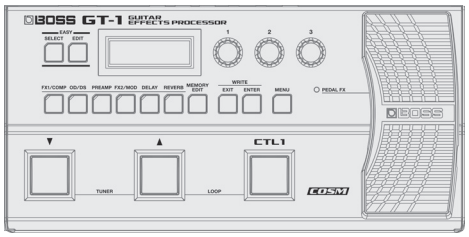
BOSS

GUITAR
EFFECTS PROCESSOR

GT-1

Parameter Guide / Sound List



Contents

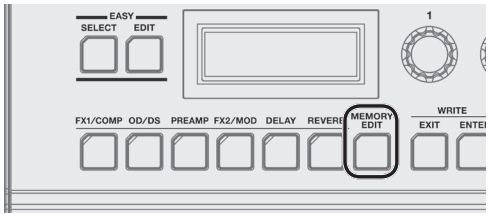
MEMO

- MONO This effect sound is mono.
- STEREO This effect sound is output with two channels.
- MONO→STEREO These effects take a mono input and output it on two channels.

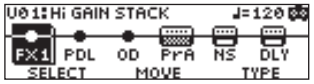
Basic Procedure for Effect Editing

You can edit an effect by selecting it in the screen that shows the placement of effects (the effect chain screen). It's also possible to edit the settings of effects and controllers that are not represented by panel buttons.

1. Press the [MEMORY EDIT] button.

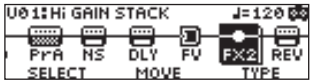


The effect chain screen appears.



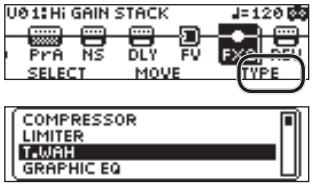
* You can use the button of each effect to turn that effect on/off. Effects that are turned on are indicated with icons. Effects that are turned off are indicated with "•."
To turn PDL (PEDAL FX) on/off, press the expression pedal with PDL selected or turn the [3] knob in step 2 below.

2. Use the [1] knob to choose the effect you're going to edit.

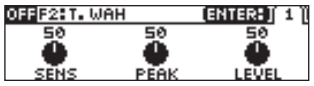


MEMO

If you've selected FX1, FX2, or DLY, use the [3] knob to choose the effect type.

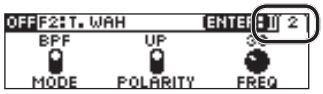


3. Press the [ENTER] button to enter the EDIT screen.



4. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.

When tabs are displayed on the screen, you can switch pages by pressing the [ENTER] button.



5. Press the [EXIT] button a number of times to return to the play screen.

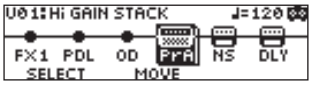
Changing the Effect Connection Order

Here's how to move the position of a selected effect in the effect chain.

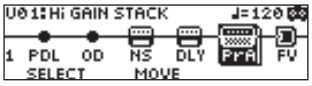
1. Press the [MEMORY EDIT] button.

The effect chain screen appears.

2. Use the [1] knob to select the effect that you want to move.



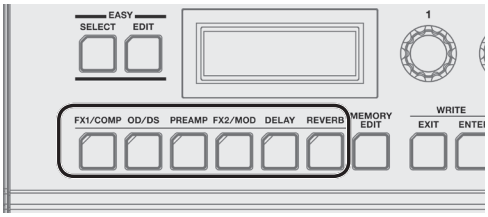
3. Use the [2] knob to move the selected effect.



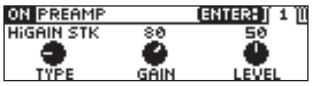
Editing from the Play Screen

You can also edit an effect from the play screen (p. 4) of the "Owner's Manual."

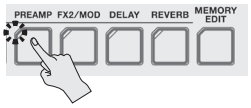
1. Long press the button of the effect that you want to edit.



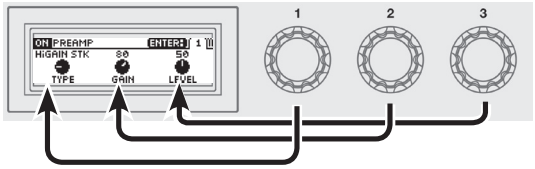
The EDIT screen appears.



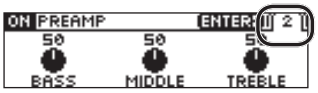
* With the edit screen displayed, pressing the effect button again turns that effect on/off. When an effect is on, the button is lit.



2. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.



Use the [ENTER] button to switch pages of the edit screen.

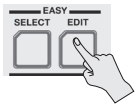


3. Press the [EXIT] button to return to the play screen.

EASY EDIT

You can use EASY EDIT to change the type of distortion (TONE) for the current sound, add or modify a modulation-type effect (VIBES), or change the reverberation (ECHO).

1. With the play screen displayed, press the [EASY EDIT] button.



The EASY EDIT screen appears.

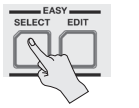
2. Use the [1]–[3] knobs to adjust "TONE," "VIBES," and "ECHO" to your taste.

With the EASY EDIT screen displayed, you can press the [ENTER] button to display the effect chain screen and edit the effects with the procedure described in "Basic Procedure for Effect Editing" (p. 3).

EASY SELECT

You can use EASY SELECT to select patches.

1. With the play screen displayed, press the [EASY SELECT] button.



EASY SELECT screen is displayed.

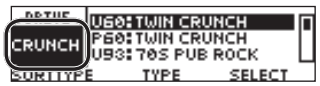
2. Use the [1] knob to choose the search method (SORT TYPE).

Value	Explanation
GENRE	Search by the patch category
DRIVE	Search by the distortion type
EFFECT	Search by the effect type

3. Use the [2] knob to choose the search item.

SORT TYPE: GENRE

SORT TYPE: DRIVE



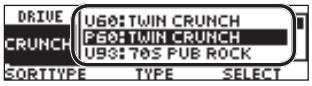
SORT TYPE: EFFECT

SORT TYPE	Search items
GENRE	JAZZ/FUSION
	BLUES
	COUNTRY
	DISCO
	SOUL/FUNK
	OLDIES
	ROCK
	ALTERNATIVE
	HARD ROCK
	STUDIO
	METAL/CORE
	ACOUSTIC
	R&B
	POPS
	LATIN
	TRADITIONAL
	USER 1
	USER 2
	USER 3
DRIVE	CLEAN
	CRUNCH
	HARD
	HEAVY
EFFECT	ENVELOPE
	TONE-MOD
	PITCH
	MODULATE
	DELAY/REV
	OTHER

* You can turn only the [2] knob to select search items from all SORT TYPE.

* You can assign USER 1–USER 3 to any desired patches. For example, you might use these categories to collect patches that you use in a live performance. Two categories can be assigned to each patch. For details on how to assign a category, refer to step 5 of "Saving a Patch" (p. 6) in the owner's manual.

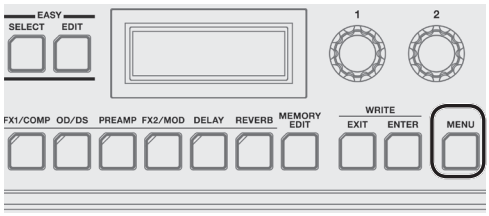
4. Use the [3] knob to choose a patch from the list on the display.



Basic MENU Operations

Here you can make settings that are common to the entire GT-1 (System parameters). Here you can make settings for output, USB, as well as assign the functions of the [1]–[3] knobs, etc.

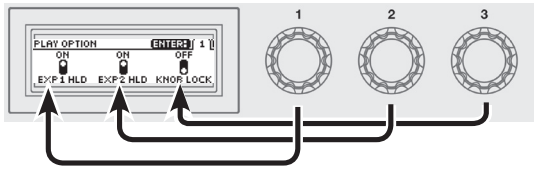
1. Press the [MENU] button.



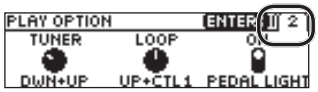
2. Use the [1] knob to choose the item that you want to edit.

3. Press the [ENTER] button.

4. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.



When tabs are displayed on the screen, you can switch pages by pressing the [ENTER] button.



5. Press the [EXIT] button a number of times to return to the play screen.

Assigning Favorite Parameters to [1]–[3] Knobs

You can assign the parameters that are controlled by parameter knobs [1]–[3] when the play screen is displayed.

1. Press [MENU] button.

2. Use the [2] knob to choose "KNOB."

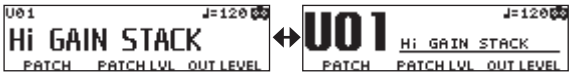
3. Use the [1]–[3] knobs to specify the parameters to be controlled by each knob.

4. Press the [EXIT] button a number of times to return to the play screen.

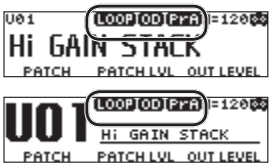
For details on the parameters that can be assigned, refer to "KNOB SETTING" (p. 23).

About the play screen display

You can use the [ENTER] button to choose how the play screen is displayed.



About the icon indications



Icon	Explanation
LOOP	Shown if the looper is on.
OD	Shown if OD SOLO is on.
PrA	Shown if PrA SOLO is on.

FX1/FX2

With FX1 and FX2, you can select the effect to be used from the following. You can select the same effect for FX1 and FX2.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to FX1/FX2 TYPE	

FX1/FX2 TYPE

This is a list of the effects that can be selected for FX1/FX2.

Effect Name	Explanation
COMPRESSOR	This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
LIMITER	The limiter attenuates loud input levels to prevent distortion.
T. WAH	You can produce a wah effect with the filter changing in response to the guitar level.
GRAPHIC EQ	This adjusts the tone as a equalizer. You can adjust the tone character in seven bands.
PARA.EQ (PARAMETRIC EQ)	Adjusts the tonal quality. You can adjust the tone character in four bands.
TONE MODIFY	This changes the tone of the connected guitar.
GUITAR SIM (GUITAR SIMULATOR)	Simulation of the characteristics of particular guitar components such as pickups and different guitar bodies allows you to switch among a number of different guitar types all while using a single guitar.
AC.GTR SIM (AC. GUITAR SIMULATOR)	This effect simulates the tonal character of an acoustic guitar.
SLOW GEAR	This produces a volume-swell effect ("violin-like" sound).
OCTAVE	This adds a note one octave lower and a note two octaves lower, creating a richer sound.
PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.
OVERTONE	This effect uses MDP (Multi-Dimensional Processing) technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.
FEEDBACKER	Generates feedback performance.
AC.PROC. (AC.PROCESSOR)	This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
ROTARY	This produces an effect like the sound of a rotary speaker.
UNI-V	This models a Uni-Vibe. Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
VIBRATO	This effect creates vibrato by slightly modulating the pitch.
CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
SUB DELAY	This is a delay with the maximum delay time of 1,000 ms. This effect is useful for making the sound fatter.

