GT-8 GUITAR EFFECTS PROCESSOR

Owner's Manual

Thank you, and congratulations on your choice of the BOSS **GT-8** Guitar Effects Processor.

Before using this unit, carefully read the sections entitled:

- **USING THE UNIT SAFELY (page 2–3)**
- **IMPORTANT NOTES (page 4)**

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, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

■ Printing Conventions in This Manual

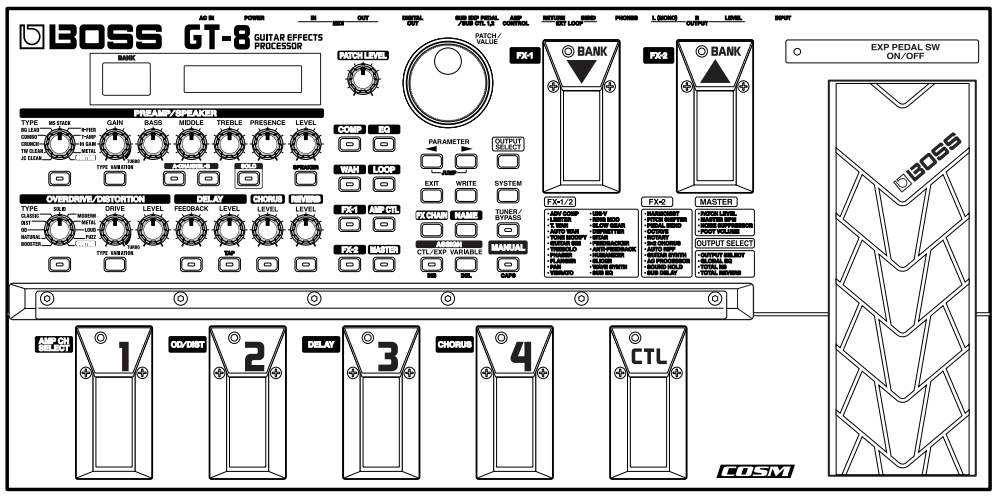
- Text or numerals enclosed in square brackets [ ] indicate bottons.

  [WRITE] WRITE button

  [SYSTEM] SYSTEM button

- **EXP pedal** is an abbreviation of "expression pedal."
- Reference such as (p. **) indicate pages in this manual to which you can refer.

* All product names mentioned in this document are trademarks or registered trademarks of their respective owners.



USING THE UNIT SAFELY

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

About ⚠WARNING and ⚠CAUTION Notices

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

About the Symbols

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

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

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

- 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 retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet.

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

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

- 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.

⚠WARNING

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

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

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

- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The AC adaptor, the power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.

⚠ WARNING

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- Protect the unit from strong impact. (Do not drop it!)

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet.

⚠ 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.

- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the 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.

- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

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 connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- 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

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

Maintenance

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

Repairs and Data

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

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet.

  "**Battery Low!**"

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer)
- 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.
- Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Contents

Main Features

Highly Evolved COSM Amp/Speakers

The GT-8 includes amp/speaker systems that can be used simultaneously, utilizing COSM amp/speakers featuring 46 different amp types, including newly modeled amps. You can connect these in serial or in parallel, combining them flexibly in a variety of ways.

A Variety of COSM Effects

The GT-8 features a wide variety of newly developed effects including "stereo dual delay," "spring & modulation reverb," "sitar simulator," "wave synth," and more. Making full use of BOSS's superior guitar effects technology, this is truly the ultimate in guitar multi-effects devices.

Solo Mode and Dynamic Sense

The COSM amps feature a Solo mode, which instantly imparts a feeling of greater power the moment it is switched on. Additionally, Dynamic Sense provides seamless switching between two COSM amps in response to the nuances of your picking.

The GT-8 also provides additional features—for example, it allows you to control effects with your guitar's volume knob.

Quick Settings

Each effect incorporates Quick Settings, a function that lets you create the effects you like quickly and easily merely by selecting preprogrammed settings. Storing your original settings then allows you to create your sound rapidly.

External Loop & Amp Control

The unit includes an external loop feature, which allows you to connect external effects devices. You can freely set the order in which the GT-8's effects are connected as well as the send and return levels. The GT-8 is also equipped with an amp control jack, enabling you to use the GT-8 to switch preamp channels on the connected device. Whether you use it for live performances or recording, you can make the GT-8 the centerpiece of your guitar platform.

Expression/Control Pedal and Internal Pedal System

The unit comes equipped with an expression pedal/switch and control pedal, which allow you to make separate function settings for each individual patch. Not only can you use the expression pedal as a wah pedal or volume pedal and the control pedal for holding sounds, the GT-8 also includes an "internal pedal system," which allows you to realize even greater flexibility in performance.

All the Basic Functions Needed for Professional Use

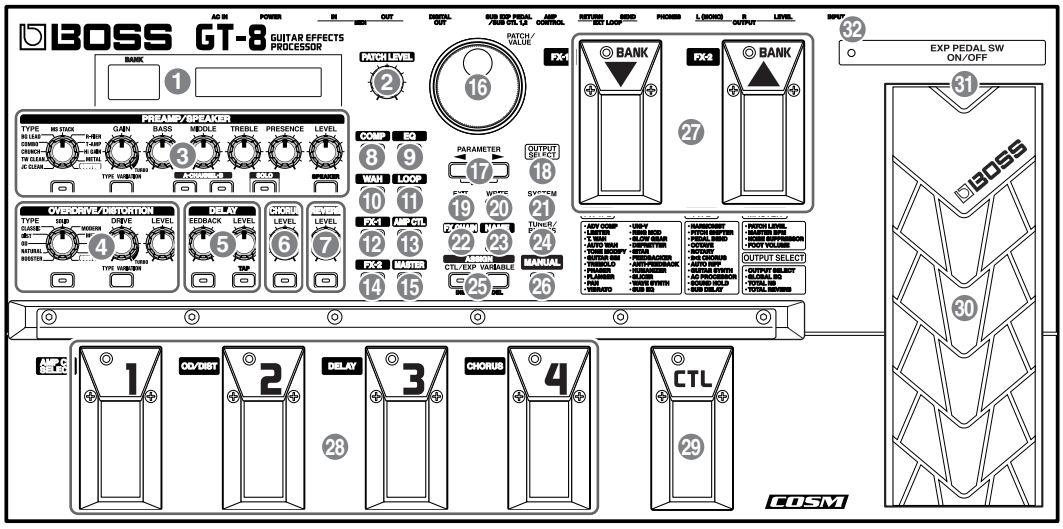
No compromises are made when it comes to basic functions. The GT-8 comes equipped with dedicated knob controls, which allow you to make adjustments intuitively and in real time; input level/presence, which enables you to correct the tone of the connected guitar; a Smooth Patch Change mode, which carries effect sounds over when you switch patches; high-quality 24-bit A/D-D/A converter; a digital out (using a coaxial connector), which lets you switch between the dry sound, various effects sound, and the master output; and more.

COSM (Composite Object Sound Modeling)

Composite Object Sound Modeling (COSM) is Roland's innovative and powerful sound modeling technology. COSM analyzes the many factors that make up the original sound, such as the electrical and physical characteristics of the original, and then produces a digital model that can reproduce the same sound.

Names of Things and What They Do

Front Panel



1. Display

A variety of information about the GT-8 appears here. The left display shows the bank number.

2. PATCH LEVEL Knob

Adjusts the volume level of the currently selected patch.

3. PREAMP/SPEAKER (Preamp/Speaker Simulator)

TYPE Knob

Selects the preamp type.

GAIN Knob

Adjusts the degree of preamp distortion.

BASS Knob

Adjusts the sound quality of the preamp's low-frequency range.

MIDDLE Knob

Adjusts the sound quality of the preamp's midrange.

TREBLE Knob

Adjusts the sound quality of the preamp's high-frequency range.

PRESENCE Knob

Adjusts the sound quality of the preamp's ultra high frequency range.

LEVEL Knob

Adjusts the preamp volume level.

PREAMP/SPEAKER ON/OFF Button

Press to change the settings.

TYPE VARIATION Button

Switches the type variation.

CHANNEL Button

This switches between preamp Channels A and B.

SOLO Button

This switches the Solo switch (p. 27) on and off.

SPEAKER Button

Selects the speaker type.

4. OVERDRIVE/DISTORTION

TYPE Knob

Selects the type of overdrive or distortion.

DRIVE Knob

Adjusts the degree of overdrive or distortion.

LEVEL Knob

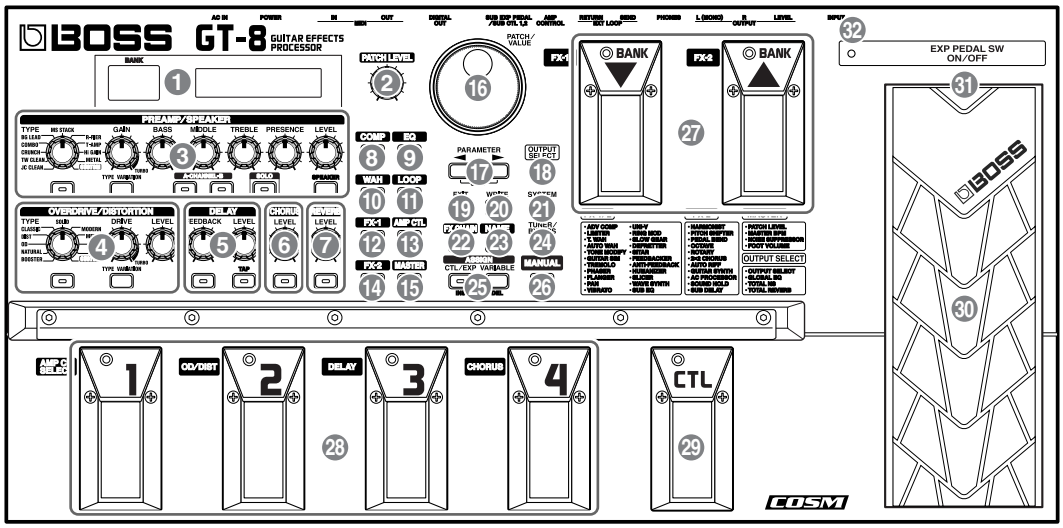
Adjusts the overdrive/distortion volume level.

OVERDRIVE/DISTORTION ON/OFF Button

Press to change the settings.

TYPE VARIATION Button

Switches the type variation.



5. DELAY

FEEDBACK Knob
Adjusts the number of times the delay is repeated.

LEVEL Knob
Adjusts the volume level of the delay sound.

DELAY ON/OFF Button
Press to change the settings.

TAP Button
Use this when setting the delay time with the tap input. (p. 31)

6. CHORUS

LEVEL Knob
Adjusts the volume level of the chorus sound.
The chorus sound increases as the knob is turned to the right (clockwise).

CHORUS ON/OFF Button
Press to change the settings.

7. REVERB

LEVEL Knob
Adjusts the volume level of the reverb sound.

REVERB ON/OFF Button
Press to change the settings.

8. COMP (Compressor)

COMP ON/OFF Button
Press to change the settings.

9. EQ (Equalizer)

EQ ON/OFF Button
Press when changing the settings.

10. WAH

WAH ON/OFF Button
Press to change the setting.

11. LOOP

LOOP ON/OFF Button
Press to change the settings.

12. FX-1

FX-1 ON/OFF Button
Press to change the settings.

13. AMP CTL (Amp Control)

AMP CTL ON/OFF Button
When using the AMP CONTROL function, connect to the jack used for switching guitar amp channels.

14. FX-2

FX-2 ON/OFF Button
Press to change the settings.

15. MASTER

MASTER Button
Press to change the settings.

16. PATCH/VALUE Dial
Use this when switching patches and changing the values of settings.

17. PARAMETER Buttons
Press to select parameters.

* *To jump to the main parameters, hold down one of these buttons while you press the other. With items for which there aren't that many parameters, the GT-8 jumps to the last (or initial) parameter.*

18. OUTPUT SELECT Button
Allows you to select an output appropriate for the connected device.

19. EXIT Button
Use this to undo operations.

20. WRITE Button
Press to store settings.

21. SYSTEM Button
Use for making settings for the GT-8's overall operating environment.

22. FX CHAIN (Effect Chain) Button
Use for setting the effect chain (p. 20).

23. NAME Button
Use for naming patches (p. 21).

24. TUNER/BYPASS Button
Press to use the tuner and bypass functions.

25. ASSIGN

CTL/EXP (Control/Expression) Button
Use for setting the CTL pedal and EXP pedal (p. 56).

VARIABLE Button
Use for setting the Assign Variable (p. 57).

26. MANUAL Button
Press to use the GT-8 in Manual mode.

27. BANK Pedals
These switch the bank number.

28. Number Pedals
These switch the patch numbers.

29. CTL (Control) Pedal
Any one of a number of different functions can be assigned to this pedal, then be controlled by it. For example, you could use it to switch the tuner on and off.

30. Expression Pedal
Controls volume, wah, and many other parameters.

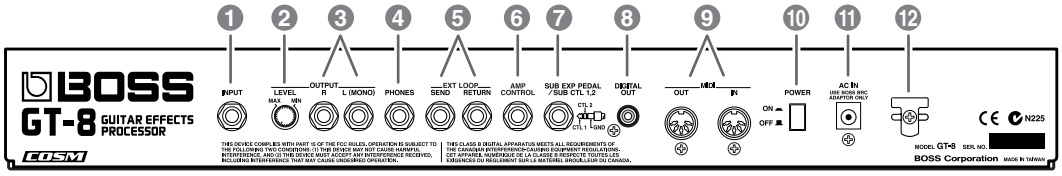
NOTE

When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. 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.

31. EXP PEDAL SW (EXP Pedal Switch)
Firmly press down at the front of the pedal to switch the effect on and off.

32. EXP PEDAL SW ON/OFF Indicator
Lights when the effect being controlled with the Expression Pedal Switch is on, and goes out when the effect is turned off.

Rear Panel



1. INPUT Jack
The guitar is connected here.

2. OUTPUT LEVEL Knob
Adjusts the volume level of the output from the output and headphone jacks.

3. OUTPUT R/L (MONO) Jacks
Connect to your amp, mixer, or such device.

4. PHONES Jack
Connect headphones here.

5. SEND/RETURN Jacks
When using LOOP (p. 50), connect these to external effects processors.

6. AMP CONTROL Jack
When using the AMP CONTROL function, connect to the jack used for switching guitar amp channels.

7. SUB EXP PEDAL/SUB CTL 1, 2 Jack
Connect an optional expression pedal (such as the EV-5) or foot switch (such as the FS-6/FS-5U) here.

8. DIGITAL OUT Connector
Outputs digital audio signals.

9. MIDI IN/OUT Connectors
Connect an external MIDI device to these connectors to transmit and receive MIDI messages.

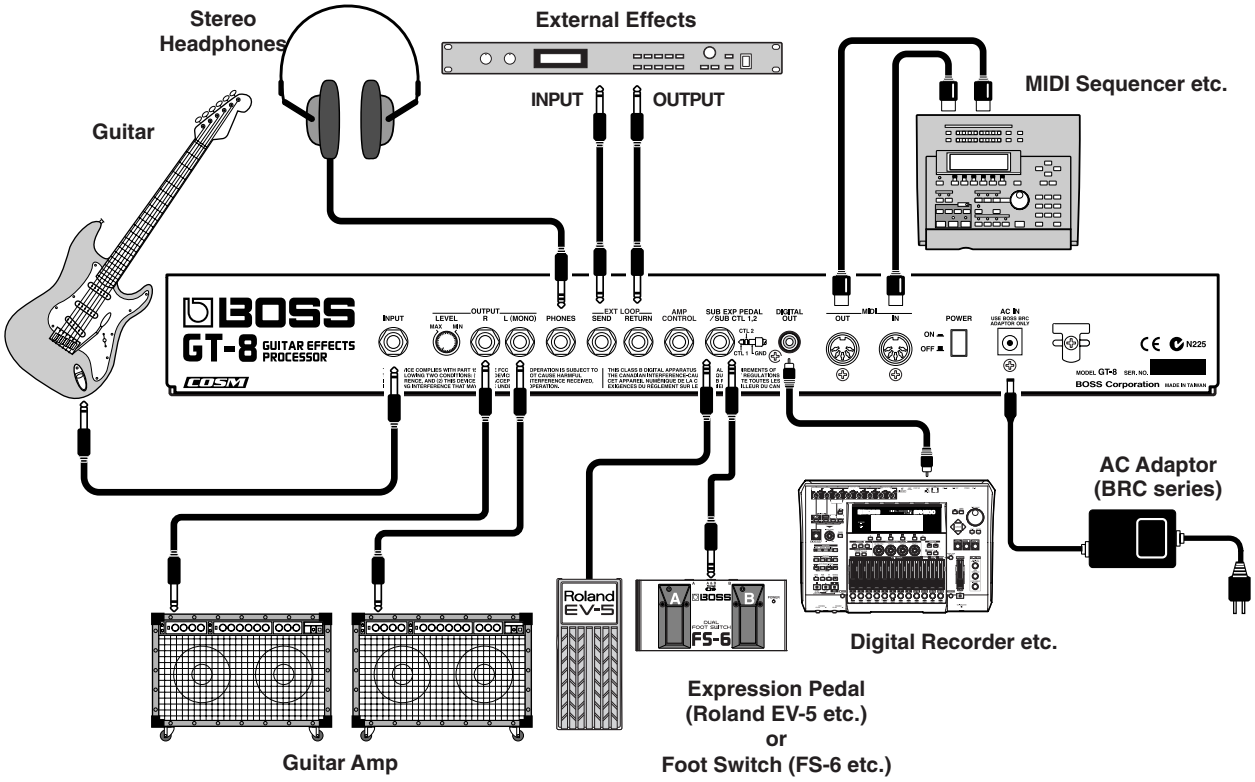
10. POWER Switch
Turns the power on and off.

11. AC IN (AC Adaptor) Jack
Connect the included AC adaptor (BRC series) here.

12. Cord Hook
Hook the AC adaptor cord here to prevent the adaptor plug from being disconnected.

Chapter 1 Playing Sounds

Making the Connections



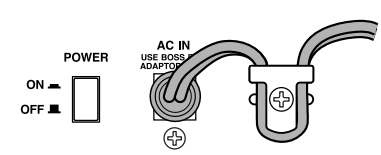
* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*

* *Raise the amp volume only after turning on the power to all connected devices.*

* *When outputting in mono, connect the cable to the OUTPUT L (MONO) jack.*

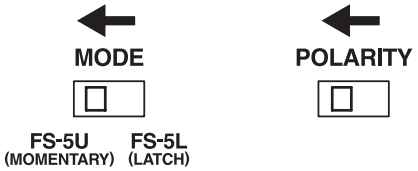
* *Use only the specified expression pedal (Roland EV-5 or Roland FV-300L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.*

* *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.*

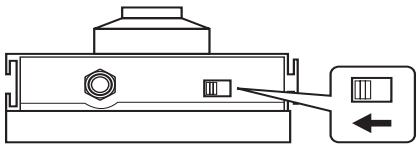


* *When using the unit with an expression pedal connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack, set Minimum Volume to the "MIN" position.*

* *When using the unit with a foot switch (the optional FS-5U) connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack, set the MODE switch and POLARITY switch as shown below.*

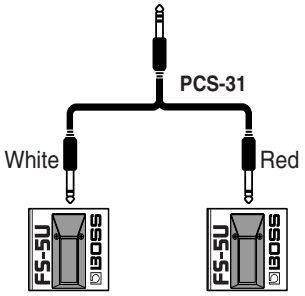


* *When using the unit with a foot switch (the optional FS-5U) connected to the SUB EXP PEDAL/SUB CTL 1,2 jack, set the polarity switch as shown below.*



Polarity Switch

* *You can use the special (optional Roland) PCS-31 connector cord to connect two foot switches.*



When using the unit with a EXP pedal or a foot switch (the optional FS-6 or FS-5U) connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack, make the settings given on p. 55–p. 57.

For more on using the AMP CONTROL jack, refer to p. 50.

Turning on the Power

Once the connections have been completed, 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.

1. **Before turning on the power, confirm the following.**
   - Are all external devices properly connected?
   - Is the volume on the GT-8, your amp, and all other connected devices turned down to the minimum level?
2. **Switch ON the POWER switch on the GT-8's rear panel.**
   The display changes, showing the following. A few seconds later, the unit enters the ordinary performance mode.
   The screen that appears at this point is called the "**Play screen**."

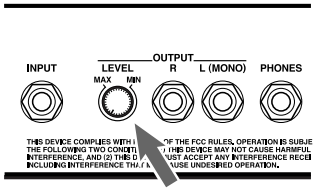
* *Upon power-up, the patch most recently selected when the power was last turned off is selected.*

* *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.*

3. **Next, turn on the power to any external effects processors, then to the guitar amp (power amp).**

Adjusting the Output Level

Adjust the GT-8's output level with the OUTPUT LEVEL knob on the rear panel.

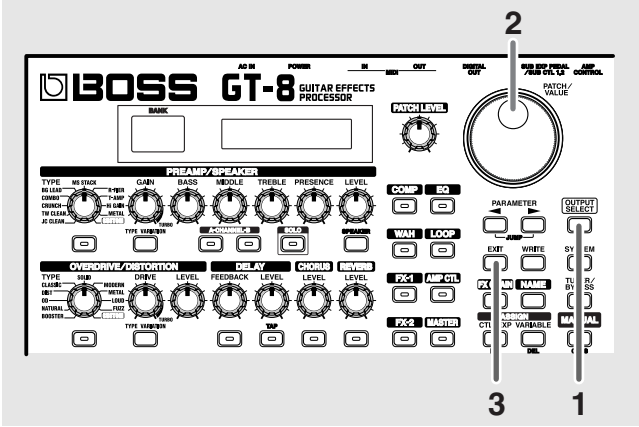


Making Settings for a Connected Device (Amp) (Output Select)

Select the type of device connected to the OUTPUT jack.

To derive the maximum performance from the GT-8, be sure to make the correct setting for OUTPUT SELECT, the one that's most suitable for your setup.

* *The speaker simulator (p. 27) is enabled only when OUTPUT SELECT is set to LINE/PHONES.*



1. **Press [OUTPUT SELECT].**
   The Output Select settings screen appears.

2. **Turn the PATCH/VALUE dial to select the type of device connected to the OUTPUT jack.**

Value	Explanation
JC-120	Use this setting when connecting to Roland's JC-120 guitar amp.
SMALL AMP	Use this setting when connecting to small guitar amp.
COMBO AMP	Use this setting when connecting to the guitar input of a combo amp other than the JC-120 guitar amp (where the amp and speaker or speakers are combined in a single unit).
* *Depending on you guitar amp, you may be able to obtain good results with the "JC-120" setting.*	
STACK AMP	Use this setting when connecting to the guitar input of a stack-type guitar amp (where the amp and speaker or speakers are separated).
JC-120 Return	Use this setting when connecting to RETURN of a JC-120.
COMBO Return	Use this setting when connecting to RETURN with a combo amp.
STACK Return	Use this setting when connecting to RETURN of a stack amp or rack mounted power amp.
LINE/PHONES	Use this setting when using headphones or when connecting to a multi-track recorder for recording.
* *When using the speaker simulator, set this to LINE/PHONES.*	

3. Press [EXIT] to return to the Play screen.

Turning Off the Power

1. Before turning off the power, confirm the following.

- Is the volume on the GT-8, your amp, and all other connected devices turned down to the minimum level?

2. Turn off the power to any external effects processors, then to the guitar amp (power amp) and other devices.

3. Turn the GT-8's power off.

Guitar Tuning

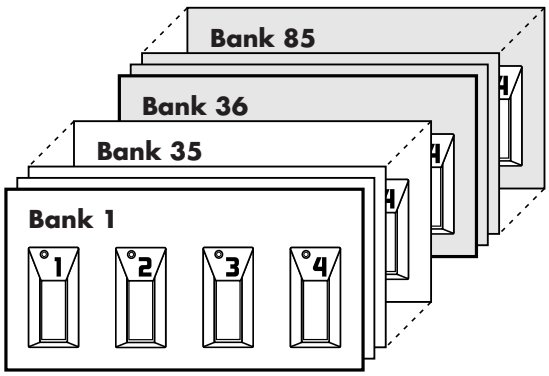
You can use the GT-8's built-in "tuner function" to tune your guitar.

For instructions on using this function, refer to "Tuning the Guitar" (p. 76).

Chapter 2 Creating Your Own Favorite Tones (Patches)

What is a Patch?

The GT-8 can store 340 combinations (or "sets") of effects and parameter settings. Each of these sets is called a "patch," with patches organized by bank and number as shown below.



User Banks (1–35)

Newly created effects settings are saved in the User banks. Patches in these banks are called "User patches."

A "U" appears in the right display when a User patch is being used.

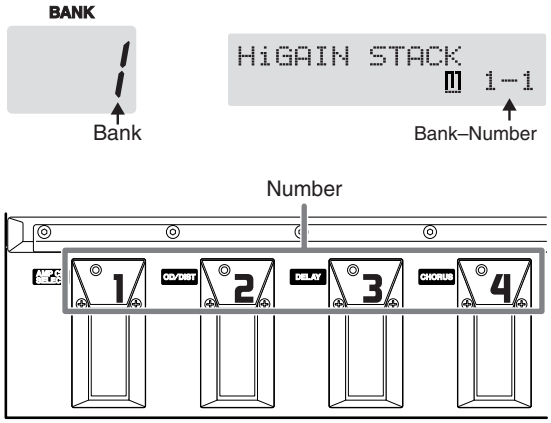
Preset Banks (36–85)

The Preset banks contain effect settings that really help bring out the special characteristics of the GT-8. The patches in these banks are called "Preset patches." Although you cannot overwrite the Preset patches with your own settings, you can change (edit) a Preset patch's settings, then save the result as a User patch.

A "P" appears in the right display when a Preset patch is being used.

How to Switch Patches (Patch Change)

Patches are switched by selecting a "bank" (1–85) and "number" (1-4). The bank and number appear in the GT-8's display as shown in the following figure.



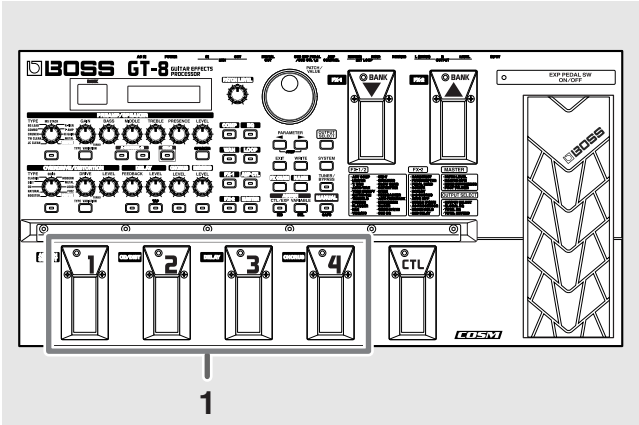
* *When selecting a patch, even if a new bank is selected, the patch is not switched until you also choose the number. If you want to be able to switch patches merely by selecting a different bank, carry out the Bank Change mode (p. 72) setting.*

You can also switch patches with the PATCH/VALUE dial.

MEMO

You can also set the unit so certain effects continue to be used with a following patch after you switch patches. For details, refer to "Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)" (p. 71).

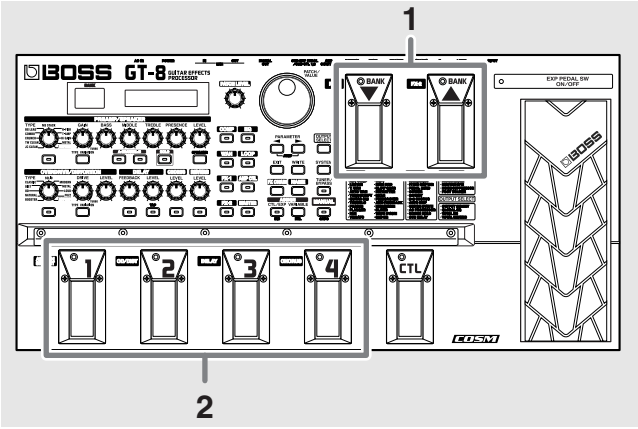
Switching Only the Number



1. Select the number of the patch you want to switch to by pressing the corresponding number pedal.

The indicator for the pressed number pedal lights up, and the GT-8 switches to that patch.

Switching the Bank and Number



1. **Press a BANK pedal.**

   The bank switches, then the indicator for the numbered pedal that was active before the BANK pedal was pressed starts flashing, indicating that the GT-8 is ready for selection of the patch number (at this stage, however, the patch is not switched yet).

2. **Select the number of the patch you want to switch to by pressing the corresponding number pedal.**

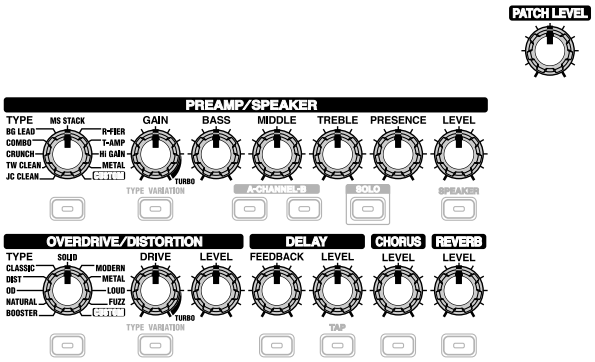
   The indicator for the selected number pedal lights up, and the GT-8 switches to that patch.

If the Patch Does Not Switch

On the GT-8, you cannot switch patches in any screen other than the Play screen. Press [EXIT] to return to the Play screen (p. 14).

Adjusting the Tones with the Knobs

The GT-8 panel features fifteen knob controls. These knobs let you make adjustments or changes to the selected patch's tone quickly and easily.



