GX-100

Parameter Guide

Contents

COMPRESSOR

MONO

Chain	Palette
	

This is an effect that produces a long sustain by evening out the volume level of the input signal.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	BOSS COMP	This models a BOSS CS-3 compact effect unit.
	D-COMP	This models a MXR Dyna Comp.
	ORANGE	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
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 when the strings are played.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	This adjusts the tone.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

X-COMPRESSOR

MONO

Chain	Palette
	

This uses MDP (Multi-Dimensional Processing) to obtain a consistently natural playing feel and sound that responds to the pitch range and dynamics of your phrase.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
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 when the strings are played.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	This adjusts the tone.
RATIO	1:1–INF:1	Selects the compression ratio.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

What is MDP (Multi-Dimensional Processing)?

MDP is a technology for analyzing an input signal from many different angles and instantly breaking it down into its respective components. This unique Roland technology makes it possible to realize an unprecedented level of expressiveness, by applying multi-dimensional effect processing to each of these audio components simultaneously and then actively altering them according to the input signal.

BOOSTER

MONO

Chain	Palette
	

This is an effect that amplifies the signal to raise the volume or to add distortion.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the AIRD PREAMP produces sound suitable for solos.
	CLEAN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
	TREBLE BOOST	This is a booster that has bright characteristics.
BOOST	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

OVERDRIVE

MONO

Chain	Palette
	

This effect distorts the sound to create long sustain. This produces mild distortion.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

Parameter	Value	Explanation
TYPE	NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
	WARM OD	This is a warm overdrive.
	BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	SD-1	This models the sound of the BOSS SD-1.
	CRUNCH	A lustrous crunch sound with an added element of amp distortion.
	T-SCREAM	This models an Ibanez TS-808.
	TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
	CENTA OD	This models a KLON CENTAUR.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

X OVERDRIVE

MONO

Chain	Palette
	

This is an overdrive that uses MDP to obtain the distortion that's most appropriate in each pitch range.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
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.
LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

DISTORTION

MONO

Chain	Palette
	

This effect distorts the sound to create long sustain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	DIST	This gives a basic, traditional distortion sound.
	DS-1	This models the sound of the BOSS DS-1.
	A-DIST	This uses MDP technology to obtain ideal distortion in all ranges of the guitar, from low to high.
	FAT DS	A distortion sound with thick distortion.
	LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
	RAT	This models a Proco RAT.
	GUV DS	This models a Marshall GUV'NOR.
	DIST+	This models a MXR DISTORTION+.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

X DISTORTION

MONO

Chain	Palette
	

This is a distortion that uses MDP to obtain the distortion that's most appropriate in each pitch range.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.

Parameter	Value	Explanation
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.
LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

METAL DISTORTION

MONO

Chain	Palette
	

This is distortion sound that is ideal for performances of heavy riffs.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	METAL DS	This is distortion sound that is ideal for performances of heavy riffs.
	METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
	HM-2	This models the sound of the BOSS HM-2. It produces distinctive cranked-up distortion sound with compression.
	METAL CORE	This models the sound of the BOSS ML-2. The effect lets you create the optimal sound for playing high-speed metal riffs.
DIST	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

FUZZ

MONO

Chain	Palette
	

This is an effect unit that gives an extreme distortion sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	OCT FUZZ	A fuzz sound with rich harmonic content.
	'60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
	MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
FUZZ	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

AIRD PREAMP

MONO

Chain	Palette
	

This is an amp that uses BOSS's proprietary cutting-edge AIRD (Augmented Impulse Response Dynamics) technology to simulate every detail of a guitar amp as a unified instrument, including the response and operation of the guitar amp's circuit and the interactions between all parts that affect the sound.

* Up to two AIRD PREAMPs can be placed in the effect chain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to AIRD PREAMP TYPE list (p. 10).	
GAIN	0–120	Adjusts the distortion of the amp.
LEVEL	0–100	Adjusts the volume of the entire preamp. Be careful not to raise the LEVEL setting too high.
GAIN SW	LOW, MID, 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.
BASS	0–100	Adjusts the low frequency range tone.
MIDDLE	0–100	Adjusts the midrange tone.
TREBLE	0–100	Adjusts the high frequency range tone.
PRESENCE	0–100	Adjusts the tone in the extended upper range.
BRIGHT SW	OFF, ON	Turns the bright setting on/off. * The BRIGHT SW setting is available only when certain AIRD PREAMP TYPE settings are selected.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