COMPRESSOR

STEREO MONO

This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the compressor type.	
	BOSS MONO	This models a BOSS CS-3.
	HI-BAND MONO	This is a compressor that adds an even stronger effect in the high end.
	LIGHT MONO	This is a compressor with a light effect.
	D-COMP MONO	This models a MXR DynaComp.
	ORANGE MONO	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	FAT MONO	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
	MILD MONO	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
	STEREO STEREO	This selects a stereo compressor.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
ATTACK	0–100	Adjusts the attack time.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tone.

LIMITER

STEREO

The limiter attenuates loud input levels to prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the limiter type.	
	BOSS	This selects a stereo limiter.
	RACK 160D	This models a dbx 160X.
	VTG RACK U	This models a UREI 1178.
THRESHOLD	0–100	Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting will be applied.
RATIO	1:1–INF:1	This selects the compression ratio used with signals in excess of the threshold level.
LEVEL	0–100	Adjusts the volume.
ATTACK	0–100	Adjusts the attack time.
RELEASE	0–100	Adjusts the release time.

T. WAH

MONO

You can produce a wah effect with the filter changing in response to the guitar level.

Parameter	Value	Explanation
MODE	Selects the wah mode.	
	LPF	Low pass filter. This creates a wah effect over a wide frequency range.
	BPF	Band pass filter. This creates a wah effect in a narrow frequency range.
POLARITY	Selects the direction in which the filter will change in response to the input.	
	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
SENS	0–100	Adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. Higher values will result in a stronger response. With a setting of 0, the strength of picking will have no effect.
FREQ	0–100	Adjusts the center frequency of the Wah effect.
PEAK	0–100	Adjusts the way in which the wah effect applies to the area around the center frequency. Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of 50 a standard wah sound will be produced.
LEVEL	0–100	Adjusts the volume of the effect sound.

GRAPHIC EQ

STEREO

This adjusts the tone as a equalizer. You can adjust the tone character in seven bands.

Parameter	Value
100Hz	-20–+20 dB
200Hz	
400Hz	
800Hz	
1.6kHz	
3.2kHz	
6.4kHz	
LEVEL	-20–+20 dB

PARAMETRIC EQ

STEREO

Adjusts the tonal quality. You can adjust the tone character in four bands.

Parameter	Value	Explanation
LOW GAIN	-20–+20 dB	Adjusts the tone for the low frequency range.
HIGH GAIN	-20–+20 dB	Adjusts the tone for the high frequency range.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
LM FREQ (LOW-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LM Q (LOW-MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LM GAIN (LOW-MID GAIN)	-20–+20 dB	Adjusts the low-middle frequency range tone.
HM FREQ (HIGH-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HM Q (HIGH-MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HM GAIN (HIGH-MID GAIN)	-20–+20 dB	Adjusts the low-middle frequency range tone.

TONE MODIFY

MONO

This changes the tone of the connected guitar.

Parameter	Value	Explanation
TYPE	Selects the type of tone modification.	
	FAT	Fat tone with boosted mid range.
	PRESENCE	Bright tone with boosted high-mid range.
	MILD	Mild tone with the high end cut back.
	TIGHT	Tone with the low frequencies cut.
	ENHANCE	Tone with the high frequencies boosted.
	RESO 1–3 (RESONATOR 1–3)	This produces a tone with greater power and punch by adding resonance in the low-frequency range and midrange.
LOW	-50–+50	Adjusts the tone for the low frequency range.
HIGH	-50–+50	Adjusts the tone for the high frequency range.
LEVEL	0–100	Adjusts the volume of the effect sound.
RESONANCE	0–100	This adjusts the strength of the low-end and midrange resonance when TYPE is set to RESO 1, 2, or 3.

GUITAR SIMULATOR

MONO

Simulation of the characteristics of particular guitar components such as pickups and different guitar bodies allows you to switch among a number of different guitar types all while using a single guitar.

Parameter	Value	Explanation
TYPE	Selects the type of the guitar simulator.	
	S → H	Changes from a single-coil pickup tone to a humbucking pickup tone.
	H → S	Changes from a humbucking pickup tone to a single-coil pickup tone.
	H → HALF TN (HALF TONE)	Changes from a humbucking pickup tone to a single-coil pickup half tone.
	S → HOLLOW	Changes a single-coil pickup tone to a hollow body tone with the body resonance added.
	H → HOLLOW	Changes a humbucking pickup tone to a hollow body tone with the body resonance added.
	S → AC	Changes a single-coil pickup tone to an acoustic guitar tone.
	H → AC	Changes a humbucking pickup tone to an acoustic guitar tone.
	PIEZO → AC	Changes a piezo pickup tone to an acoustic guitar tone.
LOW	-50–+50	Adjusts the tone for the low frequency range.
HIGH	-50–+50	Adjusts the tone for the high frequency range.
LEVEL	0–100	Adjusts the volume of the effect sound.
BODY	0–100	Adjusts the way the body sounds when TYPE is set to S → HOLLOW, H → HOLLOW, S → AC, H → AC, or PIEZO → AC The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.

AC.GUITAR SIMULATOR

MONO

This effect simulates the tonal character of an acoustic guitar.

Parameter	Value	Explanation
BODY	0–100	Adjusts the body resonance.
LOW	-50–+50	Specifies the sense of volume for the low-frequency range.
HIGH	-50–+50	Specifies the sense of volume for the high-frequency range.
LEVEL	0–100	Specifies the volume of the effect.

SLOW GEAR

STEREO

This produces a volume-swell effect ("violin-like" sound).

Parameter	Value	Explanation
SENS	0–100	Adjusts the sensitivity of the slow gear. When it is set to a lower value, the effect of the slow gear can be obtained only with a stronger picking, while no effect is obtained with a weaker picking. When the value is set higher, the effect is obtained even with a weak picking.
RISE TIME	0–100	Adjusts the time needed for the volume to reach its maximum from the moment you begin picking.
LEVEL	0–100	Adjusts the volume of the effect sound.

OCTAVE

MONO

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

Parameter	Value	Explanation
-1 OCT	0–100	Adjusts the volume of the sound one octave below.
-2 OCT	0–100	Adjusts the volume of the sound two octaves below.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

PITCH SHIFTER

MONO

This effect changes the pitch of the original sound (up or down) within a range of two octaves.

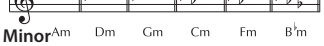
Parameter	Value	Explanation
PITCH	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
FINE	-50–+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
PRE DELAY	0 ms–300 ms, BPM ♪– ♩	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute.
E.LEVEL	0–100	Adjusts the volume of the pitch shifter.
FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.

HARMONIST

MONO

Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.

* Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played. Be sure to mute all the other strings and play only one note at a time.
* When you are to play the next string while a certain sound is still playing, mute the previous sound and then play the next one with a clear attack. If the unit cannot detect the attack, it may not sound correctly.
* The sensitivity may vary according to the guitar's TONE knob and pickup type.

Parameter	Value	Explanation
HARMONY	-2 oct–+2 oct	This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound.
KEY (MASTER KEY)	C (Am)–B (G#m)	The key setting corresponds to the key of the song (#, b) as follows. **Major** C F B♭ E♭ A♭ D♭  **Minor** Am Dm Gm Cm Fm B♭m **Major** C G D A E B F♯  **Minor** Am Em Bm F♯m C♯m G♯m D♯m

Parameter	Value	Explanation
PRE DELAY	0 ms–300 ms, BPM ♪ – ♩	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the feedback amount of the harmony sound.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the harmony sound.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

OVERTONE

MONO

This effect uses MDP (Multi-Dimensional Processing) technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.

Parameter	Value	Explanation
LOWER (LOWER LEVEL)	0–100	Adjusts the volume of the harmonic one octave below.
UPPER (UPPER LEVEL)	0–100	Adjusts the volume of the harmonic one octave above.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
DETUNE	0–100	Adjusts the amount of the detune effect that adds depth to the sound.
TONE	-50–+50	Adjusts the tone.

FEEDBACKER

MONO

Generates feedback performance.

Parameter	Value	Explanation
TRIGGER	OFF, ON	If TRIGGER is ON, a feedback effect is applied. This can be assigned to the [CTL1] pedal etc., and operated. (Refer to"ASSIGN 1–6" (p. 17)).
DEPTH1	0–100	Adjusts the ease with which feedback will occur when the FEEDBACKER is on.

AC. PROCESSOR

MONO

This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.

Parameter	Value	Explanation
TYPE	Selects the modeling type.	
	SMALL	This is the sound of a small-bodied acoustic guitar.
	MEDIUM	This is a standard, unadorned acoustic guitar sound.
	BRIGHT	This is a bright acoustic guitar sound.
	POWER	This is a powerful acoustic guitar sound.
BASS	-50–+50	Adjusts the tone for the low frequency range.
MIDDLE	-50–+50	Adjusts the tone for the middle frequency range.
TREBLE	-50–+50	Adjusts the tone for the high frequency range.
PRESENCE	-50–+50	Adjusts the tone for the ultra high frequency range.
LEVEL	0–100	Adjusts the volume.

PHASER

MONO

By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.

Parameter	Value	Explanation
TYPE	Selects the number of stages that the phaser effect will use.	
	4 STAGE	This is a four-phase effect. A light phaser effect is obtained.
	8 STAGE	This is an eight-phase effect. It is a popular phaser effect.
	12 STAGE	This is a twelve-phase effect. A deep phase effect is obtained.
	BiPHASE	This is the phaser with two phase shift circuits connected in series.
RATE	0–100, BPM 𝅝 – ♪	This sets the rate of the phaser effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
LEVEL	0–100	Adjusts the volume of the phaser.

FLANGER

STEREO

The flanging effect gives a twisting, jet-airplane-like character to the sound.

Parameter	Value	Explanation
RATE	0–100, BPM 𝅝 – ♪	This sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
LOW CUT	FLAT, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
LEVEL	0–100	Adjusts the volume of the flanger.

TREMOLO

STEREO

Tremolo is an effect that creates a cyclic change in volume.

Parameter	Value	Explanation
WAVE (WAVE SHAPE)	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
LEVEL	0–100	Adjusts the volume.

ROTARY

MONO STEREO

This produces an effect like the sound of a rotary speaker.

Parameter	Value	Explanation
SPEED (SPEED SELECT)	SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
RATE SLOW	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
RATE FAST	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "FAST." * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
TRANSITION (TRANSITION TIME)	0–100	Adjusts the time over which the rotational speed changes when SPEED SELECT is switched.
B/H BAL (BASS/ HORN BALANCE)	100:0–0:100	Adjusts the volume balance between the BASS rotor and the HORN rotor.
LEVEL	0–100	Adjusts the volume.

UNI-V

MONO

This models a Uni-Vibe.

Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.

Parameter	Value	Explanation
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjusts the rate of the UNI-V effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the UNI-V effect.
LEVEL	0–100	Adjusts the volume.