Knob	Explanation
PREAMP/SPEAKER	
TYPE	Selects the preamp type.
* *After pressing [TYPE VARIATION], you can select variations by turning the knob to the type you want.*	
GAIN	Adjusts the degree of preamp distortion. The distortion gets stronger as the knob is turned to the right.
BASS	Adjusts the sound quality of the preamp's low-frequency range. The low frequencies are boosted as the knob is turned to the right.
MIDDLE	Adjusts the sound quality of the preamp's midrange. The midrange frequencies are boosted as the knob is turned to the right.
TREBLE	Adjusts the sound quality of the preamp's high-frequency range. The high frequencies are boosted as the knob is turned to the right.
PRESENCE	Adjusts the sound quality of the preamp's Ultra-high-frequency range. The high frequencies are boosted as the knob is turned to the right.
LEVEL	Adjusts the preamp volume level. The volume increases as the knob is turned to the right.
OVERDRIVE/DISTORTION	
TYPE	Selects the type of overdrive or distortion.
* *After pressing [TYPE VARIATION], you can select variations by turning the knob to the type you want.*	
DRIVE	Adjusts the degree of overdrive or distortion. The distortion appears stronger as the knob is turned to the right.
LEVEL	Adjusts the overdrive/distortion volume level. The volume increases as the knob is turned to the right.
DELAY	
FEEDBACK	Adjusts the number of times the delay is repeated. The number of repeats increases as the knob is turned to the right.
LEVEL	Adjusts the volume level of the delay sound. The delay sound increases as the knob is turned to the right.
CHORUS	
LEVEL	Adjusts the volume level of the chorus sound. The chorus sound increases as the knob is turned to the right.
REVERB	
LEVEL	Adjusts the volume level of the reverb sound. The reverb sound increases as the knob is turned to the right.
PATCH LEVEL	
Adjusts the overall volume level. The volume increases as the knob is turned to the right.	

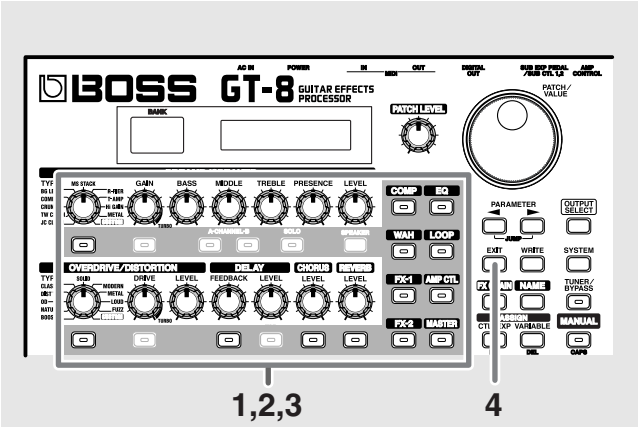
MEMO

When you want to save a tone created with the knob controls, use the Write procedure (p. 22) to save the tone to a User patch.

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Turning the Effect On and Off

The GT-8's internal effects are switched on and off with button controls. The indicator for an effect's ON/OFF button lights up when the effect is enabled.



1. Press the ON/OFF button for the effect you want to be able to switch on and off.

The settings for the selected effect appear in the display.

* *With FX-1 and FX-2, the settings for the currently selected effect are shown.*

2. Press the ON/OFF button again to switch the effect on or off.

The effect name flashes in the display when that effect is disabled.

3. To select another effect to be switched on and off, repeat Steps 1 and 2.

4. Press [EXIT] to return to the Play screen.

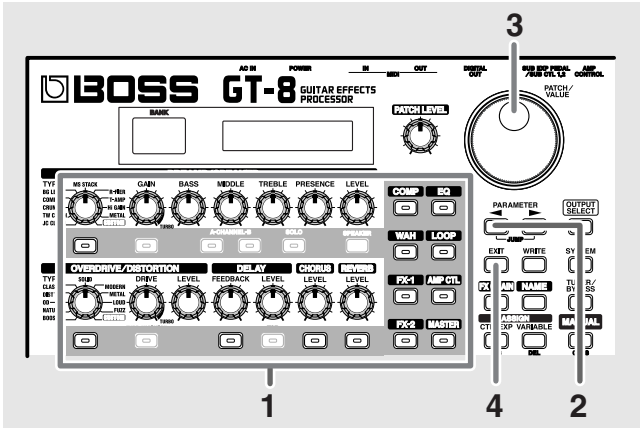
5. If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 22).

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Setting the Effects Simply (QUICK FX)

Each effect includes prepared sample settings called "Quick Settings."

You can easily create new effect sounds just by selecting and combining these Quick Settings.



1. Press the on/off button for the effect with the settings you want to change.

The parameters for the selected effect appear in the display.

During editing, the most recently edited parameter appears.

2. Press PARAMETER [◄] so that the Quick Setting select screen appears in the display.

3. Rotate the PATCH/VALUE dial to select the Quick Setting you want.

U:** User Quick Setting (p. 24)

P:** Preset Quick Setting

* *"---: User Setting" indicates that the effect indicated in the upper row of the display is set to be saved to the currently selected patch, or that the settings are currently being modified.*

* *When FX-1 or FX-2 has been selected in Step 1, the settings for the effect selected by means of the FX-1/FX-2 Select parameter (refer to the following item) are switched.*

* *When Preamp/Speaker has been selected in Step 1, you can choose different type of settings for channel A and B.*

4. **Press [EXIT] to return to the Play screen.**

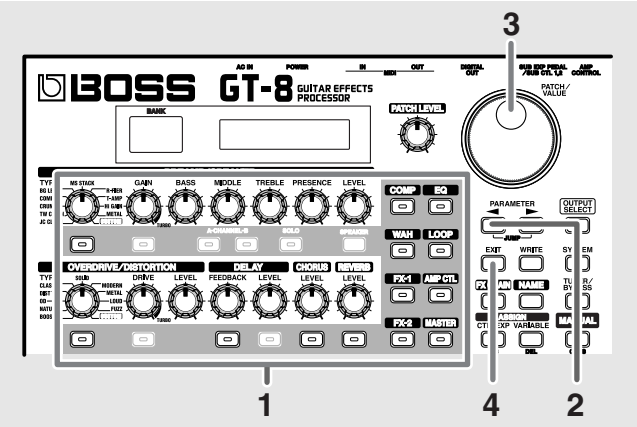
5. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 22).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Calling Up Existing Patch Settings

Just as with the Quick Settings, you can call up and use only the specific effect settings you need from the User and Preset patches.

When there is a Preset patch you want to use as material, this allows you to create patches simply and easily without any need to make detailed settings.



1. **Press the on/off button for the effect with the settings you want to change.**

The parameters for the selected effect appear in the display.

2. **Press PARAMETER [◄] so that the Quick Setting select screen appears in the display.**

3. **Use the PATCH/VALUE dial to select the patch with the settings you want to call up.**

* *Patches are displayed following the Quick Settings.*

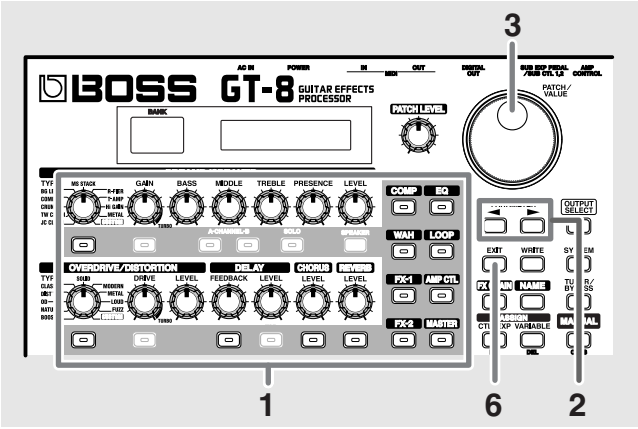
4. **Press [EXIT] to return to the Play screen.**

5. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 22).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Making More Precise Effect Settings

Each effect comprises several different kinds of parameters. You can more precisely create the sounds you want by editing each of these parameters individually.



1. **Press the on/off button for the effect with the settings you want to change.**
   The parameters for the selected effect appear in the display.
2. **Press PARAMETER [◄] [►] to select the parameter whose settings are to be changed.**
   When more than one parameter is shown in the display, press PARAMETER [◄] [►] to move the cursor to the parameter to be set.

MEMO

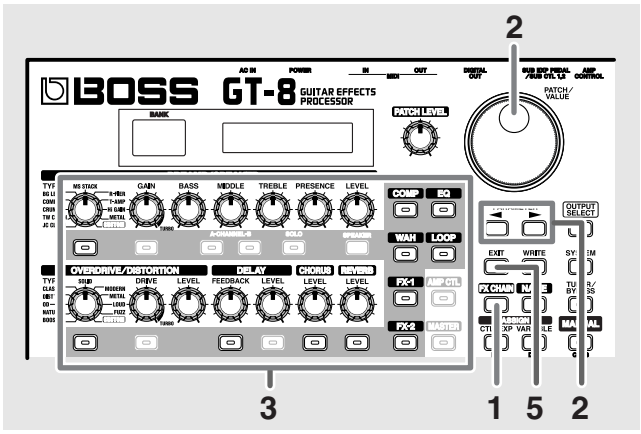
You can jump to the core parameters by pressing PARAMETER [◄] (or [►]) while holding down PARAMETER [►] (or [◄]). With items for which there aren't that many parameters, the GT-8 jumps to the last (or first) parameter.

3. **Rotate the VALUE dial to change the value of a setting.**
4. **Repeat Steps 2 and 3 for any other parameter settings you want to change.**
5. **If you further want to change parameter settings in any other effects, repeat Steps 1 through 4.**
6. **Press [EXIT] to return to the Play screen.**
7. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 22).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Changing the Connection Order of Effects (Effect Chain)

Here's how you can change the order in which the effects are connected.



1. **Press [FX CHAIN].**
   The effect chain screen appears.

* *Effects are shown in lowercase letters when turned off.*

2. **Use the VALUE dial or PARAMETER [◄] [►] to move the cursor to the point where you want to have an effect inserted.**
3. **Press the ON/OFF button for the effect you want to insert.**
   The selected effect is inserted at the cursor position.

* *Use [MASTER] to set the Noise Suppressor, use ASSIGN [CTL/EXP] to set the Foot Volume, and use [OUTPUT SELECT] to set the Digital Out.*

4. **If you want to change the sequence further, repeat Steps 2 and 3.**

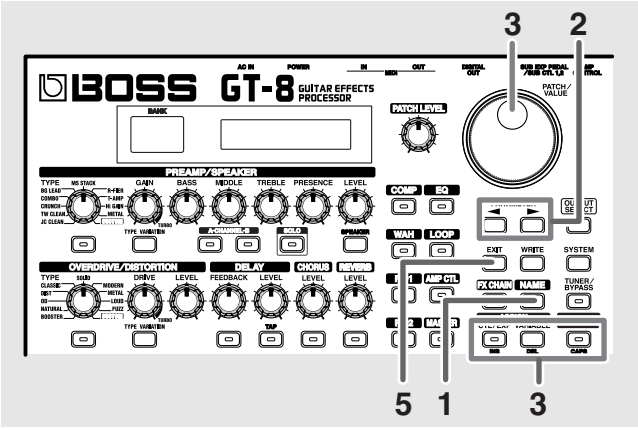
* *Effects can be switched on and off even while making the settings for the connection order. With effects appearing to the left and right of the cursor, the ON/OFF button corresponding to the effect can be pressed to turn them on/off.*

5. **Press [EXIT] to return to the Play screen.**
6. **If you want to save the sequence you've set up, proceed as described in "Storing Patches (Patch Write)" (p. 22).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 21) before you save.*

Naming Patches (Patch Name)

Each patch can be given a name (Patch Name) consisting of up to sixteen characters. You'll probably want to take advantage of this feature by assigning names that suggest the sound you'll obtain, or the song in which it'll be used.



1. Press [NAME].

The patch name setting screen appears.

2. Press PARAMETER [◄] [►] to move the cursor to the text area you want to edit.

3. Rotate the PATCH/VALUE dial to change the characters.

You can use the following functions when changing text characters.

Button	Function
INS	Inserts a blank space at the cursor position.
DEL	Deletes the character at the cursor position and shifts the characters following it to the left.
CAPS	Switches the character at the cursor position between upper and lower case.

4. If you want to edit names further, repeat Steps 2 and 3.

5. Press [EXIT] to return to the Play screen.

6. If you want to save a patch name, proceed as described in "Storing Patches (Patch Write)" (p. 22).

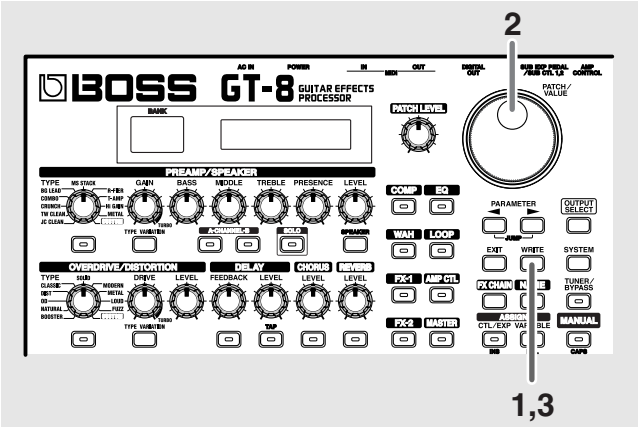
Chapter 3 Saving the Tones You Have Created

Storing Patches (Patch Write)

When you want to keep a tone created with the Quick Settings or a tone with altered parameter values, use the "Write procedure" to save it to a User patch.

NOTE

If the power is turned off, or if the tone is switched (Patch Change; p. 16) before you've carried out the Write procedure, the newly created tone will be discarded.



1. Press [WRITE].

The screen for specifying the save-destination User patch appears in the display.

2. Rotate the PATCH/VALUE dial to select the save-destination User patch.

* *This step is unnecessary if the current User patch is acceptable.*

* *To cancel the Write procedure, press [EXIT]. The Play screen returns to the display.*

* *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 16) to select the save destination.*

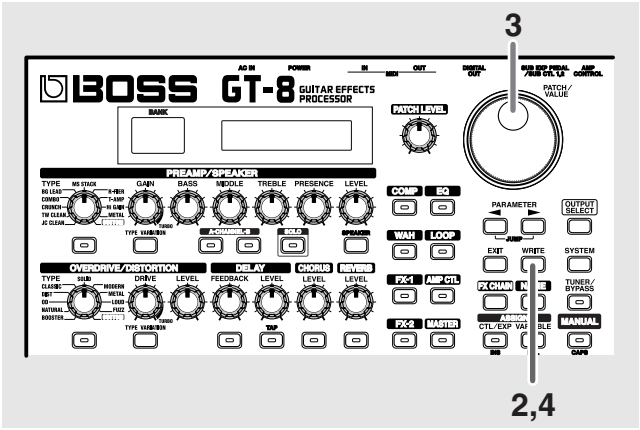
3. Press [WRITE].

The GT-8 switches to the write-destination patch, and you're returned to the Play screen.

* *The sound of the patch previously stored at the write destination will be lost once the write is executed.*

Copying Patches (Patch Copy)

You can copy a Preset or User patch to another User patch.



1. Select the copy-source patch.

Refer to "How to Switch Patches (Patch Change)" (p. 16).

2. Press [WRITE].

The screen for specifying the copy-destination patch number appears in the display.

3. Rotate the PATCH/VALUE dial to select the copy-destination User patch.

* *To cancel the copy, press [EXIT]. The Play screen returns to the display.*

* *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 16) to select the copy destination.*

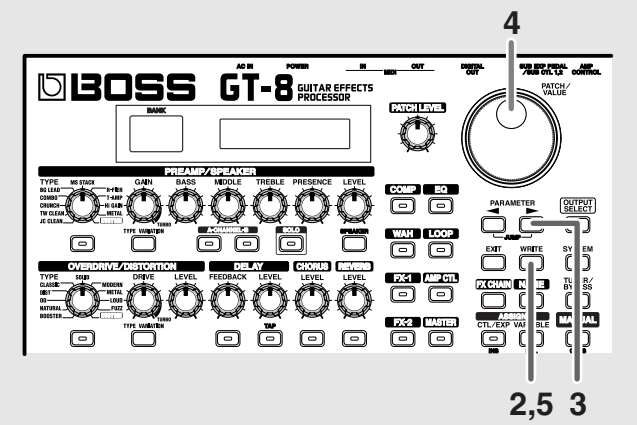
4. Press [WRITE].

The GT-8 switches to the copy-destination patch, and you're returned to the Play screen.

* *The sound of the patch previously stored at the copy destination will be lost once the copy is executed.*

Exchanging Patches (Patch Exchange)

On the GT-8, you can "swap" or exchange the positions of two User patches. The following explains how this is done.

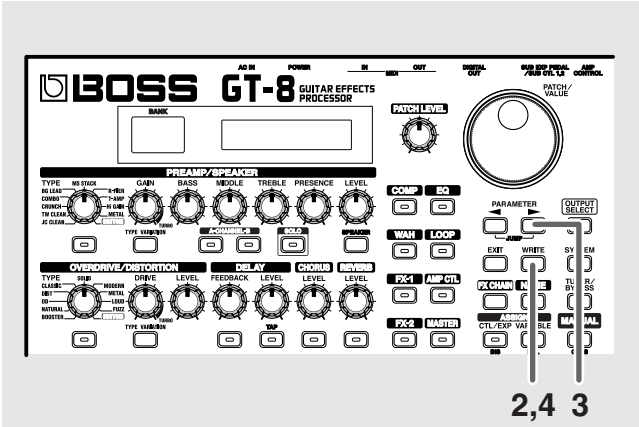


1. **Select the exchange source patch.**
   Refer to "How to Switch Patches (Patch Change)" (p. 16).
2. **Press [WRITE].**
3. **Press PARAMETER [►].**
   The content of the display changes, and the GT-8 is ready for the exchange destination User patch to be specified.

4. **Rotate the PATCH/VALUE dial to select the exchange destination User patch.**
   * *To cancel the exchange, press [EXIT]. The Play screen returns to the display.*
   * *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 16) to select the exchange destination.*
5. **Press [WRITE].**
   The patch stored in the exchange source memory location and the patch stored in the exchange destination memory location are exchanged, and you're returned to the Play screen.

Initializing Patches

You can return (initialize) the User patches to their original standard settings.
This is convenient when you want to create a new patch from scratch.



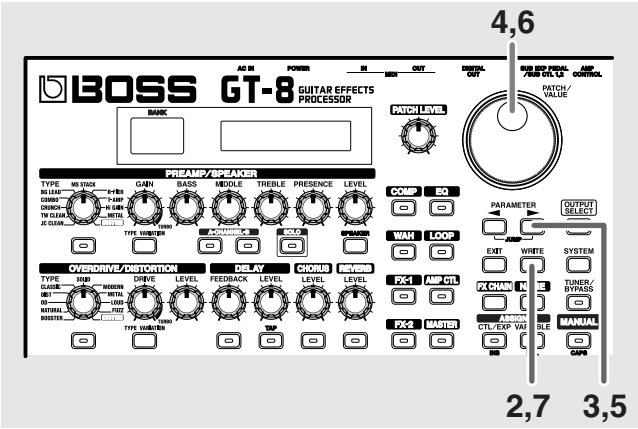
1. **Select the User patch you want to initialize.**
   Refer to "How to Switch Patches (Patch Change)" (p. 16).
2. **Press [WRITE].**
3. **Press PARAMETER [►] twice.**
   The screen for specifying the initialize-destination patch number appears in the display.

   * *You can use the PATCH/VALUE dial to change the selection of the User patch to be initialized.*
   * *To cancel the initialization, press [EXIT]. The Play screen returns to the display.*
4. **Press [WRITE].**
   The GT-8 switches to the initialized patch, and the Play screen returns to the display.
   * *The tones stored in patches are lost once the initialization is executed.*

Initializing Patches with a Tone Similar to What You Have in Mind

If you already have a clear idea about the kind of sound you want to create, you can save yourself a lot of trouble by starting out with a patch that is relatively similar to what you have in mind, then tweak its settings until you arrive at what you want. In addition to the patches actually used in performances, the GT-8 also offers a collection of sample settings that are a great help in creating new patches. These are called "**EZ Tones**."

You can use the EZ Tone function to quickly find and call up settings that are close to the sound you want to create.



1. **Select the User patch you want to initialize.**
   Refer to "How to Switch Patches (Patch Change)" (p. 16).
2. **Press [WRITE].**
3. **Press PARAMETER [►] three times.**
   The screen in which you specify the EZ Tone you want to use appears.

4. **Rotate the PATCH/VALUE dial to select the EZ tone.**
5. **Press PARAMETER [►].**
   The cursor moves to the patch number for the patch to be initialized.

6. **Rotate the PATCH/VALUE dial to select the initialization destination User patch.**

* *To cancel the initialization, press [EXIT]. The Play screen returns to the display.*

7. **Press [WRITE].**
   The GT-8 switches to the initialized patch, and the Play screen returns to the display.

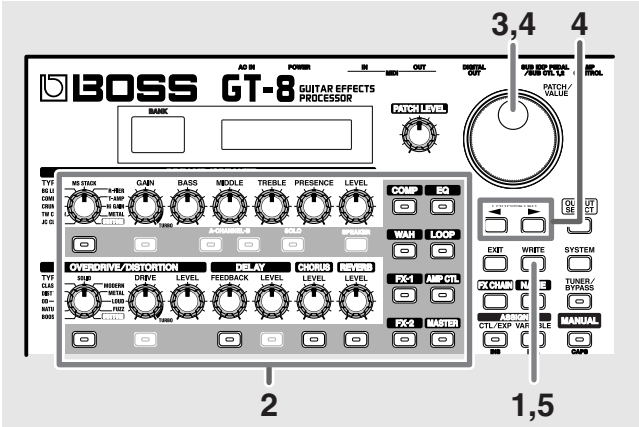
* *The tones stored in patches are lost once the initialization is executed.*

Storing Settings by Effect (User Quick Settings)

In addition to storing settings in the form of patches, you can also store settings in terms of their effect.

Since you can use such stored settings in other patches, just like with the Preset Quick Settings (p. 18), storing the settings you like ahead of time as effects is a convenient way to create new patches.

Effects That Can Be Stored	
PREAMP for each channels	EQ
OVERDRIVE/DISTORTION	WAH
DELAY	LOOP
CHORUS	FX-1/FX-2 Effects
REVERB	ASSIGN
COMP	



1. **Press [WRITE].**
2. **Press the ON/OFF button for the effect whose settings you want to save.**
   The screen for specifying the destination to which to save the settings appears.

In case of Assign 1–8 (p. 57)

Press ASSIGN [VARIABLE] several times in order to select the Assign Variable number you wish to save the settings.

* *For PREAMP/SPEAKER, the setting in currently chosen channel set by Channel Select (p. 26) will be saved.*

* *For FX-1/FX-2, the settings in currently chosen effects set by FX-1/FX-2 Select (p. 34, p. 43) will be saved.*

3. Use the PATCH/VALUE dial to select the destination for the settings.

4. When you want to change the User Quick Setting name (12 characters), use PARAMETER [◄] [►] to move the cursor, and use the PATCH/VALUE dial to change the characters.

You can use the following functions when changing text characters.

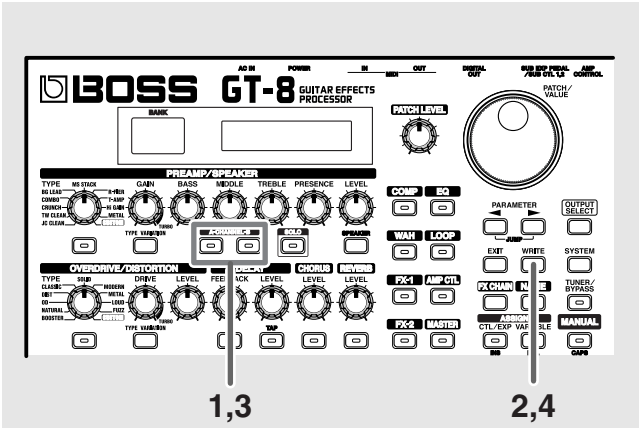
Button	Function
INS	Inserts a blank space at the cursor position.
DEL	Deletes the character at the cursor position and shifts the characters following it to the left.
CAPS	Switches the character at the cursor position between upper and lower case.

5. Press [WRITE].

The settings are saved, and the Play screen returns to the display.

Copying the PREAMP/SPEAKER Settings to Another Channel

You can take the PREAMP/SPEAKER settings for one channel and copy them to another channel.



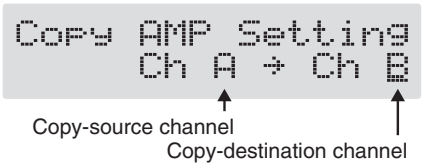
1. Press [CHANNEL A] or [CHANNEL B] to select the copy-source channel.

2. Press [WRITE].

3. Press [CHANNEL A] or [CHANNEL B] to select the copy-destination channel.

The channel copy screen appears in the display.

* *If you press the button for the same channel as the copy source, a channel other than the copy-source channel is selected for the copy destination.*



To change the copy-source or copy-destination channel, press PARAMETER [◄] [►] to move the cursor to the copy-source or copy-destination channel, then press [CHANNEL A] or [CHANNEL B].

You can alternatively rotate the PATCH/VALUE dial to change the channel at the cursor position.

* *When the copy-source channel is changed, the tone is changed as well.*

* *To cancel the copy, press [EXIT]. The Play screen returns to the display.*

4. Press [WRITE].

The settings are copied, and the Play screen returns to the display.

5. If you want to keep a tone for which you have made settings, use the "Write procedure" (p. 22) to save it to a User patch.

Chapter 4 Introduction to Effects and Parameters

In this chapter you will find detailed descriptions for each of the GT-8's onboard effects, and the parameters used to control them.

MEMO

The sound being input to each effect is called the "**direct sound**," and the sound modified by the effect is called the "**effect sound**."

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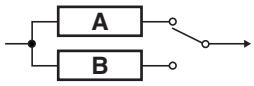
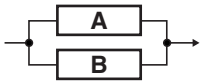
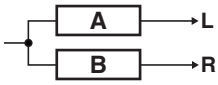
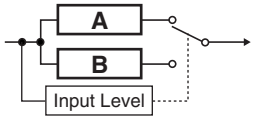
PREAMP/SPEAKER (Preamp/ Speaker Simulator)

COSM technology plays an indispensable role in simulating the distinguishing characteristics of various guitar amps in the "Preamp" section, and is also used to simulate various speaker sizes and cabinet constructions in the "Speaker Simulator."

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the PREAMP/SPEAKER effect on/ off.
Channel Mode	
Single, Dual Mono, Dual L/R, Dynamic	Selects how the two channels are to be used.
Single Only the channel selected with Channel Select is used. 	
Dual Mono The output of Channels A and B is mixed. 	
Dual L/R Channel A is output from the left and Channel B is output from the right. 	
Dynamic Channels A and B are switched according to the guitar input volume level. This produces dynamic tonal changes in response to the picking dynamics. 	
Channel Select	
A, B	Selects the preamp channel whose settings are to be changed.
Channel Delay Time	
0–50ms	The output from Channel B is slightly delayed.
Adjusting this increases the sense. * *This parameter is enabled when Channel mode is set to Dual Mono or Dual L/R.*	
Dynamic Sens	
0–100	Effective with Dynamic selected for Channel Mode. Adjusting the sensitivity in response to the input level changes the timing of the channel switches.

Parameter/ Range	Explanation
Type *1	
refer to Type List	This sets the type of the guitar preamp.
Gain *1	
0–120	Adjusts the distortion of the amp.
Bass *1	
0–100	Adjusts the tone for the low frequency range.
Middle *1	
0–100	Adjusts the tone for the middle frequency range.
Treble *1	
0–100	Adjusts the tone for the high frequency range.
Presence *1	
0–100	Adjusts the tone for the ultra high frequency range.
Level *1	
0–100	Adjusts the volume of the entire preamp.
* *Be careful not to raise the Level setting too high.*	
Bright *1	
Off, On	Turns the bright setting on/off.
Off Bright is not used.	
On Bright is switched on to create a lighter and crisper tone.	
* *Depending on the "Type" setting, this may not be displayed.*	
Gain SW *1	
Low, Middle, High	Provides for selection from three levels of distortion: Low, Middle, and High. Distortion will successively increase for settings of "Low," "Middle" and "High."
* *The sound of each Type is created on the basis that the Gain is set to "Middle." So, normally set it to "Middle."*	
Solo Sw *1	
Off, On	Pressing [SOLO] switches the tone to one suitable for solos.
Solo Level *1	
0–100	Adjusts the volume level when the Solo switch is ON.
SP Type (Speaker Type) *1	
see below	Select the speaker type.
* *No speaker simulator effect is applied when Output Select is set to anything other than Line/Phones.*	
Off	This turns off the speaker simulator.
ORIGINAL	This is the built-in speaker of the amp you selected with "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.
Custom1	Custom speaker 1
Custom2	Custom speaker 2
Mic Type *1	
see below	This setting selects the simulated mic type.
DYN57	General dynamic mic used for instruments and vocals. Optimal for use in miking guitar amps.
DYN421	Dynamic mic with extended low end.
CND451	Small condenser mic for use with instruments.
CND87	Condenser mic with flat response.
FLAT	Simulates a mic with perfectly flat response. Produces a sonic image close to that of listening to the sound directly from the speakers (on site).
Mic Dis. (Mic Distance) *1	
Off Mic, On Mic	Simulates the distance between the mic and speaker.
Off Mic This setting points the mic away from the speaker.	
On Mic Provides conditions whereby the mic is directed more towards the speaker.	
Mic Pos. (Mic Position) *1	
Center, 1–10	This simulates the microphone position.
Center Simulates the condition that the microphone is set in the middle of the speaker cone.	
1–10 Simulates the condition that the microphone is moved away from the center of the speaker cone.	
Mic Level *1	
0–100	Adjusts the volume of the microphone.
Direct Level *1	
0–100	Adjusts the volume of the direct sound.