Parameter	Value	Explanation
SAG	-10–+10	Adjusts the amount by which compression changes in response to the power amp.
RESONANCE	-10–+10	Adjusts the amount by which dynamics is affected by the interaction between the power amp and the speaker transformer.
SP TYPE	Refer to SP TYPE list (p. 11).	
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
MIC TYPE	Refer to MIC TYPE list (p. 11).	
MIC DISTANCE	SHORT, MEDIUM, LONG	Simulates the distance between the mic and speaker. The distance from the speakers is farther in the order of SHORT→MEDIUM→LONG.
MIC POSITION	CENTER	Simulates the condition that the mic is set in the middle of the speaker cone.
	1 cm–10 cm	Simulates the condition that the mic is moved away from the center of the speaker cone.
MIC LEVEL	0–100	Adjusts the volume of the mic.

AIRD PREAMP TYPE list

Value	Explanation
TRANSPARENT	An amp with a broad frequency range and an extremely flat response. Good for acoustic guitar.
NATURAL	An unembellished, clean sound that minimizes the amp's idiosyncrasies, such as its trebly character and boomy low end.
BOUTIQUE	Crunch sound that allows the nuances of your picking to be expressed even more faithfully than on conventional combo amps.
SUPREME	Great-feeling crunch sound that responds to the nuances of your picking while taking advantage of the distinctive character of a 4x12" speaker cabinet.
MAXIMUM	An amp that delivers the distinctively great response and tone of a vintage Marshall, while making it even higher gain.
JUGGERNAUT	A large stack sound that has been tweaked extensively in the pursuit of the ultimate metal sound.
X-CRUNCH	Crunch sound that uses MDP to deliver a crisp tone from all strings.
X-HI GAIN	High-gain sound that uses MDP to obtain high-gain sound with a wide range and a great-feeling sense of separation.
X-MODDED	Core sound that uses MDP to preserve the definition of the sound even with extreme gain.
X-ULTRA	A high-gain sound that uses MDP for a dense midrange tone with dynamics.
X-OPTIMA	A high-gain sound that uses MDP to emphasize sonic balance for phrases and ensemble playing.
X-TITAN	A tight high-gain sound with an edge, which uses MDP.
JC-120	This models the sound of the Roland JC-120.
TWIN COMBO	This models a Fender Twin Reverb.
DELUXE COMBO	This models a Fender Deluxe Reverb.
TWEED COMBO	This models a Fender Bassman 4x10" Combo.
DIAMOND AMP	This models a VOX AC30.
BRIT STACK	This models a Marshall 1959.
RECTI STACK	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
MATCH COMBO	This models the sound input to left input on a Matchless D/C-30.
BG COMBO	This models the sound of the MESA/Boogie combo amp.
ORNG STACK	This models the dirty channel of an ORANGE ROCKERVERB.
BGNR UB METAL	This models the sound that models the high-gain channel of a Bogner Uberschall.

SP TYPE list

Value	Explanation
OFF	This turns off the speaker simulator.
ORIGINAL	This is the built-in speaker of the amp you selected with AIRD PREAMP TYPE. ➡"AIRD PREAMP TYPE list (p. 10)"
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.
B1x15"	This is a compact open-back speaker cabinet with one 15-inch speaker.
B1x18"	This is a compact open-back speaker cabinet with one 18-inch speaker.
B2x15"	This is a general open-back speaker cabinet with two 15-inch speakers.
B4x10"	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
B8x10"	This is a double stack of two cabinets, each with four 10-inch speakers.
USER1–16	You can create an original SP TYPE by using a dedicated tool to load IR (Impulse Response) data into this unit. Download the dedicated tool from the BOSS website. https://www.boss.info/support/

MIC TYPE list

Value	Explanation
DYN57	This models the sound of the SHURE SM57. General dynamic mic used for instruments and vocals. Optimal for use in miking guitar amps.
DYN421	This models the sound of the SENNHEISER MD-421. Dynamic mic with extended low end.
CND451	This models the sound of the AKG C451B. Small condenser mic for use with instruments.
CND87	This models the sound of the NEUMANN U87. Condenser mic with flat response.
RBN121	This models the ROYER R-121. Ribbon mic that offers a warm, natural sound.
BLEND A	This models a Shure SM57 and ROYER R-121 mixed together. The sound of the SM57 is proportionally louder.
BLEND B	This models a Shure SM57 and ROYER R-121 mixed together. The SM57 and R-121 are mixed at the same volumes.
BLEND C	This models a Shure SM57 and ROYER R-121 mixed together. The sound of the R-121 is proportionally louder.
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).