VIBRATO

STEREO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjusts the rate of the vibrato. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the vibrato.
TRIGGER	OFF, ON	This selects on/off of the vibrato. * It is assumed that this parameter will be assigned to the footswitch.
RISE TIME	0–100	This sets the time passing from the moment the Trigger is turned on until the set vibrato is obtained. * When a patch with TRIGGER set to ON is called up, the effect obtained is identical to what happens when TRIGGER is switched from Off to On. If you want the vibrato effect to be produced immediately after the patches are switched, set RISE TIME to 0.
LEVEL	0–100	Adjusts the volume.

CHORUS

MONO STEREO MONO

In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.

Parameter	Value	Explanation
MODE	Selection for the chorus mode.	
	MONO MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1 MONO STEREO	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2 MONO STEREO	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjust the speed of the chorus effect for the high frequency range. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

SUB DELAY

MONO ▸ STEREO | MONO

This is a delay with the maximum delay time of 1,000 ms. This effect is useful for making the sound fatter.

Parameter	Value	Explanation
TYPE	Use this to choose the type of delay.	
	MONO (MONO)	Use this to choose the type of delay.
	PAN (MONO ▸ STEREO)	Provides a tap delay effect that divides the delay time between the left and right channels.
TIME (DELAY TIME)	1 ms–1000 ms, BPM ♪ – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
TAP TIME *1	0–100%	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

*1 Setting available when TYPE is set to PAN.

PEDAL FX

MONO

You can control the wah effect or get a pitch bend effect in real time by adjusting the [EXP] pedal or the expression pedal connected to the CTL 2,3/EXP 2 jack.

Parameter	Value	Explanation
TYPE	Selects the type.	
	CRY WAH	This models the sound of the CRY BABY wah pedal popular in the '70s.
	VO WAH	This models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STR WAH (7STRING WAH)	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
	PEDAL BND	This lets you use the pedal to get a pitch bend effect. * Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.

CRY WAH–RESO WAH

Parameter	Value	Explanation
PDL POS (PEDAL POSITION)	0–100	Adjusts the position of the wah pedal. This parameter is used after it's been assigned to an EXP Pedal or similar controller.
PDL MIN (PEDAL MIN)	0–100	Selects the tone produced when the heel of the EXP Pedal is depressed.
PDL MAX (PEDAL MAX)	0–100	Selects the tone produced when the toe of the EXP Pedal is depressed.
LEVEL	0–100	Adjusts the volume of the effect sound.

PEDAL BEND

* Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.

Parameter	Value	Explanation
PITCH	-24–+24	This sets the pitch at the point where the EXP Pedal is all the way down.
PDL POS (PEDAL POSITION)	0–100	Adjusts the pedal position for pedal bend. This parameter is used after it's been assigned to an EXP Pedal or similar controller.
LEVEL	0–100	Adjusts the volume of the pitch bend sound.

OD/DS

MONO

This effect distorts the sound to create long sustain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to OD/DS TYPE	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

OD/DS TYPE

This is a list of distortion types that can be selected for OD/DS.

Type	Explanation
MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the COSM amp produces sound suitable for solos.
CLEAN BST (CLEAN BOOST)	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
TREBLE BST (TREBLE BOOST)	This is a booster that has bright characteristics.
CRUNCH	A lustrous crunch sound with an added element of amp distortion.
NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
WARM OD	This is a warm overdrive.
FAT DS	A distortion sound with thick distortion.
LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
METAL DS	This is distortion sound that is ideal for performances of heavy riffs.
OCT FUZZ	A fuzz sound with rich harmonic content.
A-DIST	This effect uses MDP (Multi-Dimensional Processing) technology to provide ideal distortion in all pitch ranges of the guitar, from low to high.
BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
T-SCREAM	This models an Ibanez TS-808.
TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
DISTORTION	This gives a basic, traditional distortion sound.
RAT	This models a Proco RAT.
GUV DS	This models a Marshall GUV'NOR.
DST+	This models a MXR DISTORTION+.
METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.

PREAMP

MONO

COSM technology simulates different preamp characteristics, speaker sizes, and cabinet shapes.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to PREAMP TYPE	
GAIN	0–120	Adjusts the distortion of the amp.
LEVEL	0–100	Adjusts the volume of the entire preamp. * Be careful not to raise the Level setting too high.
BASS	0–100	Adjusts the tone for the low frequency range.
MIDDLE	0–100	Adjusts the tone for the middle frequency range.
TREBLE	0–100	Adjusts the tone for the high frequency range.
PRESENCE	0–100	Adjusts the tone for the ultra high frequency range. * The PRESENCE parameter functions as a high-cut filter with some PREAMP TYPEs.
BRIGHT	OFF, ON	Turns the bright setting on/off. * The BRIGHT parameter setting is available only with certain PREAMP TYPEs.
SP TYPE *1	Select the speaker type.	
	OFF	This turns off the speaker simulator.
	ORIGIN (ORIGINAL)	This is the built-in speaker of the amp you selected with PREAMP TYPE.
	1x8″	This is a compact open-back speaker cabinet with one 8-inch speaker.
	1x10″	This is a compact open-back speaker cabinet with one 10-inch speaker.
	1x12″	This is a compact open-back speaker cabinet with one 12-inch speaker.
	2x12″	This is a general open-back speaker cabinet with two 12-inch speakers.
	4x10″	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
	4x12″	This is an optimal speaker cabinet for a large enclosed amp with four 12-inch speakers.
	8x12″	This is a double stack of two cabinets, each with four 12-inch speakers.

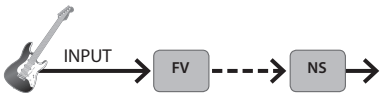
*1 This is enabled when the OUTPUT SELECT parameter is set to LINE/PHONE.

PREAMP TYPE list

Type	Explanation
NATRL CLN (NATURAL CLEAN)	An unembellished, clean sound that minimizes the amp's idiosyncrasies, such as its trebly character and boomy low end.
FUL RANGE (FULL RANGE)	An amp with a broad frequency range and an extremely flat response. Good for acoustic guitar.
CB CRUNCH (COMBO CRUNCH)	Crunch sound that allows the nuances of your picking to be expressed even more faithfully than on conventional combo amps.
ST CRUNCH (STACK CRUNCH)	Great-feeling crunch sound that responds well to picking dynamics while retaining all the defining characteristics of a 4 x 12" speaker cabinet.
HiGAIN STK (HiGAIN STACK)	High-gain sound of a vintage Marshall specially revamped in a way that is possible only with COSM modeling technology.
POWER DRV (POWER DRIVE)	A straight drive sound that works well in a broad range of situations, from backing to lead. A sound like this cannot be obtained from any existing combo amp or stack amp.
XTREM LD (EXTREM LEAD)	A new type of sound that smoothes out the uneven frequency response that is typical of existing large stack amps.
CORE MTL (CORE METAL)	A large stack sound that has been tweaked extensively in the pursuit of the ultimate metal sound.
JC-120	This models the sound of the Roland JC-120.
CLEAN TWIN	This models a Fender Twin Reverb.
PR CRUNCH (PRO CRUNCH)	This models a Fender Pro Reverb.
TWEED	This models a Fender Bassman 4 x 10" Combo.
DxCRUNCH (DELUXE CRUNCH)	This models a Fender Deluxe Reverb.
VO DRIVE	This models the drive sound of a VOX AC-30TB. This is a sound that it suited to sixties-style British rock.
VO LEAD	This models the lead sound of the VOX AC-30TB.
MATCH DRV (MATCH DRIVE)	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
BG DRIVE	This models a MESA/Boogie with TREBLE SHIFT SW on.
MS1959 I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
MS1959 I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
R-FIER VTG (R-FIER VINTAGE)	Models the sound of the Channel 2 VINTAGE Mode on the MESA/Boogie DUAL Rectifier.
R-FIER MDN (R-FIER MODERN)	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
T-AMP LD (T-AMP LEAD)	This models a Hughes & Kettner Triamp AMP3.
SLDN	This models a Soldano SLO-100. This is the typical sound of the eighties.
5150 DRV (5150 DRIVE)	This models the lead channel of a Peavey EVH 5150.
BGNR UB	This is a heavy distortion sound that models the high-gain channel of a Bogner Uberschall.
ORNG ROCK	This models the dirty channel of an ORANGE ROCKERVERB.

NS (NOISE SUPPRESSOR) STEREO

This effect reduces the noise and hum picked up by guitar pickups. Since it suppresses the noise in synchronization with the envelope of the guitar sound (the way in which the guitar sound decays over time), it has very little effect on the guitar sound, and does not harm the natural character of the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Switches the noise suppressor effect on/off.
THRESHOLD	0–100	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."
DETECT	This controls the noise suppressor based on the volume level for the point specified in Detect.	
	INPUT	Input volume from input jack. * Ordinarily, DETECT should be set to "INPUT."
	NS INPUT	Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to "NS INPUT."  Spatial-type effect
	FV OUT	Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the guitar's volume control, you need to set DETECT to "FV OUT."  Foot Volume

FOOT VOLUME STEREO

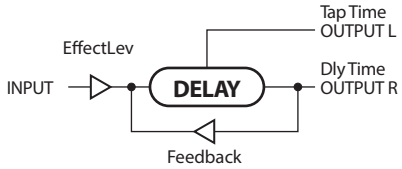
This is a volume control effect.

Normally, this is controlled with the EXP Pedal or the [EXP] pedal connected to the CTL 2, 3/EXP2 jack.

Parameter	Value	Explanation
MIN	0–100	Sets the volume when the heel of the EXP Pedal is depressed.
MAX	0–100	Selects the volume when the toe of the EXP Pedal is depressed.
LEVEL	0–100	Adjusts the volume.

DELAY MONO▸STEREO MONO

This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.

Parameter	Value	Explanation
DELAY ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	This selects which type of delay. * The stereo effect is cancelled if a monaural effect or COSM amp is connected after a stereo delay effect.	
	STANDARD MONO	This is a simple monaural delay.
	PAN MONO▸STEREO	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels. 
	REVERSE MONO	This produces an effect where the sound is played back in reverse.
	ANALOG MONO	This gives a mild analog delay sound. The delay time can be set within the range of 1 to 2000 ms.
	TAPE MONO	This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 1 to 2000 ms.
	MODULATE MONO	This delay adds a pleasant wavering effect to the sound.
	TERA ECHO MONO▸STEREO	This effect uses MDP (Multi-Dimensional Processing) technology to create a unique ambience and a spaciousness that changes according to your picking dynamics.

Common to STANDARD–MODULATE

Parameter	Value	Explanation
TIME (DELAY TIME)	1 ms–2000 ms, BPM ♪ – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.

PAN

Parameter	Value	Explanation
TAP TIME	0–100%	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).

MODULATE

Parameter	Value	Explanation
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.

TERA ECHO

Parameter	Value	Explanation
TIME	0–100	Adjusts the length of the effect sound.
FEEDBACK	0–100	Adjusts the decay of the effect sound.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
TONE	-50–+50	Adjusts the tone.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
HOLD	OFF, ON	The effect sound is held when you turn this on. * Patches are written with the HOLD parameter set to Off.