***1** You can make separate settings for Channel A and Channel B.

Type List

Type	Explanation
JC CLEAN	
JC-120	This is the sound of the Roland JC-120.
Warm Clean	This gives a mellow, clean sound.
Jazz Combo	This is a sound suited to jazz.
Full Range	This is a sound with flat response. Good for acoustic guitar
BrightClean	A bright, clean tone.
TW CLEAN	
Clean TWIN	This models a Fender Twin Reverb.
Pro Crunch	This models a Fender Pro Reverb.
Tweed	This models a Fender Bassman 4 x 10″ Combo.
Warm Crunch	This gives a mellow, crunch sound.
CRUNCH	
Crunch	This is a crunch sound that can produce natural distortion.
Blues	This is a sound suited to blues.
Wild Crunch	This is a crunch sound with wild distortion.
StackCrunch	This is a crunch sound with high gain.
COMBO	
VO Drive	This models the drive sound of a VOX AC-30TB.
VO Lead	This models the lead sound of the VOX AC-30TB.
VO Clean	This models the clean sound of the VOX AC-30TB.
MATCH Drive	This models the sound input to left input on a Matchless D/C-30.
Fat MATCH	This models the sound of a MATCHLESS with a modified high gain.
MATCH Lead	This models the sound input to right input on a Matchless D/C-30.
BG LEAD	
BG Lead	This models the lead sound of the MESA/Boogie combo amp.
BG Drive	This models a MESA/Boogie with TREBLE SHIFT SW on.
BG Rhythm	This models the rhythm channel of a MESA/Boogie.
SmoothDrive	This is a smooth drive sound.
Mild Drive	This is a mellow drive sound.
MS STACK	
MS1959 (I)	This models the sound input to Input I on a Marshall 1959.
MS1959 (II)	This models the sound input to Input II on a Marshall 1959.
MS1959 (I+II)	This models the sound of a Marshall 1959 with Inputs I and II connected in parallel.
MS HiGain	This models the sound of a Marshall with a modified midrange boost.
Power Stack	This provides the sound of a stack amp with active type tone circuitry.

Type	Explanation
R-FIER	
R-FIER Cln	Models the sound of the Channel 1 CLEAN Mode on the MESA/Boogie DUAL Rectifier.
R-FIER Raw	Models the sound of the Channel 2 RAW Mode on the MESA/Boogie DUAL Rectifier.
R-FIER Vnt1	Models the sound of the Channel 2 VINTAGE Mode on the MESA/Boogie DUAL Rectifier.
R-FIER Mdn1	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
R-FIER Vnt2	Models the sound of the Channel 3 VINTAGE Mode on the MESA/Boogie DUAL Rectifier.
R-FIER Mdn2	Models the sound of the Channel 3 MODERN Mode on the MESA/Boogie DUAL Rectifier.
T-AMP	
T-AMP Clean	This models a Hughes & Kettner Triamp AMP1.
T-AMP Crunch	This models a Hughes & Kettner Triamp AMP2.
T-AMP Lead	This models a Hughes & Kettner Triamp AMP3.
Edge Lead	A sharp lead sound.
HiGAIN	
SLDN	This models a Soldano SLO-100.
Drive Stack	This is a drive sound with high gain.
Lead Stack	This is a lead sound with high gain.
Heavy Lead	A powerful lead sound featuring extreme distortion.
METAL	
5150 Drive	This models the lead channel of a Peavey EVH 5150.
Metal Stack	This is a drive sound suited to metal.
Metal Lead	This is a lead sound suited to metal.
CUSTOM	
Custom1	Custom amp 1
Custom2	Custom amp 2
Custom3	Custom amp 3

OVERDRIVE/DISTORTION

This effect distorts the sound to create long sustain.

It provides 30 types of distortion and three different custom settings.

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the OD/DS effect on/off.
Type	
refer to Type List	Selects the type of distortion.
Drive	
0–120	Adjusts the depth of distortion.
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.	
Tone	
-50–+50	Adjusts the tone.
Turning this to the left produces a mild tone, while turning it to the right creates a sharper tone.	
Effect Level	
0–100	Adjusts the volume of the overdrive/distortion sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

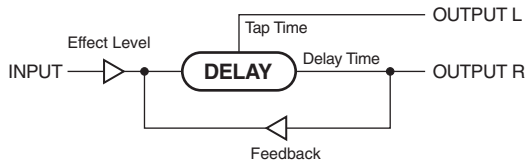
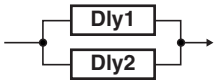
Type List

Type	Explanation
BOOSTER	
Booster	This is a booster that works very well with COSM amps.
Blues OD	This is a crunch sound of the BOSS BD-2.
Crunch	A lustrous crunch sound with an added element of amp distortion.
NATURAL	
Natural OD	This is an overdrive sound that provides distortion with a natural feeling.
Turbo OD	This is the high-gain overdrive sound of the BOSS OD-2.
Fat OD	This is a mellow overdrive sound.
OD	
OD-1	This is the sound of the BOSS OD-1.
T-Scream	This models an Ibanez TS-808.
Warm OD	Overdrive with special mid range tone.
DIST	
Distortion	This gives a basic, traditional distortion sound.
Mild DS	This is a distortion sound that provides a mild distortion.
Drive DS	This is a powerful distortion sound.

Type	Explanation
CLASSIC	
RAT	This models a Proco RAT.
GUV DS	This models an Marshall GUV' NOR.
DST+	This models an MXR DISTORTION+.
SOLID	
Solid DS	This is a distortion sound featuring an edge effect.
Mid DS	This distortion sound features a boosted midrange.
Stack	A fat sound with an added element of a stack amp's distortion.
MODERN	
Modern DS	Sound of a large high gain amp.
Power DS	Sound of Overdrive through a stack amp.
R-MAN	This models a ROCKMAN.
METAL	
Metal Zone	This is the sound of the BOSS MT-2.
Heavy Metal	This creates a heavier distortion sound.
Lead	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
LOUD	
Loud	This is a distortion sound with a boosted low end.
Sharp	This is a distortion sound with a boosted high end.
Mechanical	This distortion sound boosts the low and high ends, yielding a mechanical-sounding distortion.
FUZZ	
'60s FUZZ	This models a FUZZFACE.
Oct FUZZ	This models an ACETONE FUZZ.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
CUSTOM	
Custom1	Custom OD/DS 1
Custom2	Custom OD/DS 2
Custom3	Custom OD/DS 3

DELAY

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

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the DELAY Effect on/off.
Type	
see below	This selects which type of delay.
Single Delay sound of 0 to 1800 ms delay time.	
Pan 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.  	
Stereo The direct sound is output from the left channel, and the effect sound is output from the right channel.	
Dual Series This is a delay comprising two different delays connected in series. Each delay time can be set in a range from 0 ms to 900 ms.  * *The FEEDBACK and LEVEL knobs at the top of the panel are enabled for Dly2.*	
Dual Parallel This is a delay comprising two delays connected in parallel. Each delay time can be set in a range from 0 ms to 900 ms.  * *The FEEDBACK and LEVEL knobs at the top of the panel are enabled for Dly2.*	
Dual L/R This is a delay with individual settings available for the left and right channels. Delay 1 goes to the left channel, Delay 2 to the right.  * *Although both the FEEDBACK and LEVEL knobs at the top of the panel are enabled, "Dly2" is indicated in the display.*	
Reverse This produces an effect where the sound is played back in reverse.	
Analog This gives a mild analog delay sound. The delay time can be set within the range of 0 to 1800 ms	
Tape This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 0 to 1800 ms.	

Parameter/ Range	Explanation
Warp This simultaneously controls the delay sound's feedback level and volume to produce a totally unreal delay.	
Modulate This delay adds a pleasant wavering effect to the sound.	
Hold Up to 2.8 seconds of performance content is recorded, then played back repeatedly. You can also layer this as you perform something else, then record these together (overdub), allowing you to produce what is called "sound-on-sound."	
Delay Time	
0 ms–1800 ms, BPM ♪ –BPM 𝅝	This determines the delay time.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Tap Time	
0%–100% (Type = Pan)	Adjusts the delay time of the right channel delay. This setting adjusts the R channel delay time relative to the L channel delay time (considered as 100%).
Feedback	
0–100	Adjusts the amount of feedback.
"Feedback" is returning a delay signal to the input. A higher value will increase the number of the delay repeats.	
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When it is set to "Flat," the high cut filter is off or has no effect.	
Delay1 Time *1	
0 ms–900 ms, BPM ♪ –BPM 𝅝	This determines the delay time of the Delay1.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Delay1 Feedback *1	
0–100	Adjusts the amount of feedback of the Delay1.
A higher value will increase the number of the delay repeats.	
Delay1 HiCut (Delay 1 High Cut Filter) *1	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter of the Delay1 begins to take effect.
When it is set to "Flat," the high cut filter is off or has no effect.	
Delay1 Level *1	
0–120	Adjusts the volume of the Delay1.
Delay2 Time *1	
0 ms–900 ms, BPM ♪ –BPM 𝅝	This determines the delay time of the Delay2.

Parameter/ Range	Explanation
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Delay2 Feedback *1	
0–100	Adjusts the amount of feedback of the Delay2.
Delay2 Filter (Delay 2 High Cut Filter) *1	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter of the Delay2 begins to take effect.
When it is set to "Flat," the high cut filter is off or has no effect.	
Delay2 Level *1	
0–120	Adjusts the volume of the Delay2.
Warp SW *2	
Off, On	Turns the Warp on/off.
This parameter is assigned to the CTL pedal.	
Warp Rise Time *2	
0–100	Adjusts how rapidly the warped delay sound rises.
Warp Feedback Depth *2	
0–100	Adjusts the feedback level of the warped delay sound.
Warp E.Level Depth *2	
0–100	Adjusts the volume of the warped delay sound.
Mod. Rate (Modulation Rate) *3	
0–100	Adjusts the modulation rate of the delay sound.
Mod. Depth (Modulation Depth) *3	
0–100	Adjusts the modulation depth of the delay sound.
Effect Level	
0–120	Adjusts the volume of the delay sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

***1** Setting available when Type is set to Dual Series, Dual Parallel, or Dual L/R.

***2** Setting available when Type is set to Warp.

***3** Setting available when Type is set to Modulate.

MEMO

After [TAP] is pressed several times, the interval between presses of the button is then used as the delay time setting.

* *When Type is set to Dual Series or Dual Parallel, the delay time for Dly2 is changed; when set to Dual L/R, both delay times are changed.*

You can change the Master BPM by setting the delay time (Dly2) to the BPM and pressing [TAP] several times.

Using the HOLD (Hold Delay)

1. Press DELAY ON/OFF button, then press PARAMETER [◄] [►] so that "Type" is displayed.

2. Rotate the PATCH/VALUE dial to select "Hold."

The Number pedal corresponding with the current patch number function as a Hold Delay pedal automatically.

When using in Manual Mode (p. 78), the Number pedal which the DELAY is assigned to will function as a Hold Delay pedal. (This is set to Number 3 pedal when shipped from the factory.)

* *After switching to HOLD, you cannot perform any operation during the 2.8-second period before the unit switches to recording standby. Wait for at least 2.8 seconds before moving on to the next step.*

3. Press the pedal described in Step 2.

Recording starts when you press the pedal.

The pedal indicator flashes during recording.

4. Press the Number pedal once again to end recording.

Playback of the recorded content begins simultaneously (the pedal indicator remains lit).

* *The maximum recording time is 2.8 seconds. If the recording time exceeds 2.8 seconds, the recording stops automatically, and the recorded content is then played back.*

* *An oscillating sound may be audible with extremely short recording times.*

5. When layering recordings, repeat Steps 3 and 4.

* *The recorded content is cleared when the Type or patch is switched to a different setting or when the power is turned off.*

6. Adjust the volume.

Adjust the volume of the playback sound with the LEVEL knob.

7. When returning to the recording standby, hold down the Number pedal for the same length of time as the recording.

The unit returns to recording standby, and the pedal's indicator flashes at a fixed interval.

* *When playback is stopped, the recorded content is erased.*

* *To start recording again, wait 2.8 seconds, then carry out step 3.*

TIP

You can return to the recording standby immediately by using the CTL pedal or external foot switch.

When using the CTL pedal or external foot swich, set the following settings to "Hold delay Stop."

- "Setting the Operation of the CTL Pedal (CTL Pedal Function)" (p. 54)
- "Setting the Operation of the EXP Pedal Switch (EXP Switch Function)" (p. 54)
- "Setting the Operation of External Foot Switches (Sub CTL 1, 2 Function)" (p. 55)
- "Setting the Operation of the CTL Pedal, EXP Pedal Switch, and EXP Pedal (Assign CTL/EXP)" (p. 56)
- "Setting the Operation of the GT-8 and External Controllers (Assign Variable)" (p. 57)

CHORUS

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

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the CHORUS effect on/off.
Mode	
Mono, Stereo1, Stereo2	Selection for the chorus mode.
Mono This chorus effect outputs the same sound from both L and R.	
Stereo1 This is a stereo chorus effect that adds different chorus sounds to L and R.	
Stereo2 This is a stereo chorus effect produced by synthesizing the spatial characteristics of the direct sound and the effect sound.	
Rate	
0–100, BPM 𝅝 –BPM 𝅘𝅥𝅯	Adjusts the rate of the chorus effect.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the chorus effect.
To use it for doubling effect, set the value to "0."	
Pre Delay	
0.0 msec–40.0 msec	Adjusts the time needed for the effect sound to be output after the direct sound has been output.
By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).	
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect.	
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect.	
Effect Level	
0–100	Adjusts the volume of the effect sound.

REVERB

This effect adds reverberation to the sound.

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the REVERB effect on/off.
Type	
see below	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.	
Hall1 Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.	
Hall2 Simulates the reverberation in a concert hall. Provides warm 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.	
Reverb Time	
0.1 sec–10.0 sec	Adjusts the length (time) of reverberation.
Pre Delay	
0 msec–100 msec	Adjusts the time until the reverb sound appears.
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect.	
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect.	
Density	
0–10	Adjusts the density of the reverb sound.
Effect Level	
0–100	Adjusts the volume of the reverb sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

COMP (Compressor)

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

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the COMP effect on/off.
Type	
Compressor, Limiter	This selects whether the compressor or limiter is used.
Sustain (Type= Compressor)	
0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
Attack (Type= Compressor)	
0–100	Adjusts the strength of the picking attack when the strings are played.
Higher values result in s sharper attack, creating a more clearly defined sound.	
Threshold (Type= Limiter)	
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.	
Release (Type= Limiter)	
0–100	Adjusts the time from when the signal level drops below the threshold until when limiting is removed.
Tone	
-50–+50	Adjusts the tone.
Level	
0–100	Adjusts the volume.

WAH

"Wah" lets you use an EXP pedal or the like to obtain real-time control of the wah effect.

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the WAH effect on/off.
Type	
see below	This selects the wah 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 a wah sound featuring a bold tone.
Light WAH	This wah has a refined sound with no unusual characteristics.
7String WAH	Wah featuring a broader range of variations for the seven-string guitar.
Reso WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
Custom1	Custom wah 1
Custom2	Custom wah 2
Custom3	Custom wah 3
Pdl Position (Pedal Position)	
0–100	Adjusts the position of the wah pedal.
Level	
0–100	Adjusts the volume.

FX-1/FX-2

With FX-1 and FX-2, you can select the effect to be used from the following.

You can select the same effect for FX-1 and FX-2.

Effect			
FX-1 FX-2 Common	**ACS**	Advanced Compressor	p. 35
	LM	Limiter	p. 35
	TW	Touch Wah	p. 35
	AW	Auto Wah	p. 36
	TM	Tone Modify	p. 36
	GS	Guitar Simulator	p. 36
	TR	Tremolo	p. 37
	PH	Phaser	p. 37
	FL	Flanger	p. 38
	PAN	Pan	p. 38
	VB	Vibrato	p. 38
	UV	Uni-V	p. 39
	RM	Ring Modulator	p. 39
	SG	Slow Gear	p. 39
	DF	Defretter	p. 39
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Parameter/ Range	Explanation
On/Off	
Off, On	Switches the FX-1 (FX-2) effect on/off.
FX-1/FX-2 Select	
see above	Selects the effect to be used.

ACS (Advanced 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.

Parameter/ Range	Explanation
Type	
see below	Selects the compressor type.
BOSS Comp	This models a BOSS CS-3.
Hi-BAND	This is a compressor that adds an even stronger effect in the high end.
Light	This is a compressor with a light effect.
D-Comp	This models a MXR DynaComp.
ORANGE	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
Fat	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
Mild	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
Stereo Comp	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 strength of the picking attack. Larger values will result in a sharper attack, creating a more clearly defined sound.
Tone	
-50–+50	Adjusts the tone.
Level	
0–100	Adjusts the volume.

LM (Limiter)

The limiter attenuates loud input levels to prevent distortion.

Parameter/ Range	Explanation
Type	
see below	Selects the limiter type.
BOSS Limitr	This selects a stereo limiter.
Rack 160D	This models a dbx 160X.
Vtg Rack U	This models a UREI 1178.
Attack	
0–100	Adjusts the strength of the picking attack when the strings are played.
Higher values result in s sharper attack, creating a more clearly defined sound.	
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–∞: 1	This selects the compression ratio used with signals in excess of the threshold level.
Release	
0–100	Adjusts the time from when the signal level drops below the threshold until when limiting is removed.
Level	
0–100	Adjusts the volume.

TW (Touch Wah)

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

Parameter/ Range	Explanation
Mode	
LPF, BPF	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	
Down, Up	Selects the direction in which the filter will change in response to the input.
Up The frequency of the filter will rise.	
Down The frequency of the filter will fall.	
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.	

Parameter/ Range	Explanation
Frequency	
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.	
Direct Level	
0–100	Adjusts the volume of the direct sound.
Effect Level	
0–100	Adjusts the volume of the effect sound.

AW (Auto Wah)

This changes the filtering over a periodic cycle, providing an automatic wah effect.

Parameter/ Range	Explanation
Mode	
LPF, BPF	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.	
Frequency	
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.	
Rate	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjusts the frequency of the auto wah.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the auto wah effect.
Direct Level	
0–100	Adjusts the volume of the direct sound.
Effect Level	
0–100	Adjusts the volume of the effect sound.

TM (Tone Modify)

This changes the tone of the connected guitar.

Parameter/ Range	Explanation
Type	
see below	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.
Resonator1, 2, 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
Resonance	
0–100	This adjusts the strength of the low-end and midrange resonance when Type is set to Resonator 1, 2, or 3.
Level	
0–100	Adjusts the volume.

GS (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.

Parameter/ Range	Explanation
Type	
see below	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 mixed tone of two single-coil pickups.
'H'→'HF'	Changes from a humbucking pickup tone to a single-coil pickup half tone.
'S'→Hollow	Changes a single-coil pickup tone to a full-acoustic tone with the body resonance added.
'H'→Hollow	Changes a humbucking pickup tone to a full-acoustic 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.
'P'→AC	Changes a piezo pickup tone to an acoustic guitar tone.

Parameter/ Range	Explanation
Low	
-50–+50	Adjusts the tone for the low frequency range.
High	
-50–+50	Adjusts the tone for the High frequency range
Body	
0–100	Adjusts the way the body sounds when Type is set to 'S' → Hollow, 'H' → Hollow, 'S' → AC, 'H' → AC, or 'P' → AC.
The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.	
Level	
0–100	Adjusts the volume.

TR (Tremolo)

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

Parameter/ Range	Explanation
Wave Shape	
0–100	Adjusts changes in volume level.
Rate	
0–100, BPM 𝅝 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the effect.

PH (Phaser)

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

Parameter/ Range	Explanation
Type	
see below	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.
Bi-Phase	This is the phaser with two phase shift circuits connected in series.
Rate	
0–100, BPM 𝅝 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Determines the depth of the phaser effect.
Manual	
0–100	Adjusts the center frequency 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.	
Step Rate	
Off, 0–100, BPM 𝅝 –BPM ♪	This sets the cycle of the step function that changes the rate and depth.
When it is set to a higher value, the change will be finer. Set this to "Off" when not using the Step function.	
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Effect Level	
0–100	Adjusts the volume of the phaser.
Direct Level	
0–100	Adjusts the volume of the direct sound.

FL (Flanger)

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

Parameter/ Range	Explanation
Rate	
0–100, BPM 𝅗𝅥 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Determines the depth of the flanging effect.
Manual	
0 –100	Adjusts the center frequency at which to apply the effect.
Resonance	
0–100	Determines the amount of resonance (feedback).
Increasing the value will emphasize the effect, creating a more unusual sound.	
Separation	
0–100	Adjusts the diffusion. The diffusion increases as the value increases.
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect.	
Effect Level	
0–100	Adjusts the volume of the flanger.
Direct Level	
0–100	Adjusts the volume of the direct sound.

PAN

With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.

Parameter/ Range	Explanation
Wave Shape	
0–100	Adjusts changes in volume level.
Rate	
0–100, BPM 𝅗𝅥 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the effect.

VB (Vibrato)

This effect creates vibrato by slightly modulating the pitch.

Parameter/ Range	Explanation
Rate	
0–100, BPM 𝅗𝅥 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
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 (p. 57) to the foot switch.*	
Rise Time	
0–100	This sets the time passing from the moment the trigger is turned on until the set vibrato is obtained.

UV (Uni-V)

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

Parameter/ Range	Explanation
Rate	
0–100, BPM 𝅗𝅥 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the Uni-V effect.
Level	
0–100	Adjusts the volume.

RM (Ring Modulator)

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

Parameter/ Range	Explanation
Mode	
Normal, Intelligent	This selects the mode for the ring modulator.
Normal This is a normal ring modulator.	
Intelligent By ring-modulating the input signal, a bell like sound is created. The intelligent ring modulator changes the oscillation frequency according to the pitch of the input sound and therefore produces a sound with the sense of pitch, which is quite different from "Normal." This effect does not give a satisfactory result if the pitch of the guitar sound is not correctly detected. So, you must use single notes, not chords.	
Frequency	
0–100	Adjusts the frequency of the internal oscillator.
Effect Level	
0–100	Adjusts the volume of the effect sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

SG (Slow Gear)

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

Parameter/ Range	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.

DF (Defretter)

This simulates a fretless guitar.

Parameter/ Range	Explanation
Tone	
-50–+50	Adjusts the amount of blurring between the notes.
Sens	
0–100	This controls the input sensitivity of the defretter.
Attack	
0–100	Adjusts the attack of the picking sound.
Depth	
0–100	This controls the rate of the harmonics.
Resonance	
0–100	Adds a characteristically resonant quality to the sound.
Effect Level	
0–100	Adjust the volume of the defretter sound.
Direct Level	
0–100	Adjust the volume of the direct sound.

STR (Sitar Simulator)

This simulates the sound of the sitar.

Parameter/ Range	Explanation
Tone	
-50–+50	This adjusts the tone.
The high end is boosted as the value increases.	
Sens	
0–100	Adjusts the sensitivity of the sitar.
When it is set to a lower value, no effect of the sitar is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the sitar can be obtained whether the picking is weak or strong.	
Depth	
0–100	This adjusts the amount of effect applied.
Resonance	
0–100	This adjusts the undulation of the resonance.
Buzz	
0–100	Adjusts the amount of characteristic buzz produced by the "buzz bridge" when the strings make contact with it.
Effect Level	
0–100	Adjust the volume of the sitar sound.
Direct Level	
0–100	Adjust the volume of the direct sound.

FB (Feedbacker)

This allows you to use feedback playing techniques.

* *Note that the notes you want to apply feedback to must be played singly and cleanly.*

* *You can use the foot switch to switch the effect on and off. For more details, refer to p. 57.*

Parameter/ Range	Explanation
Mode	
OSC, Natural	Select either oscillator "OSC" or natural "Natural."
OSC (Oscillator) An artificial feedback sound will be created internally. When OSC is selected, the effect is activated after a single note is played and the note stabilizes. A feedback effect is created when the effect switches on; the feedback disappears when the OSC effect switches off.	
Natural Analyzes the pitch of the guitar sound being input, and then creates a feedback sound.	
Rise Time *1	
0–100	This determines the time needed for the volume of the feedback sound to reach its maximum from the moment the effect is turned on.
Rise Time (▲) *1	
0–100	This determines the time needed for the volume of the one octave higher feedback sound to reach its maximum from the moment the effect is turned on.
F.B.Level (Feedback Level)	
0–100	Adjusts the volume of the feedback sound.
F.B.Level (▲) *1	
0–100	Adjusts the volume of the one octave higher feedback sound.
Vibrato Rate *1	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjusts the rate of the vibrato when the feedbacker is on.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Vibrato Depth *1	
0–100	Adjusts the depth of the vibrato when the feedbacker is on.

***1** Setting available with Mode set to OSC.

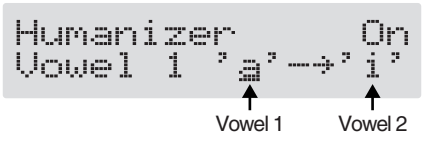
AFB (Anti-feedback)

This prevents the acoustic feedback that can be produced by the body resonances of a guitar.

Parameter/ Range	Explanation
Freq1–3 (Frequency 1–3)	
0–100	Set the fixed frequency point at which feedback will be cancelled.
You can set up to three cancellation points.	
Depth1–3	
0–100	Adjusts the degree of the anti-feedback at each of the three cancellation points.

HU (Humanizer)

This can create human vowel-like sounds.

Parameter/ Range	Explanation
Mode	
Picking, Auto, Random	This sets the mode that switches the vowels.
Picking It changes from vowel 1 to vowel 2 along with the picking. The time spent for the change is adjusted with the rate.	
Auto By adjusting the rate and depth, two vowels (Vowel 1 and Vowel 2) can be switched automatically.	
Random Five vowels (a, e, i, o, u) are called out at random by adjusting the rate and depth.	
Vowel 1 *1	
a, e, i, o, u	Selects the first vowel.
	
Vowel 2 *1	
a, e, i, o, u	Selects the second vowel.
Sens *2	
0–100	Adjusts the sensitivity of the humanizer.
When it is set to a lower value, no effect of the humanizer is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the humanizer can be obtained whether the picking is weak or strong.	
Rate	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjusts the cycle for changing the two vowels.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Depth	
0–100	Adjusts the depth of the effect.
Manual *3	
0–100	This determines the point where the two vowels are switched.
When it is set to "50," vowel 1 and vowel 2 are switched in the same length of time. When it is set to lower than "50," the time for vowel 1 is shorter. When it is set to higher than "50," the time for vowel 1 is longer.	
Level	
0–100	Adjusts the volume.

***1** Setting available with Mode set to Picking or Auto.

***2** Setting available with Mode set to Picking.

***3** Setting available with Mode set to Auto.

SL (Slicer)

This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.

Parameter/ Range	Explanation
Pattern	
P1–P20	Select the slice pattern that will be used to cut the sound.
Rate	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjust the rate at which the sound will be cut.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Trigger Sens	
0–100	Adjust the sensitivity of triggering.
With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes.	

WSY (Wave Synth)

This is a synth sound that processes the guitar input signal.

Parameter/ Range	Explanation
Wave	
Saw, Square	Selects a wave type which the synth sound is based.
Saw	
Creates a synth sound with a saw waveform ( ).	
Square	
Creates a synth sound with the square waveform ( ).	
Cutoff Freq (Cutoff Frequency)	
0–100	Adjusts the frequency where the harmonics contents of the sound are cut off.
Resonance	
0–100	This adjusts the amount of resonance (and the tone coloration) in the synth sound.
The higher the value, the more the synth tone coloration is emphasized.	
FLT.Sens (Filter Sensitivity)	
0–100	This adjusts the amount of filtering applied in response to the input.
FLT.Decay (Filter Decay)	
0–100	This sets the time needed for the filter to finish its sweep.
FLT.Depth (Filter Depth)	
0–100	Adjusts the depth of the filter.
When the value is higher, the filter will change more drastically.	
Synth Level	
0–100	Adjusts the volume of the synth sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

SEQ (Sub Equalizer)

This adjusts the tone as a sub equalizer. A parametric type is adopted for the high-middle and low-middle range.

Parameter/ Range	Explanation
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect.	
Low EQ	
-20 dB–+20 dB	Adjusts the low frequency range tone.
Low-Middle Frequency	
20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the "Low-Middle EQ."
Low-Middle Q	
0.5–16	Adjusts the width of the area affected by the EQ centered at the "Low-Middle Frequency."
Higher values will narrow the area.	
Low-Middle EQ	
-20 dB–+20 dB	Adjusts the "Low-Middle Frequency" range tone.
High-Middle Frequency	
20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the "High-Middle EQ."
High-Middle Q	
0.5–16	Adjusts the width of the area affected by the EQ centered at the "High-Middle Frequency."
Higher values will narrow the area.	
High-Middle EQ	
-20 dB–+20 dB	Adjusts the "High-Middle Frequency" range tone.
High EQ	
-20 dB–+20 dB	Adjusts the high frequency range tone.
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When it is set to "Flat," the high cut filter is off or has no effect.	
Level	
-20 dB–+20 dB	Adjusts the volume after the equalizer.

FX-2

You can use the following effects in FX-2 in addition to whatever effect is shared by FX-1 and FX-2.