PARAMETRIC EQUALIZER

STEREO

Chain	Palette
	

This adjusts the tone. You can adjust the sound character in four bands.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
LOW GAIN	-20–+20dB	Adjusts the low frequency range tone.
HIGH GAIN	-20–+20dB	Adjusts the high frequency range tone.
LEVEL	-20–+20dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQ	20.0 Hz–12.5 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LOW-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LOW-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
HIGH-MID FREQ	20.0 Hz–12.5 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HIGH-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HIGH-MID GAIN	-20–+20dB	Adjusts the high-middle frequency range tone.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.

GRAPHIC EQUALIZER

STEREO

Chain	Palette
	

This adjusts the tone. You can adjust the sound character in ten bands.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
31.5 Hz	-20–+20dB	Adjust the volume of each frequency band.
63 Hz		
125 Hz		
250 Hz		
500 Hz		
1 kHz		
2 kHz		
4 kHz		
8 kHz		
16 kHz		
LEVEL	-20–+20dB	Adjusts the overall volume level of the equalizer.

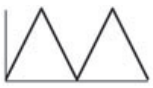
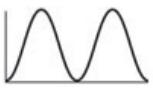
CHORUS

MONO › STEREO MONO STEREO

Chain	Palette
	

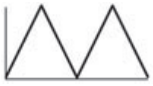
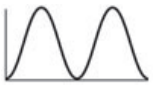
This is an effect that adds a slightly modulated sound to the direct signal, creating beautiful spaciousness and depth.

MONO/STEREO

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Selection for the chorus mode.	
	MONO 	This chorus effect outputs the same sound from both L channel and R channel.
	DIR/EFX 	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
	STEREO 	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	DUAL 	This lets you apply chorus independently to the L and R channels.
RATE	0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. To use this as a doubling effect, set this to "0".
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
PRE-DELAY	0.0 ms–40.0 ms	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).
WAVEFORM	TRI	Produces a typical chorus effect. 
	SINE	Produces a deeper sense of modulation. 
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to "0" cuts the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

DUAL

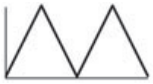
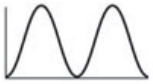
Parameter	Value	Explanation
1: RATE 2: RATE	0–100, BPM	Adjusts the rate of the chorus effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: DEPTH 2: DEPTH	0–100	Adjusts the depth of the chorus effect. To use this as a doubling effect, set this to "0".
1: EFFECT LEVEL 2: EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
1: PRE-DELAY 2: PRE-DELAY	0.0 ms–40.0 ms	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).
1: WAVEFORM 2: WAVEFORM	TRI	Produces a typical chorus effect. 
	SINE	Produces a deeper sense of modulation. 
1: LOW CUT 2: LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
1: HIGH CUT 2: HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
OUTPUT MODE	MONO	This setting is appropriate for mono output.
	STEREO	Produces a rich spaciousness when stereo output is used.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to "0" cuts the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PRIME CHORUS

STEREO

Chain	Palette
	

This is BOSS's proprietary chorus sound. It provides spaciousness and depth that were not previously obtainable.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. To use this as a doubling effect, set this to "0".
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
PRE-DELAY	0.0 ms–40.0 ms	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).
WAVEFORM	TRI	Produces a typical chorus effect. 
	SINE	Produces a deeper sense of modulation. 
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
SWEETNESS	0–100	Higher values produce a more enveloping sound.
BELL	0–100	Higher values produce a more brilliant sound.
OUTPUT MODE	MONO	This setting is appropriate for mono output.
	STEREO	Produces a rich spaciousness when stereo output is used.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

FLANGER

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
STEP RATE	OFF, 0–100, 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 "0" when not using the Step function.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PRIME FLANGER

Chain	Palette
	

A flanger that you can set in greater detail than the standard flanger effect.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

Parameter	Value	Explanation
RATE	0–100, BPM	Sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
WAVEFORM	TRI, SINE	Selects the type of wave.
SEPARATION	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
STEP RATE	OFF, 0–100, 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 "0" when not using the Step function.
TURBO	OFF, ON	If this is "ON" a more intense effect is produced.
LOW DAMP	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PHASER

MONO STEREO STEREO

Chain	Palette
	

Gives a whooshing, swirling character to the sound by adding varied-phase portions to the direct sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
STAGE	4 STAGE, 8 STAGE, 12 STAGE	Select the number of stages for the phaser effect.