REVERB

MONO STEREO

This effect adds reverberation to the sound.

Parameter	Value	Explanation
REVERB ON/ OFF	OFF, ON	Turns this effect on/off.
TYPE	This selects the reverb type. Various different simulations of space are offered.	
	AMBIENCE	Simulates an ambience mic (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
	ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
	HALL 1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL 2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
	MODULATE	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.
	DELAY	This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.

Common to AMBIENCE–MODULATE

Parameter	Value	Explanation
TIME (REVERB TIME)	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the reverb sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
SPRING (SPRING SENS) (TYPE = SPRING only)	0–100	Adjusts the sensitivity of the spring effect. When the value is set higher, the effect is obtained even with a weak picking.

DELAY

Parameter	Value	Explanation
TIME (DELAY TIME)	1 ms–650 ms, BPM ♪ – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "Flat" is selected, the high cut filter will have no effect.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

MASTER SETTING

These settings are applied to the overall patch.

MASTER SETTING

Parameter	Value	Explanation
PATCH LVL (PATCH LEVEL)	0–200	Adjusts the volume of the patch.
BPM (MASTER BPM)	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute.
KEY (MASTER KEY)	C (Am)–B (G#m)	This sets the key for the FX HARMONIST. **Major** C F B♭ E♭ A♭ D♭ **Minor** Am Dm Gm Cm Fm B♭m **Major** C G D A E B F♯ **Minor** Am Em Bm F♯m C♯m G♯m D♯m

MASTER EQ

STEREO

Parameter	Value	Explanation
LOW GAIN (MASTER LOW GAIN)	-20–+20 dB	Adjusts the tone for the low frequency range.
MID GAIN (MASTER MID GAIN)	-20–+20 dB	Adjusts the tone for the middle frequency range.
HIGH GAIN (MASTER HIGH GAIN)	-20–+20 dB	Adjusts the tone for the high frequency range.
MID FREQ (MASTER MID FREQUENCY)	20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the MASTER MID GAIN.
MID Q (MASTER MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the MASTER MID FREQ. Higher values will narrow the area.

CTL 1, EXP SW, CTL 2, CTL 3

Here's how to assign the parameters that will be controlled by the CTL 1, EXP SW, CTL 2, and CTL 3 pedals.

Parameter	Value	Explanation
FUNC	OFF	No assignment.
	OD SOLO	Switches the OD/DS SOLO on and off.
	PrA SOLO	Switches the Preamp SOLO on and off.
	OD/DS	Switches the OD/DS on and off.
	PREAMP	Switches the PREAMP/SPEAKER on and off.
	FX2	Switches the FX2 on and off.
	DELAY	Switches the DELAY on and off.
	REVERB	Switches the REVERB on and off.
	PEDAL FX	Switches the Pedal FX on and off.
	TUNER	Switches the TUNER/BYPASS on and off.
	BPM TAP *1	Used for tap input of the MASTER BPM.
	DELAY TAP *1	Used for tap input of the delay time.
	LEVEL +10 *1	Increases the patch volume level by 10 units.
	LEVEL +20 *1	Increases the patch volume level by 20 units.
	LEVEL -10 *1	Decreases the patch volume level by 10 units.
	LEVEL -20 *1	Decreases the patch volume level by 20 units.
	NUMBER +1 *1	Switches to the next patch number.
	NUMBER -1*1	Switches to the previous patch number.
	LED ON/OFF	Lights/extinguishes the pedal's LED indicator.

* The function will activate as soon as you press the pedal, regardless of whether the SOURCE MODE parameter is MOMENT or TOGGLE.

Parameter	Value	Explanation
MODE (SOURCE MODE)	This sets the behavior of the value each time the switch is operation. * Shown only when certain parameters are selected.	
	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
SOLO LEVEL	0–100	Adjusts the volume when OD SOLO or PrA SOLO are on. * Shown only if OD SOLO or PrA SOLO are selected.

EXP 1, EXP 2

Here's how to assign the parameters that will be controlled by the GT-1's [EXP] pedal, and by an expression pedal (such as the EV-5; sold separately) connected to the CTL 2, 3/EXP2 jack.

Parameter	Value	Explanation
FUNCTION	OFF	No assignment.
	FOOT VOL (FOOT VOLUME)	Foot volume will be assigned.
	PEDAL FX	PEDAL FX will be assigned.
	PDL FX/FV (PEDAL FX/FOOT VOLUME)	PEDAL FX and foot volume will be assigned.

* Only FOOT VOLUME can be assigned to EXP2 (external expression pedal). If you want to assign a function other than FOOT VOLUME, use Assign.

ASSIGN 1–6

For each parameter, you can specify, in detail, which controller will control which parameter. You can create eight sets of such assignments.

If you want to light the [CTL1] switch's LED indicator while the ASSIGN 1–6 function is assigned to the [CTL1] switch, set the CTL1 pedal FUNC (p. 17) to "LED ON/OFF."

Parameter	Value	Explanation
OFF/ON	OFF, ON	Turns the ASSIGN 1–6 on/off.
SOURCE	Specifies the controller (source).	
	EXP 1	Assigns the GT-1's [EXP] pedal.
	CTL 1	Assigns the [CTL1] switch.
	EXP 2	Assigns the external expression pedal (such as the EV-5; sold separately) connected to the CTL 2, 3/EXP2 jack.
	CTL2	Assigns the external footswitch (FS-5U, FS-6, FS-7; sold separately) connected to the CTL 2, 3/EXP2 jack.
	CTL3	
	INT PEDAL	Refer to "Virtual Expression Pedal System (Internal Pedal / Wave Pedal)" (p. 21)
	WAVE PEDAL	Refer to "Virtual Expression Pedal System (Internal Pedal / Wave Pedal)" (p. 21)
MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
TARGET CATEGRY	This selects the parameter to be changed.	
TARGET	Refer to TARGET list (p. 19).	
TARGET MIN	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TARGET MAX	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TRIGGER *1	Specifies how the motion of the internal pedal will be triggered.	
	PAT CNG	This is activated when a patch is selected.
	EXP1 LO	This is activated when the GT-1's [EXP] pedal is set to the minimum position.
	EXP1 MID	This is activated when the GT-1's [EXP] pedal is moved through the middle position.
	EXP1 HI	This is activated when the GT-1's [EXP] pedal is set to the maximum position.
	EXP1 SW	This is activated when the EXP pedal switch is operated.
	CTL1 PDL	This is activated when the [CTL1] switch is operated.
	EXP2 PDL	This is activated when an external expression pedal connected to the CTL 2, 3/EXP2 jack is operated.
	CTL2PDL	This is activated when an external footswitch connected to the CTL 2, 3/EXP2 jack is operated.
	CTL3PDL	
TIME *1	0–100	This specifies the time over which the internal pedal will move from the toe-raised position to the toe-down position.
CURVE *1	Select one of the following curves to specify the change produced by the internal pedal.	
	LINEAR	
	SLOW	
	FAST	

Parameter	Value	Explanation
WAVE RATE ***2**	0–100, BPM 𝅝 – 𝅘𝅥𝅯𝅘𝅥𝅯	This determines the time spend for one cycle of the assumed EXP Pedal.
	When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
WAVEFORM ***2**	Select one of the following to specify the change produced by the wave pedal.	
	SAW	
	TRI	
	SINE	

*1 The INT PDL TRIGGER, INT PDL TIME, and INT PDL CURVE parameters are enabled when the SOURCE parameter is set to INT PEDAL.

*2 The WAVE RATE and WAVEFORM parameters are enabled when the SOURCE parameter is set to WAVE PEDAL.

TARGET list

CATEGORY	TARGET
FX1	ON/OFF
	TYPE
1 COMP	TYPE
	SUSTAIN
	ATTACK
	TONE
	LEVEL
1 LIMITER	TYPE
	ATTACK
	THRESHOLD
	RATIO
	RELEASE
	LEVEL
1 T.WAH	MODE
	POLARITY
	SENS
	FREQ
	PEAK
	LEVEL
1 GEQ	100Hz
	200Hz
	400Hz
	800Hz
	1.6kHz
	3.2kHz
	6.4kHz
	LEVEL
1 PEQ	LOW GAIN
	LM FREQ
	LM Q
	LM GAIN
	HM FREQ
	HM Q
	HM GAIN
	HIGH GAIN
	LEVEL
1 ToneMOD	TYPE
	RESONANCE
	LOW
	HIGH
	LEVEL
1 GtrSIM	TYPE
	LOW
	HIGH
	BODY
	LEVEL
1 AcG.SIM	BODY
	LOW
	HIGH
	LEVEL
1 SlwGEAR	SENS
	RISE TIME
	LEVEL
1 OCTAVE	-2 OCT
	-1 OCT
	D.LEVEL

CATEGORY	TARGET
1 P.SHIFT	PITCH
	FINE
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
1 HARMONY	HARMONY
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
1 OvrTONE	LOWER
	UPPER
	D.LEVEL
	DETUNE
	TONE
1 FEEDBCKR	DEPTH
	TRIGGER
1 AcPROC	TYPE
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	LEVEL
1 PHASER	TYPE
	RATE
	DEPTH
	MANUAL
	RESONANCE
	LEVEL
1 FLANGER	RATE
	DEPTH
	MANUAL
	RESONANCE
	LOW CUT
	LEVEL
1 TREMOLO	WAVE
	RATE
	DEPTH
	LEVEL
1 ROTARY	SPEED
	RATE SLOW
	RATE FAST
	TRANSITION
	B/H BAL
	LEVEL
1 UNI-V	RATE
	DEPTH
	LEVEL
1 VIBRATO	RATE
	DEPTH
	TRIGGER
	RISE TIME
	LEVEL
1 CHORUS	RATE
	DEPTH
	E.LEVEL
	MODE
	LOW CUT
	HIGH CUT

CATEGORY	TARGET
1 SubDELAY	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	D.LEVEL
	TAP TIME
OD/DS	ON/OFF
	TYPE
	DRIVE
	BOTTOM
	TONE
	E.LEVEL
	D.LEVEL
PREAMP	ON/OFF
	TYPE
	GAIN
	LEVEL
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	BRIGHT
	SP TYPE
FX2	ON/OFF
	TYPE
2 COMP	TYPE
	SUSTAIN
	ATTACK
	TONE
	LEVEL
2 LIMITER	TYPE
	ATTACK
	THRESHOLD
	RATIO
	RELEASE
	LEVEL
2 T.WAH	MODE
	POLARITY
	SENS
	FREQ
	PEAK
	LEVEL
2 GEQ	100Hz
	200Hz
	400Hz
	800Hz
	1.6kHz
	3.2kHz
	6.4kHz
	LEVEL
2 PEQ	LOW GAIN
	LM FREQ
	LM Q
	LM GAIN
	HM FREQ
	HM Q
	HM GAIN
	HIGH GAIN
	LEVEL