Effect		
HR	harmonist	p. 43
PS	Pitch Shifter	p. 44
PB	Pedal Bend	p. 45
OC	Octave	p. 45
RT	Rotary	p. 45
2CE	2 x 2 Chorus	p. 46
AR	Auto Riff	p. 46
SYN	Guitar Synth	p. 47
AC	Acoustic Processor	p. 48
SH	Sound Hold	p. 49
SDD	Sub Delay	p. 49

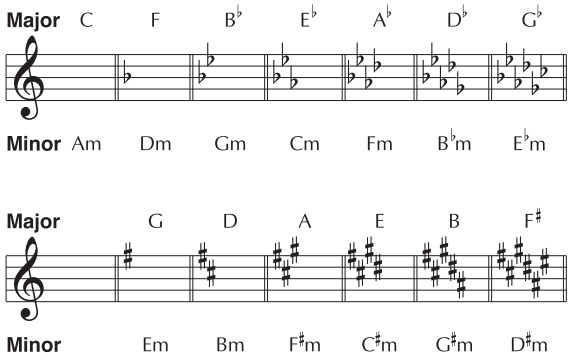
Parameter/ Range	Explanation
On/Off	
Off, On	Switches the FX-2 effect on/off.
FX2 Select	
p. 34, see above	Selects the effect to be used.

HR (Harmonist)

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

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

Parameter/ Range	Explanation
Voice	
1-Voice, 2-Mono, 2-Stereo	This selects the number of voices for the pitch shift sound (harmony).
1-Voice One-voice pitch-shifted sound output in monaural.	
2-Mono Two-voice pitch-shifted sound (HR1, HR2) output in monaural.	
2-Stereo Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.	
Harmony *1	
-2 oct–+2 oct, Scale 1–Scale29	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. When the scale is set to "Scale 1–Scale29," this parameter sets the user scale number to be used.	

Parameter/ Range	Explanation
Pre Delay *1	
0 ms–300 ms, BPM ♪ –BPM ♩	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at "0ms."
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Feedback	
0–100	Adjusts the feedback amount of the harmonist sound.
Level *1	
0–100	Adjusts the volume of the harmony sound.
Key	
C (Am)–B (G#m)	Specify the key of the song you are playing. By specifying the key, you can create harmonies that fit the key of the song.
The key setting corresponds to the key of the song (#, ♭) as follows.  	
Direct Level	
0–100	Adjusts the volume of the direct sound.

***1** HR1 and HR2 are set individually.

Creating Harmonist Scales (User Scale)

When "Harmony" is set to any value from -2oct to +2oct, and the harmony does not sound the way you intend, use a "User scale."

You can set any of 29 different "User scales."

1. **Press [FX-2], then press PARAMETER [◄] [►] so that "FX Select" is displayed.**
2. **Rotate the PATCH/VALUE dial to select "HR."**
3. **Press PARAMETER [◄] [►] to select "HR1 Harm" (or "HR2 Harm"), then rotate the PATCH/VALUE dial to select a setting from "Scale 1-29."**
4. **Press PARAMETER [►] a number of times so that the User scale settings screen is displayed.**

5. **Press PARAMETER [◄] [►] to move the cursor, then rotate the PATCH/VALUE dial to set the User scale.**

User:

You can change the number of the user scale.

DIR (Direct):

Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-8 interpret the note name.

EFF (Effect):

Sets the note name of the output sound.

The triangle next to the note name indicates the octave.

One downward-pointing triangle indicates a note one octave below the note displayed; two triangles indicates a two-octave drop.

One upward-pointing triangle indicates a note one octave above the note displayed; two triangles indicates a two-octave rise.

PS (Pitch Shifter)

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

Parameter/ Range	Explanation
Voice	
1-Voice, 2-Mono, 2-Stereo	Selects the number of voices for the pitch shift sound.
1-Voice One-voice pitch-shifted sound output in monaural.	
2-Mono Two-voice pitch-shifted sound (PS1, PS2) output in monaural.	
2-Stereo Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.	
Mode *1	
Fast, Medium, Slow, Mono	Selection for the pitch shifter mode.
A chord can be input with a normal pitch shifter. The response is slower in the order of Fast, Medium and Slow, but the modulation is lessened in the same order. "Mono" is used for inputting single notes. Use this setting when you want to achieve a pedal bend effect with an external EXP pedal.	
Pitch *1	
-24–+24	Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps.
Fine *1	
-50–+50	Make fine adjustments to the pitch shift.
The amount of the change in the Fine "100" is equivalent to that of the Pitch "1."	
Pre Delay *1	
0 ms –300 ms, BPM ♪ –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 "0ms."
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Feedback	
0–100	Adjusts the feedback amount of the pitch shift sound.
Level *1	
0–100	Adjusts the volume of the pitch shift sound
Direct Level	
0–100	Adjusts the volume of the direct sound.

***1** PS1 and PS2 are set individually.

PB (Pedal Bend)

This lets you use the pedal to get a pitch bend effect.

The EXP pedal automatically switches to the pedal bend function when PB is selected.

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

cf.
"Setting the Operation of the EXP Pedal (EXP Pedal Function)" (p. 54)

Parameter/ Range	Explanation
Pitch Min	
-24–+24	This sets the pitch at the point where the expression pedal is fully lifted.
Pitch Max	
-24–+24	This sets the pitch at the point where the expression pedal is all the way down.
Pdl Position (Pedal Position)	
0–100	Adjusts the pedal position for pedal bend.
Effect Level	
0–100	Adjusts the volume of the pitch bend sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

OC (Octave)

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

Parameter/ Range	Explanation
Range	
Range 1, 2, 3, 4	This selects the pitch range for the input sound to which you want to add the effects.
Range 1 7th string, open (B) to 1st string, 24th fret (E)	
Range 2 7th string, open (B) to 1st string, 12th fret (E)	
Range 3 7th string, open (B) to 1st string, open (E)	
Range 4 7th string, open (B) to 4th string, 2nd fret (E)	
Octave Level	
0–100	Adjusts the volume of the sound one octave below.
Direct Level	
0–100	Adjusts the volume of the direct sound.

RT (Rotary)

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

Parameter/ Range	Explanation
Speed Sel (Speed Select)	
Slow, Fast	This parameter changes the simulated speaker's rotating speed (Slow or Fast).
Rate (Slow)	
0–100, BPM 𝅗𝅥 –BPM ♪	This parameter adjusts the speed of rotation when set to "Slow."
Rate (Fast)	
0–100, BPM 𝅗𝅥 –BPM ♪	This parameter adjusts the speed of rotation when set to "Fast."
* *When the Rate (Slow) or Rate (Fast) set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Rise Time	
0–100	This parameter adjusts the time it takes for the rotation speed to change when switched from "Slow" to "Fast."
Fall Time	
0–100	This parameter adjusts the time it takes for the rotation speed to change when switched from "Fast" to "Slow."
Depth	
0–100	This parameter adjusts the amount of depth in the rotary effect.

2CE (2 x 2 Chorus)

Two separate stereo chorus units are used for the low-frequency and high-frequency ranges in order to create a more natural chorus sound.

Parameter/ Range	Explanation
Xover f (Crossover Frequency)	
100 Hz–4.00 kHz	This parameter sets the frequency at which the frequency components of the direct sound are divided into bass and treble bands.
Low Rate	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjust the speed of the chorus effect for the low frequency range.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Low Depth	
0–100	Adjust the depth of the chorus effect for the low frequency range. If you wish to use this as a doubling effect, use a setting of "0."
Low Pre Delay	
0.0 msec–40.0 msec	Adjust the time from when the low frequency range direct sound is output until the effect sound is output.
Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).	
Low Level	
0–100	Adjust the volume of the low frequency range.
High Rate	
0–100, BPM 𝅗𝅥 –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
High Depth	
0–100	Adjust the depth of the chorus effect for the high frequency range.
If you wish to use this as a doubling effect, use a setting of "0."	
High Pre Delay	
0.0 msec–40.0 msec	Adjust the time from when the high frequency range direct sound is output until the effect sound is output.
Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).	
High Level	
0–100	Adjust the volume of the high frequency range.

AR (Auto Riff)

This allows you to automatically produce a phrase simply by picking a single note. This can be used to easily play extremely rapid phrases.

* *Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.*
* *Reception of large amounts of MIDI data while Auto Riff is playing may result in disturbances in the sound.*

Parameter/ Range	Explanation
Phrase	
Preset1–Preset30, User1–User10	Select the phrase.
User-programmed phrases are used when User 1-10 is selected.	
Loop	
Off, On	If "Loop" is turned "On," the phrase will be played back continuously.
Tempo	
0–100, BPM 𝅗𝅥 –BPM ♪	Adjusts the speed of the phrase.
* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Sens	
0–100	Adjust the sensitivity of triggering.
With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes. No retriggering occurs when the value is set to "0."	
Key *1	
C (Am)–B (G#m)	Select the key of the song that you wish to play.
Attack	
0–100	By adding an attack to each note of the phrase you can produce a sensation as though the notes were being picked.
Hold	
Off, On	If you turn hold "On" after you pick a note, the effect sound will continue even after there is no input signal.
Effect Level	
0–100	Adjusts the volume of the phrase.
Direct Level	
0–100	Adjusts the volume of the direct sound.

***1** Setting available with Phrase set to Preset1–30.

Creating Original Phrases (User Phrase)

In addition to the 30 different prepared phrases, you can also create up to ten of your own original phrases (User phrases).

1. **Press [FX-2], then press PARAMETER [◄] [►] so that "FX Select" is displayed.**
2. **Rotate the PATCH/VALUE dial to select "AR."**
3. **Press [FX-2] a number of times to select "Phrase," then rotate the PATCH/VALUE dial to select "User 1-10."**
4. **Press PARAMETER [►] a number of times until you have the User Phrase settings screen displayed.**

5. **Press PARAMETER [◄] [►] to move the cursor, then rotate the PATCH/VALUE dial to set the User phrase.**

User:

specify the user phrase number.

IN:

Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-8 judge the note name.

STEP:

Sets the step of the phrase. You can also play on the guitar and put the step forward.

OUT:

Specify the note name of the output sound.

The triangle next to the note name indicates the octave.

One downward-pointing triangle indicates a note one octave below the note displayed; two triangles indicates a two-octave drop.

One upward-pointing triangle indicates a note one octave above the note displayed; two triangles indicates a two-octave rise.

SYN (Guitar Synth)

This detects the pitch of an electric guitar and outputs a synthesizer sound.

* *When you use a guitar synthesizer, observe the following points.*

- It does not work properly when a chord is played. Be sure to mute all the other strings and play in a single note.
- When you are to play the next string while a certain sound is still playing, perfectly mute the previous sound then play the next one with a clear attack.
- If the unit cannot detect the attack, it may not sound correctly.

Parameter/ Range	Explanation
Sens	
0–100	Adjusts the input sensitivity.
The response of the internal sound source is better with a higher sensitivity value, but the malfunctions will be increased on the other hand. So, try to set it as high as possible without causing malfunction.	
Wave	
Square, Saw, Brass, Bow	This selects a wave type that is the source of the guitar synthesizer.
Square The unit detects the pitch and attack information from the input guitar sound, then send the square waveform (⊓⊔⊓⊔) from the internal sound generator.	
Saw The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform (◿◿) from the internal sound generator.	
Brass The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It gives a quick sound rise and send the sound with a sharp edge.	
Bow The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It outputs a soft sound without attack.	
Chromatic *1	
Off, On	This switches on or off the chromatic function.
When it is on, the pitch change of the synthesizer sound is in semitone steps. This does not respond to pitch changes less than a semitone, such as what might be obtained with bending or vibrato. Thus, this is effectively used for realistically playing musical instruments whose pitch will change in steps greater than a semitone, such as a keyboard.	
Octave Shift *1	
0, -1, -2	This allows you to shift the pitch of the internal sound module in an octave step from the guitar sound.
PWM Rate (Pulse Wise Modulation Rate) *2	
0–100	This gives breadth or fatness to the sound by applying modulation to the waveform (only to Square) in the internal sound module.
A higher value will quicken the rate of the modulation.	

Parameter/ Range	Explanation
PWM Depth (Pulse Wise Modulation Depth) *2	
0–100	Adjusts the depth of the PWM.
When it is set to "0," no PWM effect is obtained.	
Cutoff Frequency	
0–100	Adjusts the frequency where the harmonics contents of the sound are cut off.
Resonance	
0–100	Adjusts how much of the harmonics contents around the cutoff frequency should be emphasized.
Filter Sens	
0–100	Adjusts the sensitivity of the filter.
When it is set to a lower value, the filter is affected only with stronger picking. When it is set higher, the filter changes even with weaker picking. When it is set to "0," the depth of the filter will be the same no matter how the picking strength may be.	
Filter Decay	
0–100	This sets the time needed for the filter to finish its sweep.
Filter Depth	
-100–+100	Adjusts the depth of the filter.
When the value is higher, the filter will change more drastically. The polarity of the filter will be opposite with "+" and "-."	
Attack	
Decay, 0–100	Adjusts the time needed for a synthesizer sound to reach its maximum.
When it is set to a lower value, the sound will rise quickly. When it is set higher, the sound will rise slowly. When it is set to "Decay," the sound will rise quickly and turn to a Release status regardless of the input of the guitar sound.	
* *When "Brass" or "Bow" is selected for the wave, the attack time will not be quicker from a certain level even if the attack is set to "Decay" or "0."*	
Release	
0–100	This determines the time needed for the synthesizer sound to reach zero from the moment the input of the guitar sound is completed.
* *When "Brass" or "Bow" is selected for the wave, the guitar signal itself is processed. That is, the synthesizer sound will go down when the guitar signal goes down no matter how long the release may be set.*	
Velocity	
0–100	This adjusts the amount of the volume change of the synthesizer sound.
When it is set to high, the volume change will be greater depending on the picking strength. When it is set to "0," no volume change is caused even by changing the picking manner.	
Hold *1	
Off, On	The hold function can sustain the output of the synthesizer sound.
If you turn on the hold while a synthesizer sound is being output, the synthesizer sound will be held until you turn it off.	
* *It is assumed that this parameter will be assigned (p. 57) to the foot switch.*	
Synth Level	
0–100	Adjusts the volume of the synthesizer sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

***1** Parameter setting included when Wave is set to "Square" or "Saw."

***2** Parameter setting included when Wave is set to "Square."

AC (Acoustic 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.

Parameter/ Range	Explanation
Type	
Small, Medium, Bright, Power	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 low-end balance.
Middle	
-50–+50	Adjusts the midrange balance.
Middle Freq	
20.0 Hz–10.0 kHz	Specifies the frequency range to be adjusted with Middle.
Treble	
-50–+50	Adjusts the high-end balance.
Presence	
-50–+50	Adjusts the balance in the extended upper range.
Level	
0–100	Adjusts the volume.

SH (Sound Hold)

You can have sound played on the guitar be held continuously. This effect allows you to perform the melody in the upper registers while holding a note in the lower registers.

* *This function will not work properly when two or more notes are played simultaneously.*

Parameter/ Range	Explanation
Hold	
Off, On	Switches the hold sound on and off.
Normally, this is assigned to the CTL pedal.	
Rise Time	
0–100	Adjusts how rapidly the Sound Hold sound is produced.
Effect Level	
0–120	Adjusts the volume of the hold sound.

SDD (Sub Delay)

This is a delay with the maximum delay time of 400 ms. This effect is useful for making the sound fatter.

Parameter/ Range	Explanation
Delay Time	
0 ms–400 ms, BPM ♪ –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 (p. 51) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).* *When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.*	
Feedback	
0–100	Adjusts the volume that is returned to the input.
Feedback refers to returning the delayed signal back into the input of the delay. Higher settings will result in more delay repeats.	
Effect Level	
0–120	Adjusts the volume of delay sound.

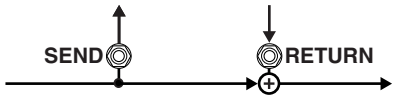
EQ (Equalizer)

Adjusts the tonal quality. A parametric type equalizer is used for the upper and lower midrange.

Parameter/ Range	Explanation
On/Off	
Off, On	Turns the EQ on/off.
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect.	
Low EQ	
-20 dB–+20 dB	Adjusts the low frequency range tone.
Low-Middle Frequency	
20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the "Lo-Middle EQ."
Low-Middle Q	
0.5–16	Adjusts the width of the area affected by the EQ centered at the "Lo-Middle frequency." Higher values will narrow the area.
Higher values will narrow the area.	
Low-Middle EQ	
-20 dB–+20 dB	Adjusts the low-middle frequency range tone.
High-Middle Frequency	
20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the "Hi-MidDle EQ."
High-Middle Q	
0.5–16	Adjusts the width of the area affected by the EQ centered at the "Hi-Middle frequency." Higher values will narrow the area.
Higher values will narrow the area.	
High-Middle EQ	
-20 dB–+20 dB	Adjusts the high-middle frequency range tone.
High EQ	
-20 dB–+20 dB	Adjusts the high frequency range tone.
High Cut (High Cut Filter)	
700 Hz–11.0kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect.	
Level	
-20 dB–+20 dB	Adjusts the volume after the equalizer.

LOOP (External Effects Loop)

This allows you to connect an external effects device to the SEND and RETURN jacks and use it as part of the GT-8's effects.

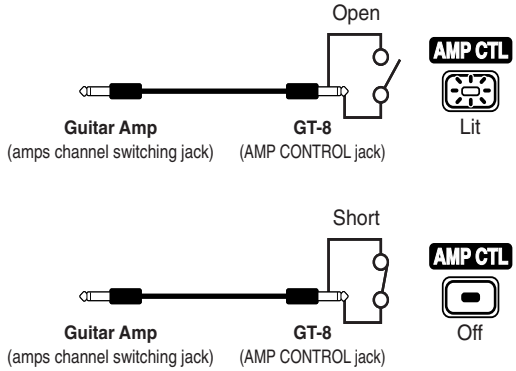
Parameter/ Range	Explanation
On/Off	
Off, On	Switches the LOOP on/off.
Mode	
Normal, Direct Mix, Branch Out	Switches the LOOP mode.
Normal Outputs the input to LOOP to the SEND jack and the input from the RETURN jack to the circuit post-LOOP. Use this when you want to connect an external effects device serially in the GT-8's effects chain.  	
Direct Mix Outputs the input to LOOP to the SEND jack, mixes the input from the RETURN jack with the input to LOOP (the direct sound), then outputs this to the circuit post-LOOP. Use this when you want to mix the GT-8's effects sounds together with the sound with the external effects device applied to it.  	
Branch Out outputs the input to LOOP to the SEND jack. The input from the RETURN jack is disregarded. For example, using this with the GT-8's reverb and delay immediately ahead of the loop allows you to use the SEND jack as a direct out.  	
Send Level	
0–200	Adjusts the volume of the output to the external effects device.
Return Level	
0–200	Adjusts the volume of the input from the external effects device.

AMP CTL (Amp Control)

By connecting your guitar amp's channel switching jack to the GT-8's AMP CONTROL jack, you can then use [AMP CTL] to switch the amp channel.

This combining of the GT-8 and the amp channels allows you to get an even wider variety of distortion sounds.

Since the Amp Control setting is handled as one of the effects parameters saved to each individual patch, it allows you to switch guitar amp channels with each patch.



* *To determine how the amp channels are switched when the circuit is open and shorted, refer to the amp owner's manual, or actually confirm the sounds by operating the amp.*

MEMO

With Amp Control, not only can you switch amp channels, you can also use it to switch the amp's effects on and off, like a foot switch controller.

MASTER

The following parameters can be set with MASTER.

- NS (Noise Suppressor)
- Patch Level
- Master BPM
- FV (Foot Volume)

NS (Noise Suppressor)

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.

* *Please connect the noise suppressor in the signal path prior to the reverberation type effect. This setup will prevent an natural break of the reverberation type effect.*

Parameter/ Range	Explanation
Effect	
Off, On	Switches the noise suppressor effect on/off.
This parameter can be set with the PATCH/VALUE dial. When NS is On, the [MASTER] indicator lights. * *Even if [MASTER] is pressed, you cannot switch the noise suppressor on and 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	
Input, NS Input, FV Out	This controls the noise suppressor based on the volume level for the point specified in Detect.
Input Input volume from input jack.	
NS Input Noise suppressor input volume.	
FV Out Volume after passing through Foot Volume.	

Patch Level

Parameter/ Range	Explanation
Patch Level	
0–200	Adjusts the volume of the patch.

Master BPM

Parameter/ Range	Explanation
Master BPM	
40–250	Adjust the BPM value for each patch.
* *BPM (beats per minute) indicates the number of quarter note beats that occur each minute.* * *When you have an external MIDI device connected, the Master BPM synchronizes to the external MIDI device's tempo, making it impossible to set the Master BPM. To enable setting of the Master BPM, set "MIDI Sync Clock" (p. 80) to Internal.*	

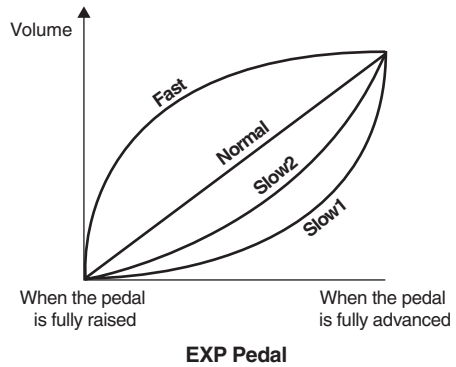
Control with the Master BPM

To input the Master BPM with the CTL pedal, set CTL Pedal Function (p. 54) to "Master BPM (Tap)."

FV (Foot Volume)

This is a volume control effect. Usually, this is controlled to the EXP pedal.

Parameter/ Range	Explanation
Level	
0–100	Adjusts the volume.
Vol.Curve (Volume Curve)	
Slow1, Slow2, Normal, Fast	Selects how the actual volume changes in response to the level controlled with Volume.



FX CHAIN (Effect Chain)

Here's how you can change the order in which the effects are connected.

1. **Press [FX CHAIN].**
   The effect chain setting screen appears.

* *Effects are shown in lowercase letters when turned off.*

2. **Use the PATCH/VALUE dial or PARAMETER [◄] [►] to move the cursor to the point where you want to have an effect inserted.**

* *DGT: Abbreviation for Digital Out connector*

3. **Press the On/Off button for the effect you want to insert.**
   The selected effect is inserted at the cursor position.

* *Use [MASTER] to set the Noise Suppressor, use ASSIGN [CTL/EXP] to set the Foot Volume, and use [OUTPUT SELECT] to set the Digital Out.*

4. **If you want to change the sequence further, repeat Steps 2 and 3.**
5. **Press [EXIT] to return to the Play screen.**
6. **If you want to save the sequence you've set up, use the Write procedure (p. 22) to save it to a User patch.**

* *Effects can be switched on and off even while making the settings for the connection order. With effects appearing to the left and right of the cursor, the ON/OFF button corresponding to the effect can be pressed to turn them on/off.*

NAME (Patch Name)

Each patch can be given a name (Patch Name) consisting of up to sixteen characters. You'll probably want to take advantage of this feature by assigning names that suggest the sound you'll obtain, or the song in which it'll be used.

1. **Press [NAME].**
   The patch name edit screen appears.

2. **Press PARAMETER [◄] [►] to move the cursor to the text area you want to edit.**
3. **Rotate the PATCH/VALUE dial to change the characters.**
   You can use the following functions when changing text characters.

Button	Function
INS	Inserts a blank space at the cursor position.
DEL	Deletes the character at the cursor position and shifts the characters following it to the left.
CAPS	Switches the character at the cursor position between upper and lower case.

4. **If you want to edit names further, repeat Steps 2 and 3.**
5. **Press [EXIT] to return to the Play screen.**
6. **If you want to save the sequence you've set up, use the Write procedure (p. 22) to save it to a User patch.**

ASSIGN

ASSIGN CTL/EXP

This setting is used for controlling effects with the CTL pedal and EXP pedal. For more detailed information, refer to "Setting the Operation of the CTL Pedal, EXP Pedal Switch, and EXP Pedal (Assign CTL/EXP)" (p. 56).

ASSIGN VARIABLE

This setting is used for controlling multiple effects with the CTL pedal and EXP pedal or when controlling effects using MIDI messages or other external messages. For more detailed information, refer to "Setting the Operation of the GT-8 and External Controllers (Assign Variable)" (p. 57).

Chapter 5 Using Pedals to Control the Effects

With the GT-8, each effect features various different parameters, and you can adjust these as you perform to produce even more effective changes in your tones.

Although the GT-8's CTL and EXP pedals and other controllers already feature settings allowing them to be used in switching effects on and off and for wah pedal, foot volume, and other functions, you can also control the parameters you prefer by assigning them to these pedals.

You can also control parameters using external pedals, MIDI devices, or other gear connected to the GT-8.

On top of all this, the GT-8 features an "internal pedal system," which lets you produce effects including automatic changes of parameters in real time, thus enabling you to create an even greater wealth of tonal changes.

Use-Specific Guide

Using the GT-8's Controllers With the Same Functions Assigned at All Times

You can set the CTL pedal, EXP pedal switch, and EXP pedal functions as common settings applied globally to the GT-8, for example when you want to use the EXP pedal continuously as a volume pedal.

cf.

"Setting the Operation of the CTL Pedal (CTL Pedal Function)" (p. 54)

"Setting the Operation of the EXP Pedal Switch (EXP Switch Function)" (p. 54)

"Setting the Operation of the EXP Pedal (EXP Pedal Function)" (p. 54)

Using External Controllers With the Same Functions Assigned at All Times

You can have settings assigned to a foot switch (FS-6/FS-5U) or expression pedal (EV-5) connected to the rear panel's EXP PEDAL/CTL1,2 jacks as common settings applied globally to the GT-8.

cf.

"Setting the Operation of External Foot Switches (Sub CTL 1, 2 Function)" (p. 55)

"Setting the Operation of an External EXP Pedal (Sub EXP Pedal Function)" (p. 56)

Setting GT-8 Controller Functions to Individual Patches

If you want to be able to change the CTL pedal, EXP pedal switch, and EXP pedal functions for each individual patch, for example using the EXP pedal to change the volume in one patch, and then in another patch using the EXP pedal as a wah pedal, use the "Assign CTL/EXP" settings.

cf.

"Setting the Operation of the CTL Pedal, EXP Pedal Switch, and EXP Pedal (Assign CTL/EXP)" (p. 56)

Setting GT-8 and External Controller Functions to Individual Patches

When you want to freely assign and control effect parameters to the GT-8's own controllers (CTL/EXP pedals, EXP pedal switch) as well as external controllers (foot switch and expression pedal) connected to the rear panel's EXP PEDAL/CTL1,2 jacks, use the "Assign Variable "settings.

In each patch you can set up to eight different types (Assign numbers) determining which parameter is to be controlled by a particular controller.

* *You can use the Internal Pedal System with "Assign Variable."*

In addition, you can use the "Assign Variable" function to set controllers using Control Change messages from external MIDI devices.

cf.

"Setting the Operation of the GT-8 and External Controllers (Assign Variable)" (p. 57)

When using "ASSIGN CTL/EXP" and "ASSIGN VARIABLE," set the following settings to "Assignable" (or "Auto").

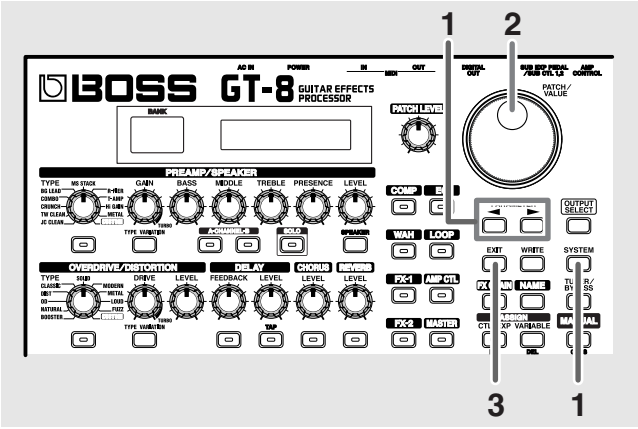
"ASSIGN CTL/EXP" and "ASSIGN VARIABLE" do not function when a different setting is selected.

