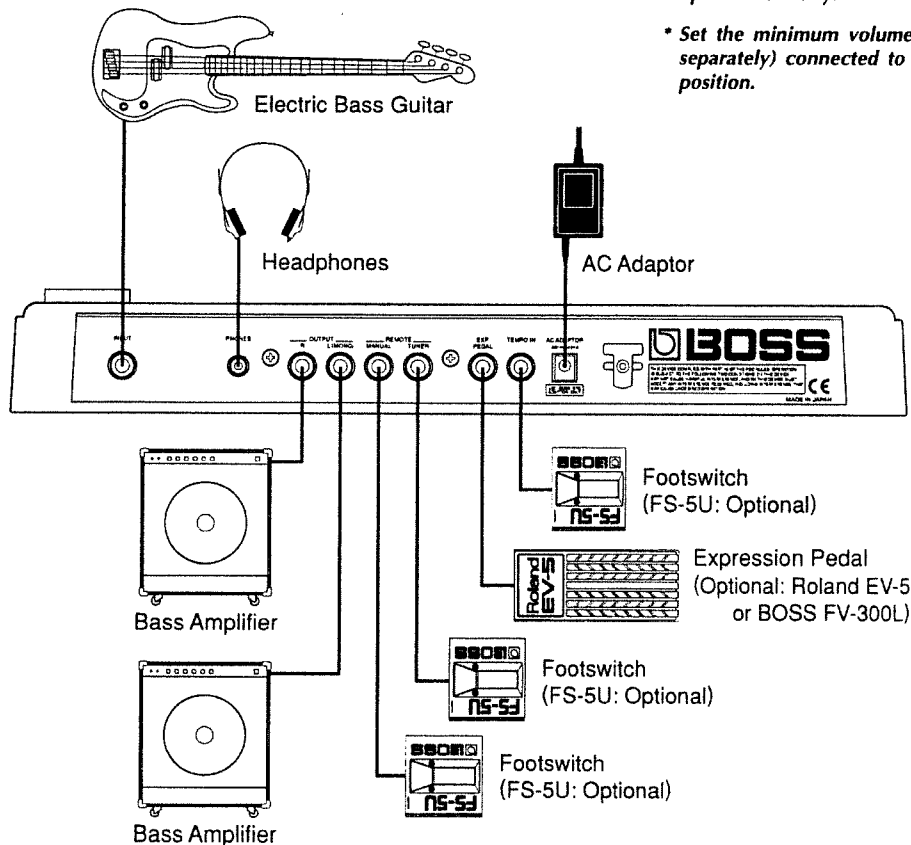


## Connections

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

**\* Turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.**

ME-8B → Bass Amplifier



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

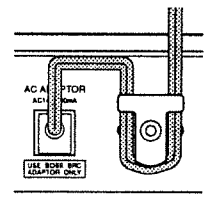
**\* The volume on your amplifier should be turned up only after switching on all the other units.**

**\* To output in monaural, connect a cable to only the OUTPUT L (MONO) jack.**

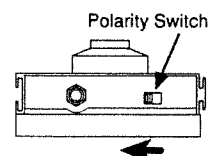
**\* This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.**

**\* Set the minimum volume on the expression pedal (available separately) connected to the EXP. PEDAL jack to the "MIN" position.**

**\* To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.**



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



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

## < What Is a Patch? >

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

The unit offers 64 Patches in all. Patches are organized by Group, Bank, and Number, as illustrated below.

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

		<GROUP1>			
		BANK			
NUMBER	1				
	2				
	3				
	4				

		<GROUP2>			
		BANK			
NUMBER	1				
	2				
	3				
	4				

		<GROUP3>			
		BANK			
NUMBER	1				
	2				
	3				
	4				

		<GROUP4>			
		BANK			
NUMBER	1				
	2				
	3				
	4				

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

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

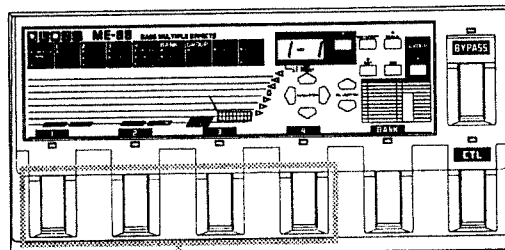
### (GROUP 3, GROUP 4) Preset Groups

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

## Selecting Patches

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

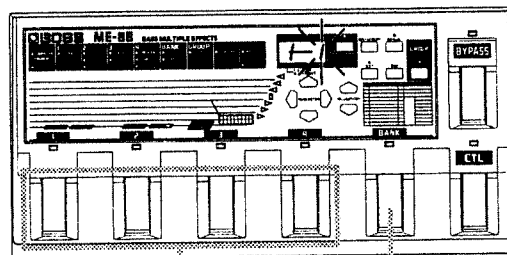
### 1 To change only the Number



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

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

### 2 To change the Bank



- 1 Press the BANK pedal.

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

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

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

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

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

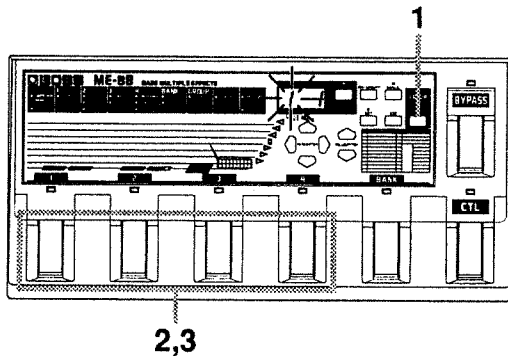


- 3 Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.

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

### 3 To change the Group

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



- 1 Press [GROUP].

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

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

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

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

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

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

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

### 4 Changing the Group and Bank

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

- 1 Press [GROUP].

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

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

- 3 Press the BANK pedal.

The Bank in the display will flash.

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

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

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

# Editing the Effect Settings — Edit Mode

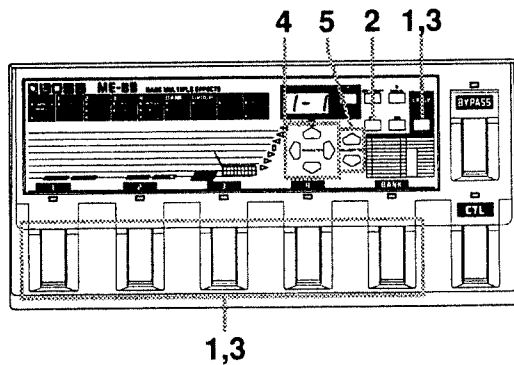
The ME-8B allows you to edit the settings for effects, then store the edited data as a Patch.

## How to Edit a Patch

The ME-8B allows you to store up to 32 different effects programs in the User Patch locations. To edit an effects program, simply change the values for the various settings offered. Each item which can be varied is called a "parameter," and each effects program is called a Patch.

*\* For further details on the effects and parameters, see "The Function of Each Effect" on page 21.*

A Patch can be edited as follows:



### 1 Select a Patch in the Play Mode.

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

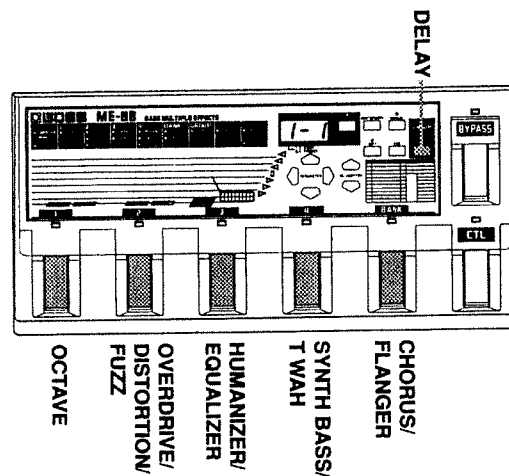
### 2 Press [EDIT].

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

### 3 Turn on or off each effect.

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

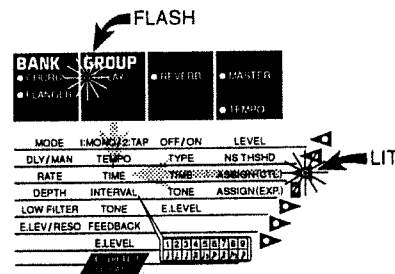
*\* The Compressor Enhancer or Defretter and Reverb are turned on or off by changing the parameter.*



### 4 Select the Parameter you wish to edit.

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

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



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

### 5 Change the value for the parameter.

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

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

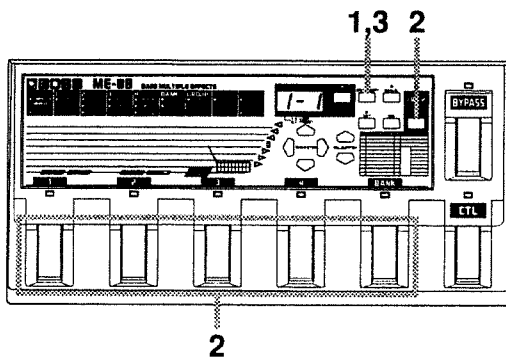
*\* An edited Patch will be automatically erased if the ME-8B is switched off. If you wish to retain the edited data, write it into a Patch by following "Storing Your Effects Settings — Write Procedure" on page 11.*

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## Storing Your Effects Settings — Write Procedure

All setting changes you make will be discarded as soon as the ME-8B is switched off. To retain the settings, you must write them into a User Patch by carrying out the Write procedure. You can also store the settings for the Manual mode (page 18) into a Patch.

### << Storing a Patch >>



- 1 Press [WRITE/COPY].  
The EDIT indicator will slowly flash on and off, and the display and Number indicators will show you the destination Patch (where the edited data will be written).
- 2 If you wish to change the destination Patch, do it here.  
*\* To leave the write mode, press [ESC]. The ME-8B will return to the Edit mode. You can also return to the Edit mode by pressing the Parameter or Value buttons.*
- 3 Press [WRITE/COPY] again.  
The edited data is written into the destination Patch. The ME-8B then returns to the Play mode, and the destination Patch will be selected.