CATEGORY	TARGET
2 ToneMOD	TYPE
	RESONANCE
	LOW
	HIGH
	LEVEL
2 GtrSIM	TYPE
	LOW
	HIGH
	BODY
	LEVEL
2 AcG.SIM	BODY
	LOW
	HIGH
	LEVEL
2 SlwGEAR	SENS
	RISE TIME
	LEVEL
2 OCTAVE	-2 OCT
	-1 OCT
	D.LEVEL
2 P.SHIFT	PITCH
	FINE
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
2 HARMONY	HARMONY
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
	---
2 OvrTONE	LOWER
	UPPER
	D.LEVEL
	DETUNE
	TONE
2 FEEDBCKR	DEPTH
	TRIGGER
2 AcPROC	TYPE
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	LEVEL
2 PHASER	TYPE
	RATE
	DEPTH
	MANUAL
	RESONANCE
	LEVEL
2 FLANGER	RATE
	DEPTH
	MANUAL
	RESONANCE
	LOW CUT
	LEVEL

CATEGORY	TARGET
2 TREMOLO	WAVE
	RATE
	DEPTH
	LEVEL
2 ROTARY	SPEED
	RATE SLOW
	RATE FAST
	TRANSITION
	B/H BAL
	LEVEL
2 UNI-V	RATE
	DEPTH
	LEVEL
2 VIBRATO	RATE
	DEPTH
	TRIGGER
	RISE TIME
	LEVEL
2 CHORUS	RATE
	DEPTH
	E.LEVEL
	MODE
	LOW CUT
	HIGH CUT
2 SubDELAY	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	D.LEVEL
	TAP TIME
DELAY	ON/OFF
	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	TAP TIME
	MOD RATE
	MOD DEPTH
	TE TIME
	TE FEEDBK
	TE TONE
	TE E.LEVEL
	TE D.LEVEL
	TE HOLD
REVERB	ON/OFF
	TYPE
	TIME
	LOW CUT
	HIGH CUT
	E.LEVEL
	SPRING
	DLY TIME
	DLY FB
	DLY HI CUT
	DLY E.LEVEL
	DLY D.LEVEL
FOOT VOL	LEVEL

CATEGORY	TARGET
PEDAL FX	ON/OFF
	TYPE
	WAH LEVEL
	WAHPDMIN
	WAHPDMAX
	WAHPDPOS
	PB LEVEL
	PB PITCH
	PB PD POS
MASTER	PATCH LVL
	LOW GAIN
	MID FREQ
	MID Q
	MID GAIN
	HIGH GAIN
BPM/KEY	BPM
	KEY
TUNER	TUNER SW
PATCH	LEVEL +10
	LEVEL +20
	LEVEL -10
	LEVEL -20

Virtual Expression Pedal System (Internal Pedal / Wave Pedal)

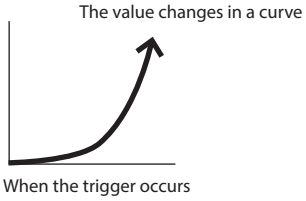
By assigning a desired parameter to the virtual expression pedal, you can produce an effect as though you were operating a physical expression pedal to change the volume or tone quality in real time.

The virtual expression pedal system provides the following two types of functions, and you can use the SOURCE setting for ASSIGN 1–6 to choose the desired type.

* If you want to use the internal pedal or wave pedal, set the ASSIGN parameter SOURCE MODE to "MOMENT."

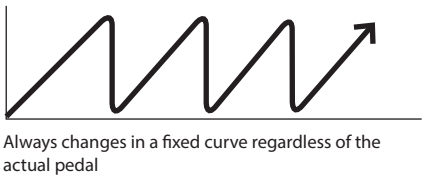
Internal pedal

If SOURCE is set to "INT PEDAL," the virtual expression pedal will begin operating when started by the specified trigger (TRIGGER), modifying the parameter specified by "TARGET."



Wave pedal

If SOURCE is set to "WAVE PEDAL," the virtual expression pedal will cyclically modify the parameter specified by "TARGET" in a fixed wave form.



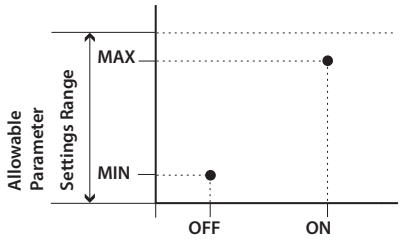
About the Range of a Target's Change

The value of the parameter selected as the target changes within the range defined by "MIN" and "MAX," as set on the GT-1.

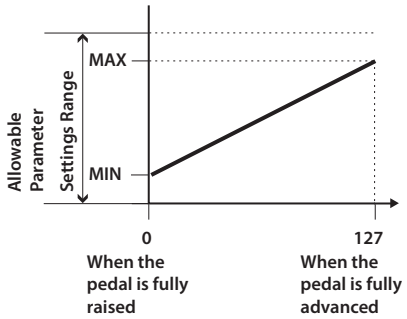
When using an external footswitch, or other controller that acts as an on/off switch, "MIN" is selected with Off, and "MAX" is selected with On.

When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values. Also, when the target is of an on/off type, the median value of the received data is used as the dividing line in determining whether to switch it on or off.

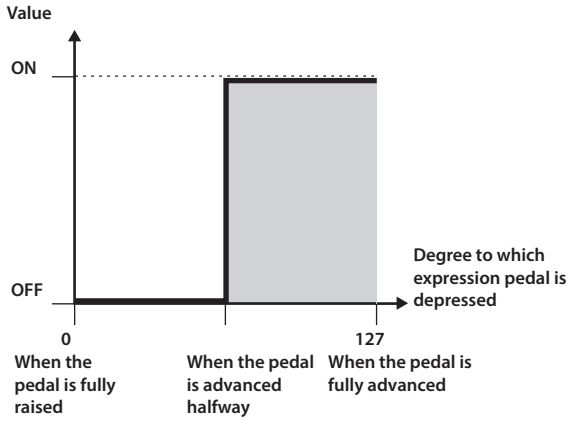
When using the footswitch:



When using the expression pedal:



When controlling the On/Off target with the expression pedal:



* The range that can be selected changes according to the target setting.

* When the "MIN" is set to a higher value than the "maximum," the change in the parameter is reversed.

* The values of settings can change if the target is changed after the "MIN" and "MAX" settings have been made. If you've changed the target, be sure to recheck the "MIN" and "MAX" settings.

OUTPUT SELECT

Specify the device (amp) that's connected to the OUTPUT jacks.

Parameter	Value	Explanation
SELECT	JC-120	Choose this setting if the GT-1 is connected to the guitar input of a Roland JC-120 guitar amp.
	SMALL AMP	Choose this setting if the GT-1 is connected to a small guitar amp.
	COMBO AMP	Choose this setting if the GT-1 is connected to the guitar input of a combo-type guitar amp (i.e., a single unit that contains the amp and speaker) other than the JC-120. For some types of guitar amps, the "JC-120" setting might produce better results.
	STACK AMP	Choose this setting if the GT-1 is connected to the guitar input of a stack-type guitar amp (i.e., one in which the amp and speaker are separate units).
	JC-120 RETURN	Choose this setting if the GT-1 is connected to the RETURN jack of the JC-120.
	COMBO RETURN	Choose this setting if the GT-1 is connected to the RETURN jack of a combo-type guitar amp.
	STACK RETURN	Choose this setting if the GT-1 is connected to the RETURN jack of a stack-type guitar amp. You should also choose the "STACK RETURN" setting if you're using a guitar power amp together with a speaker cabinet.
	LINE/PHONES	Choose this setting if you're using headphones, or if the GT-1 is connected to a keyboard amp, mixer, or digital recorder.

DISPLAY

Here you can adjust the brightness of the characters in the display.

Parameter	Value	Explanation
CONTRAST	1–16	Higher values increase the brightness.

PLAY (PLAY OPTION)

Here you can specify how the pedals will work during performance.

Parameter	Value	Explanation
EXP1 HLD (EXP 1 PEDAL HOLD), **EXP2 HLD (EXP 2 PEDAL HOLD)**	OFF	The operational status of the EXP 1/2 PEDAL's FUNCTION (p. 17) is not carried over when patches are switched.
	ON	If the EXP 1/2 PEDAL's FUNC (p. 17) are the same between 2 patches, the operational status is carried over when patches are switched. For example, if EXP 1/2 PEDAL FUNC is set to FOOT VOLUME in both patches, the one before and the one after the change, the volume corresponding to the position the pedal is in (angle) at the time of the patch change will be maintained after the patch change. On the other hand, if the patch being changed to is set to WAH, the volume will be in accordance with the value set within the patch, and you'll obtain a wah effect that is in accordance with a value that reflects the current position (angle) of the pedal.
KNOB LOCK	OFF, ON	Specifies whether knob operations will be disabled. If this is ON, knob operations will be disabled.
DWN+UP	OFF, TUNER, LOOP, MEM+1, MEM-1	Specifies the function when the [▼] and [▲] switches are pressed simultaneously.
UP+CTL1		Specifies the function when the [▲] and [CTL1] switches are pressed simultaneously.
PEDAL LIGHT	OFF, ON	Specifies whether the [▼], [▲], and [CTL1] switches are lit or unlit.

KNOB SETTING

Here you can assign the desired parameters to knobs [1]–[3] in the play screen.

* The settings you make here are only for the knobs in the play screen.

Parameter
KNOB 1–KNOB 3

The parameter names displayed in the play screen are abbreviated. For details about the parameter names, refer to the chart shown below.