CTL Pedal Function (p. 54)
EXP Switch Function (p. 54)
EXP Pedal Function (p. 54)
Sub CTL 1, 2 Function (p. 55)
Sub EXP Pedal Function (p. 56)

Setting the Operation of the CTL Pedal (CTL Pedal Function)

Setting the Operation of the EXP Pedal Switch (EXP Switch Function)

This applies the functions of the CTL pedal and EXP pedal switch globally to the GT-8.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "CTL PDL Func" (CTL pedal) or "EXP SW Func" (EXP pedal switch) is displayed.**

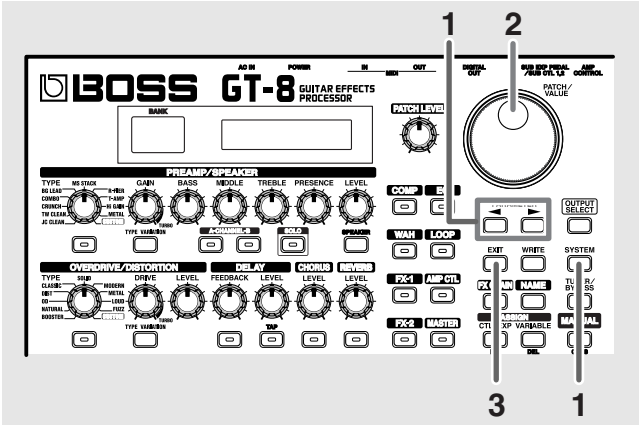
2. **Use the PATCH/VALUE dial to select the controller function.**

3. **Press [EXIT] to return to the Play screen.**

Value	Explanation
Assignable	The pedal functions as the type of controller set with Assign (p. 56, p. 57) in each individual patch.
Preamp Ch A/B	Switches between Preamp channel A and B.
Solo On/Off	Switches the Preamp SOLO on and off.
FX-1 On/Off	Switches the FX-1 on and off.
Comp On/Off	Switches the COMP on and off.
Wah On/Off	Switches the WAH on and off.
Loop On/Off	Switches the LOOP on and off.
OD/DS On/Off	Switches the OVERDRIVE/DISTORTION on and off.
Preamp On/Off	Switches the PREAMP/SPEAKER on and off.
EQ On/Off	Switches the EQ on and off.
FX-2 On/Off	Switches the FX-2 on and off.
Delay On/Off	Switches the DELAY on and off.
Chorus On/Off	Switches the CHORUS on and off.
Reverb On/Off	Switches the REVERB on and off.
Amp Ctl On/Off	Switches the AMP CTL on and off.
MANUAL On/Off	Switches the MANUAL on and off.
TUNER On/Off	Switches the TUNER/BYPASS on and off.
Master BPM (TAP)	Used for tap input of the Master BPM.
Delay Time (TAP)	Used for tap input of the delay time.
MIDI Start/Stop	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC Play/Stop	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).
Patch Level Inc1	Increases the patch volume level by 10 units.
Patch Level Inc2	Increases the patch volume level by 20 units.
Patch Level Dec1	Decreases the patch volume level by 10 units.
Patch Level Dec2	Decreases the patch volume level by 20 units.
Hold Delay Stop	When "Hold" (p. 30) is selected for the DELAY type, the performance is instantly stopped.
Solo A&B On/Off	Switches the preamp SOLO, for both channel A and B, on and off. * *If one of the two channels is off, both will be turned on.*

Setting the Operation of the EXP Pedal (EXP Pedal Function)

This determines the function of the EXP pedal that applies globally to the GT-8.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "EXP PDL Func" is displayed.**

2. **Use the PATCH/VALUE dial to select the EXP pedal function.**

3. **Press [EXIT] to return to the Play screen.**

Value	Explanation
Auto	The pedal normally is used as a "foot volume" pedal. When Pedal Wah (p. 34) or Pedal Bend (p. 45) is switched on, the EXP pedal then automatically functions as a "pedal wah" or "pedal bend" pedal.
When Pedal Wah and Pedal Bend are switched off, this automatically functions as a "foot volume" pedal.	
Assignable	The pedal is used as the controller set in Assign (p. 56, p. 57) for each patch.
Foot Volume	The pedal functions as a "foot volume" pedal.
Patch Level	The pedal is used as the patch level controller.
Pedal Wah	The pedal is used as a "pedal wah" pedal when Pedal Wah is switched on.
Pedal Bend	The pedal is used as a "pedal bend" pedal when Pedal Bend is switched on.

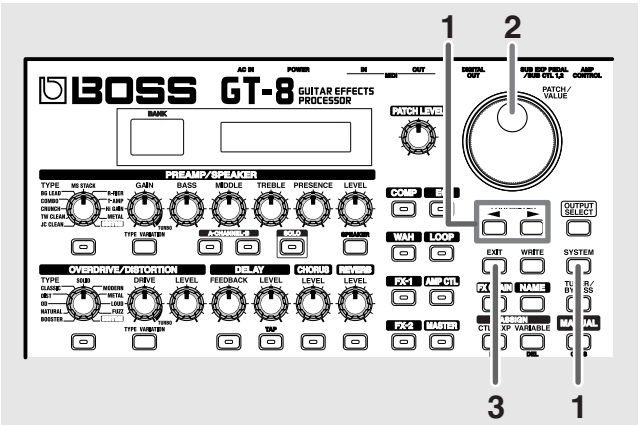
Setting the Operation of External Foot Switches (Sub CTL 1, 2 Function)

This sets the functioning of foot switches connected to the SUB EXP PEDAL/SUB CTL1,2 jack on the rear panel as "Subcontroller 1" and "Subcontroller 2."

* *When connecting an FS-6 (dual foot switch), it functions with pedal switch B as Subcontroller 1 and pedal switch A as Subcontroller 2.*

* *When two foot switches are connected using the special PCS-31 connector cable (manufactured by Roland; optional), the foot switch connected to the white-ringed plug functions as Subcontroller 1 and the foot switch connected to the red-ringed plug functions as Subcontroller 2.*

* *When connecting only one foot switch, only the Subcontroller 1 settings are enabled.*



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SubCTL1 Func" or "SubCTL2 Func" is displayed.

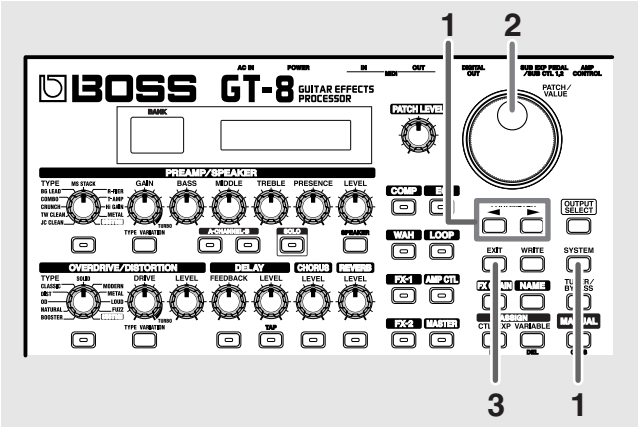
2. Use the PATCH/VALUE dial to set the function of the foot switch.

3. Press [EXIT] to return to the Play screen.

Value	Explanation
Assignable	The pedal functions as the type of controller set with Assign (p. 56, p. 57) in each individual patch.
Preamp Ch A/B	Switches between Preamp channel A and B.
Solo On/Off	Switches the Preamp SOLO on and off.
FX-1 On/Off	Switches the FX-1 on and off.
Comp On/Off	Switches the COMP on and off.
Wah On/Off	Switches the WAH on and off.
Loop On/Off	Switches the LOOP on and off.
OD/DS On/Off	Switches the OVERDRIVE/DISTORTION on and off.
Preamp On/Off	Switches the PREAMP/SPEAKER on and off.
EQ On/Off	Switches the EQ on and off.
FX-2 On/Off	Switches the FX-2 on and off.
Delay On/Off	Switches the DELAY on and off.
Chorus On/Off	Switches the CHORUS on and off.
Reverb On/Off	Switches the REVERB on and off.
Amp Ctl On/Off	Switches the AMP CTL on and off.
MANUAL On/Off	Switches the MANUAL on and off.
TUNER On/Off	Switches the TUNER/BYPASS on and off.
Master BPM (TAP)	Used for tap input of the Master BPM.
Delay Time (TAP)	Used for tap input of the delay time.
MIDI Start/Stop	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC Play/Stop	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).
Patch Level Inc1	Increases the patch volume level by 10 units.
Patch Level Inc2	Increases the patch volume level by 20 units.
Patch Level Dec1	Decreases the patch volume level by 10 units.
Patch Level Dec2	Decreases the patch volume level by 20 units.
Hold Delay Stop	When "Hold" (p. 30) is selected for the DELAY type, the performance is instantly stopped.
Solo A&B On/Off	Switches the preamp SOLO, for both channel A and B, on and off. * *If one of the two channels is off, both will be turned on.*

Setting the Operation of an External EXP Pedal (Sub EXP Pedal Function)

This sets the function of the external expression pedal (such as an EV-5) connected to the SUB EXP PEDAL/SUB CTL1,2 jack on the rear panel.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "Sub EXP Func" is displayed.**

2. **Use the PATCH/VALUE dial to select the external expression pedal function.**
3. **Press [EXIT] to return to the Play screen.**

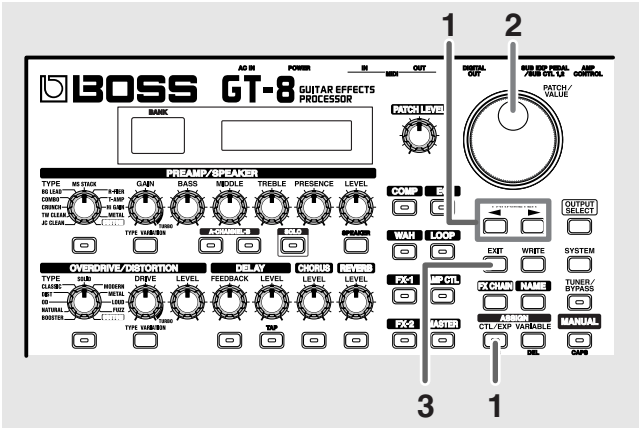
Value	Explanation
Assignable	The pedal is used as the controller set in Assign (p. 56, p. 57) for each patch.
Foot Volume	The pedal functions as a "foot volume" pedal.
Patch Level	The pedal is used as the patch level controller.
Pedal Wah	The pedal is used as a "pedal wah" pedal when Pedal Wah is switched on.
Pedal Bend	The pedal is used as a "pedal bend" pedal when Pedal Bend is switched on.

Setting the Operation of the CTL Pedal, EXP Pedal Switch, and EXP Pedal (Assign CTL/EXP)

Set the functions of the CTL pedal, EXP pedal switch, and EXP pedal with "Assign CTL/EXP."

* *Set the CTL Pedal/EXP Switch/EXP Pedal (p. 54), Sub CTRL1,2 (p. 55), and Sub EXP Pedal (p. 56) settings to "Assignable" (or "Auto").*

* *The EXP pedal functions as a foot volume pedal.*



1. **Press ASSIGN [CTL/EXP], then press PARAMETER [◄] [►] to display the following screen.**

CTL Pedal

EXP Pedal Switch

EXP Pedal

2. **Rotate the PATCH/VALUE dial to change the setting's value.**
3. **Press [EXIT] to return to the Play screen.**
4. **To save the settings, use the Write procedure (p. 22).**

CTL Pedal EXP Pedal Switch

Parameter/ Range	Explanation
On/Off	
Press ASSIGN [CTL/EXP] to switch the CTL Pedal/EXP Pedal Switch setting on and off. When this is switched off, "CTL PDL" and "EXP PDL" flash in the display.	
Function	
see below	Sets the function assigned to the CTL pedal/ EXP pedal switch.
Preamp Ch A/B	Switches between Preamp channel A and B.
Solo On/Off	Switches the Preamp SOLO on and off.
FX-1 On/Off	Switches the FX-1 on and off.
Comp On/Off	Switches the COMP on and off.
Wah On/Off	Switches the WAH on and off.
Loop On/Off	Switches the LOOP on and off.
OD/DS On/Off	Switches the OVERDRIVE/DISTORTION on and off.
Preamp On/Off	Switches the PREAMP/SPEAKER on and off.
EQ On/Off	Switches the EQ on and off.
FX-2 On/Off	Switches the FX-2 on and off.
Delay On/Off	Switches the DELAY on and off.
Chorus On/Off	Switches the CHORUS on and off.
Reverb On/Off	Switches the REVERB on and off.
Amp Ctl On/Off	Switches the AMP CTL on and off.
MANUAL On/Off	Switches the MANUAL on and off.
TUNER On/Off	Switches the TUNER/BYPASS on and off.
Master BPM (TAP)	Used for tap input of the Master BPM.
Delay Time (TAP)	Used for tap input of the delay time.
MIDI Start/Stop	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC Play/Stop	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).
Patch Level Inc1	Increases the patch volume level by 10 units.
Patch Level Inc2	Increases the patch volume level by 20 units.
Patch Level Dec1	Decreases the patch volume level by 10 units.
Patch Level Dec2	Decreases the patch volume level by 20 units.
Hold Delay Stop	When "Hold" (p. 30) is selected for the DELAY type, the performance is instantly stopped.
Solo A&B On/Off	Switches the preamp SOLO, for both channel A and B, on and off. * *If one of the two channels is off, both will be turned on.*

EXP Pedal

Parameter/ Range	Explanation
On/Off	
Off, On	Press ASSIGN [CTL/EXP] to switch the EXP Pedal setting on and off.
Foot Volume Min	
0–100	Sets the volume level when the pedal is completely released.
Foot Volume Max	
0–100	Sets the volume level when the pedal is fully depressed.

Setting the Operation of the GT-8 and External Controllers (Assign Variable)

This sets the functions of the GT-8's controllers (the CTL and EXP pedal and the EXP pedal switch) and external controllers (foot switches or expression pedals) connected to the SUB EXP PEDAL/SUB CTL1, 2 jack on the rear panel.

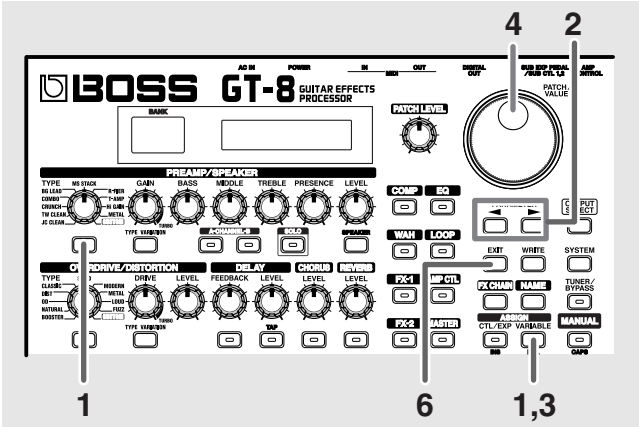
In each patch you can set up to eight different types (Assign numbers) determining which parameter is to be controlled by a particular controller.

The Assign Variable settings can be completed simply and easily using the "Quick Settings," or you can use the "Manual Settings" to select and set parameters individually.

* *Set the CTL Pedal/EXP Switch/EXP Pedal (p. 54), Sub CTRL1,2 (p. 55), and Sub EXP Pedal (p. 56) settings to "Assignable" (or "Auto").*

Quick Settings

When you select prepared settings (Quick Settings), the relevant parameters are then instantly set to their optimal values. This lets you finish making the settings simply, instead of setting each individual parameter separately.



1. **Press ASSIGN [VARIABLE].**

2. **Press PARAMETER [◄] [►] to select one of the Assigns from Assign 1–8.**

   The Quick Settings selection screen appears in the display.

   (Example)

   ```
   Quick ASSIGN1
   ----:User Setting
   ```

3. **Press ASSIGN [VARIABLE] to set the selected Assign to "On."**

   Each time ASSIGN [VARIABLE] is pressed it alternately switches this on and off. "ASSIGN" flashes in the display when the Assign is switched off.

4. Turn the PATCH/VALUE dial to select the Quick Settings.

Display	Explanation
Quick ASSIGN - - -: User Setting	Current Setting
Quick ASSIGN U:**	User Quick Setting (p. 24)
Quick ASSIGN P:**	Preset Quick Setting
U-* ASSIGN Patch Name**	User Patch
P-* ASSIGN Patch Name**	Preset Patch
When you select a User patch or Preset patch, you can use the existing patch's assign settings just as they are.	

5. To use the Quick Settings with other Assigns, repeat Steps 2–4.

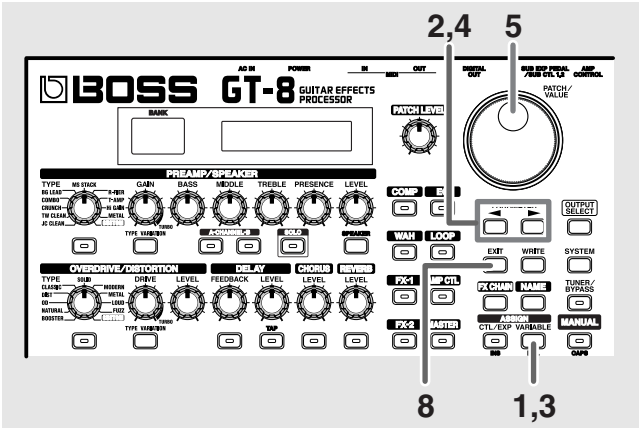
Even when using this procedure, the settings selected in Step 4 are maintained as is and carried over to the Quick Settings for the next effect.

6. Press [EXIT] to return to the Play screen.

7. To save the settings, use the Write procedure (p. 22).

Manual Settings

Here, you can individually determine which controller is to control which parameter.



1. Press ASSIGN [VARIABLE].

2. Press PARAMETER [◄] [►] to select one of the Assigns from Assign 1–8.

3. Press ASSIGN [VARIABLE] to set the selected Assign to "On."

Each time ASSIGN [VARIABLE] is pressed it alternately switches this on and off. "ASSIGN" flashes in the display when the Assign is switched off.

* *Be sure to set any Assign settings not being used to "Off."*

4. Press PARAMETER [◄] [►] to display the following screens.

(Example) With ASSIGN 1

Assign On/Off Quick Setting
```
ASSIGN1        On
---:User Setting
```

Target
```
ASSIGN1    Target
MST:Patch Level
```

Target Range: Min
```
ASSIGN1    Target
Min:            0
```

Target Range: Max
```
ASSIGN1    Target
Max:          200
```

Source
```
ASSIGN1    Source
       EXP PEDAL
```

Source Mode
```
ASSIGN1    Source
Mode:      Normal
```

Active Range Low
```
ASSIGN1    Source
Act.Range Lo:  0
```

Active Range High
```
ASSIGN1    Source
Act.Range Hi:127
```

5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **To use other Assigns, repeat Steps 2–6.**

   Even when using this procedure, the settings selected in Step 6 are maintained as is and carried over to the next effect.
8. **Press [EXIT] to return to the Play screen.**
9. **To save the settings, use the Write procedure (p. 22).**

Target

This sets the targeted operation. Possible assignments for the target are as shown below.

Value	Explanation
Effect On/Off, Effect's Parameters	Switches on/off the effect indicated in the screen and controls the effect's parameters.
MANUAL On/Off	Switches the MANUAL on and off.
TUNER On/Off	Switches the TUNER/BYPASS on and off.
Master BPM (TAP)	Used for tap input of the Master BPM.
Delay Time (TAP)	Used for tap input of the delay time.
MIDI Start/Stop	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC Play/Stop	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).
Patch Level Inc1	Increases the patch volume level by 10 units.
Patch Level Inc2	Increases the patch volume level by 20 units.
Patch Level Dec1	Decreases the patch volume level by 10 units.
Patch Level Dec2	Decreases the patch volume level by 20 units.
Hold Delay Stop	When "Hold" (p. 30) is selected for the DELAY type, the performance is instantly stopped.

* *Although you can set this so that the same target is controlled by more than one controller, in such cases, make sure not to have different sources changing the parameter at the same time. Changing the parameter simultaneously using different sources may result in noise being generated.*

Target Range

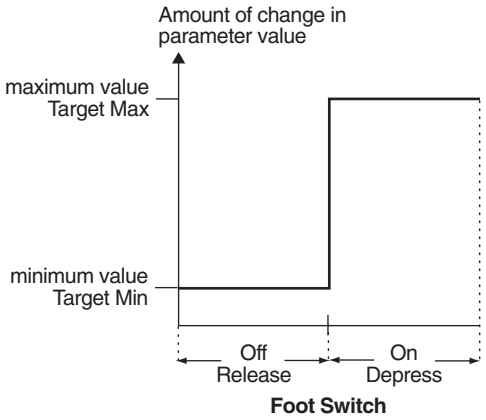
The value of the parameter selected as the target changes within the range defined by "Min" and "Max," as set on the GT-8.

When using an external foot switch, or other controller that acts as an on/off switch, "Min" is selected with Off (CLOSED), and "Max" is selected with On (OPEN).

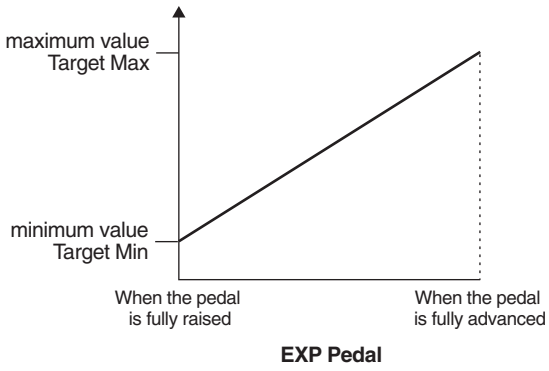
When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values.

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.

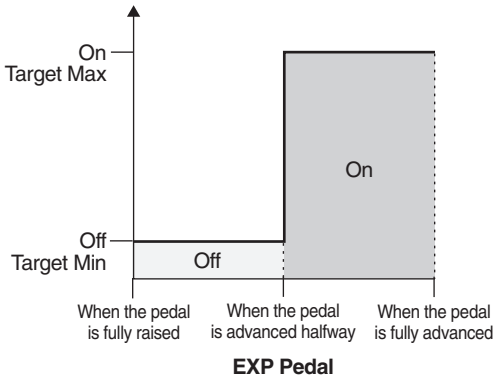
When using the foot switch:



When using the EXP pedal:



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



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

* *When the "minimum" 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 "minimum" and "maximum" settings have been made. If you've changed the target, be sure to recheck the "minimum" and "maximum" settings.*

Source

This sets the controller (source) that affects the target parameter.

Controllers that can be selected as the source are shown below.

Value	Explanation
EXP PEDAL	EXP pedal (this unit)
CTL PEDAL	CTL pedal (this unit)
EXP SW	EXP pedal switch (this unit)
SUB EXP PDL	EXP pedal connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack.
SUB CTL1, SUB CTL2	Foot switch connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack.
Internal PEDAL	Refer to "Internal Pedal System" (p. 61)
Wave PEDAL	Refer to "Internal Pedal System" (p. 61)
Input Level	This controls the level of the signal from the INPUT jack. Set the sensitivity in response to the level with Assign Input Sens.
MIDI CC#01–31, 64–95	Control Change messages from an external MIDI device (1–31, 64–95)

Setting Assign Input Sens

* *This determines the global settings for Assign 1–8.*

1. **Press PARAMETER [►] so that "Assign Input Sens" is displayed.**
2. **Rotate the PATCH/VALUE dial to adjust the setting's value.**

   Valid Settings: 0–100

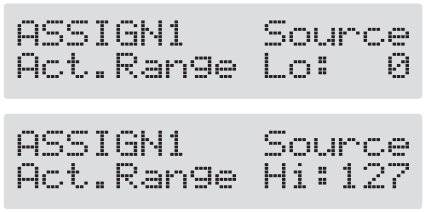
Source Mode

This determines whether the control pedal will function as a momentary type switch (such as the optional FS-5U).

Value	Explanation
Normal	The normal state is Off (minimum value), with the switch On (maximum value) only while the foot switch is depressed.
Toggle	The setting is toggled On (maximum value) or Off (minimum value) with each press of the foot switch.

* *Set this to "Normal" when a latch-type foot switch (such as the optional FS-5L) is connected, or when selecting something other than a foot switch as the controller.*

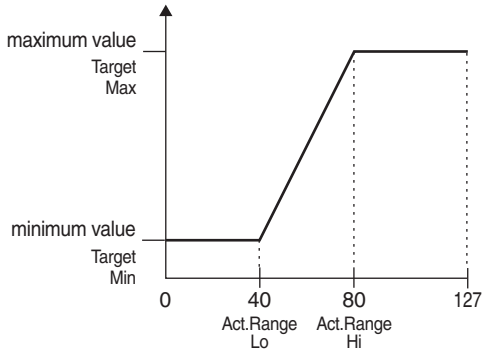
Active Range

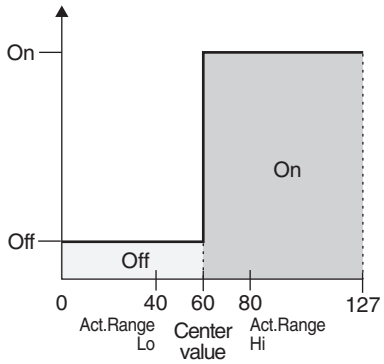


This sets the operational range within which the value of the setting changes when an expression pedal or other controller that changes the value consecutively is used as the source. If the controller is moved outside the operational range, the value does not change, it stops at "minimum" or "maximum."

(Example)

With Act. Range Lo: 40, Act. Range Hi: 80





* *When using a foot switch or other on/off switching controller as the source, leave these at "Lo: 0" and "Hi: 127." With certain settings, the value may not change.*

Internal Pedal System

The GT-8 features a function called Internal Pedal system. This function assigns specified parameters to a virtual EXP pedal (the internal pedal), providing an effect that changes volume and tone in real time just the way an expression pedal functions.

The Internal Pedal system features the following two functions, allowing you to set "Source" for each assign number (1–8) of the Assign Variable.

- **Internal Pedal**
- **Wave Pedal**

Internal Pedal

With the trigger you have set, the assumed EXP pedal starts working. If you have set "Internal Pedal" to "Source," set the following parameters.

Parameter/ Range	Explanation
Trig (Trigger)	
	
see below	This sets the trigger that activates the virtual EXP pedal.
PatchChange This is activated when a patch is selected.	
EXP PEDAL-L This is activated when the EXP pedal on the GT-8 is returned.	
EXP PEDAL-M This is activated when the EXP pedal on the GT-8 is depressed. It does not start working until the pedal is depressed as deeply as up to the middle.	
EXP PEDAL-H This is activated when the EXP pedal on the GT-8 is depressed. It does not start working until the pedal is depressed deep down.	
CTL PEDAL This is activated when the CTL pedal on the GT-8 is depressed.	
EXP SW This is activated when the EXP pedal switch on the GT-8 is turned on.	
SUB EXP PEDAL This is activated when the EXP pedal connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack is depressed.	
SUB CTL 1 This is activated when the foot switch 1 connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack is depressed.	
SUB CTL 2 This is activated when the foot switch 2 connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack is depressed.	
MIDI CC#1–31,64–95 This is activated when the value of the Control Change messages (CC#01–31, 64–95) from an external MIDI device exceeds the middle value.	

Parameter/ Range	Explanation
Time	
	
0–100	This controls the time needed for the assumed Expression pedal to move from the returned (lifted) position to the depressed (lowered) position.
Curve	
	
see below	This selects one of the three types that determines how the assumed Expression pedal changes.

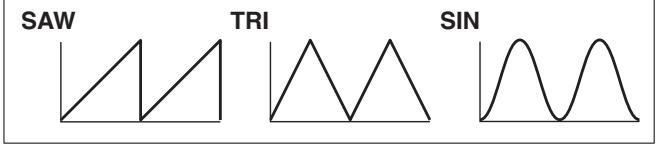
Wave Pedal

This changes the parameter selected as a target in a certain cycle with the assumed EXP pedal. When you have set "Wave Pedal" for "Source," the following parameters should be set.

* *The following targets cannot be operated with the Wave pedal.*

- FX-1/FX-2 Select (FX-1, FX-2)
- Type (Preamp/Speaker, Overdrive/Distortion, Delay)
- MANUAL On/Off
- TUNER On/Off

Parameter/ Range	Explanation
Rate	
	
0–100	This determines the time spend for one cycle of the assumed EXP pedal.
Waveform	
	
see below	This selects one of the three types that determines how the assumed EXP pedal should change.



Chapter 6
Creating Original Effects Types (Customize)

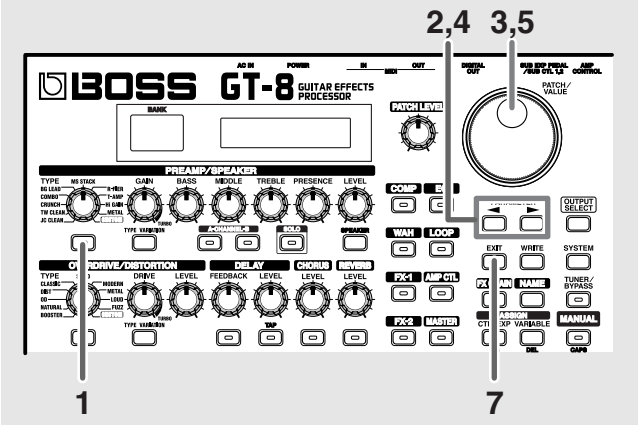
With the GT-8's Customize function, you can rely on your own sensibilities and create a totally new effect by tweaking the settings for the "Preamp/Speaker Simulator," "Overdrive/Distortion," and "Pedal Wah." The result can then be saved on the GT-8 as "Custom" settings.

You can also use these custom settings in other patches.

Customizing the COSM Preamps

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

* *The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.*



1. **Press the PREAMP/SPEAKER On/Off button to display the PREAMP/SPEAKER edit screen.**
2. **Press PARAMETER [◄] [►] to call up the Type parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

4. **Press PARAMETER [◄] [►] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

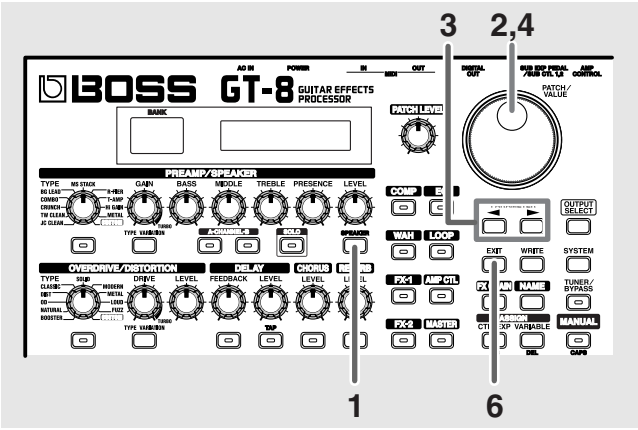
Parameter/ Range	Explanation
Type	
	
see below	Selects the basic type of preamp.
JC Clean	This is the sound of the Roland JC-120.
TW Clean	This models a Fender Twin Reverb.
Crunch	This is a crunch sound that can produce natural distortion.
VO Drive	This models the drive sound of a VOX AC-30TB.
BG Lead	This models the lead sound of the MESA/Boogie combo amp.
MS HiGain	This models the sound of a Marshall with a modified midrange boost.
Modern Stk	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
Bottom	
	
-50–+50	Adjusts the amount of distortion in the low frequencies.
Edge	
	
-50–+50	Adjusts the amount of distortion in the high frequencies.
Bass Freq (Bass Frequency)	
	
-50–+50	Adjusts the frequency affected by the BASS knob.
Treble Freq (Treble Frequency)	
	
-50–+50	Adjusts the frequency affected by the TREBLE knob.
Preamp Low	
	
-50–+50	Adjusts the preamp section's low-frequency tone.