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

- 1 Press [WRITE/COPY].  
The EDIT indicator will slowly flash on and off, and the display and Number indicators show you the currently selected Patch.
- 2 Press [MANUAL].  
The MANUAL indicator lights up, showing that the destination for the write is the Manual mode.  
*\* If you press [MANUAL] again, the Manual indicator will go out, meaning that the unit has returned to the mode where you store settings as a Patch.*  
*\* If you wish to leave the write mode, press [ESC]. This will return the ME-8B to the Edit mode. You can also exit the Write mode and return to the Edit mode by pressing the Parameter or Value buttons.*
- 3 Press [WRITE/COPY] again.  
After the contents of the Patch have been stored as Manual mode settings, the MANUAL indicator lights, showing that the ME-8B entered the Manual mode.

---

## How to Cancel Editing

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

- 1 Press [ESC].  
The EDIT indicator flashes rapidly.  
*\* If you wish to continue to edit the Patch, press the Parameter or Value buttons.*  
*\* Even after entering the Edit mode, you can return to the Play mode through the above procedure if you have not yet edited the On/Off setting of the effects, or the values of the parameters.*
- 2 Press [ESC] again.  
The EDIT indicator will go out, showing that the ME-8B has returned to the Play mode.  
Any changes that were made in settings will have been discarded, and the Patch will now be the same as it was before you started editing.

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## Copying Effects Settings

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

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

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

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

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

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

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

# Adding Effects

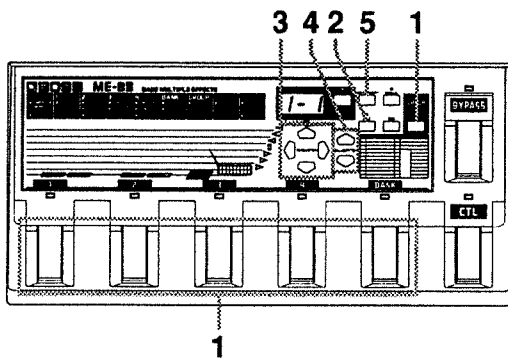
## — Control Effects

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

## Setting the Control Effects

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

\* *The functions that can be assigned appear in the ASSIGN TARGET list, printed on the panel of the ME-8B. For further details on each function, see "Control Effects" on page 14.*



**1** Select the Patch for which you wish to set the Control Effects.

**2** Press [EDIT].

The indicator lights up, showing that the ME-8B has been placed in the Edit mode.

**3** Select the pedal to be used.

Select ASSIGN (CTL) or ASSIGN (EXP.) using PARAMETER [0][D] and PARAMETER[<math>\triangleleft</math>][<math>\triangleleft</math>].

ASSIGN (CTL) selects the Control pedal on the ME-8B, while ASSIGN (EXP.) selects the Expression pedal (optional).



**4** Select the function to be assigned.

Specify the Assign Target Number of the function you wish to use with VALUE [0][<math>\triangleleft</math>]. See the ASSIGN TARGET list on the panel to select the correct number.

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

**5** Write the assignment to the Patch.

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

## How to Use the Control Effects

### Control Pedal

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

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

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

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

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

### Expression Pedal

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

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

\* *When functions in the same group (e.g., 5-1 and 5-7) are assigned to the Control pedal and the Expression pedal, and an Expression pedal is connected to the EXP. PEDAL jack, the Expression pedal is given priority and the Control pedal does not work. If there is no Expression pedal connected, the Control pedal works normally.*

## How the Control Effects Work

The following describes how each Control Effect works.

ASSIGN TARGET			
1	PEDAL WAH	5-7	VIBRATO
2-1	RING MODULATOR	6	SYNTH HOLD
2-2	INTELLIGENT R.M.	7	TEMPO
3	SLOW ATTACK	8-1	OCTAVE
4	FOOT VOLUME	8-2	OD/DS/FZ
5-1	ARM DOWN 1	8-3	HU/EQ
5-2	ARM DOWN 2	8-4	SYNTH/TW
5-3	ARM UP 1	8-5	CHO/FL
5-4	ARM UP 2	8-6	DELAY
5-5	TRIP 1	8-7	REVERB
5-6	TRIP 2	8-8	TUNER

\* Functions 2-2, and 5-1 through 5-6 should be played using single notes, because they need to detect the pitch of the bass guitar sound. If you play chords, the sound may become too muddled.

### OFF: OFF

The Control Effect is not used.

### 1: PEDAL WAH

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

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

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

### 2-1: RING MODULATOR

This creates a bell-like sound by ring-modulating the bass guitar sound with the signal from the internal oscillator. The sound will be unmusical and lack distinctive pitches.

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

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

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

By modulating the input signal, a bell-like sound is created. The Intelligent Ring Modulator alters the oscillation frequency depending on the pitch of the input sound, creating sound with the pitch differences well defined—which is quite different from the RING MODULATOR (2-1). Since this effect will not give you the expected result if the pitch of the bass guitar sound is not correctly detected, we recommend that you play single notes at a time. Also, be aware that the sound will always take on the ring-modulation effect if this target has been set.

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

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

### 3: SLOW ATTACK

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

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

### 4: FOOT VOLUME

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

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

### 5-1: ARM DOWN 1

This uses a pitch shifter to create an effect similar to that produced by operating the arm of a guitar. Using this, you can lower the pitch by up to one octave from the original pitch.

**[CTL Pedal]:** The pitch is slowly lowered by pressing the pedal. The pitch will quickly return to the original level when the pedal is released.

**[EXP Pedal]:** The pitch is slowly lowered along with the pedal action. The pitch is returned to the original level when the pedal is released.

## **5-2: ARM DOWN 2**

---

This creates the effect similar to that produced by operating the arm of a guitar, using a pitch shifter. Allows you to go down by one note from the original pitch.

**[CTL Pedal]:** The pitch is quickly lowered by pressing the pedal. The pitch rapidly returns to the original level when the pedal is released.

**[EXP Pedal]:** The pitch is lowered along with the pedal action.

## **5-3: ARM UP 1**

---

This creates the effect similar to that produced by operating the arm of a guitar, using a pitch shifter. Using this, you can raise up to one and a half note from the original pitch.

**[CTL Pedal]:** The pitch is rapidly raised by pressing the pedal. The pitch will quickly return to the original level when the pedal is released.

**[EXP Pedal]:** The pitch is raised along with the pedal action.

## **5-4: ARM UP 2**

---

Using this, you can raise the pitch one octave above the original pitch.

**[CTL Pedal]:** The pitch is rapidly raised by pressing the pedal. The pitch will return to the original level at the same speed when the pedal is released.

**[EXP Pedal]:** The pitch is raised along with the pedal action.

## **5-5: TRIP 1**

---

This creates a special effect that adds to the direct sound a pitch shifted sound that can raise the pitch up to 1 octave.

*\* When "WAVE" is set to 1 to 4 (Synth Bass), the pitch of the Synth Bass sound will not change.*

**[CTL Pedal]:** Pressing the pedal raises the pitch at a steady speed. Releasing the pedal will restore the pitch at the same speed as it is raised.

**[EXP Pedal]:** The pitch is raised along with the pedal action.

## **5-6: TRIP 2**

---

This creates a special effect that adds to the direct sound a pitch shifted sound that can lower the pitch up to 1 octave.

*\* When "WAVE" is set to 1 to 4 (Synth Bass), the pitch of the Synth Bass sound will not change.*

**[CTL Pedal]:** Pressing the pedal lowers the pitch at a steady speed. Releasing the pedal will return the pitch in the same speed as it is raised.

**[EXP Pedal]:** The pitch is lowered along with the pedal action.

## **5-7: VIBRATO**

---

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

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

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

## **6: SYNTH HOLD**

---

Sustains the sound of the internal sound source in the Synth Bass. While you keep the pedal down, the internal sound source keeps sounding.

*\* This function cannot be obtained with the Expression Pedal.*

*\* This function can be used when WAVE 1 – 4 of the Synth Bass is being used.*

*\* The internal sound source sustains the pitch of the sound as it is at the very moment the pedal is pressed. If you press the pedal when the pitch is not stable, the sustained pitch may be an unexpected one.*

## **7: TEMPO**

---

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

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

### **8-1: REMOTE; OCTAVE**

### **8-2: REMOTE; OD / DS / FZ** [Overdrive / Distortion / Fuzz]

### **8-3: REMOTE; HU / EQ** [Humanizer / Equalizer]

### **8-4: REMOTE; SYNTH / TW** [Synth Bass / T Wah]

### **8-5: REMOTE; CHO / FL** [Chorus / Flanger]

### **8-6: REMOTE; DELAY**

### **8-7: REMOTE; REVERB**

### **8-8: REMOTE; TUNER**

---

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

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

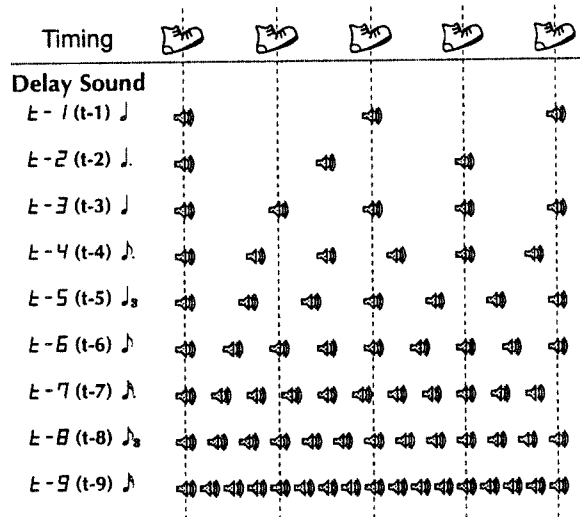
# Changing the Delay Time or Rate During Live Performance —Tempo Delay / Tempo Rate

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

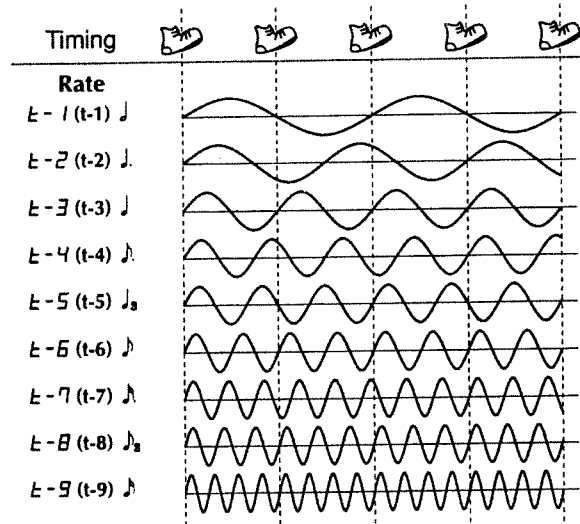
## Delay Time (interval) and Rate of the Delayed Sound

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

### < Tempo Delay >



### < Tempo Rate >



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

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

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

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

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

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



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

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

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

### < Using Tempo Delay >

Set the Delay of the relevant Patch (where you wish to use the Tempo Delay) as shown below. For further details on how to set it, see "Editing the Effect Settings — Edit Mode" on page 10.