Value	Display
OFF	OFF
PATCH	PATCH
FX1:COMP TYPE	1CmpTYP
FX1:COMP SUSTAIN	1CmpSUS
FX1:COMP ATTACK	1CmpATK
FX1:COMP TONE	1CmpTON
FX1:COMP LEVEL	1CmpLVL
FX1:LIMITER TYPE	1LmtTYP
FX1:LIMITER ATTACK	1LmtATK
FX1:LIMITER THRESHOLD	1LmtTHR
FX1:LIMITER RATIO	1LmtRAT
FX1:LIMITER RELEASE	1LmtREL
FX1:LIMITER LEVEL	1LmtLVL
FX1:T.WAH MODE	1TwhMOD
FX1:T.WAH POLARITY	1TwhPOL
FX1:T.WAH SENS	1TwhSNS
FX1:T.WAH FREQ	1TwhFRQ
FX1:T.WAH PEAK	1TwhPEK
FX1:T.WAH LEVEL	1TwhLVL
FX1:GEQ 100Hz	1GEq100
FX1:GEQ 200Hz	1GEq200
FX1:GEQ 400Hz	1GEq400
FX1:GEQ 800Hz	1GEq800
FX1:GEQ 1.6kHz	1GEq1.6k
FX1:GEQ 3.2kHz	1GEq3.2k
FX1:GEQ 6.4kHz	1GEq6.4k
FX1:GEQ LEVEL	1GEqLVL
FX1:PEQ LOW GAIN	1PEqLoG
FX1:PEQ LOW-MID FREQ	1PEqLmF
FX1:PEQ LOW-MID Q	1PEqLmQ
FX1:PEQ LOW-MID GAIN	1PEqLmG
FX1:PEQ HIGH-MID FREQ	1PEqHmF
FX1:PEQ HIGH-MID Q	1PEqHmQ
FX1:PEQ HIGH-MID GAIN	1PEqHmG
FX1:PEQ HIGH GAIN	1PEqHiG
FX1:PEQ LEVEL	1PEqLVL
FX1:TONE MOD TYPE	1TmodTYP
FX1:TONE MOD RESONANCE	1TmodRES
FX1:TONE MOD LOW	1TmodLO
FX1:TONE MOD HIGH	1TmodHI
FX1:TONE MOD LEVEL	1TmodLVL
FX1:GUITAR SIM TYPE	1GSimTYP
FX1:GUITAR SIM LOW	1GSimLO
FX1:GUITAR SIM HIGH	1GSimHI
FX1:GUITAR SIM LEVEL	1GSimLVL
FX1:GUITAR SIM BODY	1GSimBDY
FX1:A.GUITAR SIM HIGH	1ASimHI
FX1:A.GUITAR SIM BODY	1ASimBDY
FX1:A.GUITAR SIM LOW	1ASimLO
FX1:A.GUITAR SIM LEVEL	1ASimLVL
FX1:SLOW GEAR SENS	1SgSNS
FX1:SLOW GEAR RISE TIME	1SgRIS

Value	Display
FX1:SLOW GEAR LEVEL	1SgLVL
FX1:OCTAVE -2OCT	1Oct-2
FX1:OCTAVE -1OCT	1Oct-1
FX1:OCTAVE DIRECT	1OctDLV
FX1:PITCH SHIFT PITCH	1PsPITCH
FX1:PITCH SHIFT FINE	1PsFINE
FX1:PITCH SHIFT PRE-DELAY	1PsPDLY
FX1:PITCH SHIFT E.LEVEL	1PsELV
FX1:PITCH SHIFT FEEDBACK	1PsFBK
FX1:PITCH SHIFT D.LEVEL	1PsDLV
FX1:HARMONIST HARMONY	1HrmHARM
FX1:HARMONIST PRE-DELAY	1HrmPDLY
FX1:HARMONIST E.LEVEL	1HrmELV
FX1:HARMONIST FEEDBACK	1HrmFBK
FX1:HARMONIST D.LEVEL	1HrmDLV
FX1:OVERTONE DETUNE	1OvtnDTN
FX1:OVERTONE TONE	1OvtnTON
FX1:OVERTONE UPPER	1OvtnUPR
FX1:OVERTONE LOWER	1OvtnLWR
FX1:OVERTONE D.LEVEL	1OvtnDLV
FX1:FEEDBACKER DEPTH	1FbkDPT
FX1:FEEDBACKER TRIGGER	1FbkTRG
FX1:AC.PROCESSOR TYPE	1AcpTYP
FX1:AC.PROCESSOR BASS	1AcpBAS
FX1:AC.PROCESSOR MIDDLE	1AcpMID
FX1:AC.PROCESSOR TREBLE	1AcpTRBL
FX1:AC.PROCESSOR PRESENCE	1AcpPRES
FX1:AC.PROCESSOR LEVEL	1AcpLVL
FX1:PHASER TYPE	1PhTYP
FX1:PHASER RATE	1PhRAT
FX1:PHASER DEPTH	1PhDPT
FX1:PHASER MANUAL	1PhMAN
FX1:PHASER RESONANCE	1PhRES
FX1:PHASER LEVEL	1PhLVL
FX1:FLANGER RATE	1FlgRAT
FX1:FLANGER DEPTH	1FlgDPT
FX1:FLANGER MANUAL	1FlgMAN
FX1:FLANGER RESONANCE	1FlgRES
FX1:FLANGER LOW CUT	1FlgLoC
FX1:FLANGER LEVEL	1FlgLVL
FX1:TREMOLO WAVE	1TrmWAV
FX1:TREMOLO RATE	1TrmRAT
FX1:TREMOLO DEPTH	1TrmDPT
FX1:TREMOLO LEVEL	1TrmLVL
FX1:ROTARY BALANCE	1RotBAL
FX1:ROTARY SPEED	1RotSPD
FX1:ROTARY RATE SLOW	1RotSLW
FX1:ROTARY RATE FAST	1RotFST
FX1:ROTARY TRANSITION	1RotTRA
FX1:ROTARY LEVEL	1RotLVL
FX1:UNI-V RATE	1UnvRAT
FX1:UNI-V DEPTH	1UnvDPT

Value	Display
FX1:UNI-V LEVEL	1UnvLVL
FX1:VIBRATO RATE	1VibRAT
FX1:VIBRATE DEPTH	1VibDPT
FX1:VIBRATO TRIGGER	1VibTRG
FX1:VIBRATE RISE TIME	1VibRIS
FX1:VIBRATO LEVEL	1VibLVL
FX1:CHORUS MODE	1ChoMOD
FX1:CHORUS RATE	1ChoRAT
FX1:CHORUS DEPTH	1ChoDPT
FX1:CHORUS LOW CUT	1ChoLoC
FX1:CHORUS HIGH CUT	1ChoHiC
FX1:CHORUS E.LEVEL	1ChoELV
FX1:SUB DELAY TYPE	1DlyTYP
FX1:SUB DELAY TIME	1DlyTIM
FX1:SUB DELAY FEEDBACK	1DlyFBK
FX1:SUB DELAY HIGH CUT	1DlyHiC
FX1:SUB DELAY E.LEVEL	1DlyELV
FX1:SUB DELAY D.LEVEL	1DlyDLV
FX1:SUB DELAY TAP TIME	1DlyTAP
OD/DS:TYPE	OD:TYPE
OD/DS:DRIVE	OD:DRIVE
OD/DS:BOTTOM	OD:BOTM
OD/DS:TONE	OD:TONE
OD/DS:E.LEVEL	OD:ELV
OD/DS:D.LEVEL	OD:DLV
PREAMP:TYPE	PrA:TYPE
PREAMP:GAIN	PrA:GAIN
PREAMP:BASS	PrA:BASS
PREAMP:MIDDLE	PrA:MID
PREAMP:TREBLE	PrA:TRBL
PREAMP:PRESENCE	PrA:PRES
PREAMP:LEVEL	PrA:LEVEL
PREAMP:BRIGHT	PrA:BRT
PREAMP:SP.TYPE	PrA:SP
NS:THRESHOLD	NS:THRES
NS:RELEASE	NS:RELEAS
FX2:COMP TYPE	2CmpTYP
FX2:COMP SUSTAIN	2CmpSUS
FX2:COMP ATTACK	2CmpATK
FX2:COMP TONE	2CmpTON
FX2:COMP LEVEL	2CmpLVL
FX2:LIMITER TYPE	2LmtTYP
FX2:LIMITER ATTACK	2LmtATK
FX2:LIMITER THRESHOLD	2LmtTHR
FX2:LIMITER RATIO	2LmtRAT
FX2:LIMITER RELEASE	2LmtREL
FX2:LIMITER LEVEL	2LmtLVL
FX2:T.WAH MODE	2TwhMOD
FX2:T.WAH POLARITY	2TwhPOL
FX2:T.WAH SENS	2TwhSNS
FX2:T.WAH FREQ	2TwhFRQ
FX2:T.WAH PEAK	2TwhPEK

Value	Display
FX2:T.WAH LEVEL	2TwhLVL
FX2:GEQ 100Hz	2GEq100
FX2:GEQ 200Hz	2GEq200
FX2:GEQ 400Hz	2GEq400
FX2:GEQ 800Hz	2GEq800
FX2:GEQ 1.6kHz	2GEq1.6k
FX2:GEQ 3.2kHz	2GEq3.2k
FX2:GEQ 6.4kHz	2GEq6.4k
FX2:GEQ LEVEL	2GEqLVL
FX2:PEQ LOW GAIN	2PEqLoG
FX2:PEQ LOW-MID FREQ	2PEqLmF
FX2:PEQ LOW-MID Q	2PEqLmQ
FX2:PEQ LOW-MID GAIN	2PEqLmG
FX2:PEQ HIGH-MID FREQ	2PEqHmF
FX2:PEQ HIGH-MID Q	2PEqHmQ
FX2:PEQ HIGH-MID GAIN	2PEqHmG
FX2:PEQ HIGH GAIN	2PEqHiG
FX2:PEQ LEVEL	2PEqLVL
FX2:TONE MOD TYPE	2TmodTYP
FX2:TONE MOD RESONANCE	2TmodRES
FX2:TONE MOD LOW	2TmodLO
FX2:TONE MOD HIGH	2TmodHI
FX2:TONE MOD LEVEL	2TmodLVL
FX2:GUITAR SIM TYPE	2GSimTYP
FX2:GUITAR SIM LOW	2GSimLO
FX2:GUITAR SIM HIGH	2GSimHI
FX2:GUITAR SIM LEVEL	2GSimLVL
FX2:GUITAR SIM BODY	2GSimBDY
FX2:A.GUITAR SIM HIGH	2ASimHI
FX2:A.GUITAR SIM BODY	2ASimBDY
FX2:A.GUITAR SIM LOW	2ASimLO
FX2:A.GUITAR SIM LEVEL	2ASimLVL
FX2:SLOW GEAR SENS	2SgSNS
FX2:SLOW GEAR RISE TIME	2SgRIS
FX2:SLOW GEAR LEVEL	2SgLVL
FX2:OCTAVE -2OCT	2Oct-2
FX2:OCTAVE -1OCT	2Oct-1
FX2:OCTAVE DIRECT	2OctDLV
FX2:PITCH SHIFT PITCH	2PsPITCH
FX2:PITCH SHIFT FINE	2PsFINE
FX2:PITCH SHIFT PRE-DELAY	2PsPDLY
FX2:PITCH SHIFT E.LEVEL	2PsELV
FX2:PITCH SHIFT FEEDBACK	2PsFBK
FX2:PITCH SHIFT D.LEVEL	2PsDLV
FX2:HARMONIST HARMONY	2HrmHARM
FX2:HARMONIST PRE-DELAY	2HrmPDLY
FX2:HARMONIST E.LEVEL	2HrmELV
FX2:HARMONIST FEEDBACK	2HrmFBK
FX2:HARMONIST D.LEVEL	2HrmDLV
FX2:OVERTONE DETUNE	2OvtnDTN
FX2:OVERTONE TONE	2OvtnTON
FX2:OVERTONE UPPER	2OvtnUPR
FX2:OVERTONE LOWER	2OvtnLWR
FX2:OVERTONE D.LEVEL	2OvtnDLV
FX2:FEEDBACKER DEPTH	2FbkDPT
FX2:FEEDBACKER TRIGGER	2FbkTRG
FX2:AC.PROCESSOR TYPE	2AcpTYP
FX2:AC.PROCESSOR BASS	2AcpBAS
FX2:AC.PROCESSOR MIDDLE	2AcpMID
FX2:AC.PROCESSOR TREBLE	2AcpTRBL
FX2:AC.PROCESSOR PRESENCE	2AcpPRES
FX2:AC.PROCESSOR LEVEL	2AcpLVL