Parameter/ Range	Explanation
Preamp High	
EDIT CUSTOM PRE1 Preamp High 0	
-50–+50	Adjusts the preamp section's high-frequency tone.

Customizing the Speakers

You can make two different sets of settings, Custom 1 and Custom 2.

* *The sound of any patch that uses Custom 1 or 2 will be altered if the custom settings are edited.*



1. **Press the PREAMP/SPEAKER [SPEAKER].**
2. **Rotate the PATCH/VALUE dial to call up "Custom 1" or "Custom 2."**

Preamp/SP A On
Sp Type Custom 1

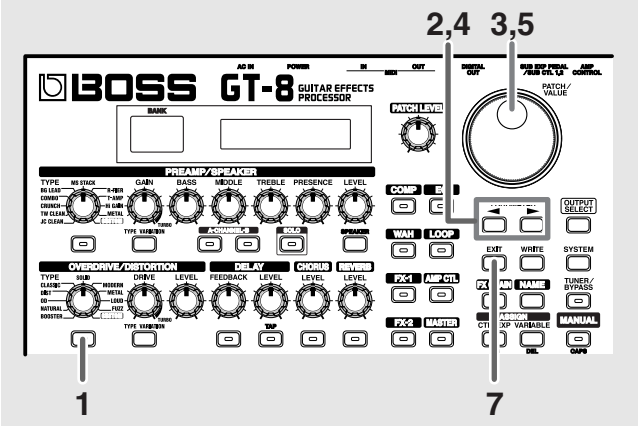
3. **Press PARAMETER [◄] [►] to show the custom parameters.**
4. **Rotate the PATCH/VALUE dial to change the setting's value.**
5. **Repeat Steps 3 and 4 as needed.**
6. **Press [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
Speaker Size	
EDIT CUSTOM SP 1 Speaker Size 12"	
5"–15"	Selects the size of speaker.
Color Low	
EDIT CUSTOM SP 1 Color Low 0	
-10–+10	Adjusts the speaker section's low-frequency tone.
Color High	
EDIT CUSTOM SP 1 Color High 0	
-10–+10	Adjusts the speaker section's high-frequency tone.
Speaker Num (Speaker Number)	
EDIT CUSTOM SP 1 Speaker Num x1	
x1, x2, x4, x8	Sets the number of speakers.
Cabinet	
EDIT CUSTOM SP 1 Cabinet Open	
Open, Close	Selects the speaker cabinet type.
Open This is an open-backed cabinet.	
Close This type of cabinet features an enclosed rear panel.	

Customizing Overdrive/Distortion

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

* *The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.*



1. **Press the OVERDRIVE/DISTORTION On/Off button to display the OD/DS effect screen.**
2. **Press PARAMETER [◄] [►] to call up the Type parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

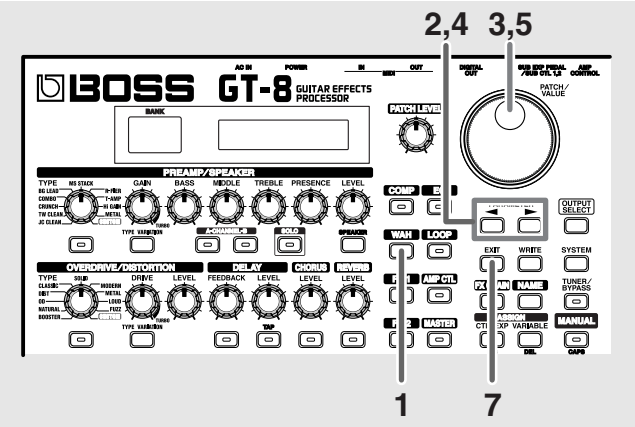
4. **Press PARAMETER [◄] [►] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
Type	
	
see below	Selects the basic type of overdrive/distortion.
OD-1	This is the sound of the BOSS OD-1.
OD-2	This is a overdrive sound with high gain.
CRUNCH	This is a crunch sound.
DS-1	This gives a basic, traditional distortion sound.
DS-2	This creates a heavier distortion sound.
METAL-1	This is a metal sound with a characteristic midrange.
METAL-2	This gives a heavy metal sound.
FUZZ	This gives a basic, traditional fuzz sound.
Bottom	
	
-50–+50	Adjusts the amount of distortion in the low frequencies.
Top	
	
-50–+50	Adjusts the amount of distortion in the high frequencies.
Low	
	
-50–+50	Adjusts low-frequency tone.
High	
	
-50–+50	Adjusts the high-frequency tone.

Customizing Pedal Wah

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.



1. **Press [WAH] to display the Pedal Wah edit screen.**
2. **Press PARAMETER [◄] [►] to call up the "Type" parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

```
Pedal Wah      On
Type     Custom 1
```

4. **Press PARAMETER [◄] [►] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
Type	
	
see below	Selects the basic type of wah.
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 a wah sound featuring a bold tone.
Light WAH	This wah has a refined smooth sound.
7String WAH	Wah featuring a broader range of variations for the seven-string guitar.
Q	
	
-50–+50	Adjusts the amount of characteristic effect applied to the wah tone.
Range Low	
	
-50–+50	Selects the tone produced when the pedal is back.
Range High	
	
-50–+50	Selects the tone produced when the pedal is forward.
Presence	
	
-50–+50	Adjusts the tonal quality of the wah effect.

Chapter 7 Other Features

Controlling Various Parameters Through the Guitar Volume

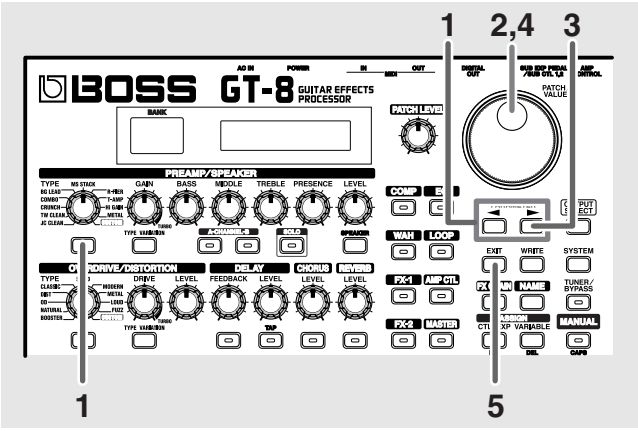
The GT-8 includes a function to control effect parameters with the guitar dynamics as the instrument is played. This is not limited to touch wah, but provides tonal changes in real time as the guitar is played.

Switching Preamp Channels A and B Dynamically with the Guitar Volume

The GT-8's Preamp/Speaker feature includes a "Dynamic Mode" setting, which switches the two preamps in response to the guitar volume.

During a performance, for example, you can use the guitar volume to switch between a crunch sound and a lead sound, even without switching patches or adjusting any knobs.

* *You will hear the sound of Channel A when the guitar volume is low, and Channel B when the volume is high.*



1. Press PREAMP/SPEAKER On/Off switch, then press PARAMETER [◄] [►] so that "Ch.Mode" is displayed.

2. Rotate the PATCH/VALUE dial to select "Dynamic."

3. Press PARAMETER [►] to display "Dynamic Sens."

4. Rotate the PATCH/VALUE dial to change the setting's value.

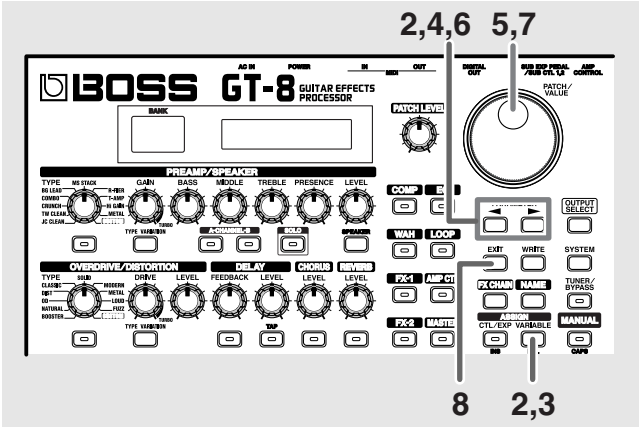
As the guitar volume changes during the performance, Dynamic Sens is adjusted in response to the volume when the preamps are switched.

5. Press [EXIT] to return to the Play screen.

Using the Guitar Volume to Change Selected Effect Parameters (Assign Source)

Assign Variable features a function that allows effect parameters to be controlled with the guitar volume, in the same manner as the parameters are changed with an expression pedal or other such controller.

You can set this feature to create even more distortion as the guitar volume increases, deepen the chorus effect as a long tone is played quietly, or use it to produce any of a number of other effects to suit your purposes.



1. Use the procedure described on p. 57 to set the type of parameter you want to control (Assign Target) and the range over which the change is to occur (Target Min/Max).

2. Press ASSIGN [VARIABLE], then press PARAMETER [◄] [►] to select one of the Assigns from Assign 1–8.

3. Press ASSIGN [VARIABLE] once again to set the Assign Variable to "On."

4. Press PARAMETER [◄] [►] to display "Source."

5. **Rotate the PATCH/VALUE dial to select "Input Level."**

6. **Press PARAMETER [◄] [►] to display "Input Sens."**

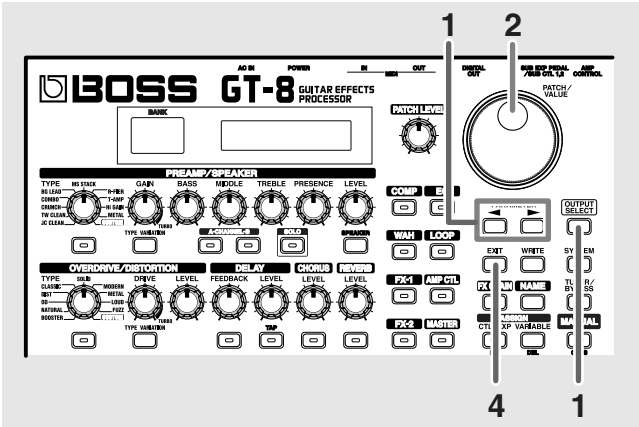
7. **Rotate the PATCH/VALUE dial to change the setting's value.**

Play the guitar at various volumes and adjust the Input Sens as you listen to the sound to confirm how the parameter set in Step 1 changes.

8. **Press [EXIT] to return to the Play screen.**

Adjusting the Overall Sound to Match the Usage Environment (Global)

The GT-8 includes a feature that allows you to change the overall tone temporarily. This is called the "Global function." With the Global function, you can temporarily change your settings to match those of your equipment and the operating environment, while leaving the settings in the patches untouched.



1. **Press [OUTPUT SELECT], then press PARAMETER [◄] [►] so that the Global setting screen.**

(Example)

2. **Rotate the PATCH/VALUE dial to change the setting's value.**

3. **Repeat Steps 1 and 2 as needed.**

4. **Press [EXIT] to return to the Play screen.**

Global EQ

This adjusts the tone regardless of the equalizer on/off settings of individual patches.

Parameter/ Range	Explanation
Low EQ	
	
-20 dB–+20 dB	Adjusts the tone in the low frequencies.
Mid EQ (Middle EQ)	
	
-20 dB–+20 dB	Adjusts the tone in the middle frequencies.
Mid Freq (Middle Frequency)	
	
20 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the "Mid EQ."
High EQ	
	
-20 dB–+20 dB	Adjusts the tone in the high frequencies.

Total NS

This has no effect on patches in which the noise suppressor is turned off.

Parameter/ Range	Explanation
NS Thres (Noise Suppressor Threshold)	
	
-20 dB–+20 dB	Adjusts the noise suppressor threshold level settings for each patch in a range from -20 dB to +20 dB.
This adjustment is an effective way to get equivalent output with each of your guitars when you are connecting more than one guitar. * *Set to "0 dB" when using this in individual patch settings.*	

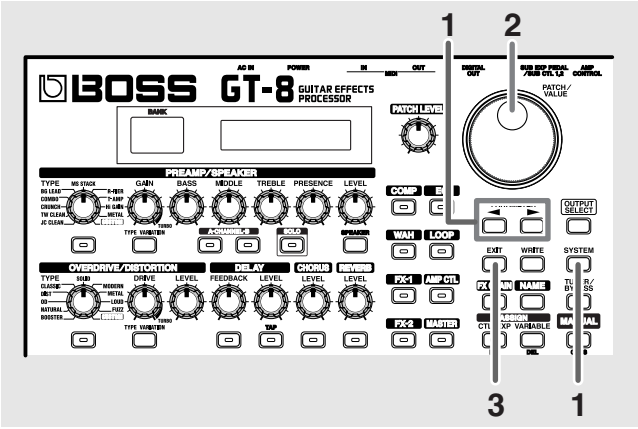
Total REVERB

This has no effect on patches in which reverb is turned off.

Parameter/ Range	Explanation
Rev Level	
	
0%–200%	Adjusts the reverb level settings for each patch in a range from 0% to 200%.
Adjusting the reverb level is an effective way to match the reverberation of the performance venue. * *Set to "100%" when using this in individual patch settings.*	

Adjusting the Display Contrast (LCD Contrast)

Depending on where the GT-8 is placed, the display (on the right) may become difficult to read. If this occurs, adjust the display contrast.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: LCD Contrast" is displayed.**

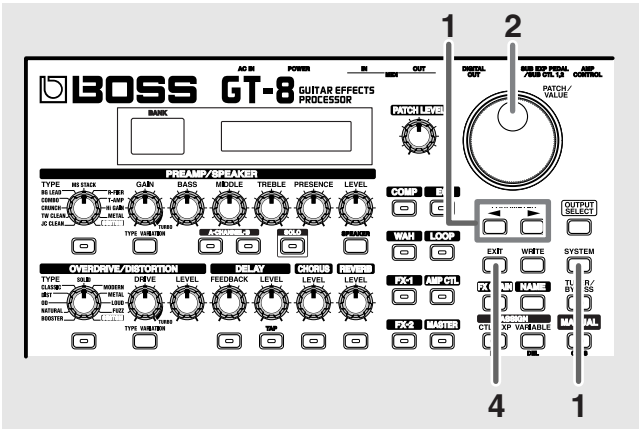
2. **Rotate the PATCH/VALUE dial to adjust the contrast.**
   Valid Settings: 1–16
3. **Press [EXIT] to return to the Play screen.**

Adjusting the Tone to Suit the Guitar Being Used

The GT-8 includes a function used for adjusting the tone to match the connected guitar.
This is effective when you are connecting a different guitar from the one used when the patch was created.

NOTE

When adjusting the input level and input presence, the input signals for all patches are affected. Note that the nuances of the effect sounds that occur in response to guitar volume may change, particularly with patches in which effects are controlled by the guitar volume.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] to display the following screen.**

2. **Rotate the PATCH/VALUE dial to change the setting's value.**
3. **Repeat Steps 1 and 2 as needed.**
4. **Press [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
INPUT LEVEL	
-20 dB–+20 dB	Adjusts the guitar input level.
INPUT Pres. (Input Presence)	
-20 dB–+20 dB	Adjusts the tonal quality of the guitar's high end.

Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)

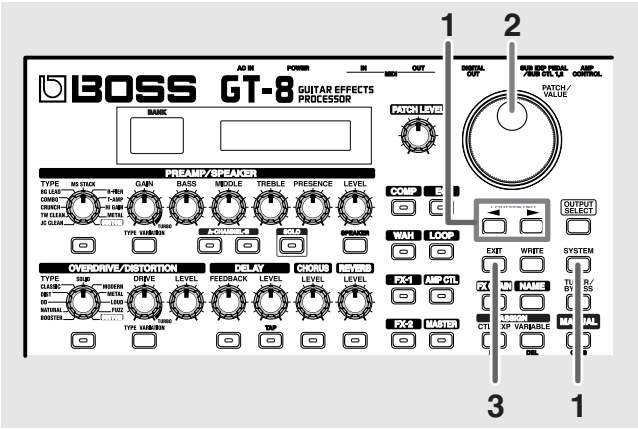
The GT-8 features a mode that is enabled when spatial effects (such as reverb and delay) are used, whereby the effects sound of one patch continues playing even after you switch to the next patch.

If the necessary conditions regarding the effects chain and effect parameter settings are met, you can then have the decay of reverb, delay, and similar effects continue on into the next patch after you switch patches.

The required conditions are described below.

- **Effects are in the same delay type and reverb type**
- **Effects are in the same effects chain**

* *You may not be able to get a desired result depending on the settings for the effects other than the ones listed above.*



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: P.Chnge Mode" is displayed.

2. Rotate the PATCH/VALUE dial to change the setting's value.

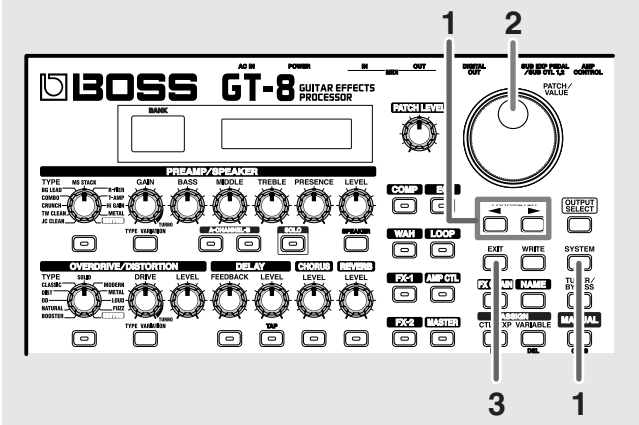
Value	Explanation
Fast	Patches are changed normally. The unit switches to the subsequent patch without any carry-over of the decay from the previous patch's reverb or chorus.
Smooth	The unit switches to the subsequent patch with the decay from the previous patch's reverb or delay continued after the switch is made. * *For smooth switching, patches may be switched with one tempo delayed.*

3. Press [EXIT] to return to the Play screen.

Using the Identical Preamp Settings in All Patches (Preamp Mode)

With the GT-8, you can have a preamp be set globally for use in all patches.

This provides an effect that always gives you the sound of the same guitar amp regardless of the patches you set.



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: Preamp Mode" is displayed.

2. Rotate the PATCH/VALUE dial to change the setting's value.

Value	Explanation
Patch	The patch preamp setting is used. This allows you to use different preamp settings in each individual patch.
System	The system's preamp setting is used. This applies the same preamp settings to all patches.

3. Press [EXIT] to return to the Play screen.

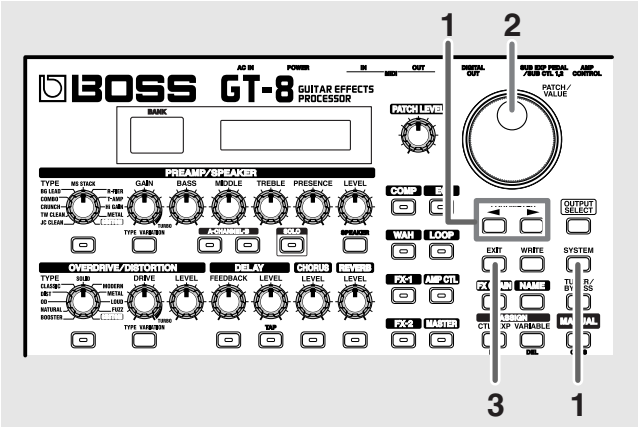
Setting the System Preamp

When the Preamp Mode is set to System, preamp settings made by adjusting the panel controls are treated as system preamp settings.

The stored content is updated each time the settings are changed.

Limiting the Banks That Can Be Switched (Bank Extent)

By setting an upper limit to the banks, thus limiting the range of banks that can be switched, you can set the GT-8 so that only the patches you need can be selected.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: BANK Extent" is displayed.**

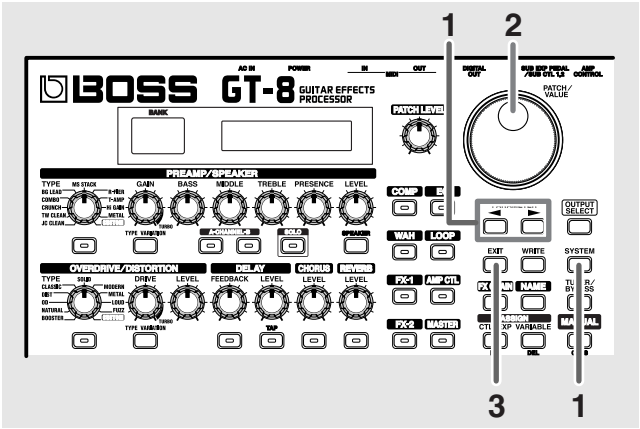
2. **Rotate the PATCH/VALUE dial to set the upper limit for the banks.**

   Valid Settings: 1–85

3. **Press [EXIT] to return to the Play screen.**

Setting the Timing Used for Switching Patches (Bank Change Mode)

This sets the timing with which the GT-8 switches to the next patch when switching patches with the pedals.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: Bnk Chg Mode" is displayed.**

2. **Rotate the PATCH/VALUE dial to set the timing for switching patches.**

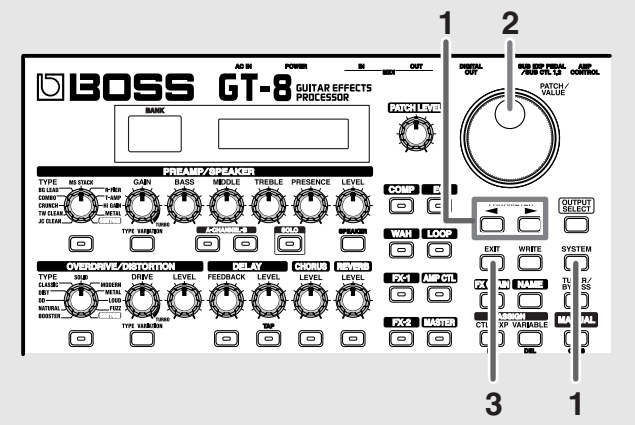
Value	Explanation
Immediate	The patch switches instantly when a BANK pedal or any of the number pedals is pressed.
Wait for a NUM.	Although the indication in the display is updated to reflect the change in the bank when a BANK pedal is pressed, the patch will not change until a number pedal has been pressed.

3. **Press [EXIT] to return to the Play screen.**

Changing the EXP Pedal Mode When Patches are Switched (EXP Pedal Hold)

This setting determines whether or not the Assign's (p. 57) operational status is carried over to the next patch when patches are switched.

* *Expression Pedal Hold does not function if the Assign Source mode is set to Toggle (whereby the value is toggled between Min and Max each time the pedal is pressed).*



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: EXP Pdl Hold" is displayed.

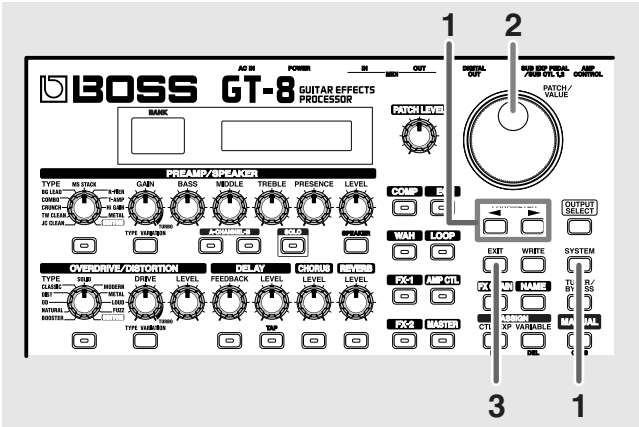
2. Rotate the PATCH/VALUE dial to set EXP Pedal Hold.

Value	Explanation
On	The Pedal Assign status is carried over.
(Example) If a patch is switched while the volume is being controlled with the expression pedal, the volume of the subsequent patch will take on the value determined by the current pedal position (angle). If the patch switched to has the expression pedal controlling the wah effect, then the volume assumes the value set in the patch, and the patch's wah effect is given the value derived from the current pedal position (angle).	
Off	The Pedal Assign status is not carried over.
(Example) If a patch is switched while the volume is being controlled with an expression pedal, the volume of the subsequent patch is set to the value set in that patch. If the expression pedal is operated, and that information is transmitted to the GT-8, the volume will change in accord with the pedal's movement.	

3. Press [EXIT] to return to the Play screen.

Selecting the PATCH/VALUE Dial Function (Dial Function)

This setting determines whether or not rotating the PATCH/VALUE dial switches the patches.



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: Dial Func" is displayed.

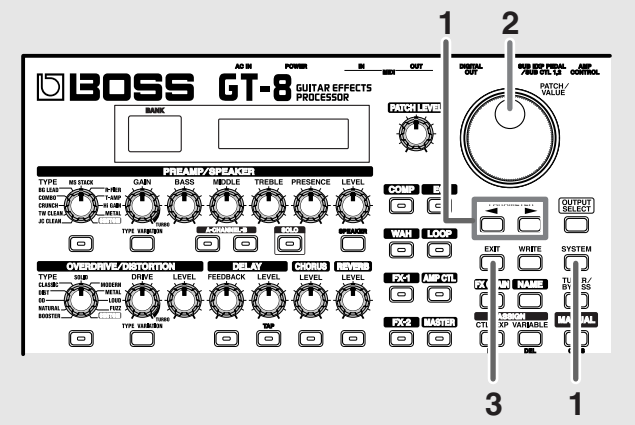
2. Rotate the PATCH/VALUE dial to select the PATCH/VALUE dial function.

Value	Explanation
PATCH No.& VALUE	The dial is used both for switching patches and changing the value of settings. In addition to switching patches with the pedals, you can also switch them by rotating the PATCH/VALUE dial.
VALUE Only	The dial is used only for changing the values of settings.

3. Press [EXIT] to return to the Play screen.

Setting the Knob Functions (Knob Mode)

This sets the way the values of settings are changed when the control knobs are turned.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "Knob Mode" is displayed.**

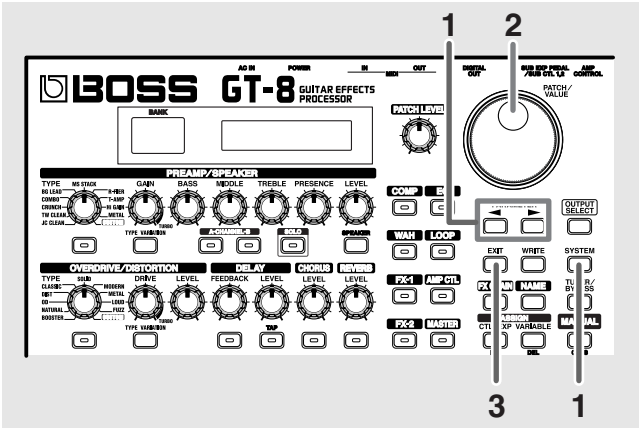
2. **Rotate the PATCH/VALUE dial to set the Knob mode.**

Value	Explanation
Immediate	Turning the knobs immediately changes the values.
Current Setting	Values begin to change only once the knob position reaches the values set in the patch.

3. **Press [EXIT] to return to the Play screen.**

Switching Settings with the Number Pedals

The GT-8 includes a function that allows you to turn the tuner on and off, switch preamp channels, and perform other tasks by pressing the pedal with the same number as the currently selected patch.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: NUM. Pdl SW" is displayed.**

2. **Rotate the PATCH/VALUE dial to select the function.**

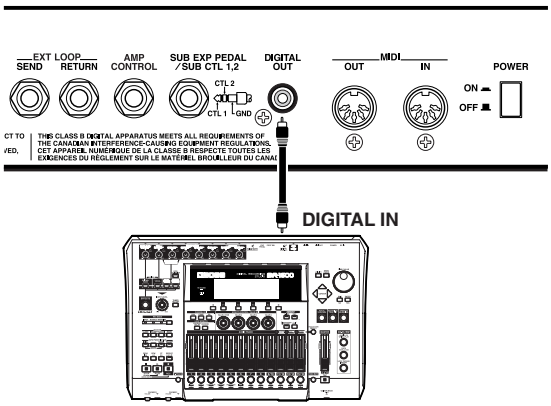
Value	Explanation
Off	Not used.
Tuner	Switches the tuner on and off.
Solo	Switches the preamp SOLO on and off.
Amp Ch. Select	Switches between the preamp channels A and B.

3. **Press [EXIT] to return to the Play screen.**

* *When DELAY type (p. 30) is set to HOLD, the HOLD recording/overdubbing function is operational, regardless of the settings described above.*

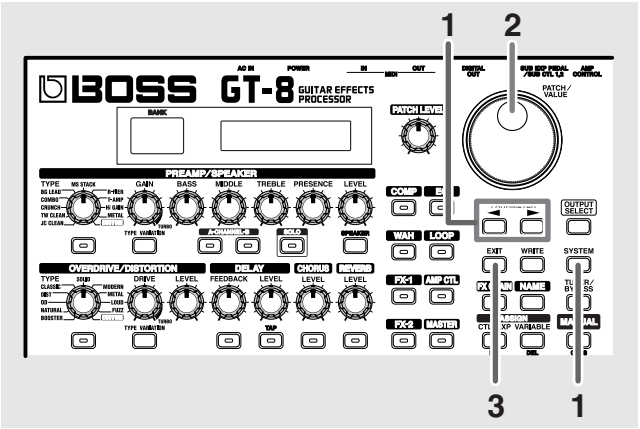
Using the Digital Outs

Digital signals are output from the DIGITAL OUT connector on the rear panel. You can connect this directly to the digital in connector of a digital recorder or other device and record with no degradation in sound quality.