DELAY TEMPO:  On  
INTERVAL: 1 - 1 to 1 - 9

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

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

### < Using Tempo Rate >

You need to set the rates and steps of the parameters where you wish to use the Tempo Rate as follows. For further details on how to set the values, see "Editing the Effects — Edit Mode" on page 10.

HUMANIZER RATE: 4br, 2br, 1br, 1 - 1 to 1 - 9  
FLANGER RATE: 4br, 2br, 1br, 1 - 1 to 1 - 9

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

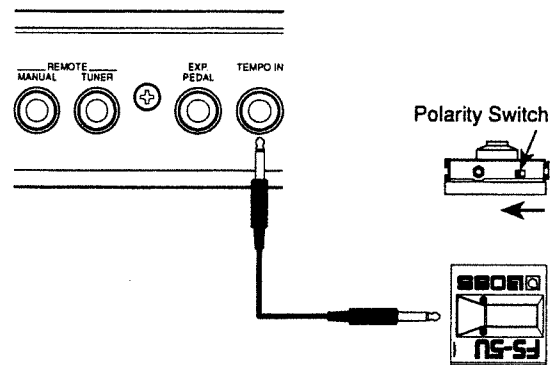
## Setting the Basic Tempo

### < Pedal Selection >

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

#### When Using a Footswitch

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



#### When Using a Control Pedal

Set the Control Effect function to "TEMPO (7)" for the Patch where you wish to set the basic tempo. For further details on how to set it, see "Adding Effects — Control Effects" on page 13.

### < Changing the Basic Tempo >

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

*\* When using the Control pedal, select a Patch for which the Control Effect function has been set to "TEMPO (7)."*

*\* The basic tempo is automatically set to  $J=120$  each time the ME-88 is switched on. Any changes you make in the basic tempo will remain in effect until the unit is switched off.*

*\* Even when you have selected a Patch that does not use the basic tempo, you can change the basic tempo.*

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

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

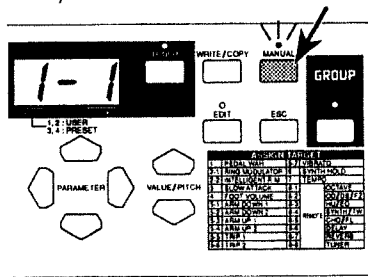
\* The Compressor Enhancer or Defretter and Reverb are turned on or off by changing the parameter.

## Changing to the Manual Mode

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

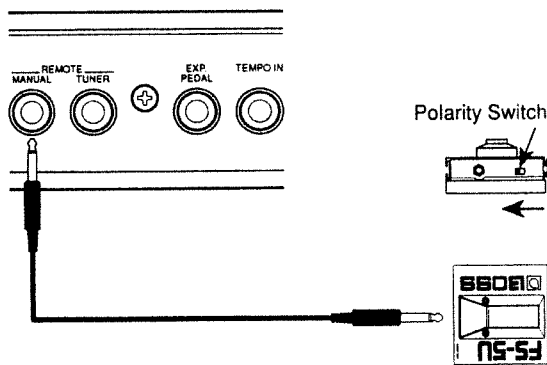
### < Selecting the Manual Mode Using the MANUAL Button >

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



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

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



## Manual Mode Operation

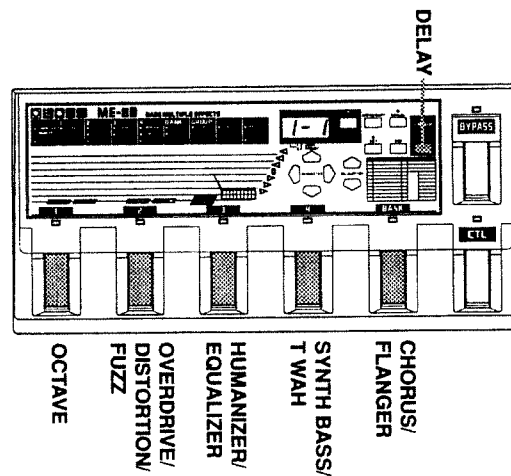
Unlike when working with Patches, settings changes made while in the Manual mode will be automatically written into memory when the ME-8B is returned to the Play mode, without performing the Write procedure.

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

### < Turning ON/OFF the Effects >

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

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



### < Editing the Effects >

Edit each effect as shown below.

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

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

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

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

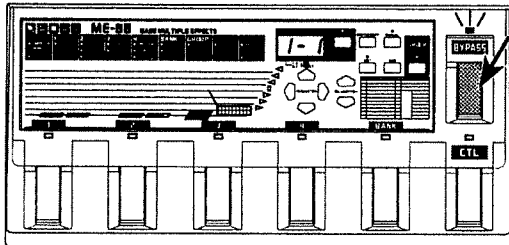
To get a value to change more rapidly, press [0] ([0]) while holding [0] ([0]) down.

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

## Directly Sending the Bass Guitar Sounds — Bypass Mode

If you wish to output the bass guitar sounds directly without sending to an effect, select the Bypass Mode. You can change Patches even in the Bypass Mode.

Press the BYPASS pedal, and the Bypass Indicator will light, showing that the Bypass Mode is now selected. Pressing the Bypass Pedal again to recall the previous mode.



## How to Use the Tuner — Tuner Mode

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

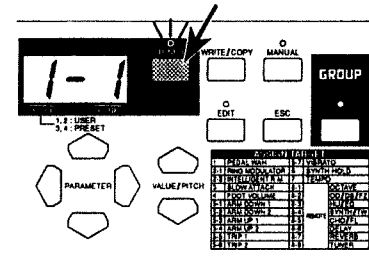
### Switching to the Tuner Mode

The Tuner mode allows for quick tuning. To switch to the tuning mode, you can use the TUNER button, a footswitch connected to the ME-8B, or the Control pedal (refer to page 13).

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

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

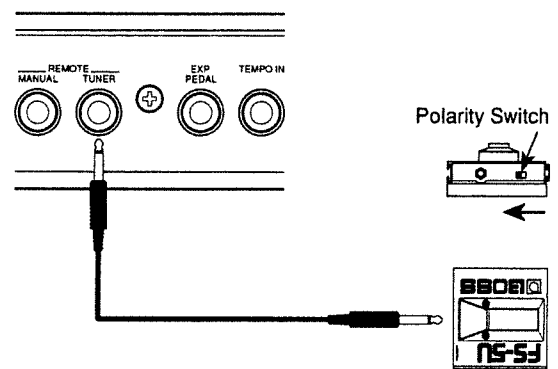
To select the Tuner mode, press [TUNER], and the Tuner indicator will light. To return to the previous mode, press [TUNER] again.



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

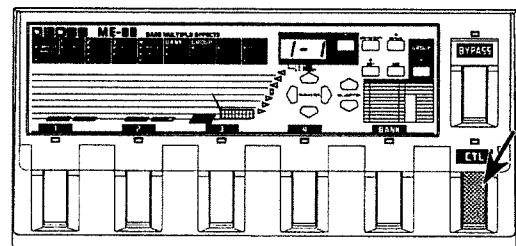
Connect a footswitch (FS-5U; optional) to the TUNER REMOTE jack. Press the footswitch, and the Tuner indicator will light. To return to the previous mode, press the footswitch again.

Set the Polarity switch on the footswitch as shown below.



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

You can also select the Tuner mode using the Control pedal. For a detailed explanation about this, refer to "Adding Effects — Control Effects" on page 13.



## Display in the Tuning Mode

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

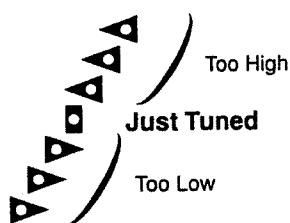
### Note Name Display

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

C : C      E : E      G# : G#  
 C# : C#      F : F      A : A  
 D : d      F# : F#      A# : A#  
 D# : d#      G : G      B : b

### Tuning Guide Indicator

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



## How to Tune

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

- 1 Select the Tuner Mode.
- 2 Play the string you wish to tune as a single note with open string or harmonics at 12th fret.
  - \* *12th fret harmonics guarantee quicker tuner response and therefore stable tuning.*

The display shows the note name that is closest to the pitch of the string played.

- 3 Tune so the display shows the note name that matches the string.

	5th String	4th String	3rd String	2nd String	1st String
BASS	B	E	A	D	G

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

## Viewing / Changing the Standard Pitch

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

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

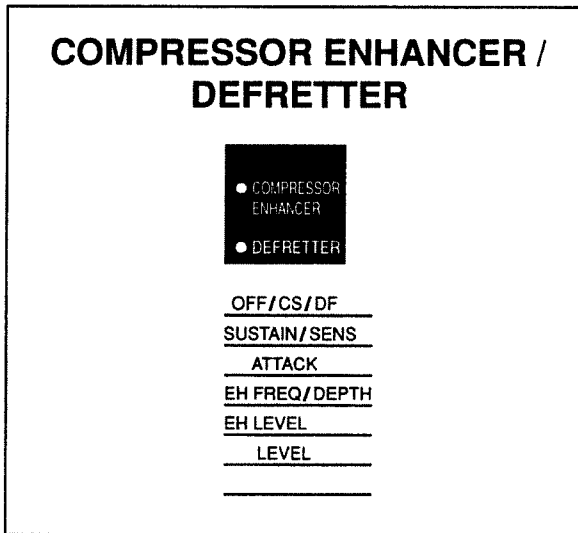
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## The Function of Each Effect

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

*\* We call the sound sent to an effect "Direct sound" and the sound changed by the effect "Effect sound."*



You can use either the Compressor Enhancer or Defretter.