Parameter	Value	Explanation
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
STEP RATE	OFF, 0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

SCRIPT PHASER

STEREO

Chain	Palette
	

Models the MXR Phase 90 which was manufactured during the '70s.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PRIME PHASER

MONO › STEREO

Chain	Palette
	

A phaser that can be set in greater detail.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
STAGE	2 STAGE, 4 STAGE, 8 STAGE, 16 STAGE, 24 STAGE	Select the number of stages for the phaser effect.
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
WAVEFORM	TRI, SINE	Selects the type of wave.
SEPARATION	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
STEP RATE	OFF, 0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
BI-PHASE	OFF, ON	Specifies whether the two phase shift circuits are connected in series (ON) or not (OFF).
LOW DAMP	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.

Parameter	Value	Explanation
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

CLASSIC-VIBE

STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
MODE	CHORUS	Direct sound and effect sound are mixed and output.
	VIBRATO	Only effect sound is output.
RATE	0–100, BPM	Adjusts the rate of the CLASSIC VIBE effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the CLASSIC VIBE effect.
LEVEL	0–100	Adjusts the volume.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

ROTARY

MONO STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SPEED SELECT	SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
SLOW RATE	0–100, BPM	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW". * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FAST RATE	0–100, BPM	This parameter adjusts the SPEED SELECT of rotation when set to "FAST". * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
EFFECT LEVEL	0–100	Adjusts the volume.
RISE TIME	0–100	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "SLOW" to "FAST".
FALL TIME	0–100	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "FAST" to "SLOW".
MIC DISTANCE	0–100	Adjusts the distance between the horn/rotor and the mic.
ROTOR/HORN	100:0–0:100	Adjusts the volume balance between the horn and rotor.
DRIVE	0–100	Adjusts the amount of distortion in the preamp.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

VIBRATO

Chain	Palette
	

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Adjusts the rate of the vibrato. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the vibrato.
RISE TIME	0–100	This sets the time passing from the moment the Trigger is turned on until the set vibrato is obtained.
EFFECT LEVEL	0–100	Adjusts the volume.
TRIGGER	OFF, ON	This selects on/off of the vibrato.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PRIME VIBRATO

STEREO

Chain	Palette
	

A vibrato that you can set in greater detail than the standard vibrato effect.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Adjusts the rate of the vibrato. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the vibrato.
COLOR	0–100	Higher settings produce a more complex modulation.
EFFECT LEVEL	0–100	Adjusts the volume.
TRIGGER	OFF, ON	This selects on/off of the vibrato.
RISE TIME	0–100	This sets the time passing from the moment the Trigger is turned on until the set vibrato is obtained.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

TREMOLO

STEREO

Chain	Palette
	

This effect creates a cyclic change in volume.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the volume change.
WAVEFORM	0–100	Adjusts how the volume level changes (the curve). Higher values create steeper wave shapes (more abrupt changes).
EFFECT LEVEL	0–100	Adjusts the volume.
TRIGGER	OFF, ON	Turns the tremolo on/off.
RISE TIME	0–100	Specifies the time from when trigger turns on until the specified tremolo effect is obtained.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PAN

STEREO

Chain	Palette
	

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	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the volume change.
WAVEFORM	0–100	Adjusts how the volume level changes (the curve). Higher values create steeper wave shapes (more abrupt changes).
EFFECT LEVEL	0–100	Adjusts the volume.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

RING MODULATOR

STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
INTELLIGENT	OFF, ON	If this is ON, the oscillator frequency changes according to the pitch of the input sound, producing a pitched sound. In this case, the expected effect does not occur if the pitch of the guitar sound is not detected correctly. This effect does not give a satisfactory result if the pitch of the guitar sound is not correctly detected.
FREQUENCY	0–100	Adjusts the frequency of the internal oscillator.