Adjusting the Output of DIGITAL OUT

You can adjust the level of the audio signals output from DIGITAL OUT.



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "SYS: Dgtl Out Lev" is displayed.

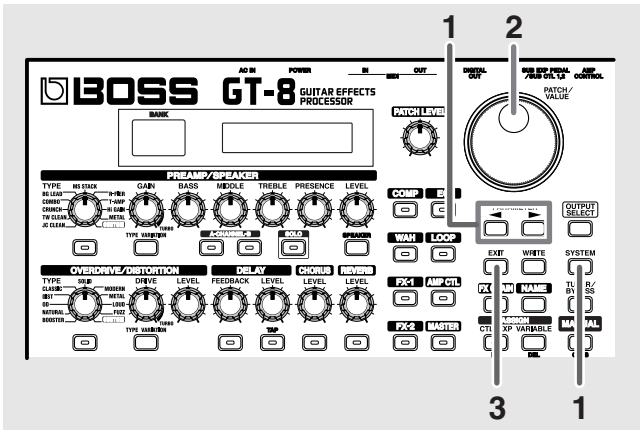
2. Rotate the PATCH/VALUE dial to adjust the output level.

Valid Settings: 0%–200%

3. Press [EXIT] to return to the Play screen.

Checking the Effect Level with the Level Meter

You can meter the output level of each effect. This is handy for checking the effects' output levels.



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "METER" is displayed.

2. Rotate the PATCH/VALUE dial to select the effect whose level you want to check.

* *You can check the level of signals being input to the INPUT jack by selecting "Input." Selecting "Output" allows you to check the level of signals output from the GT-8.*

* *You may not be able to achieve the effects you envision if your output levels are set too high. Adjust the output level of each of your effects to the optimum value while checking the meter and making sure the needle doesn't swing too far to the right.*

3. Press [EXIT] to return to the Play screen.

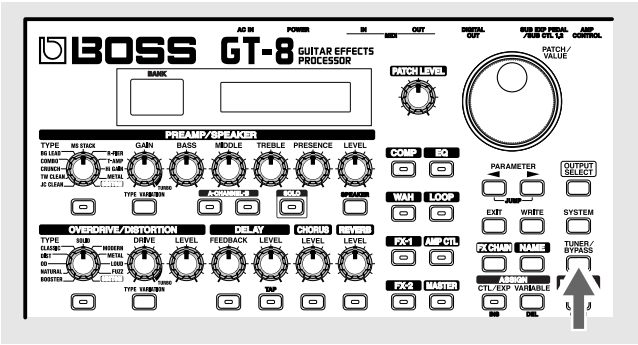
For more information on the following system settings, refer to p. 54–p. 56.

SYS: CTL Pdl Func
SYS: EXP SW Func
SYS: EXP Pdl Func
SYS: SubCTL1 Func
SYS: SubCTL2 Func
SYS: Sub EXP Func

Tuning the Guitar

When the Tuner is turned on, sounds input to the GT-8 are output directly as is (bypassed), and the tuner is activated. Under these conditions you can then tune your guitar.

Turning the Tuner Function On

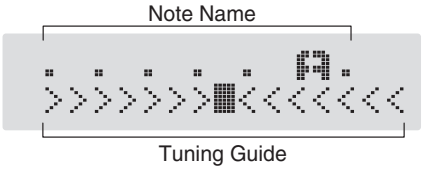


Each time [TUNER/BYPASS] is pressed, the Tuner is switched on or off.

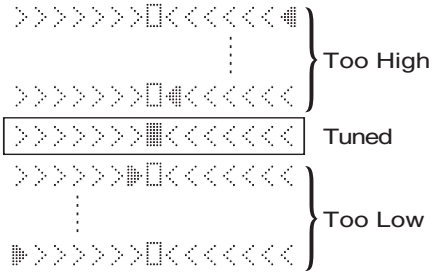
The [TUNER/BYPASS] button's indicator lights when the function is on.

About the Display During Tuning

With the GT-8's internal tuner, the note name is indicated in the upper row of the display and the Tuning Guide is shown in the lower row, indicating the difference between the input sound and the sound in the display.



When the difference from the correct pitch falls within 50 cents, the Tuning Guide then indicates the size of that difference. As you watch the Tuning Guide, tune the guitar so that the "■" appears in the center.



How to Tune

1. Play a single open note on the string being tuned.

The name of the note closest to the pitch of the string that was played appears in the display.

* *Only play a single note on the one string being tuned.*

2. Tune the string until the string name appears in the display.

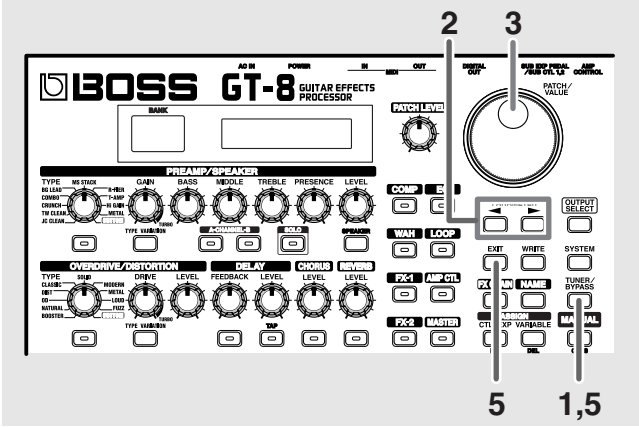
	7th	6th	5th	4th	3rd	2nd	1st
Regular	B	E	A	D	G	B	E
1/2 Step Down	A#	D#	G#	C#	F#	A#	D#
1 Step Down	A	D	G	C	F	A	D

3. As you watch the Tuning Guide, adjust the guitar's tuning until "■" appears in the center.

4. Repeat Steps 1–3 until all of the strings are tuned.

* *When tuning guitars equipped with a tremolo bar, when one string is tuned, the others may end up being out of tune. In this case, tune to the pitch indicated by the initial note name, then tune the other strings again, repeatedly fine-tuning each string.*

Changing the Tuner Settings



1. Press [TUNER/BYPASS]; the indicator lights up.

2. Press PARAMETER [◄] [►] to display the Tuner Setting screen.

(Example)

3. Rotate the PATCH/VALUE dial to change the settings.

4. **Repeat Steps 2 and 3 to change each parameter's settings.**

5. **Press [TUNER/BYPASS] or [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
TUNER Pitch	
	
435–445 Hz	Sets the reference pitch.
The frequency of A4 (the middle A on a piano keyboard) played by an instrument (such as a piano) that provides the pitch to which the other instruments refer in tuning before a performance begins is called the reference pitch. * *This is set to 440 Hz when shipped from the factory.*	
TUNER Out	
	
Mute, Bypass	Selects the output while Tuner is on.
Mute Sounds are muted, and no sound is output.	
Bypass Sounds input to the GT-8 bypass the processing and are output directly as is.	
When this is set to "Bypass," and Tuner is set to ON, you can adjust the volume of the direct sound by operating the expression pedal. * *This is set to "Bypass" when shipped from the factory.*	

TIP

Switching Tuner On and Off with the CTL Pedal

With the CTL Pedal Function (p. 54), set the pedal setting "Tuner On/Off" allows you to switch Tuner on and off with the CTL pedal.

Switching Tuner On and Off by Lifting Up on the EXP Pedal

When the EXP pedal is functioning as a Foot Volume control, set one of the ASSIGN 1–8 Assign Variable settings (p. 57) to one of the following settings.

With this setting, you can switch on Tuner by drawing back the EXP pedal.

Target:	TUNER On/Off	**Mode:**	Normal
Target Min:	On	**Act. Range Lo:**	0
Target Max:	Off	**Act. Range Hi:**	1–127
Source:	EXP PEDAL		

Turning the Effects On and Off with the Pedals (Manual Mode)

The GT-8 features a Manual mode, in which the pedals are used for switching specified effects on and off.

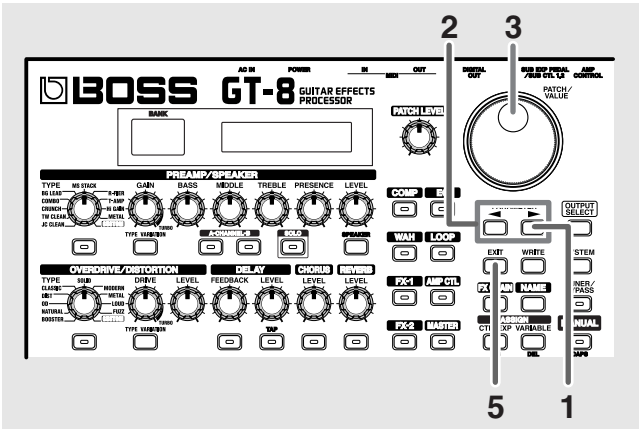
In Manual mode, you can switch effects on and off without changing the patch number.

Switching to Manual Mode

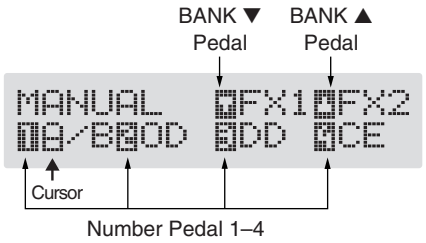
The GT-8 switches Manual mode on or off each time [MANUAL] is pressed.

When Manual mode is on, the following appears in the display.

Selecting the Effect to Be Switched On and Off With the Pedals



1. When Manual mode is on, press PARAMETER [►] to display the following screen.



2. Press PARAMETER [◄] [►] to move the cursor to the number for the pedal whose settings you want to change.

3. Rotate the VALUE dial to select the effect to be assigned to the pedal.

A/B (AMP CH SELECT)	**EQ**
SOL (SOLO)	**FX2** (FX-2)
FX1 (FX-1)	**DD** (DELAY)
CS (COMP)	**CE** (CHORUS)
WAH	**RV** (REVERB)
LP (LOOP)	**NS**
OD (OVERDRIVE/DISTORTION)	**A.C** (AMP CTL)
PRE (PREAMP/SPEAKER)	**TU** (TUNER)

4. Repeat Steps 2 and 3 to select the effects assigned to each pedal.

5. Press [EXIT] to return to the Play screen.

Chapter 8
Using the GT-8 with External MIDI Devices Connected

What Can You Do with MIDI?

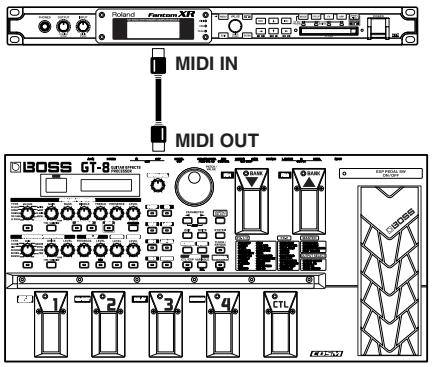
You can perform the following operations using MIDI with the GT-8.

* *The use of MIDI requires that the MIDI channels of the connected devices match. If the MIDI channel settings are not correct, the GT-8 will be unable to exchange data with other MIDI devices.*

Operating From the GT-8

Outputting Program Change Messages

When a patch is selected on the GT-8, a Program Change message corresponding to the patch number is transmitted simultaneously. The external MIDI device then switches its settings according to the Program Change message it receives.



Outputting Control Change Messages

Data describing the actions of the CTL pedal, EXP pedal, EXP pedal switch, and external devices connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack are output as Control Change messages. Such messages can be used to (among other things) manipulate the parameters of an external MIDI device.

Transmitting Data

You can use Exclusive messages to transmit the settings for effect sounds and other content stored in the GT-8 to other MIDI devices. For example, you can provide another GT-8 with the same settings, and save effect sound settings to a sequencer or other device.

Remotely Controlling the GT-8 Using an External MIDI Device

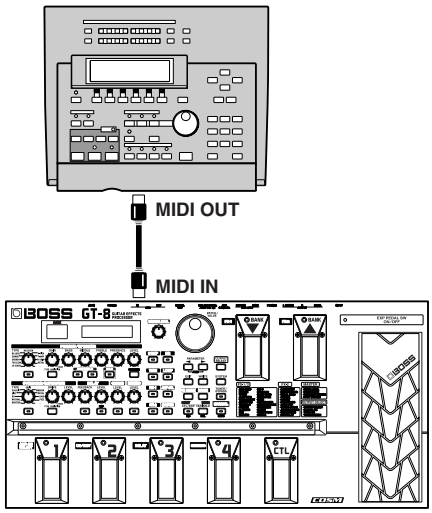
Switching Patch Numbers

When the GT-8 receive Program Change messages from the external MIDI device, its patches are simultaneously switched.

MEMO

You can set up the correspondence between MIDI Program Change messages and the GT-8's patches using the Program Change Map (p. 83). You may need to work on these correspondences when you want to line up some effects in combination with other MIDI devices.

The connections shown in the figure below are for a sequencer automatically performing the backing as a guitar is being played. The patches are switched automatically when the program numbers corresponding to the patches are input along with the performance data at the points where you have determined the GT-8 patches are to be switched.



Receiving Control Change Messages

MEMO

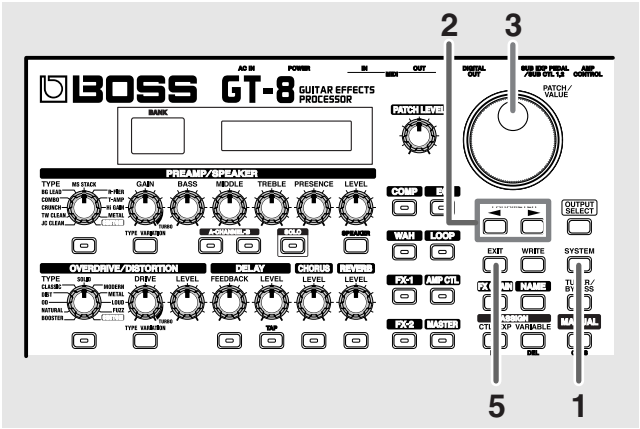
You can control specified parameters during a performance by having the GT-8 receive Control Change messages. Parameters to be controlled are set with Assign Variable (pp. 57).

Receiving Data

The GT-8 can receive data transmitted from another GT-8, as well as data that's been stored on a sequencer.

Making the Settings for MIDI Functions

Here is a description of the GT-8's MIDI functions. Set them as needed, depending on the intended use.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that the parameter that you want to set appears in the display.**
2. **Rotate the PATCH/VALUE dial to change the setting's value.**
3. **Repeat Steps 2 and 3 as needed.**
4. **Press [EXIT] to return to the Play screen.**

Parameter/ Range	Explanation
MIDI RX Channel (MIDI Receive Channel)	
MIDI:RX Channel Channel = 1	
1–16	This sets the MIDI channel used for receiving MIDI messages.
* *This is set to "1" when shipped from the factory.*	
MIDI Omni Mode	
MIDI:Omni Mode Omni On	
Omni Off, Omni On	When set to "Omni On," messages are received on all channels, regardless of the MIDI channel settings.
Even when Omni Mode is set to ON, the only Exclusive messages received are for Device ID data set with "Device ID."	
* *This is set to "Omni On" when shipped from the factory.*	

Parameter/ Range	Explanation
MIDI TX Channel (MIDI Transmit Channel)	
MIDI:TX Channel Channel = Rx	
1–16, Rx	This sets the MIDI Transmit channel used for transmitting MIDI messages.
When set to "Rx," this MIDI channel is same as the MIDI Receive channel.	
* *This is set to "Rx" when shipped from the factory.*	
MIDI Device ID	
MIDI:Device ID ID = 1	
1–32	This sets the Device ID used for transmitting and receiving Exclusive messages.
* *This is set to "1" when shipped from the factory.*	
MIDI Sync Clock	
MIDI:Sync Clock Auto	
Auto, Internal	You can synchronize the performance of a sequencer or other external MIDI device.
Auto When the MIDI Clock of the external MIDI device is not being received, the performance is synchronized to the tempo set in MASTER BPM; when the external MIDI device's MIDI Clock is being received, the performance is synchronized to that.	
Internal The performance is synchronized to the tempo set in MASTER BPM.	
* *This is set to "Auto" when shipped from the factory.* * *When you have an external MIDI device connected, the Master BPM is then synchronized to the external MIDI device's tempo, thus disabling the Master BPM setting. To enable setting of the Master BPM, set to "Internal."* * *When synchronizing performances to the MIDI Clock signal from an external MIDI device, timing problems in the performance may occur due to errors in the MIDI Clock.*	
MIDI PC OUT (MIDI Program Change Out)	
MIDI:PC OUT On	
Off, On	This setting determines whether or not Program Change messages are output when patches are switched on the GT-8.
Off Program Change messages are not output, even when patches are switched.	
On Program Change messages are simultaneously output when patches are switched.	

Parameter/ Range	Explanation
* *On the GT-8, Bank Select messages are output simultaneously with Program Change messages. For more details, reefer to p. 85.*	
MIDI EXP OUT (MIDI EXP Pedal Out)	
MIDI:EXP OUT CC# 7	
Off, 1–31, 33–95	This sets the controller number when EXP pedal operation data is output as Control Change messages.
When set to "Off, "Control Change messages are not output.	
MIDI EXP SW OUT (MIDI EXP Pedal Switch Out)	
MIDI:EXP SW OUT CC#81	
Off, 1–31, 33–95	This sets the controller number when EXP pedal switch operation data is output as Control Change messages.
When set to "Off, "Control Change messages are not output.	
MIDI CTL OUT (MIDI CTL Pedal Out)	
MIDI:CTL OUT CC#80	
Off, 1–31, 33–95	This sets the controller number when CTL pedal operation data is output as Control Change messages.
When set to "Off, "Control Change messages are not output.	
MIDI SUB CTL1 OUT	
MIDI:SubCTL1 OUT Off	
Off, 1–31, 33–95	This sets the controller number when operation data from the foot switch 1 connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack is output as Control Change messages.
When set to "Off, "Control Change messages are not output.	
MIDI SUB CTL2 OUT	
MIDI:SubCTL2 OUT Off	
Off, 1–31, 33–95	This sets the controller number when operation data from the foot switch 2 connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack is output as Control Change messages.
When set to "Off, "Control Change messages are not output.	

Transmitting and Receiving MIDI Data

On the GT-8, you can use Exclusive messages to provide another GT-8 with identical settings, and save effect settings on a MIDI sequencer or other device.

Transmitting data this way is called "Bulk Dump," while receiving such data is referred to as "Bulk Load."

Transmitting Data to an External MIDI Device (Bulk Dump)

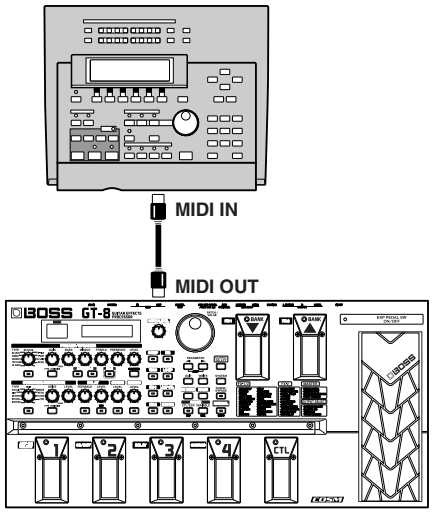
The following types of data can be transmitted. You can transmit data by specifying the range from the start to the end of transmission.

Displayed	Data Transmitted
System	System Parameters, Harmonist scales, Auto Riff phrases, and Preamp/Speaker, Overdrive/Distortion, and Wah Custom Edit parameter settings
#1-1–#35-4	Settings for Patch Number 1-1 through 35-4
Temp	Settings for the patch the is currently called up

Making the Connections

When Saving to a MIDI Sequencer

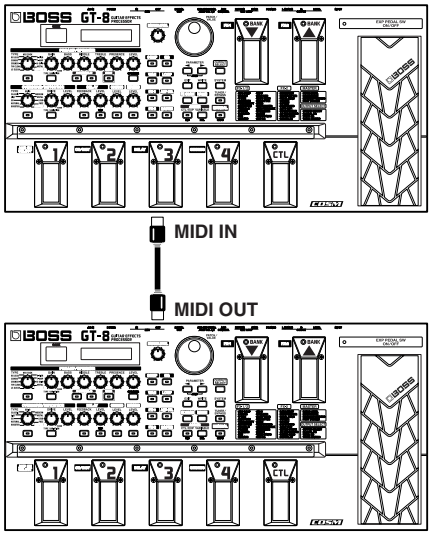
Connect as shown in the figure below, and put the sequencer in the state where it is ready to receive Exclusive messages.



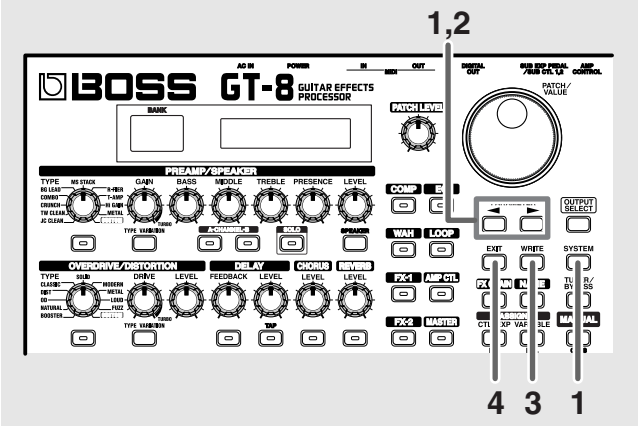
* *For instructions on operating the sequencer, refer to the owner's manual for the sequencer you are using.*

When Transmitting Data to Another GT-8

Connect as shown in the figure below, and match the Device ID for the transmitting and receiving devices.



Transmitting



1. Press [SYSTEM] twice, then press PARAMETER [◄] [►] so that "MIDI: Bulk Dump" is displayed.

2. Press PARAMETER [◄] [►] to move the cursor, and rotate the PATCH/VALUE dial to select the start and end of the data to be transmitted.

3. When the data to be sent has been determined, press [WRITE].

The data is transmitted.

When the transmission is completed, the screen prior to transmission returns to the display.

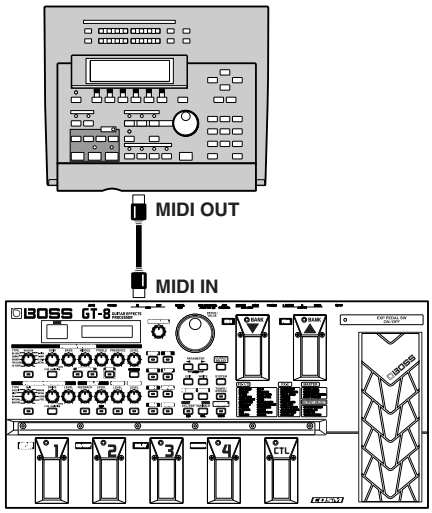
4. Press [EXIT] to return to the Play screen.

Receiving Data from an External MIDI Device (Bulk Load)

Making the Connections

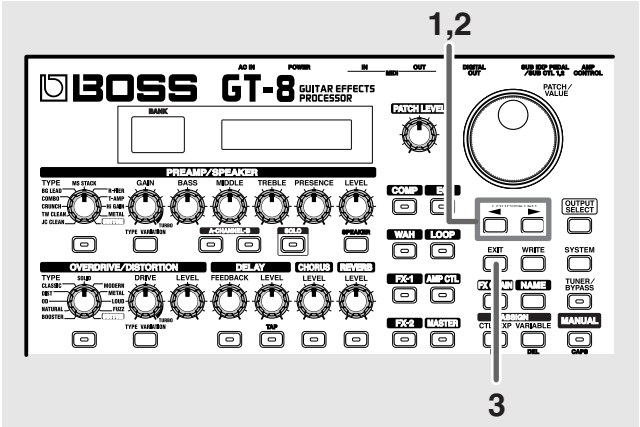
When Receiving Data Saved on a MIDI Sequencer

Connect as shown below. Set the GT-8's Device ID to the same number that was used when the data was transmitted to the MIDI sequencer.



For instructions on operating the sequencer, refer to the owner's manual for the sequencer you are using.

Receiving



1. Press [SYSTEM] twice, then press PARAMETER [◄] [►] so that "MIDI: Bulk Load" is displayed.

```
MIDI:Bulk Load
      Waiting...
```

2. Transmit the data from the external MIDI device.

The following appears in the display when the GT-8 receives the data.

```
MIDI:Bulk Load
    Receiving...
```

The following appears in the display when the GT-8 finishes receiving the data.

```
MIDI:Bulk Load
       Idling...
```

At this stage, even more data can be received.

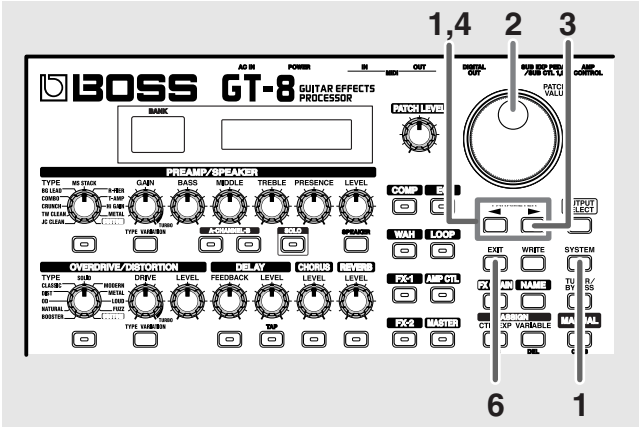
3. Press [EXIT] to quit Bulk Load.

After you press [EXIT], "Checking..." appears in the display, indicating that the GT-8 is checking the received data. When the check is completed, the Play screen returns to the display.

Setting the Program Change Map

When switching patches using Program Change messages transmitted by an external MIDI device, you can freely set the correspondence between Program Change messages received by the GT-8 and the patches to be switched to in the "Program Change Map."

* *When setting MIDI Omni Mode (p. 80) to "Omni Off," be sure to have the MIDI Rx Channel (p. 80) set beforehand to the match the transmit channel of the external MIDI device.*



1. Press [SYSTEM], then press PARAMETER [◄] [►] so that "MIDI: Map Select" is displayed.

```
MIDI:Map Select
              Fix
```

2. Rotate the PATCH/VALUE dial to select "Prog."

* *You cannot set the Program Change Map when "Fix" is selected (it is not displayed).*

* *See below for more on "MID Map Select."*

3. Press PARAMETER [►] until "MIDI: Program Map" appears in the display.

```
MIDI:Program Map
B#0 PC#  1→  1-1
```

Bank Select Number — Program Number — Patch Number

4. Press PARAMETER [◄] [►] to move the cursor, and rotate the PATCH/VALUE dial to set the received Program number and the corresponding patch number.

* *Use this same procedure to select Bank Select Numbers.*

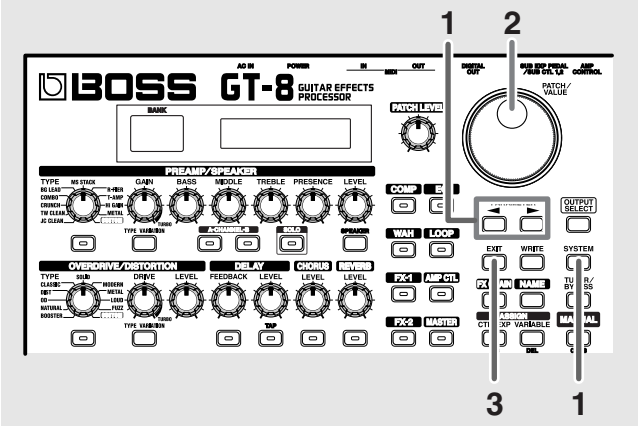
* *When using only Program Change messages to make program changes, without using Bank Select messages, set the Program number (1–128) when the Bank Select number is "0."*

5. **Repeat Step 4 as needed, setting patch numbers to their corresponding Program numbers, until the Program Change Map is completed.**

6. **Press [EXIT] to return to the Play screen.**

Enabling/Disabling the Program Change Map Settings (MIDI Map Select)

This setting determines whether patches are switched according to the Program Change Map settings, or to the default settings.



1. **Press [SYSTEM], then press PARAMETER [◄] [►] so that "MIDI: Map Select" is displayed.**

2. **Rotate the PATCH/VALUE dial to select "Fix" or "Prog."**

Value	Explanation
Fix	Switches to the patches according to the default settings. For more on the default settings, refer to p. 90.
Prog	Switches to the patches according to the Program Change Map.

3. **Press [EXIT] to return to the Play screen.**

Changing patches using bank select messages

A bank select message consists of a set of two control change messages, the controllers numbered 0 (CC#0) and 32 (CC#32). Normally, you select a sound by using the bank select message followed by a program change message. On the GT-8, these messages are used for changing patch numbers.

Changing patch numbers on an external MIDI device from the GT-8

When a patch is selected on the GT-8, the bank select and program change messages sent from the GT-8 correspond with each other as shown below.