*\* These effects can be turned on or off using "OFF/CS/DF."*

### OFF / CS / DF

You can turn off the effect or select the Compressor Enhancer or the Defretter effect.

#### [OFF (OFF)]: Effect Off

Select this when you do not want either effect.

#### [CS (CS): Compressor Enhancer]

This compressor compresses the higher input, and amplifies the lesser input, so the volume of sounds will be consistent. The enhancer emphasizes the harmonic content of the sound to make it sharper and clearer.

#### [DF (dF): Defretter]

This effect produces changes in the harmonics that are characteristic of a fretless bass.

## < COMPRESSOR >

### SUSTAIN (0 – 100)

This adjusts the range (time) over which amplification and equalization of the volume of the sound takes place. Increasing the value enhances the effect.

### ATTACK (0 – 100)

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

### EH FREQ (Enhance Frequency) (EH1 – EH3)

This sets the frequency band where you wish to apply the Enhancer effect. Increasing the value will target a higher frequency band.

### EH LEVEL (Enhance Level) (0 – 100)

This adjusts the intensity of the Enhance effect. Increasing the value will emphasize the Enhance effect.

### LEVEL (0 – 100)

This adjusts the overall volume of sound when the Compressor Enhancer is turned on. Use this to adjust the volume balance when the effect is turned on and off.

## < DEFRETTER >

### SENS (Sensitivity) (0 – 100)

This controls the input sensitivity of the Defretter. It should be adjusted for the bass guitar you have until you get the harmonic changes to sound natural.

### ATTACK (0 – 100)

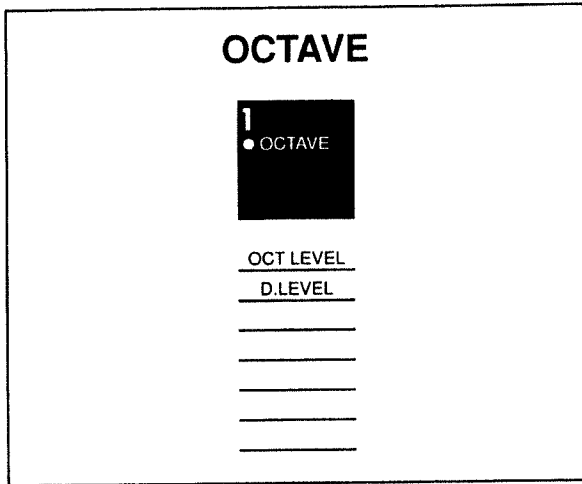
This controls the attack of the Defretter. Increasing the value will cause the harmonics to change more slowly, thus producing a relatively attack-less sound, similar to a fretless bass.

### DEPTH (0 – 100)

This controls the rate of the harmonics. Increasing the value will increase the harmonic content and therefore will create a more unusual sound.

### LEVEL (0 – 100)

This controls the overall volume when the Defretter is turned on. Use this to adjust the volume balance when switching the effects on and off.



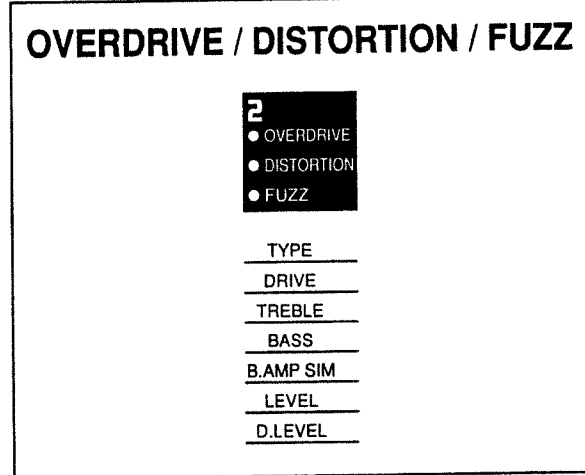
This adds a note one octave lower, creating a richer sound.

### OCT LEVEL (Octave Level) (0 – 100)

This adjusts the volume of the sound one octave below.

### D.LEVEL (Direct Level) (0 – 100)

This adjusts the volume of the direct sound.



This effect distorts the sound. By changing the TYPE, you can create many different sounds.

### TYPE (t.od, odb, H.dS, FZ, H.FZ)

This allows you to select the distortion type you like. When the effect is turned on, the indicator of the selected TYPE will be lit.

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

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

#### [odb (odb): Bass Overdrive]

Rich and firm overdrive sound can be created.

#### [H.dS (H.dS): Hard Distortion] (Metal Zone)

This produces a rich and powerful heavy metal sound.

#### [FZ (FZ): Fuzz]

This produces a full-bodied, traditional fuzz sound that has the lower and middle range emphasized.

#### [H.FZ (H.FZ): Hyper Fuzz]

This produces an exciting fuzz sound that has its overtones emphasized.

### DRIVE (0 – 100)

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

### TREBLE (-50 – 50)

This controls the treble sounds. You can set an appropriate frequency band for each TYPE.

## BASS (-50 – 50)

This controls the bass sounds. You can set an appropriate frequency band for each TYPE.

## B.AMP SIM (Bass Amp Simulator) (OFF, ON)

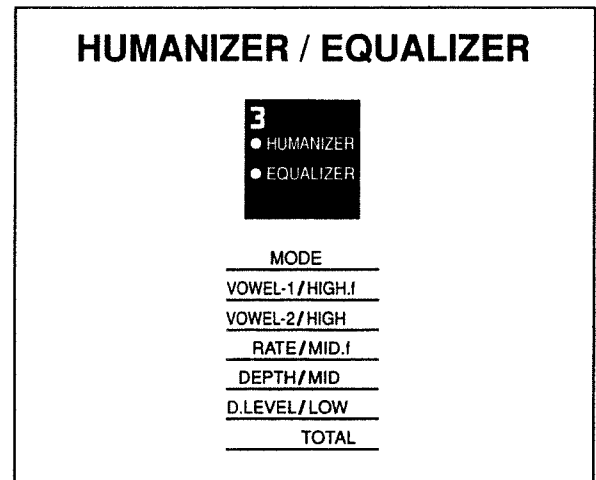
This simulates the characteristics of a bass amplifier. By using this, you can obtain a firm and rich distortion sound that does not get thin when connecting the bass guitar to a mixer or using headphones.

## LEVEL (0 – 100)

This adjusts the volume of the distorted sound.

## D.LEVEL (Direct Level) (0 – 100)

This adjusts the volume of the direct sound when the effect is turned on. By mixing the direct sound with the distorted sound, you can obtain a sharper and clearer sound.



You can use this either as a humanizer that changes a bass sound to a simulated human voice, or an equalizer that adjusts the tone for each frequency band.

## MODE (HU1, HU2, Eq)

This allows you to select an effect type. When the effect is on, the Effect Indicator for the selected effect is lit.

### [HU1 (HU1): Humanizer 1]

This creates a unique effect that periodically switches between the two vowels produced by the Humanizer. The effect will be more obvious if used together with Overdrive/Distortion/Fuzz.

### [HU2 (HU2): Humanizer 2]

"Vowel 1" and "Vowel 2" will be alternately selected each time you pick the bass guitar. "RATE" determines the timing of the vowels changes.

### [Eq (Eq): Equalizer]

This is a 3-band equalizer that controls the tone of each frequency band. The Treble and Middle provide a parametric equalizer that allows you to adjust the center frequency.

## < HUMANIZER >

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

This selects the first vowel.

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

This selects the second vowel.

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

This sets the cycle to change two vowels.

\* Regarding the Tempo Rate (4br, 2br, 1br, t-1 – t-9), refer to "Changing the Delay Time or Rate during live performance — Tempo Delay / Tempo Rate" (Page 16).

## DEPTH (0 – 100)

This adjusts the articulation of the vowel. Increasing the value will make the vowel sound more clearly.

## D.LEVEL (Direct Level) (0 – 100)

This adjusts the volume of the direct sound.

## < EQUALIZER >

### HIGH.f (High Frequency) (125 Hz – 10.0 kHz)

This sets the center frequency for controlling the level of treble. The display will show the following:

125 – 800 : 125 Hz – 800 Hz

10 – 100 : 1.0 kHz – 10.0 kHz

\* Setting this to 6.3 to 10.0 kHz will create a shelving type.

### HIGH (High Level) (-18 – 18)

This controls the level of the treble. Setting it higher than zero will boost the band selected with "HIGH.f," while setting it lower than zero will cut it.

### MID.f (Middle Frequency) (50 Hz – 4.0 kHz)

This sets the center frequency for adjusting the level of the middle. The display will show the following:

50 – 800 : 50 Hz – 800 Hz

10 – 40 : 1.0 kHz – 4.0 kHz

### MID (Middle Level) (-18 – 18)

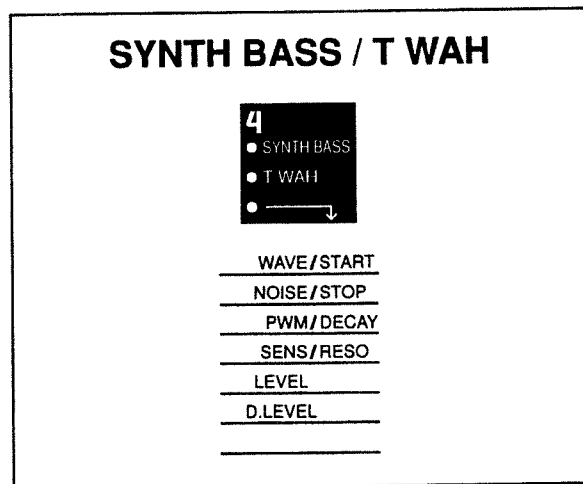
This controls the level of the middle. Setting it higher than zero will boost the band selected with "MID.f," while setting it lower than zero will cut it.