Parameter	Value	Explanation
MOD RATE	0–100, BPM	Adjusts the rate at which the internal oscillator is modulated. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
MOD DEPTH	0–100	Adjusts the depth to which the internal oscillator is modulated.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

SLICER

MONO › STEREO MONO

Chain	Palette
	

This consecutively interrupts (or slices) the sound to create the effect of a rhythm backing phrase being played.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
PATTERN	P1–P20	Selects the rhythm pattern used to slice up the sound.
RATE	0–100, BPM	Adjusts the rate at which the sound is sliced. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
TRIGGER	OFF, ON	When you switch this from OFF to ON, the rhythm pattern returns to the beginning. * The TRIGGER parameter is saved with the "OFF" setting when you write the memory.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
ATTACK	0–100	Adjusts the attack volume for the rhythm pattern.
DUTY	1–99	Adjusts the duration of the sound for the rhythm pattern.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

HUMANIZER

MONO

Chain	Palette
	

This alters the guitar audio signal to give it a human-like vocalized sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
MODE	This sets the mode for switching the vowels.	
	PICKING	Switches from VOWEL1 to VOWEL2 according to your picking. The RATE adjusts the time it takes to switch the vowels.
	AUTO	Adjusts the RATE and DEPTH used for switching between the two vowels (VOWEL1 and VOWEL2).
VOWEL1	a, e, i, o, u	Selects the first vowel.
VOWEL2	a, e, i, o, u	Selects the second vowel.
SENS *1	0–100	Adjusts the sensitivity. 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	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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
MANUAL *2	0–100	Adjusts the cycle for changing the two vowels. When this is set to 50, the time it takes to switch between vowels 1 and 2 is the same; and when this is set to a value lower than 50, the time it takes to switch to VOWEL1 is shorter. When it is set to higher than 50, the time for VOWEL 1 is longer.
LEVEL	0–100	Adjusts the volume.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

*1 Setting available when MODE is set to PICKING.

*2 Setting available when MODE is set to AUTO.

PITCH SHIFTER

MONO STEREO MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
VOICE	Selects the number of voices for the pitch shift sound.	
	1 VOICE MONO	One-voice pitch-shifted sound output in mono.
	2 MONO MONO	Two-voice pitch-shifted sound (PS1, PS2) output in mono.
	2 STEREO MONO STEREO	Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.
1: PITCH 2: PITCH	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
1: FINE 2: FINE	-50–+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
1: MODE 2: MODE	FAST, MEDIUM, SLOW, MONO	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
1: PRE-DELAY 2: PRE-DELAY	0–300ms, BPM	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.
1: LEVEL 2: LEVEL	0–100	Adjusts the volume of the pitch shifter.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

HARMONIST

MONO STEREO MONO

Chain	Palette
	

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

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
VOICE	Selects the number of voices for the pitch shift sound.	
	1 VOICE MONO	One-voice pitch-shifted sound output in mono.
	2 MONO MONO	Two-voice pitch-shifted sound (HR1, HR2) output in mono.
	2 STEREO MONO STEREO	Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.
1: HARMONY 2: HARMONY	-2oct, –+2oct, USER	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 USER, this parameter sets the user scale number to be used. ➡"USER SCALE (p. 29)"
1: LEVEL 2: LEVEL	0–100	Adjusts the volume of the harmony sound.
1: PRE-DELAY 2: PRE-DELAY	0–300ms, BPM	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: FEEDBACK	0–100	Adjusts the feedback amount of the harmonist sound.
KEY	C (Am)–B (G#m)	The key setting corresponds to the key of the song (#, b) as follows. 

Parameter	Value	Explanation
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

USER SCALE settings

* Effective with USER selected for HARMONY parameter.

Parameter	Value
HR1:C **HR2:C**	-24–0–+24
HR1:D♭ **HR2:D♭**	-24–0–+24
HR1:D **HR2:D**	-24–0–+24
HR1:E♭ **HR2:E♭**	-24–0–+24
HR1:E **HR2:E**	-24–0–+24
HR1:F **HR2:F**	-24–0–+24
HR1:F♯ **HR2:F♯**	-24–0–+24
HR1:G **HR2:G**	-24–0–+24
HR1:A♭ **HR2:A♭**	-24–0–+24
HR1:A **HR2:A**	-24–0–+24
HR1:B♭ **HR2:B♭**	-24–0–+24
HR1:B **HR2:B**	-24–0–+24

OVERTONE

MONO▸STEREO MONO

Chain	Palette
	

This effect uses MDP technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
LOWER LEVEL	0–100	Adjusts the volume of the harmonic one octave below.
UPPER LEVEL	0–100	Adjusts the volume of the harmonic one octave above.
UNISON LEVEL	0–100	Adjusts the volume of added sound whose pitch is slightly shifted relative to the direct sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
DETUNE	0–100	Adjusts the amount of the detune effect that adds depth to the sound.
LOW	-50–+50	Adjusts the tonal character of the low-frequency range.
HIGH	-50–+50	Adjusts the tonal character of the high-frequency range.
OUTPUT MODE	MONO, STEREO	Selects how output occurs.