Bank	Number			
	1	2	3	4
1	0,0,1	0,0,2	0,0,3	0,0,4
2	0,0,5	0,0,6	0,0,7	0,0,8
3	0,0,9	0,0,10	0,0,11	0,0,12
4	0,0,13	0,0,14	0,0,15	0,0,16
5	0,0,17	0,0,18	0,0,19	0,0,20
6	0,0,21	0,0,22	0,0,23	0,0,24
7	0,0,25	0,0,26	0,0,27	0,0,28
8	0,0,29	0,0,30	0,0,31	0,0,32
9	0,0,33	0,0,34	0,0,35	0,0,36
10	0,0,37	0,0,38	0,0,39	0,0,40
11	0,0,41	0,0,42	0,0,43	0,0,44
12	0,0,45	0,0,46	0,0,47	0,0,48
13	0,0,49	0,0,50	0,0,51	0,0,52
14	0,0,53	0,0,54	0,0,55	0,0,56
15	0,0,57	0,0,58	0,0,59	0,0,60
16	0,0,61	0,0,62	0,0,63	0,0,64
17	0,0,65	0,0,66	0,0,67	0,0,68
18	0,0,69	0,0,70	0,0,71	0,0,72
19	0,0,73	0,0,74	0,0,75	0,0,76
20	0,0,77	0,0,78	0,0,79	0,0,80
21	0,0,81	0,0,82	0,0,83	0,0,84
22	0,0,85	0,0,86	0,0,87	0,0,88
23	0,0,89	0,0,90	0,0,91	0,0,92
24	0,0,93	0,0,94	0,0,95	0,0,96
25	0,0,97	0,0,98	0,0,99	0,0,100
26	1,0,1	1,0,2	1,0,3	1,0,4
27	1,0,5	1,0,6	1,0,7	1,0,8
28	1,0,9	1,0,10	1,0,11	1,0,12
29	1,0,13	1,0,14	1,0,15	1,0,16
30	1,0,17	1,0,18	1,0,19	1,0,20

Bank	Number			
	1	2	3	4
31	1,0,21	1,0,22	1,0,23	1,0,24
32	1,0,25	1,0,26	1,0,27	1,0,28
33	1,0,29	1,0,30	1,0,31	1,0,32
34	1,0,33	1,0,34	1,0,35	1,0,36
35	1,0,37	1,0,38	1,0,39	1,0,40
36	1,0,41	1,0,42	1,0,43	1,0,44
37	1,0,45	1,0,46	1,0,47	1,0,48
38	1,0,49	1,0,50	1,0,51	1,0,52
39	1,0,53	1,0,54	1,0,55	1,0,56
40	1,0,57	1,0,58	1,0,59	1,0,60
41	1,0,61	1,0,62	1,0,63	1,0,64
42	1,0,65	1,0,66	1,0,67	1,0,68
43	1,0,69	1,0,70	1,0,71	1,0,72
44	1,0,73	1,0,74	1,0,75	1,0,76
45	1,0,77	1,0,78	1,0,79	1,0,80
46	1,0,81	1,0,82	1,0,83	1,0,84
47	1,0,85	1,0,86	1,0,87	1,0,88
48	1,0,89	1,0,90	1,0,91	1,0,92
49	1,0,93	1,0,94	1,0,95	1,0,96
50	1,0,97	1,0,98	1,0,99	1,0,100
51	2,0,1	2,0,2	2,0,3	2,0,4
52	2,0,5	2,0,6	2,0,7	2,0,8
53	2,0,9	2,0,10	2,0,11	2,0,12
54	2,0,13	2,0,14	2,0,15	2,0,16
55	2,0,17	2,0,18	2,0,19	2,0,20
56	2,0,21	2,0,22	2,0,23	2,0,24
57	2,0,25	2,0,26	2,0,27	2,0,28
58	2,0,29	2,0,30	2,0,31	2,0,32
59	2,0,33	2,0,34	2,0,35	2,0,36
60	2,0,37	2,0,38	2,0,39	2,0,40

Bank	Number			
	1	2	3	4
61	2,0,41	2,0,42	2,0,43	2,0,44
62	2,0,45	2,0,46	2,0,47	2,0,48
63	2,0,49	2,0,50	2,0,51	2,0,52
64	2,0,53	2,0,54	2,0,55	2,0,56
65	2,0,57	2,0,58	2,0,59	2,0,60
66	2,0,61	2,0,62	2,0,63	2,0,64
67	2,0,65	2,0,66	2,0,67	2,0,68
68	2,0,69	2,0,70	2,0,71	2,0,72
69	2,0,73	2,0,74	2,0,75	2,0,76
70	2,0,77	2,0,78	2,0,79	2,0,80
71	2,0,81	2,0,82	2,0,83	2,0,84
72	2,0,85	2,0,86	2,0,87	2,0,88
73	2,0,89	2,0,90	2,0,91	2,0,92
74	2,0,93	2,0,94	2,0,95	2,0,96
75	2,0,97	2,0,98	2,0,99	2,0,100
76	3,0,1	3,0,2	3,0,3	3,0,4
77	3,0,5	3,0,6	3,0,7	3,0,8
78	3,0,9	3,0,10	3,0,11	3,0,12
79	3,0,13	3,0,14	3,0,15	3,0,16
80	3,0,17	3,0,18	3,0,19	3,0,20
81	3,0,21	3,0,22	3,0,23	3,0,24
82	3,0,25	3,0,26	3,0,27	3,0,28
83	3,0,29	3,0,30	3,0,31	3,0,32
84	3,0,33	3,0,34	3,0,35	3,0,36
85	3,0,37	3,0,38	3,0,39	3,0,40

Bank Select MSB (CC#0)
Bank Select LSB (CC#32)
Program Number

* *If you wish to know whether the receiving device can recognize bank select messages or not, refer to the description for control changes in the MIDI implementation chart provided in the owner's manual of the receiving device.*

* *If the receiving device does not recognize bank select messages, it will ignore the bank select messages and recognize only the program change messages.*

Changing patch numbers on the GT-8 using the bank select messages sent from an external MIDI device

To change patch numbers on the GT-8 using bank select messages sent from an external MIDI device, check how the external bank select and program change messages correspond with the patch numbers on the GT-8.

PC#	CC#0			
	0	1	2	3
1	1-1	26-1	51-1	76-1
2	1-2	26-2	51-2	76-2
3	1-3	26-3	51-3	76-3
4	1-4	26-4	51-4	76-4
5	2-1	27-1	52-1	77-1
6	2-2	27-2	52-2	77-2
7	2-3	27-3	52-3	77-3
8	2-4	27-4	52-4	77-4
9	3-1	28-1	53-1	78-1
10	3-2	28-2	53-2	78-2
11	3-3	28-3	53-3	78-3
12	3-4	28-4	53-4	78-4
13	4-1	29-1	54-1	79-1
14	4-2	29-2	54-2	79-2
15	4-3	29-3	54-3	79-3
16	4-4	29-4	54-4	79-4
17	5-1	30-1	55-1	80-1
18	5-2	30-2	55-2	80-2
19	5-3	30-3	55-3	80-3
20	5-4	30-4	55-4	80-4
21	6-1	31-1	56-1	81-1
22	6-2	31-2	56-2	81-2
23	6-3	31-3	56-3	81-3
24	6-4	31-4	56-4	81-4
25	7-1	32-1	57-1	82-1
26	7-2	32-2	57-2	82-2
27	7-3	32-3	57-3	82-3
28	7-4	32-4	57-4	82-4
29	8-1	33-1	58-1	83-1
30	8-2	33-2	58-2	83-2
31	8-3	33-3	58-3	83-3
32	8-4	33-4	58-4	83-4
33	9-1	34-1	59-1	84-1
34	9-2	34-2	59-2	84-2
35	9-3	34-3	59-3	84-3

PC#	CC#0			
	0	1	2	3
36	9-4	34-4	59-4	84-4
37	10-1	35-1	60-1	85-1
38	10-2	35-2	60-2	85-2
39	10-3	35-3	60-3	85-3
40	10-4	35-4	60-4	85-4
41	11-1	36-1	61-1	:
42	11-2	36-2	61-2	:
43	11-3	36-3	61-3	:
44	11-4	36-4	61-4	:
45	12-1	37-1	62-1	:
46	12-2	37-2	62-2	:
47	12-3	37-3	62-3	:
48	12-4	37-4	62-4	:
49	13-1	38-1	63-1	:
50	13-2	38-2	63-2	:
51	13-3	38-3	63-3	:
52	13-4	38-4	63-4	:
53	14-1	39-1	64-1	:
54	14-2	39-2	64-2	:
55	14-3	39-3	64-3	:
56	14-4	39-4	64-4	:
57	15-1	40-1	65-1	:
58	15-2	40-2	65-2	:
59	15-3	40-3	65-3	:
60	15-4	40-4	65-4	:
61	16-1	41-1	66-1	:
62	16-2	41-2	66-2	:
63	16-3	41-3	66-3	:
64	16-4	41-4	66-4	:
65	17-1	42-1	67-1	:
66	17-2	42-2	67-2	:
67	17-3	42-3	67-3	:
68	17-4	42-4	67-4	:
69	18-1	43-1	68-1	:
70	18-2	43-2	68-2	:

PC#	CC#0			
	0	1	2	3
71	18-3	43-3	68-3	:
72	18-4	43-4	68-4	:
73	19-1	44-1	69-1	:
74	19-2	44-2	69-2	:
75	19-3	44-3	69-3	:
76	19-4	44-4	69-4	:
77	20-1	45-1	70-1	:
78	20-2	45-2	70-2	:
79	20-3	45-3	70-3	:
80	20-4	45-4	70-4	:
81	21-1	46-1	71-1	:
82	21-2	46-2	71-2	:
83	21-3	46-3	71-3	:
84	21-4	46-4	71-4	:
85	21-1	47-1	72-1	:
86	22-2	47-2	72-2	:
87	22-3	47-3	72-3	:
88	22-4	47-4	72-4	:
89	23-1	48-1	73-1	:
90	23-2	48-2	73-2	:
91	23-3	48-3	73-3	:
92	23-4	48-4	73-4	:
93	24-1	49-1	74-1	:
94	24-2	49-2	74-2	:
95	24-3	49-3	74-3	:
96	24-4	49-4	74-4	:
97	25-1	50-1	75-1	:
98	25-2	50-2	75-2	:
99	25-3	50-3	75-3	:
100	25-4	50-4	75-4	:
:	:	:	:	:
:	:	:	:	:
:	:	:	:	:
:	:	:	:	:
128	25-4	50-4	75-4	85-4

Bank Number

PC#: Program Number

CC#0: Controller Number 0 (Bank Select MSB)

(Example)
When changing to Patch #30-3 (Bank 30, Number 3)

Transmit MIDI messages from an external MIDI sequencer in following order.

CC#0: 1

PC#: 19

Appendices

About MIDI

MIDI is an acronym for Musical Instrument Digital Interface, and is a world-wide standard for allowing electronic musical equipment to communicate by transmitting messages such as performance information and sound selections. Any MIDI equipped device is able to transmit applicable types of data to another MIDI equipped device, even if the two devices are different models or were made by different manufacturers.

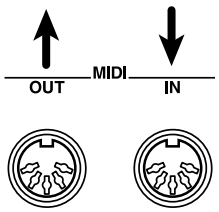
In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

How MIDI messages are transmitted and received

First, we will explain briefly how MIDI messages are transmitted and received.

MIDI connectors

The following types of connector are used to convey MIDI messages. MIDI cables are connected to these connectors as needed.



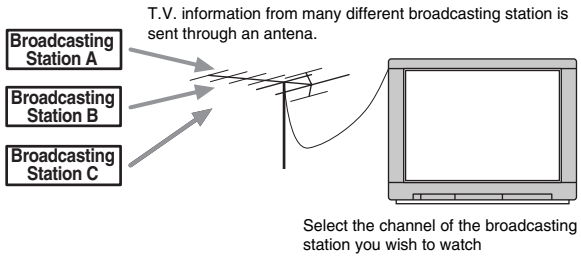
MIDI IN:	This connector receives messages from another MIDI device.
MIDI OUT	This connector transmits messages from this device.
MIDI THRU	This connector re-transmits the messages that were received at MIDI IN.

* *The GT-8 features both "MIDI IN" and "MIDI OUT" connectors.*

MIDI channels

MIDI is able to independently control more than one MIDI device over a single MIDI cable. This is possible because of the concept of MIDI channels.

The idea of MIDI channels is somewhat similar to the idea of television channels. By changing channels on a television set, you can view a variety of programs. This is because the information of a particular channel is received when the channels of the transmitter and receiver match.



MIDI has sixteen channels 1–16, and MIDI messages will be received by the instrument (the receiving device) whose channel matches the channel of the transmitter.

* *If omni mode is on, data of all MIDI channels will be received regardless of the MIDI channel setting. If you do not need to control a specific MIDI channel, you may set Omni On.*

Main types of MIDI message used by the GT-8

MIDI includes many types of MIDI messages that can convey a variety of information. MIDI messages can be broadly divided into two types; messages that are handled separately by MIDI channel (channel messages), and messages that are handled without reference to a MIDI channel (system messages).

Channel messages

These messages are used to convey performance information. Normally these messages perform most of the control. The way in which a receiving device will react to each type of MIDI message will be determined by the settings of the receiving device.

Program change messages

These messages are generally used to select sounds, and include a program change number from 1 to 128 which specifies the desired sound. The GT-8 also allows you to select any of the 340 different patch numbers in conjunction with bank select messages; a type of control change message.

Control change messages

These messages are used to enhance the expressiveness of a performance. Each message includes a controller number, and the settings of the receiving device will determine what aspect of the sound will be affected by control change messages of a given controller number.

The specified parameters can be controlled with the GT-8.

System messages

System messages include exclusive messages, messages used for synchronization, and messages used to keep a MIDI system running correctly.

Exclusive messages

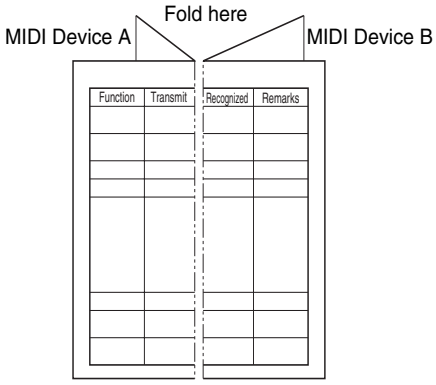
Exclusive messages handle information related to a unit's own unique sounds, or other device-specific information. Generally, such messages can only be exchanged between devices of the same model by the same manufacturer. Exclusive messages can be employed to save the settings for effects programs into a sequencer, or for transferring such data to another GT-8.

The two instruments must be set to the same device ID numbers when exchanging SysEx messages.

About the MIDI implementation

MIDI allows a variety of messages to be exchanged between instruments, but it is not necessarily the case that all types of message can be exchanged between any two MIDI devices. Two devices can communicate only if they both use the types of messages that they have in common.

Thus, every owner's manual for a MIDI device includes a "MIDI Implementation Chart." This chart shows the types of message that the device is able to transmit and receive. By comparing the MIDI implementation charts of two devices, you can tell at a glance which messages they will be able to exchange. Since the charts are always of a uniform size, you can simply place the two charts side by side.



A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.

Error Messages

If you attempt an incorrect operation or if an operation could not be executed, the display will indicate an error message. Refer to this list and take the appropriate action.

```
Battery Low !
```

- The memory backup battery inside the GT-8 has run down. (This message will appear when the power is turned on.)

❍ Replace the battery as soon as possible. For battery replacement, please contact a nearby Roland service center or your dealer.

```
MIDI Off Line !
```

- There is a problem with the MIDI cable connection.

❍ Check to make sure the cable has not been pulled out or is not shorted.

```
VALUE Locked !
```

- You've attempted to switch patches by rotating the PATCH/VALUE dial, but the Dial function (p. 73) is set to "VALUE Only."

❍ If you want to be able to switch patches using the PATCH/VALUE dial, set the Dial function to "PATCH No.& VALUE."

```
MIDI Buffer Full
```

- More MIDI messages were received in a short time than could be processed correctly.

Troubleshooting

If there is no sound or other operational problems occur, first check through the following solutions. If this does not resolve the problem, then contact your dealer or a nearby Roland service station.

Troubleshooting Problems with the Sound

No sound/volume too low

❍ Are the connection cables broken?
→ Try using a different set of connection cables.

❍ Is the GT-8 correctly connected to the other devices?
→ Check connections with the other devices (p. 13).

❍ Is the connected amp/mixer turned off, or the volume lowered?
→ Check the settings of your amp/mixer system.

❍ Is the OUTPUT LEVEL knob lowered?
→ Adjust the OUTPUT LEVEL knob to an appropriate position (p. 14).

❍ Is Tuner set to On?
→ When the volume is set to "Mute" in the Tuner mode, even the direct sound will not be output by setting the Tuner to "On" (p. 77).

❍ Is each effect set correctly?
→ Use the "Meter function" (p. 75) to check the output level of each effect. If there is an effect for which the meter does not move, check the settings for that effect.

❍ Is "FV: Level" or "MST: Patch Level" specified as a pedal assign Target?
→ Move the controller to which it is assigned.

❍ Is the power to the external device connected to the SEND/RETURN jack off, or is the volume of the device turned down?
→ Check the settings for the connected device.

The volume level of the instrument connected to INPUT and RETURN are too low

❍ Could you be using a connection cable that contains a resistor?
→ Use a connection cable that does not contain a resistor.

Patch does not change

❍ Is something other than the Play screen shown in the display?
→ On the GT-8, patches can be selected only when the Play screen is displayed. Press [EXIT] to return to the Play screen (p. 14).

Troubleshooting Other Problems

Parameters specified with pedal assign can't be controlled

❍ Could the effect be switched off?
→ To control a parameter using the expression pedal or CTL pedal, make sure the effect that contains the parameter you intend to control is switched on.

❍ Is something other than "Assignable" selected for the Sub CTL 1,2 Function or Sub EXP Pedal Function setting?
→ When operating a controller connected to the SUB EXP PEDAL/SUB CTL 1, 2 jack, set the Sub CTL 1, 2 Function (p. 55) or Sub EXP Pedal Function (p. 56) to "Assignable."

❍ Do the MIDI channel settings of both devices match?
→ Make sure that the MIDI channels of both devices match (p. 80).

❍ Do the controller number settings of both devices match?
→ Make sure that the controller number of both devices match (p. 60).

MIDI messages are not transmitted/ received

❍ Are the MIDI cables broken?
→ Try another set of MIDI cables.

❍ Is the GT-8 correctly connected to the other MIDI device?
→ Check connections with the other MIDI device.

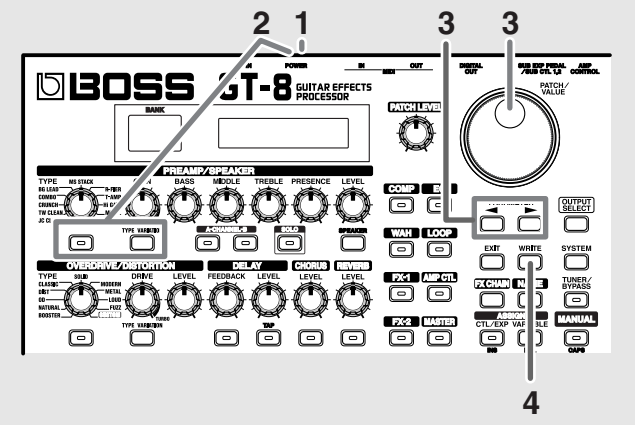
❍ Do the MIDI channel settings of both devices match?
→ Make sure that the MIDI channels of both devices match (p. 80).

❍ When you send messages from the GT-8, make sure the GT-8 is set to the settings appropriate for sending data.
→ Check the on/off status (p. 80) for transmission of program change messages and the settings for the controller numbers to be transmitted (p. 81) .

Restoring the Factory Settings (Factory Reset)

Restoring the GT-8 to the settings made at the factory is referred to as "Factory Reset."

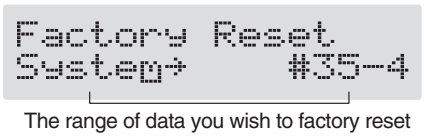
Not only can you return all of the settings to the values in effect when the GT-8 was shipped from the factory, you can also specify the range of settings to be reset.



1. **Turn off the power.**

2. **While holding down PREAMP/SPEAKER On/Off button and [TYPE VARIATION], turn on the power.**

   The Factory Reset range setting screen appears in the display.



The range of data you wish to factory reset

* *To cancel Factory Reset, press [EXIT].*

3. **Press PARAMETER [◄] [►] to move the cursor, and rotate the PATCH/VALUE dial to specify the range of settings you want to restore to factory settings.**

value	Explanation
System	System parameters, Harmonist scales, Auto Riff phrases, and Preamp/Speaker, Overdrive/Distortion, and Wah Custom Edit parameter settings
Quick	Content of the Settings Made with User Quick Setting
#1-1–#35-4	Settings for Patch Number 1-1 through 35-4

4. **If you want to proceed with the factory reset, press [ENTER].**

   The specified range of data will be returned, and return to the Play screen.

List of Factory Settings

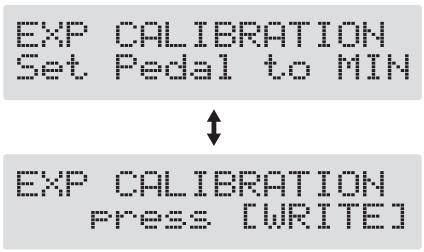
Parameter	Value
TUNER	
Tuner Pitch	A= 440Hz
Tuner Out	Bypass
OUTPUT SELECT	
Output Select	JC-120
GLOBAL Low EQ	0 dB
GLOBAL Mid EQ	0 dB
GLOBAL Mid Freq	500 Hz
GLOBAL High EQ	0 dB
TOTAL NS Thres	0 dB
TOTAL Rev Level	100%
SYSTEM	
LCD Contrast	16
Input Level	0 dB
Input Pres.	0 dB
P.Chnge Mode	Fast
Preamp Mode	Patch
BANK Extent	85
Bnk Chg Mode	Wait for a NUM.
EXP Pdl Hold	On
Dial Func	PATCH No. & VALUE
Knob Mode	Immediate
Numbr Pdl SW	Off
Dgtl Out Lev	100%
CTL Pdl Func	Assignable
EXP SW Func	Assignable
EXP Pdl Func	Auto
SubCTL1 Func	Assignable
SubCTL2 Func	Assignable
Sub EXP Func	Assignable
MIDI	
MIDI RX Channel	1
MIDI Omni Mode	Omni On
MIDI TX Channel	Rx
MIDI Device ID	1
MIDI Sync Clock	Auto
MIDI PC OUT	On
MIDI EXP OUT	CC#7
MIDI EXP SW OUT	CC#81
MIDI CTL OUT	CC#80
MIDI SubCTL1 OUT	Off
MIDI SubCTL2 OUT	Off
MIDI Map Select	Fix
MANUAL mode	
1	A/B (Preamp Channel A/B)
2	OD (OVERDRIVE/DISTORTION)
3	DD (DELAY)
4	CE (CHORUS)
▲	FX-2
▼	FX-1

Adjusting the EXP Pedal

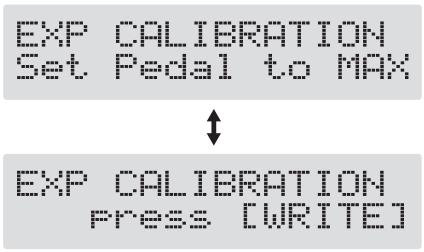
Although the GT-8's EXP pedal has been set for optimum operation at the factory, extended use and the operating environment can result in the pedal going out of adjustment.

If you encounter problems such as being unable to fully cut off the sound with the volume pedal, you can use the following procedure to readjust the pedal.

1. **Hold down ASSIGN [CTL/EXP] while you switch on the power.**
   The following messages alternate in the display.



2. **With the pedal completely released, press [WRITE].**
   The message "- - - OK! - - -" appears, and then the following messages alternate in the display.



* *If you press [WRITE] when the pedal is not completely released, or when the pedal position (angle) is not correct, the message "- Area Over! -" appears in the display, and you are prevented from proceeding to the next step If this occurs, readjust the pedal position.*

3. **With the pedal fully depressed, press [WRITE].**
   "- - - OK! - - -" appears, after this, the threshold adjustment screen is displayed.

* *If you press [WRITE] when the pedal is not fully depressed, or when the pedal position (angle) is not correct, the message "- Area Over! -" appears in the display, and you are prevented from proceeding to the next step. If this occurs, readjust the pedal position.*

4. **Rotate the PATCH/VALUE dial to adjust the threshold.**
   Setting a lower value causes the EXP pedal switch to be activated even when it is pressed lightly. When set to a high value, the EXP pedal switch is activated only when the pedal is pressed firmly.

5. **Press [WRITE].**
   The message "Press [EXIT]" appears.

6. **Press [EXIT].**
   After the message "Checking data please wait..." has been displayed, you'll be returned to the Play screen.

GUITAR EFFECTS PROCESSOR — Date: Oct. 22, 2004

Model GT-8

MIDI Implementation Chart

Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	Memorized
	Changed	1–16	1–16	
Mode	Default	X	OMNI ON/OFF	Memorized
	Messages	X	X	
	Altered	**********	X	
Note Number :	True Voice	X	X	
		**********	**********	
Velocity	Note ON	X	X	
	Note OFF	X	X	
After Touch	Key's	X	X	
	Ch's	X	X	
Pitch Bend		X	X	
Control Change	0, 32	O (0–3)	O * 1	Bank Select
	1–31	O	O * 2	
	33–63	O	X	
	64–95	O	O * 2	
Prog Change	: True #	O	O	Program Number
		0–99	0–127	1–128
System Exclusive		O	O	
System Common	: Song Pos	X	X	
	: Song Sel	X	X	
	: Tune	X	X	
System Real Time	: Clock	X	O	
	: Command	O	X	
Aux Message	: All sound off	X	X	
	: Local ON/OFF	X	X	
	: All Notes OFF	X	X	
	: Active Sense	X	O	
	: Reset	X	X	
Notes		* 1 CC#0 data of a value of 04H or higher, and the CC#32 are ignored. * 2 Recognizes messages designated for use for “realtime control over parameters.” A separate publication titled “MIDI Implementation” is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.		

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

Specifications

GT-8: Guitar Effects Processor

AD Conversion
24 bit + AF method

DA Conversion
24 bit

Sampling Frequency
44.1 kHz

Program Memories
340: 140 (User) + 200 (Preset)

Nominal Input Level
INPUT: -10 dBu
RETURN: -10 dBu

Input Impedance
INPUT: 1 M Ω
RETURN: 220 kΩ

Nominal Output Level
OUTPUT: 0 dBu
SEND: -10 dBu

Output Impedance
OUTPUT: 2 k Ω
SEND: 2 k Ω

Digital Output
EIAJ CP1201, S/P DIF

Dynamic Range
100 dB or greater (IHF-A)

Controls
< Front Panel >

PATCH LEVEL knob

(PREAMP/SPEAKER)

TYPE knob
GAIN knob
BASS knob
MIDDLE knob
TREBLE knob
PRESENCE knob
LEVEL knob
On/Off button
TYPE VARIATION button
CHANNEL button
SOLO button
SPEAKER button

(OVERDRIVE/DISTORTION)

TYPE knob
DRIVE knob
LEVEL knob
On/Off button
TYPE VARIATION button

(DELAY)

FEEDBACK knob
LEVEL knob
On/Off button
TAP button

(CHORUS)

LEVEL knob
On/Off button

(REVERB)

LEVEL knob
On/Off button

(COMP)

On/Off button

(EQ)

On/Off button

(WAH)

On/Off button

(LOOP)

On/Off button

(FX-1)

On/Off button

(AMP CTL)

On/Off button

(FX-2)

On/Off button

(MASTER)

MASTER button

PATCH/VALUE dial
PARAMETER buttons
OUTPUT SELECT button
EXIT button
WRITE button
SYSTEM button
EFFECT CHAIN button
NAME button
TUNER/BYPASS button

CTL/EXP button
VARIABLE button
MANUAL button
BANK pedals
Number pedals
CTL pedal
Expression pedal
Expression pedal switch

<Rear Panel>

OUTPUT LEVEL knob
POWER switch

Display

16 characters, 2 lines (backlit LCD)
2 characters, 7 segment LED

Connectors

INPUT jack
OUTPUT jacks L (MONO)/R
PHONES jack
SEND jack
RETURN jack
AMP CONTROL jack
SUB EXP PEDAL/SUB CTL PEDAL1,2 jack
DIGITAL OUT connector (coaxial)
MIDI connectors IN/OUT
AC Adaptor jack

Power Supply

AC 14 V; Supply AC adaptor (BOSS BRC series)

Current Draw

650 mA

Dimensions

515 (W) x 261 (D) x 75 (H) mm
20-5/16 (W) x 10-5/16 (D) x 3 (H) inches
Maximum height:
515 (W) x 261 (D) x 107 (H) mm
20-5/16 (W) x 10-5/16 (D) x 4-1/4 (H) inches

Weight

4.8 kg/10 lbs 10 oz (excluding AC Adaptor)

Accessories

AC Adaptor (BRC series)
Read This First (leaflet)
Patch List
Roland Service (information sheet)

Options

Foot Switch: FS-5U, FS-5L
Dual Foot Switch: FS-6
Expression Pedal:
EV-5 (Roland), FV-300L
Foot Switch Cable: PCS-31 (Roland)
(1/4 inches Phone Plug (stereo) - 1/4 inches Phone Plug (mono) x 2)

* *0 dBu = 0.775Vrms*

NOTE

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

AF Method (Adaptive Focus method)

This is a proprietary method from Roland & BOSS that vastly improves the signal-to-noise (S/N) ratio of the A/D and D/A converters.

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Q

R

S

T

U

V

W

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 EU Countries

Apparatus containing Lithium batteries

CAUTION
Danger of explosion if battery is incorrectly replaced.
Replace only with the same or equivalent type recommended by the manufacturer.
Discard used batteries according to the manufacturer's instructions.

ADVARSEL!
Lithiumbatteri - Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING
Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL
Eksplosjonsfare ved feilaktig skifte av batteri.
Benytt samme batteritype eller en tilsvarende type anbefalt av apparatfabrikanten.
Brukte batterier kasseres i henhold til fabrikantens instruks joner.

VAROITUS
Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For EU Countries

CE 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.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and
(2) This device must accept any interference received, including interference that may cause undesired operation.

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

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

BOSS Corporation

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