### LOW (Low Level) (-18 – 18)

This controls the level of the bass. Setting it higher than zero will boost the bass, while setting it lower than zero will cut it.

### TOTAL (Total Level) (-18 – 18)

This controls the volume when the Equalizer is turned on. Use this to adjust the volume balance when switching the Equalizer on and off.




This effect provides two types of synthesizer basses that produce sound using two different methods, and a "T wah" that can create an auto-wah effect.

## WAVE (1 – 10)


This adjusts an effect type. You can select one of the two synthesizer basses or T wah mode. When the effect is on, the Effect Indicator for the relevant effect is lit.

### 1 – 4: <Synth Bass> Internal Sound Mode

This mode detects the pitch and attack from the input bass guitar sound and creates sound using the internal sound source. Depending on the number selected, the output sound of the internal sound source will differ as follows:

1:  (sawtooth wave): A sound with a sharpened wave edge is output.

2: A sawtooth wave one octave lower than "1" is output.

3:  (square wave): A sound softer than Wave "1" is output.

4: A square wave one octave lower than "3" is output.

\* *The above function will not work properly if you play chords. So, have all the other strings muted, and play the bass guitar using single notes.*

\* *To play the next note while the previous note is still sounding, be sure to mute the previous note completely, then play with a distinct attack.*

\* *When this unit cannot detect the attack, it may not sound correctly.*

### 5 – 9: <Synth Bass> Wave Shape Mode

This mode directly shape the input wave of the bass guitar into a synthesizer bass sound. Depending on the number selected, the character of the sound will differ.

### 10: <T Wah>

T wah is an effect whereby the cutoff frequencies of the filter change automatically as the volume of the bass guitar changes.



## (When you select 1 – 4: <Synth Bass> Internal Sound Mode)

### **NOISE (0 – 100)**

This adjusts the noise level to add to the sound in the internal sound source. By adding some noise, you can create the special atmosphere of a synthesizer bass.

### **PWM (Pulse Wise Modulation) (0 – 7)**

When you have selected “3” or “4” in “WAVE,” this parameter can be effectively used. By modulating the wave in the internal sound source, you can add spaciousness or richness to the sound. By increasing the value, the modulation will be deepened. When it is set to zero, no PWM effect will be obtained.

### **SENS (Sensitivity) (0 – 100)**

This adjusts the input sensitivity. A higher value will improve the response of the internal sound source while it will also increase errors caused by accidental touch, etc. So, set it to as high a level as possible that does not cause trouble.

### **LEVEL (0 – 100)**

This adjusts the volume of the internal sound source.

### **D.LEVEL (Direct Level) (0 – 100)**

This adjusts the volume of the direct sound.

### **START (0 – 100)**

The Synth Bass uses the attack data and moves the cutoff frequency of a filter from “START” to “STOP” to add variations to the output sound. “START” determines the starting points (frequency).

### **STOP (0 – 100)**

This determines the stop point (frequency) of the filter. By setting “START” and “STOP,” you can freely change the directions and amount of the filter’s movement.

### **DECAY (0 – 100)**

This determines the time needed for the filter to move from “START” to “STOP.” Increasing the value makes the time longer.

### **RESO (Resonance) (0 – 100)**

This adjusts the feedback amount of the filter. Increasing the value makes the sound more unusual.

## (When you select 5 – 9; <Synth Bass> Wave Shape Mode)

### **NOISE (0 – 100)**

This adjusts the level of the noise to add to the sound from the wave shaper. By adding some noise, you can create the special atmosphere of a synthesizer bass.

### **SENS (Sensitivity) (0 – 100)**

This adjusts the input sensitivity.

In the Wave Shape Mode, the filter moves according to the envelope curve of the input bass guitar sound. When it is set to a higher value, the filter moves radically even with weak picking. When it is set to a lower value, the filter moves only slightly with weak picking, and moves radically with strong picking.

### **LEVEL (0 – 100)**

This adjusts the volume of the effect sound.

### **D.LEVEL (Direct Level) (0 – 100)**

This adjusts the volume of the direct sound.

### **START (dn, UP)**

This determines the direction to which the filter’s cutoff frequency should move.

#### **[ dn (dn): Down]**

The cutoff frequency of the filter moves to the lower direction, in correlation with the level of the input sound.

#### **[ UP (UP): Up]**

The cutoff frequency of the filter moves to the higher direction, in correlation with the level of the input sound.

### **STOP (0 – 100)**

This adjusts the frequency where the filter’s cutoff frequency will ultimately stop as the input level decreases.

### **RESO (Resonance) (0 – 100)**

This adjusts the feedback amount of the filter. As it is set to a higher value, the created sound will be more unusual.

## (When 10: <T Wah> is selected)

### SENS (Sensitivity) (0 – 100)

This adjusts the input sensitivity. When it is set to a higher value, the filter moves radically even with a weak picking. When it is set to a lower value, the filter moves only slightly with weak picking and moves radically with strong picking.

### LEVEL (0 – 100)

This adjusts the volume of the effect sound.

### D.LEVEL (Direct Level) (0 – 100)

This adjusts the volume of the direct sound.

### START (dn, UP)

This determines the direction to which the filter's cutoff frequency should move.

#### [dn (dn): Down]

The cutoff frequency of the filter moves to the lower direction, in correlation with the level of the input sound.

#### [UP (UP): Up]

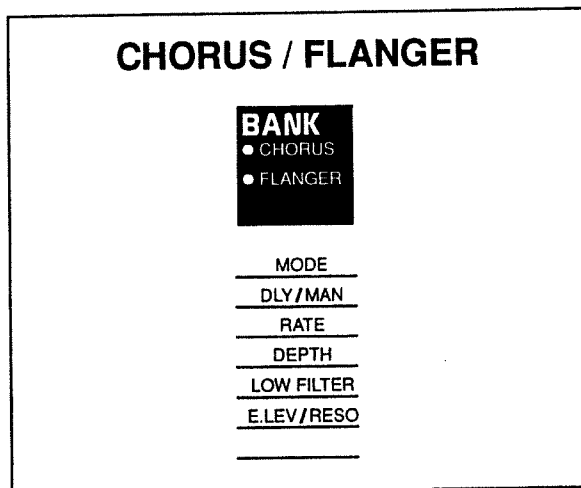
The cutoff frequency of the filter moves to the higher direction, in correlation with the level of the input sound.

### STOP (0 – 100)

This adjusts the frequency where the filter's cutoff frequency will ultimately stop as the input level decreases.

### RESO (Resonance) (0 – 100)

This adjusts the feedback amount of the filter. As it is set to a higher value, the resulting sound becomes more unusual.



This creates the chorus or flanging effect.

### MODE (CH, S.CH, FL, H.FL)

This selects an effect type. When the effect is on, the Effect Indicator for the relevant effect is lit.

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

This is the basic chorus effect.

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

This produces a 2-Phase Stereo Chorus applied separately (alternate phase modulation) to the left and right channels.

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

This creates a flanging effect.

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

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

## < CHORUS >

### DLY (Pre Delay) (0 – 30 ms)

This adjusts the length of the delay added to the effect sound. Setting a long Pre-delay will create an effect that sounds as if several sounds are being played (Doubling Effect).

### RATE (0 – 100)

Adjusts the rate of the Chorus effect.

### DEPTH (0 – 100)

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

## LOW FILTER (0 – 100)

This adjusts the cutoff frequency of the filter that cuts the bass of the effect sound. Setting a higher value will cause the frequency to be cut higher, creating a light chorus where only the harmonics take on the effect.

## E.LEV (Effect Level) (0 – 100)

Adjusts the volume of the effect sound.

## < FLANGER >

### MAN (Manual) (0 – 100)

Adjusts the center frequency at which to apply the effect.

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

This sets the rate of the flanging effect.

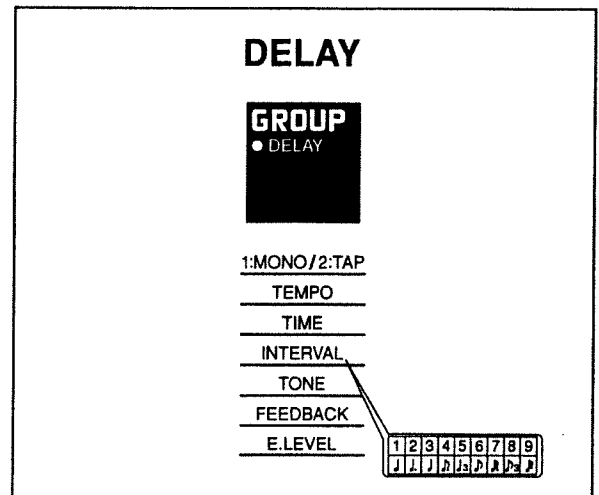
\* For further details on the Tempo Rate, see "Changing the Delay Time or Rate During Live Performance — Tempo Delay / Tempo Rate" on page 16.

## DEPTH (0 – 100)

Determines the depth of the flanging effect.

## RESO (Resonance) (-100 – 100)

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound. Setting it to a minus value will create resonance having a reversed phase.



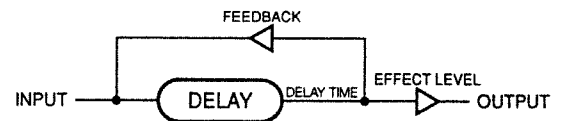
This is a versatile delay that allows you to set a delay time of up to 2.0 seconds (in monaural). It can also be used as a Tap Delay that can output signals in stereo. By using the Tempo function, you can set the delay time in real-time with a footswitch (FS-5U: optional) or the Control pedal.

## 1: MONO / 2: TAP

This selects one of the two delay types.