Value	Display
FX2:PHASER TYPE	2PhTYP
FX2:PHASER RATE	2PhRAT
FX2:PHASER DEPTH	2PhDPT
FX2:PHASER MANUAL	2PhMAN
FX2:PHASER RESONANCE	2PhRES
FX2:PHASER LEVEL	2PhLVL
FX2:FLANGER RATE	2FlgRAT
FX2:FLANGER DEPTH	2FlgDPT
FX2:FLANGER MANUAL	2FlgMAN
FX2:FLANGER RESONANCE	2FlgRES
FX2:FLANGER LOW CUT	2FlgLoC
FX2:FLANGER LEVEL	2FlgLVL
FX2:TREMOLO WAVE	2TrmWAV
FX2:TREMOLO RATE	2TrmRAT
FX2:TREMOLO DEPTH	2TrmDPT
FX2:TREMOLO LEVEL	2TrmLVL
FX2:ROTARY BALANCE	2RotBAL
FX2:ROTARY SPEED	2RotSPD
FX2:ROTARY RATE SLOW	2RotSLW
FX2:ROTARY RATE FAST	2RotFST
FX2:ROTARY TRANSITION	2RotTRA
FX2:ROTARY LEVEL	2RotLVL
FX2:UNI-V RATE	2UnvRAT
FX2:UNI-V DEPTH	2UnvDPT
FX2:UNI-V LEVEL	2UnvLVL
FX2:VIBRATO RATE	2VibRAT
FX2:VIBRATE DEPTH	2VibDPT
FX2:VIBRATO TRIGGER	2VibTRG
FX2:VIBRATE RISE TIME	2VibRIS
FX2:VIBRATO LEVEL	2VibLVL
FX2:CHORUS MODE	2ChoMOD
FX2:CHORUS RATE	2ChoRAT
FX2:CHORUS DEPTH	2ChoDPT
FX2:CHORUS LOW CUT	2ChoLoC
FX2:CHORUS HIGH CUT	2ChoHiC
FX2:CHORUS E.LEVEL	2ChoELV
FX2:SUB DELAY TYPE	2DlyTYP
FX2:SUB DELAY TIME	2DlyTIM
FX2:SUB DELAY FEEDBACK	2DlyFBK
FX2:SUB DELAY HIGH CUT	2DlyHiC
FX2:SUB DELAY E.LEVEL	2DlyELV
FX2:SUB DELAY D.LEVEL	2DlyDLV
FX2:SUB DELAY TAP TIME	2DlyTAP
DELAY:TYPE	DL:TYPE
DELAY:TIME	DL:TIME
DELAY:FEEDBACK	DL:FBK
DELAY:HIGH CUT	DL:HiC
DELAY:E.LEVEL	DL:ELV
DELAY:TAP TIME	DL:TAP
DELAY:MODULATION RATE	DL:M.RAT
DELAY:MODULATION DEPTH	DL:M.DPT
TERA ECHO:TIME	TE:TIME
TERA ECHO:FEEDBACK	TE:FBK
TERA ECHO:TONE	TE:TONE
TERA ECHO:E.LEVEL	TE:ELV
TERA ECHO:D.LEVEL	TE:DLV
TERA ECHO:HOLD	TE:HOLD
REVERB:TYPE	RV:TYPE
REVERB:TIME	RV:TIME
REVERB:LOW CUT	RV:LoC
REVERB:HIGH CUT	RV:HiC
REVERB:LEVEL	RV:LEVEL

Value	Display
REVERB:SPRING SENS	RV:SPRNG
REVERB:DELAY TIME	RV:DITIM
REVERB:DELAY FEEDBACK	RV:DIFBK
REVERB:DELAY HIGH CUT	RV:DIHiC
REVERB:DELAY E.LEVEL	RV:DIELV
REVERB:DELAY D.LEVEL	RV:DIDLV
FOOT VOLUME:LEVEL	FV:LVL
PEDAL FX:TYPE	PdFX:TYPE
PEDAL FX:WAH PEDAL POS	WAH:POS
PEDAL FX:WAH LEVEL	WAH:LEVEL
PEDAL FX:PEDAL BEND PITCH	PB:PITCH
PEDAL FX:PEDAL BEND PEDAL POS	PB:POS
PEDAL FX:PEDAL BEND LEVEL	PB:LEVEL
MASTER LOW GAIN	LOW GAIN
MASTER MIDDLE FREQ	MID FREQ
MASTER MIDDLE Q	MID Q
MASTER MIDDLE GAIN	MID GAIN
MASTER HIGH GAIN	HI GAIN
PATCH LEVEL	PATCH LVL
MASTER BPM	BPM
MASTER KEY	KEY
USB MIX	USB:MIX
FX1	FX1
OD/DS	OD/DS
PREAMP	PREAMP
FX2	FX2
DELAY	DELAY
REVERB	REVERB
PEDAL FX	PEDAL FX
OUTPUT LEVEL	OUT LEVEL

PREF (PREFERENCE)

Here you can specify whether settings for the type of connected amp and preamp, control pedal, expression pedal, etc. will be independent for each patch, or whether the same settings will be shared by all patches.

Parameter	Value	Explanation
EXP 1	PATCH, SYSTEM	If this is set to PATCH, different settings can be made independently for each patch. If this is set to SYSTEM, the same settings will be shared by all patches. * Here, even if a CTL/EXP pedal that has been set to SYSTEM is set to ASSIGN SOURCE (p. 17) , that setting will be ignored.
CTL 1	PATCH, SYSTEM	
EXP SW	PATCH, SYSTEM	
DOWN	PATCH, SYSTEM	
UP	PATCH, SYSTEM	
EXP 2	PATCH, SYSTEM	
CTL 2	PATCH, SYSTEM	
CTL 3	PATCH, SYSTEM	

LOOP

This specifies the level of loop playback.

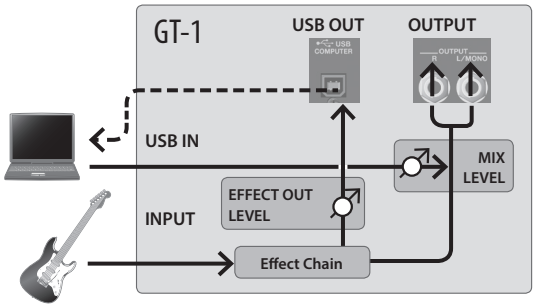
Parameter	Value	Explanation
LOOP	1–120	Specifies the phrase playback volume.

USB

Here you can make USB-related settings for when the GT-1 is connected to a computer via USB.

USB audio flow

GT-1 outputs the effect sound, and the return from the computer is mixed with your guitar performance at the final stage.



Parameter	Value	Explanation
MIX LEVEL	0–200%	Adjusts the level of the audio input from the computer. At this time, the audio input from the computer is mixed at the final stage of the GT-1.
EFX OUT (EFFECT OUT LEVEL)	0–200%	Adjusts the level at which the sound processed by the effects of the GT-1 is output to the computer.
DIRECT MONITOR	Switches whether the sound of the GT-1 is output to the PHONES jack or the OUTPUT jacks. * This setting cannot be saved. It will be ON when the unit is powered-on.	
	OFF	Turn this off if the audio data is being passed "thru" within the computer. In this case, you won't hear sound unless the computer is set to "thru."
	ON	The sound of the GT-1 is output directly. Turn this on if you're using the GT-1 on its own without connecting it to a computer. (If you turn this off, only the sound being input via USB is output.)

PDL CALIBRATION (PEDAL CALIBRATION)

You can readjust the expression pedal so that it will operate optimally.

Parameter	Value	Explanation
THRESHOLD	1–16	Adjusts the sensitivity at which the EXP PEDAL SW will respond.

F.RESET (FACTORY RESET)

Initializes the GT-1 to its factory-set condition.

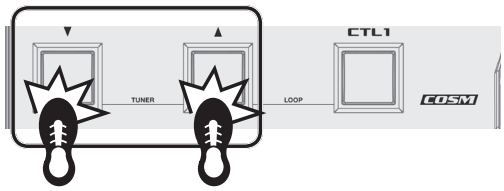
Parameter	Value	Explanation
FROM	SYSTEM	System parameter settings
	U01–U99	Settings for Patch Number U01 through U99
TO	SYSTEM	System parameter settings
	U01–U99	Settings for Patch Number U01 through U99

TUNER

Editing procedure

1. Simultaneously press switches [▼] and [▲].

The tuner function will turn on.



2. Use knobs [1] and [3] to specify the settings.

Knob	Parameter	Value	Explanation
[1]	PITCH	435 Hz–445 Hz	Specifies the reference pitch.
[3]	OUTPUT	MUTE	Sound will not be output while tuning.
		BYPASS	While tuning, the sound of the guitar being input to the GT-1 will be output without change. All effects will be off.
		THRU	Allows you to tune while hearing the current effect sound.

3. Simultaneously press switches [▼] and [▲] to return to the play screen.

You can also return to the play screen by pressing the [EXIT] button.