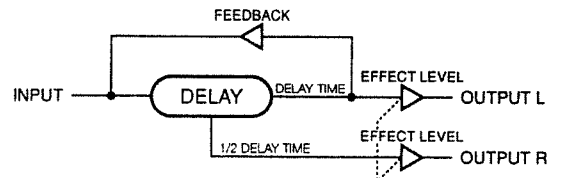
### [ 1 (1): MONO ]

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



### [ 2 (2): TAP ]

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



## TEMPO (On, OFF)

This selects whether or not to use the Tempo function.

### [ON (On)]

Select this to use the Tempo function. For a detailed explanation about how to use the Tempo function, see "How to Set the Patch for Using the Tempo Delay/Tempo Rate" on page 17.

### [OFF (OFF)]

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

## TIME (1 ms to 2.00 s)

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

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

1 - 980 : 1 - 980 ms

100 - 200 : 1.00 - 2.00 sec

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

You must set this parameter when using Tempo Delay.

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

For more information, see "How to Set the Patch for Using the Tempo Delay / Tempo Rate" on page 17.

## FEEDBACK (0 - 100)

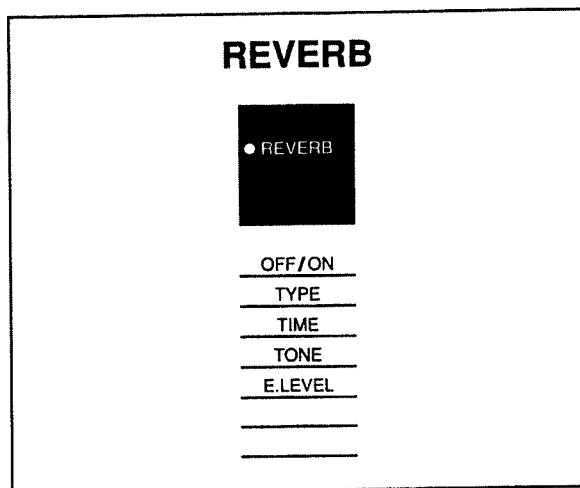
Adjusts the feedback amount (number of repeats) of the delay sound. A higher value will increase the number of repetitions. When set to "0," a single delay effect that produces the delay sound only once will be created. When, however, Tap Delay is selected, delayed sound is played once at both right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

## TONE (-50 - 50)

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

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

Adjusts the volume of the delay sound.



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

The ME-8B digitally simulates all these factors.

\* This effect can be turned on or off using "OFF/ON."

## OFF / ON

Turns the reverb effect on/off.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### TIME (1 – 20)

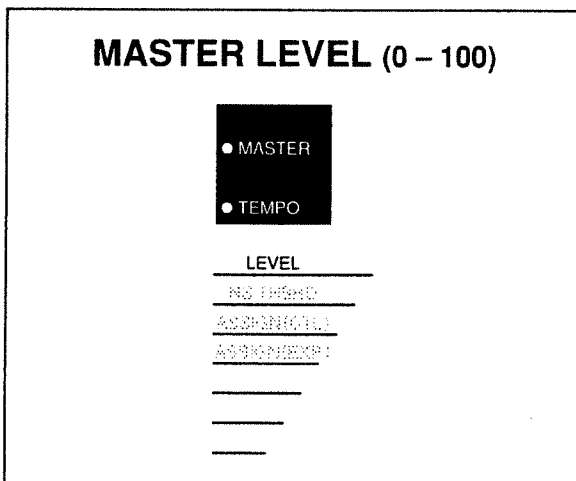
Adjusts the reverberation time. Increasing the value will make it longer.

### TONE (-50 – 50)

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

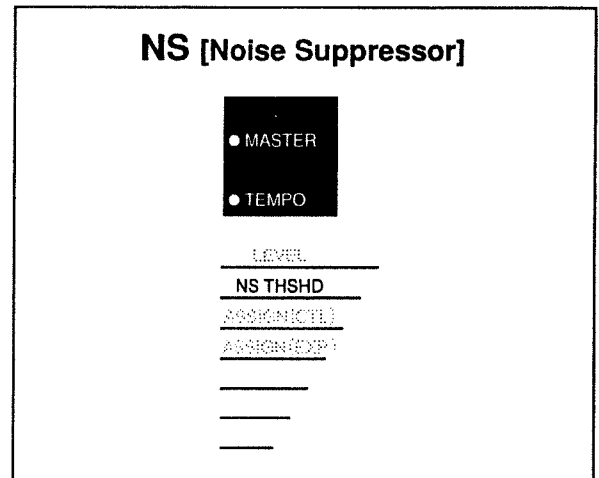
### E.LEVEL (Effect Level) (0 – 100)

Adjusts the volume of the reverberation.



Controls the output level of the ME-8B.

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

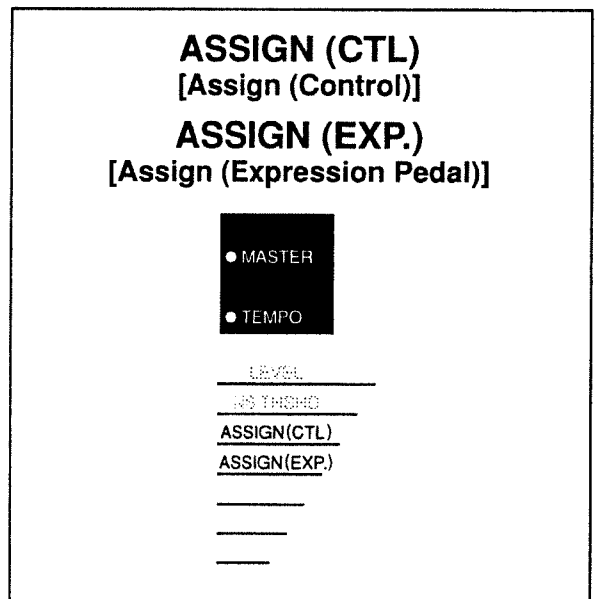


This effect suppresses the noise or hum the bass guitar picks up. It will cut the noise depending on the volume of the bass guitar, so the bass guitar sound is not affected, creating a more natural effect.

### THSHD (Threshold) (OFF – 100)

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

- If the Threshold Level is set too high, you may not hear any sound if you are playing the guitar at a low volume setting.
- When it is set to "OFF," no effect will be obtained.



These assign, to the Control pedal and Expression pedal (optional), the functions to be used with the Control Effect function. For more information, see "Adding Effects — Control Effects" on page 13.

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# Reference

## Troubleshooting

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

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

- Check that the ME-8B is connected securely and correctly with other devices.
- Check that the volume is not set too low.  
Check the volume on the amplifier or mixer connected to the ME-8B.
- Check that you can hear sound through the headphones.  
If you can hear sound, there could be something wrong with the cable that connects to the amplifier, or with the controls on the external device. Check the cable and the controls on the external device.
- Check that the values for parameters related to volume are not set too low.  
Check that the values of parameters that are related with volume (such as "LEVEL") are not set too low (p. 10).
- Could the level have been lowered as a result of the Expression pedal?  
If ASSIGN (EXP.) is set to "4 (FOOT VOLUME)," no sound will be heard when the pedal is at its original (lifted) position.
- Check that the ME-8B is not set to the Tuner mode. The Tuner mode mutes all the sounds.

### (Cannot change Patches)

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

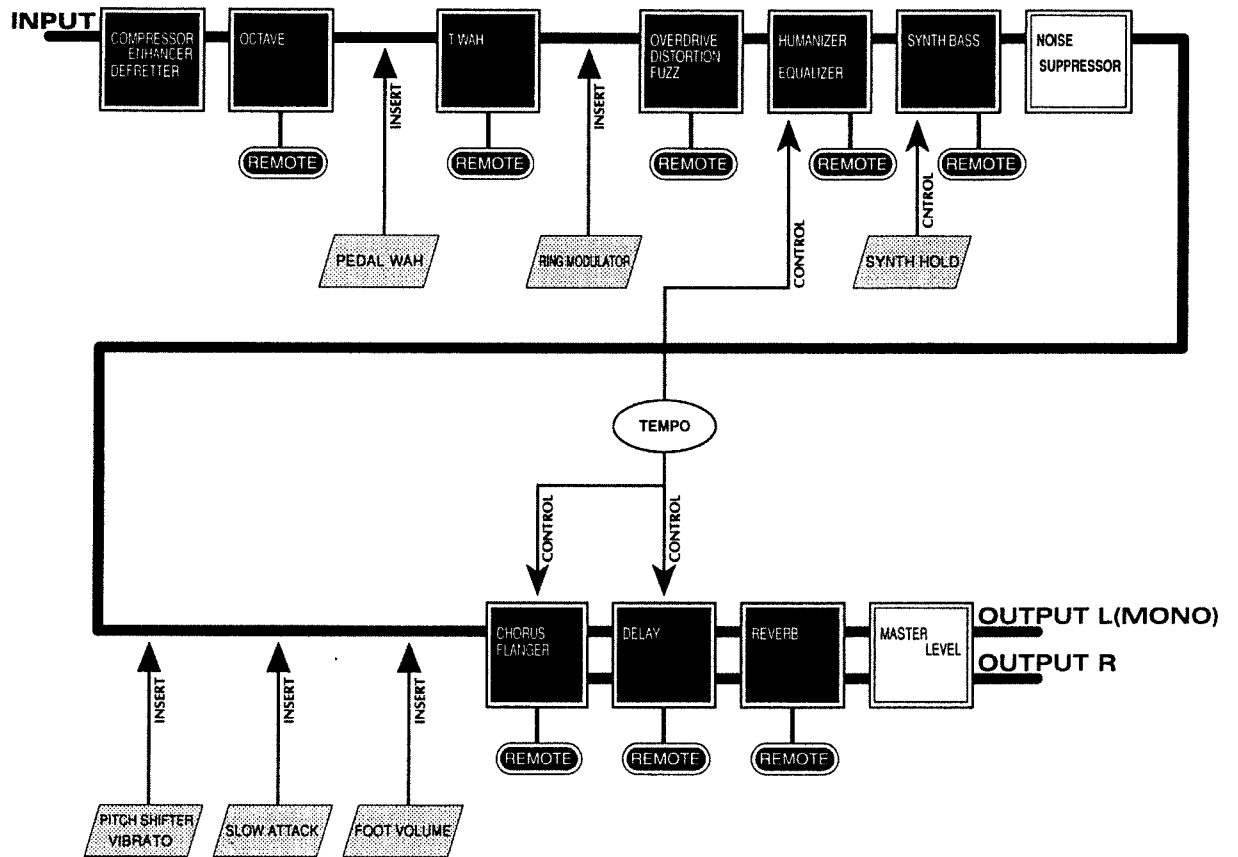
## Initialization

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

- 1 Switch off the ME-8B.
- 2 While holding down both PARAMETER [Q] and [C] at the same time, switch on the ME-8B.  
The display shows "L d".  
*\* To cancel initialization, switch the power OFF, then back ON again.*
- 3 Press [WRITE/COPY].  
All the Patches are now initialized and the ME-8B is set to the Play mode.

# How the Effects Are Connected



# BOSS ME-8B BASS MULTIPLE EFFECTS Factory Preset Table

<GROUP 1&3> EFFECTOR	BANK NUMBER	1				2				3				4				
		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
COMPRESSOR ENHANCER DEFRETTER	OFF / CS / DF	CS		dF		CS		CS		dF	dF		CS				CS	
	SUSTAIN / SENS	50		70		30		40		50	100		60				45	
	ATTACK	70		60		0		20		0	0		40				70	
	EH FREQ / DEPTH	EH2		80		EH3		EH1		70	100		EH2				EH3	
	EH LEVEL	50		---		40		0		---	---		60				60	
	LEVEL	60		80		80		60		70	70		35				80	
OCTAVE	OCT LEVEL	80			70					60			60	100			100	
	D.LEVEL	100			100					100			100	100			70	
OVERDRIVE DISTORTION FUZZ	TYPE			l.od				H.dS					H.dS		odb	l.od	odb	
	DRIVE	85						80					70		0	70	70	
	TREBLE	-15						-10					0		-20	-20	0	
	BASS	30						0					0		0	0	0	
	B.AMP SIM	OFF				OFF				OFF			OFF	On	On		OFF	
	LEVEL	70				80				45			50	50			80	
	D.LEVEL	90				45				20			70	50			80	
HUMANIZER EQUALIZER	MODE			Eq				HU2					HU2	Eq	Eq	Eq	HU1	HU2
	VOWEL-1 / HIGH f	6.30			2.50			u					e	1.60	8.00	8.00	i	u
	VOWEL-2 / HIGH	0			12			e					u	-4	-4		e	e
	RATE / MID f	63			400			50					30	250	250	250	20	5
	DEPTH / MID	9			-9			50					45	0	6	6	50	50
	D.LEVEL / LOW	6			6			70					80	-4	-2	-2	0	0
	TOTAL	0			0			---					---	9	4	15	---	---
SYNTH BASS T WAH	WAVE			7	3			8				10	10	1		10	10	2
	NOISE	---		0	40			10		---	---	---	50		---	---	50	
	PWM	---		---	7			---		---	---	---	---		---	---	---	
	SENS	45		45	70			50		100	50	70	70		70	0	70	
	LEVEL	90		70	60			100		100	70	50	80		80	90	70	
	D.LEVEL	40		100	90			0		40	0	100	80		80	0	80	
	START			UP	UP			dn			UP	dn	80		UP	dn	90	
	STOP			25	0			100		0	100	30	30		30	20	30	
	DECAY	---		---	90			---		---	---	---	30		---	---	100	
	RESO			45	0			0		20	80	35	60		60	60	80	
CHORUS FLANGER	MODE	S.CH		S.CH	S.CH	CH		CH	S.CH			S.CH	S.CH			FL	S.CH	
	DLY / MAN	16		16	10	20		0	26			0	8			75	10	
	RATE	30		30	30	40		0	30			0	25			0	30	
	DEPTH	45		45	30	40		100	60			25	80			0	30	
	LOW FILTER	45		45	30	20		100	0			0	30			---	30	
	E.LEV / RESO	70		70	90	80		100	80			100	100			90	90	
DELAY	1: MONO / 2: TAP	2			1	2		2	1			1			2	2		
	TEMPO	OFF			OFF	OFF		On	OFF			On	OFF		OFF	OFF		
	TIME	56			480	490		---	420			---			4	1.00		
	INTERVAL	---			---	---		l-3	---			l-4			---	---		
	tone	0			0	-40		-20	-20			-15			0	0		
	FEEDBACK	0			20	30		20	30			0			100	30		
	E.LEVEL	100			35	40		80	30			100			50	40		
REVERB	OFF / ON		On	On	On	On		On				On	On	On	On	On		
	MODE		r-1	r-1	r-2	r-2	H-2	H-1				r-1	r-1	r-2	P-1	H-1		
	TIME		13	8	15	10	8	13				13	8	8	7	13		
	tone		-5	20	50	0	-10	0				0	-50	-50	0	20		
	E.LEVEL		35	40	50	40	50	50				60	50	30	50	40		
MASTER LEVEL		70		70	88	88		80	86	90	90	86	80	90	90	90	74	
NOISE SUPPRESSOR	THRESHOLD	30		30	30	30		30	30	30	30	30	30	30	30	30	30	
ASSIGN (CONTROL PEDAL)		8-1	8-4	8-4	6	5-7	5-1	3	7	5-7	5-5	3	6	8-1	8-4	8-5	2-1	
ASSIGN (EXPRESSION PEDAL)		5-2	4	5-7	4	4	5-1	4	4	4	4	5-4	5-3	4	5-1	2-2	5-1	

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

## COMPRESSOR ENHANCER DEFRETTER

OFF / CS / DF  
*OFF* : Effect Off  
*CS* : Compressor Enhancer  
*dF* : Defretter

## CHORUS FLANGER

MODE  
*CH* : Chorus  
*SCH* : Stereo Chorus  
*FL* : Flanger  
*HFL* : Hi Band Flanger

## OVERDRIVE DISTORTION FUZZ

TYPE  
*lod* : TURBO Overdrive  
*odb* : Bass Overdrive  
*HdS* : Hard Distortion  
*F2* : Fuzz  
*HF2* : Hyper Fuzz

## DELAY

INTERVAL  
 1 : J 5 : J  
 2 : J 7 : J  
 3 : J 8 : J<sub>3</sub>  
 4 : J 9 : J  
 5 : J<sub>3</sub>

## HUMANIZER EQUALIZER

MODE  
*HU1* : Humanizer 1  
*HU2* : Humanizer 2  
*E9* : Equalizer

## REVERB

MODE  
*H-1* : Hall 1  
*H-2* : Hall 2  
*r-1* : Room 1  
*r-2* : Room 2  
*P-1* : Plate 1  
*P-2* : Plate 2

## SYNTH BASS T WAH

WAVE  
 1 - 4 : <SYNTH BASS> Internal Sound Mode  
 5 - 9 : <SYNTH BASS> Wave Shape Mode  
*10* : <T WAH>

ASSIGN TARGET			
1	PEDAL WAH	5-7	VIBRATO
2-1	RING MODULATOR	6	SYNTH HOLD
2-2	INTELLIGENT R.M.	7	TEMPO
3	SLOW ATTACK	8-1	REMOTE OCTAVE OD/DS/FZ HU/EQ SYNTH/TW CHO/FL DELAY REVERB TUNER
4	FOOT VOLUME	8-2	
5-1	ARM DOWN 1	8-3	
5-2	ARM DOWN 2	8-4	
5-3	ARM UP 1	8-5	
5-4	ARM UP 2	8-6	
5-5	TRIP 1	8-7	
5-6	TRIP 2	8-8	

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



# BOSS ME-8B BASS MULTIPLE EFFECTS Factory Preset Table

<GROUP 2&4> EFFECTOR	BANK NUMBER	1				2				3				4				
		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
COMPRESSOR ENHANCER DEFRETTER	OFF / CS / DF					CS	CS			CS	DF							
	SUSTAIN / SENS					10	30			90	0							
	ATTACK					0	0			0	0							
	EH FREQ / DEPTH					EH2	EH1			EH1	0							
	EH LEVEL					45	20			0	---							
	LEVEL					70	80			70	50							
OCTAVE	OCT LEVEL				100			100										
	D.LEVEL				100			100										
OVERDRIVE DISTORTION FUZZ	TYPE		odb	H.dS	odb			FZ			FZ	1.od	odb	1.od	1.od	H.FZ		
	DRIVE		20	80	80			36			90	0	50	40	85	70		
	TREBLE		0	-10	0			15			-10	0	0	-20	-10	0		
	BASS		0	0	0			15			0	0	0	-5	0	30	0	
	B.AMP SIM			OFF	OFF	OFF		OFF			OFF	On	OFF	OFF	OFF	OFF		
	LEVEL		30	70	100			70			80	80	80	80	80	80		
D.LEVEL		90	35	50			40			0	0	50	60	90	0			
HUMANIZER EQUALIZER	MODE		Eq		HU1	Eq		Eq	HU1	Eq		Eq		Eq	HU1			
	VOWEL-1 / HIGH f	8.00			u	8.00	10.0	i	6.30			250			6.30	o		
	VOWEL-2 / HIGH	0			a	6	-18	u	-6			-4			0	e		
	RATE / MID f	160			5	400	250	t-9	1.60			100			63	20		
	DEPTH / MID	6			50	-9	0	70	-12			6			9	50		
	D.LEVEL / LOW	0			80	4	-2	0	2			2			6	0		
	TOTAL	0			---	0	0	---	4			9			0	---		
SYNTH BASS T WAH	WAVE				7			3		3	4			10	1			
	NOISE				0			0		20	0	35		---	0			
	PWM				---			0		3	5	3		---	---			
	SENS				70			50		50	100	80		80	40			
	LEVEL				60			70		90	80	80		80	100			
	D.LEVEL				70			80		45	0	90		70	80			
	START							0		75	100	0		UP	50			
	STOP				0			0		20	30	85		0	25			
	DECAY				---			0		20	100	80		---	5			
	RESO				70			60		25	60	40		35	40			
CHORUS FLANGER	MODE		H.FL		H.FL	H.FL		FL		S.CH	FL				S.CH	S.CH		
	DLY / MAN		2		24	85		40		0	100				15	30		
	RATE		30		15	5		t-3		30	45				30	100		
	DEPTH		40		60	50		40		80	30				80	80		
	LOW FILTER		---		---	---		---		0	---				90	0		
	E.LEV / RESO		40		50	30		70		80	40				100	100		
DELAY	1: MONO / 2: TAP				2	1		1		1				2		2		
	TEMPO				OFF	OFF		On		OFF			OFF		OFF			
	TIME				1.14	7		---		240			700		790			
	INTERVAL				---	---		t-6		---			---		---			
	TO NE				-50	0		0		-10			-30		0			
	FEEDBACK				30	0		50		25			20		0			
E.LEVEL				70	100		60		25			60		70				
REVERB	OFF / ON				On	On		On						On				
	MODE				H-2	r-1		r-1					r-2					
	TIME				8	8		8					5					
	TO NE				-10	40		-40					-20					
	E.LEVEL				50	50		50					50					
MASTER LEVEL		88	88	72	74		80	90	90	80	90	90	80	80	80	70		
NOISE SUPPRESSOR THRESHOLD		30	30	30	30		30	30	30	30	30	30	30	30	30	30		
ASSIGN (CONTROL PEDAL)		5-7	1	3	5-4		8-8	8-1	6	5-5	5-3	5-5	3	5-4	2-1	5-6	8-5	8-5
ASSIGN (EXPRESSION PEDAL)		4	1	5-4	2-1		4	4	5-7	1	4	4	5-1	5-2	5-1	4	2-1	5-1