Sound List

Preset Patch List

Patch #	Patch Name	Explanation	GENRE1	GENRE2
P01	HI GAIN STACK	The powerful and fat sound of a high-gain amp stack. Ideal for backing or riffs.	HARD ROCK	ROCK
P02	TERA ECHO LEAD	A sound that takes advantage of the TERA ECHO's distinctive reverberation, and is perfect for long notes.	ROCK	HARD ROCK
P03	NATURAL CLEAN	An all-around sound usable for everything from solos to rhythm. With a broad range and good sustain from the high frequencies to the low frequencies.	STUDIO	POPS
P04	POWER METAL RIFF	A metal sound with powerful ultra-low range.	METAL/CORE	HARD ROCK
P05	HARMONY LD in Am	Sustaining harmony tone, ideal for fusion solos.	STUDIO	HARD ROCK
P06	ROUND & ROUND	Combines a slow-attacking crunch sound with a rotary effect.	STUDIO	POPS
P07	FDR BLUES CRUNCH	A straightforward crunch sound.	BLUES	ALTERNATIVE
P08	SYNC TREMOLO	The sound of a stereo tremolo effect whose depth changes.	ALTERNATIVE	STUDIO
P09	ADD TRANSPARENCY	Clear crunch sound that combines the A-DIST crunch and clean.	ROCK	STUDIO
P10	ORNG ROOMY LEAD	Coarse distortion that combines TREBLE BOOSTER and ORNG RV.	HARD ROCK	ALTERNATIVE
P11	AC SIM STRAIGHT	An uncolored acoustic simulator.	ACOUSTIC	STUDIO
P12	ROYAL LEAD	British lead tone of the '70s and '80s.	HARD ROCK	ALTERNATIVE
P13	SUPER SLOW GEAR	A beautiful pad-type sound that uses Slow Gear.	STUDIO	POPS
P14	SLAPBACK ECHO	'50s-style crunch and echo sound.	COUNTRY	TRADITIONAL
P15	A-DIST &OVERTONE	A lead sound that emphasizes the overtones of the high frequency region.	ROCK	ALTERNATIVE
P16	FAT BLUESY LEAD	A fat lead sound that uses A-DIST as a booster, suitable for single-coil pickups.	BLUES	TRADITIONAL
P17	DIVID ORGAN TONE	Organ sound.	ROCK	STUDIO
P18	STACK CRUNCH	Switch between stack crunch sounds with different gain for backing and solo.	HARD ROCK	ROCK
P19	VAN FLANGE	The flanger sound of '80s hard rock.	HARD ROCK	METAL/CORE
P20	SPACY LEAD	Lead tone with good sustain in clear reverberation.	STUDIO	ALTERNATIVE
P21	1959 CRUNCH	Crunch sound based on MS1959.	ROCK	ALTERNATIVE
P22	MID BOOST COMBO	The crunch sound of a mid-boosted combo amp.	ROCK	TRADITIONAL
P23	CRUNCH 4 RHYTHM	Crunch sound for funky rock. Suitable for use with the rear single coil pickup.	ROCK	ALTERNATIVE
P24	ROTARY	Rotary crunch sound.	ROCK	ALTERNATIVE
P25	1969 XPERIENCE	Psychedelic rock sound of the 1969 Woodstock festival. Intense distortion produced using fuzz.	ROCK	HARD ROCK
P26	CREAMY SET	A bluesy sound of the late '60s that combines MS1959 with FUZZ.	ROCK	TRADITIONAL
P27	DEEP DELAY & VIB	A sound with deep delay and vibrato.	ROCK	STUDIO
P28	ROBINS BRIDGE	A stack preamp and the UNI-V, added REVERB and TERA ECHO create a typical '70s Trower sound.	ROCK	HARD ROCK
P29	RIPPIN'	Fantasy-like sound with deep delay.	ROCK	HARD ROCK
P30	OCTAFUZZ LEAD	A fuzz sound with a unique character. Also useable even if the volume of your guitar is lowered.	ROCK	TRADITIONAL
P31	60s FUZZ LEGEND	Reproduces the combination of a late '60s fuzz and distorted amp.	ROCK	TRADITIONAL
P32	5th PS & GATE	'80s-type sound that combines a pitch a perfect fifth above with gated reverb.	ROCK	STUDIO
P33	ROADS	Sound with delay applied, ideal for leads in '70s rock.	ROCK	HARD ROCK
P34	SLOW GEAR LEAD	A smooth lead sound using Slow Gear. Also effective on sound-effect phrases.	ROCK	ALTERNATIVE
P35	POWER DRIVE	A straightforward and powerful drive sound that lets the character of the guitar come through.	ALTERNATIVE	HARD ROCK
P36	AMBIENT DIRTY OD	Drive sound with added room ambience.	ALTERNATIVE	ROCK
P37	MATCH CRUNCH	Crunch sound ideal for use with the rear single coil pickup.	ALTERNATIVE	TRADITIONAL
P38	ORNG CRUNCH	The crunch sound of a UK stack amp.	ALTERNATIVE	R&B
P39	STEREO STACK	A sound with chorus applied to a high-gain amp for stereo placement, suitable for riffing.	ALTERNATIVE	STUDIO
P40	LA TR RIFF	A pulsating tremolo sound.	ALTERNATIVE	ROCK
P41	COMBO AC	A drive sound that does not impair chords.	ALTERNATIVE	ROCK
P42	TWIN CRUNCH	Crunch sound from a Twin Reverb.	BLUES	TRADITIONAL
P43	SLIDE FOR LP	Ideal sound for playing slide guitar with humbucking pickups.	BLUES	LATIN
P44	BASIC BLUES	Crunch sound with compressor, ideal for blues or classic rock.	BLUES	LATIN
P45	KING OF BLUES	A sound that's ideal for blues leads.	BLUES	OLDIES
P46	FINGER LEAD	Fat sound that still remains sensitive to the nuances of your touch. Ideal for bluesy fusion.	BLUES	R&B
P47	BLUES BUDDY	Crunch lead sound for blues. The [CTL1] switch switches to a rhythm sound.	BLUES	OLDIES
P48	SQUEEZE BLUES GT	A bluesy sound with ambience included.	BLUES	OLDIES
P49	BARK TONE	'70s rock sound with phaser. The [CTL1] switch makes the sound between lead and rhythm.	HARD ROCK	METAL/CORE
P50	70s US HARD ROCK	A retro hard rock sound from the '70s.	HARD ROCK	ROCK
P51	BROWN SND For ST	For ST Use a Strat to reproduce the hard rock sound of the late '70s. Transforms the sound of a single-coil pickup to a humbucking pickup sound.	HARD ROCK	ROCK
P52	1984 DRIVEN'	Drive sound reminiscent of '80s hard rock.	HARD ROCK	ROCK
P53	OD-1 + STACK	A sound using an OD-1 placed before the distortion, suitable for hard rock. Step on the [CTL1] switch to apply phaser.	HARD ROCK	POPS
P54	GREAT ROCK	A hard rock tone used in the '80s and '90s.	HARD ROCK	ROCK
P55	BGNR LEAD	Lead sound using BGNR, suitable for humbucking pickups.	METAL/CORE	HARD ROCK
P56	MODERN METAL	An extremely heavy metal sound, usable for anything from rhythm to lead.	METAL/CORE	ALTERNATIVE
P57	CHORUS LEAD	Metal sound with chorus applied. Usable for either backing or lead.	METAL/CORE	HARD ROCK
P58	R-FIER LEAD	Hard distortion sound, ideal for metal riffs. The [CTL1] switch switches to a lead sound.	METAL/CORE	TRADITIONAL
P59	METAL MONEY	The metal sound of the '90s.	METAL/CORE	HARD ROCK

Patch #	Patch Name	Explanation	GENRE1	GENRE2
P60	METAL CORN	An ideal sound for heavy metal riffing. Using the [CTL1] switch increases the volume and applies chorus.	METAL/CORE	HARD ROCK
P61	DRAGON METAL	Ideal modern metal sound for humbucking pickups.	METAL/CORE	HARD ROCK
P62	BLADE METAL	An extremely sharp metal tone.	METAL/CORE	HARD ROCK
P63	TRIPLE DEEP DLY	Deep effect with DELAY and TERA ECHO.	STUDIO	POPS
P64	METAMORPHOSIS GT	Uses OVERTONE to produce an organ-like sound.	STUDIO	ALTERNATIVE
P65	DIAMOND ECHO	A crunch sound with echo.	STUDIO	LATIN
P66	TREMOLO MOD DELAY	Combination of MOD DELAY and TREMOLO.	STUDIO	POPS
P67	MULTI DIMENSION	Multiple effects are turned on simultaneously. Provides a mix of the direct and processed sounds.	STUDIO	R&B
P68	YOU TWO	Simply play chords to obtain a bouncy sound.	STUDIO	ACOU
P69	MELLOW FELLOW	A spacious clean sound.	STUDIO	POPS
P70	80s STUDIO LEAD	A chorused sound with sustain, suitable for lead.	STUDIO	HARD ROCK
P71	SUPER CLEAN	Transparently clean sound. Ideal for arpeggios or chording.	STUDIO	POPS
P72	SUPER MODULATE	Clean sound with modulation applied. Also effective when used in the intro.	STUDIO	TRADITIONAL
P73	SLICED UP	Created with a drastic TREMOLO effect setting, this patch utilizes a Slicer Effect. The FUZZ overdrive helps "cut through."	STUDIO	ALTERNATIVE
P74	DEEP CS StCHORUS	A rich sound that uses a combination of several modulation-type effects.	STUDIO	POPS
P75	WALL OF FUZZTONE	Chorus is used to create a wall of fuzz sound.	STUDIO	ALTERNATIVE
P76	NY LEAD MODULATE	A lead sound with a strongly modulated flanger. Also usable for cool jazz fusion.	STUDIO	JAZZ/FUSION
P77	LEZLY HEAVEN	Use the CTL1 switch to switch the rotational speed.	STUDIO	LATIN
P78	NOISY DUB	Extreme noise sound in combination with some effects.	SOUL/FUNK	DISCO
P79	TIGHT CRUNCH	A tight combo crunch sound.	SOUL/FUNK	DISCO
P80	70s FUNKY CLEAN	Clean sound suitable for simple strumming.	SOUL/FUNK	DISCO
P81	FLAGEOLETTO	A super clean sound with compression that is driven through regular delay and TERA ECHO. An unusual reverb is created the cames the guitar sound ver "far."	SOUL/FUNK	STUDIO
P82	TERA FUNK	A clean sound with compressor added.	SOUL/FUNK	STUDIO
P83	FUNKY GROOVE	A sound suitable for funky strumming.	SOUL/FUNK	DISCO
P84	TERA REV & COMP	Combines a TERA ECHO set to a spring reverb type with compressed and clean sound.	JAZZ/FUSION	STUDIO
P85	FUSION 335	A lead tone of '70s fusion. The [CTL1] switch boosts the gain and volume.	JAZZ/FUSION	LATIN
P86	80s JAZZ FUSION	A fusion lead tone using stereo chorus.	JAZZ/FUSION	POPS
P87	MILD JAZZ	Stomp [CTL1] switch to add DELAY for a mild jazz tone.	JAZZ/FUSION	R&B
P88	JAZZ FIELD	An aggressive jazz tone. The [CTL1] switch switches to a sound for soloing.	JAZZ/FUSION	OLDIES
P89	JAZZ SIMULATOR	Lets you get the sound of a hollow body guitar from a solid-body guitar.	JAZZ/FUSION	POPS
P90	CLEAN SUSTAIN	A clean sound with good sustain. The [CTL1] switch switches to a stack crunch sound.	JAZZ/FUSION	LATIN
P91	COMP CRUNCH LEAD	A lead sound suitable for jazz fusion.	JAZZ/FUSION	LATIN
P92	FULLRTN DRIVE	Light American crunch sound of the late '50s.	COUNTRY	OLDIES
P93	UNMATCHED COMBO	The sound of a fat and extremely clean combo amp.	COUNTRY	OLDIES
P94	COUNTRY PICKIN'	A classic country rock sound.	COUNTRY	R&B
P95	TWEED CLEAN	Use the [CTL1] switch to switch between a tweed amp's clean tone and a mid-boost lead tone.	COUNTRY	OLDIES
P96	ClnTWIN SOUTHERN	Clean sound that's great for country rock riffs.	COUNTRY	OLDIES
P97	SAFARI USA	Tremolo sound suitable for the surf music of the '60s.	OLDIES	TRADITIONAL
P98	MELLOW LEAD	Bluesy sound with warm overdrive.	OLDIES	TRADITIONAL
P99	RETRO TREMOLO	Nice fluctuation with TREMOLO.	DISCO	OLDIES