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

## COMPRESSOR ENHANCER DEFRETTER

OFF / CS / DF  
 OFF : Effect Off  
 CS : Compressor Enhancer  
 DF : Defretter

## OVERDRIVE DISTORTION FUZZ

TYPE  
 1od : TURBO Overdrive  
 odb : Bass Overdrive  
 HdS : Hard Distortion  
 FZ : Fuzz  
 HFZ : Hyper Fuzz

## HUMANIZER EQUALIZER

MODE  
 HU1 : Humanizer 1  
 HU2 : Humanizer 2  
 EQ : Equalizer

## SYNTH BASS T WAH

WAVE  
 1 - 4 : <SYNTH BASS> Internal Sound Mode  
 5 - 9 : <SYNTH BASS> Wave Shape Mode  
 10 : <T WAH>

## CHORUS FLANGER

MODE  
 CH : Chorus  
 SCH : Stereo Chorus  
 FL : Flanger  
 HFL : Hi Band Flanger

## DELAY

INTERVAL  
 1 : J 6 : J  
 2 : J 7 : J  
 3 : J 8 : J3  
 4 : J 9 : J  
 5 : J3

## REVERB

MODE  
 H-1 : Hall 1  
 H-2 : Hall 2  
 r-1 : Room 1  
 r-2 : Room 2  
 P-1 : Plate 1  
 P-2 : Plate 2

ASSIGN TARGET			
1	PEDAL WAH	5-7	VIBRATO
2-1	RING MODULATOR	6	SYNTH HOLD
2-2	INTELLIGENT R.M.	7	TEMPO
3	SLOW ATTACK	8-1	OCTAVE
4	FOOT VOLUME	8-2	OD/DS/FZ
5-1	ARM DOWN 1	8-3	HU/EQ
5-2	ARM DOWN 2	8-4	SYNTH/TW
5-3	ARM UP 1	8-5	CHO/FL
5-4	ARM UP 2	8-6	DELAY
5-5	TRIP 1	8-7	REVERB
5-6	TRIP 2	8-8	TUNER

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

# BOSS ME-8B BASS MULTIPLE EFFECTS

# Blank Chart

<GROUP> EFFECTOR	BANK NUMBER	1				2				3				4				
		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
COMPRESSOR ENHANCER DEFRETTER	OFF / CS / DF																	
	SUSTAIN / SENS																	
	ATTACK																	
	EH FREQ / DEPTH																	
	EH LEVEL																	
OCTAVE	OCT LEVEL																	
	D.LEVEL																	
OVERDRIVE DISTORTION FUZZ	TYPE																	
	DRIVE																	
	TREBLE																	
	BASS																	
	B.AMP SIM																	
	LEVEL																	
HUMANIZER EQUALIZER	D.LEVEL																	
	MODE																	
	VOWEL-1 / HIGH 1																	
	VOWEL-2 / HIGH																	
	RATE / MID 1																	
	DEPTH / MID																	
	D.LEVEL / LOW																	
SYNTH BASS T WAH	TOTAL																	
	WAVE																	
	NOISE																	
	PWM																	
	SENS																	
	LEVEL																	
	D.LEVEL																	
	START																	
	STOP																	
	DECAY																	
CHORUS FLANGER	RESO																	
	MODE																	
	DLY / MAN																	
	RATE																	
	DEPTH																	
	LOW FILTER																	
DELAY	E.LEV / RESO																	
	1: MONO / 2: TAP																	
	TEMPO																	
	TIME																	
	INTERVAL																	
	tone																	
	FEEDBACK																	
	E.LEVEL																	
REVERB	OFF / ON																	
	MODE																	
	TIME																	
	tone																	
	E.LEVEL																	
MASTER LEVEL																		
NOISE SUPPRESSOR	THRESHOLD																	
ASSIGN (CONTROL PEDAL)																		
ASSIGN (EXPRESSION PEDAL)																		

### COMPRESSOR ENHANCER DEFRETTER

OFF / CS / DF  
**OFF** : Effect Off  
**CS** : Compressor Enhancer  
**DF** : Defretter

### OVERDRIVE DISTORTION FUZZ

TYPE  
**tod** : TURBO Overdrive  
**adb** : Bass Overdrive  
**HdS** : Hard Distortion  
**F2** : Fuzz  
**HF2** : Hyper Fuzz

### HUMANIZER EQUALIZER

MODE  
**HU 1** : Humanizer 1  
**HU 2** : Humanizer 2  
**E9** : Equalizer

### SYNTH BASS T WAH

WAVE  
**1 - 4** : <SYNTH BASS> Internal Sound Mode  
**5 - 9** : <SYNTH BASS> Wave Shape Mode  
**10** : <T WAH>

### CHORUS FLANGER

MODE  
**CH** : Chorus  
**SCH** : Stereo Chorus  
**FL** : Flanger  
**HFL** : Hi Band Flanger

### DELAY

INTERVAL  
**1 : J**      **6 : J**  
**2 : J**      **7 : J**  
**3 : J**      **8 : J<sub>3</sub>**  
**4 : J**      **9 : J**  
**5 : J<sub>3</sub>**

### REVERB

MODE  
**H-1** : Hall 1  
**H-2** : Hall 2  
**r-1** : Room 1  
**r-2** : Room 2  
**P-1** : Plate 1  
**P-2** : Plate 2

ASSIGN TARGET			
1	PEDAL WAH	5-7	VIBRATO
2-1	RING MODULATOR	6	SYNTH HOLD
2-2	INTELLIGENT R.M.	7	TEMPO
3	SLOW ATTACK	8-1	REMOTE OCTAVE OD/DS/FZ HU/EQ SYNTH/TW CHO/FL DELAY REVERB TUNER
4	FOOT VOLUME	8-2	
5-1	ARM DOWN 1	8-3	
5-2	ARM DOWN 2	8-4	
5-3	ARM UP 1	8-5	
5-4	ARM UP 2	8-6	
5-5	TRIP 1	8-7	
5-6	TRIP 2	8-8	

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# Specifications

## ME-8B: Bass Multiple Effects

### AD Conversion

21 bit AF Method

### DA Conversion

18 bit 16 times Oversampling  $\Delta\Sigma$  Modulation

### Sampling Frequency

44.1 kHz

### Patches

32 (User) + 32 (Preset) + Manual Settings

### Effects

Compressor Enhancer / Defretter

Octave

Overdrive / Distortion / Fuzz

Bass Amplifier Simulator

Humanizer / Equalizer

Noise Suppressor

Synth Bass / T Wah

Chorus / Flanger

Delay

Reverb

< Control Effects >

Pedal Wah

Ring Modulator

Intelligent Ring Modulator

Slow Attack

Pitch Shifter

Vibrato

### Nominal Input Level

-20 dBm

### Input Impedance

1 M $\Omega$

### Nominal Output Level

-20 dBm

### Output Impedance

5.7 k $\Omega$

### Display

7 segments, 3 characters (LED)

### Jacks

INPUT Jack

OUTPUT Jacks L (MONO) / R

Headphones Jack (Stereo Mini Type)

MANUAL REMOTE Jack

TUNER REMOTE Jack

EXPRESSION PEDAL Jack

TEMPO IN Jack

AC ADAPTOR Jack

### Power Supply

AC 14 V: Supply AC Adaptor

### Current Draw

500 mA

### Dimensions

422 (W) X 206 (D) X 55 (H) mm

16-5/8 (W) X 8-1/8 (D) X 2-3/16 inches

### Weight

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

### Accessories

Owner's Manual

AC Adaptor: BOSS BRC-120, 230, 240

### Options

FS-5U Footswitch

Expression Pedal: FV-300L + PCS-33 (ROLAND)

EV-5 (ROLAND)

\* 0 dBm = 0.775 Vrms

\* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

### About the AF (Adaptive Focus) Method

This newly developed AD conversion process virtually eliminates all quantization noise, and dramatically improves overall dynamic range. It accomplishes this by using two types of AD converters (with different input levels) to convert audio signals into data in combination with a unique DSP method for creating a composite of the separately obtained data streams.

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For the U.K.

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

BLUE: NEUTRAL  
BROWN: LIVE

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

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.  
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.  
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.



For Europe

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

For the USA

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

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

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

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

For Canada

### CLASS B

### NOTICE

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

### CLASSE B

### AVIS

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

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**ME-8B**

 **BOSS**

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