OCTAVE

MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
-2 OCT	0–100	Adjusts the volume of the sound two octave below.
-1 OCT	0–100	Adjusts the volume of the sound one octaves below.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

POLY OCTAVE

MONO

Chain	Palette
	

An octave effect that works with polyphonic input.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RANGE	0–100	This selects the register to which the effect is applied.
OCTAVE LEVEL	0–100	Adjusts the volume of the sound one octave below.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

DELAY

STEREO

Chain	Palette
	

This is a delay with a maximum delay time of 2,000 ms. This effect is a useful way of adding depth to the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TIME	1ms–2000ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher settings will result in more delay repeats.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off. * If you want the effect sound to carry over even after you switch to a different memory, set CARRYOVER in MASTER to "ON".
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

DELAY PLUS

MONO MONO › STEREO STEREO

Chain	Palette
	

This produces a variety of delay sounds ranging from simple effects to richly idiosyncratic sounds.

This changes the parameters that are shown for the selected type.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

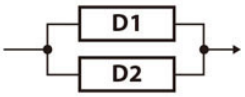
Parameter	Value	Explanation
TYPE	MONO MONO	This is a simple mono delay.
	DIR/EFX MONO▸STEREO	The direct sound is output from the left channel, and the effect sound is output from the right channel.
	STEREO STEREO	This is a stereo-in/out delay.
	PAN MONO▸STEREO	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
	REVERSE MONO	Produces a reverse playback effect.
	DUAL MONO▸STEREO	A delay comprising two different delays connected either in series or in parallel. Parameters shown when TYPE: DUAL is selected ➡ "TYPE: DUAL parameters (p. 33)"
TIME	1ms–2000ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher settings will result in more delay repeats.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	The volume being "input" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	The volume being "output" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the output volume reduction is applied more deeply.
TAP TIME [*1]	0–100%	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%).
AUTO TRIGGER [*2]	OFF, ON	If this is "ON," an effect is produced that matches what you're playing.
CARRYOVER	OFF, ON	You can specify whether the effect sound carries over when you switch the DELAY to "OFF".

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

*1 Displays when TYPE is "PAN".

*2 Displays when TYPE is "REVERSE".

TYPE: DUAL parameters

Parameter	Value	Explanation
MODE	SERIES	This is a delay comprising two different delays connected in series. 
	PARALLEL	This is a delay comprising two delays connected in parallel. 
	L/R	This delay lets you specify the L and R channels independently. 
1: TYPE 2: TYPE	MONO	This is a simple mono delay.
	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.
	ANALOG	Gives a mild analog delay sound.
	TAPE	This setting provides the characteristic wavering sound of the tape echo.
1: TIME 2: TIME	1 ms–2000 ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: FFEDBACK 2: FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher settings will result in more delay repeats.
1: EFFECT LEVEL 2: EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
1: HIGH CUT 2: HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

ANALOG DELAY

MONO / STEREO MONO

Chain	Palette
	

Gives a mild analog delay sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	MONO 	This is a simple mono delay.
	DIR/EFX 	The direct sound is output from the left channel, and the effect sound is output from the right channel.
TIME	12ms–1200ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–120	Adjusts the volume of the direct sound.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	The volume being "input" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	The volume being "output" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the output volume reduction is applied more deeply.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

SPACE ECHO

STEREO

Chain	Palette
	

Models the Roland RE-201.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TIME	1ms–2000ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	The volume being "input" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	The volume being "output" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the output volume reduction is applied more deeply.
HEAD	1, 1+2, 1+3, 2+3, 1+2+3	Selects the combination playback heads. Playback heads 2/3 provide delay times that are two times or three times as long as playback head 1.
WOW & FLUTTER	0–100	Adjusts the wow & flutter.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

SHIMMER DELAY

MONO

Chain	Palette
	

Delay with pitch-shifted sound mixed in.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TIME	1ms–2000ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	The volume being "input" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	The volume being "output" to the delay is automatically reduced when the input sound is loud. As this setting approaches 100, the output volume reduction is applied more deeply.
PITCH	-24–+24	Lets you freely specify the amount of pitch shift for the delay.
PITCH BALANCE	0–100	Adjusts the balance between the pitch-shifted sound that is input to the delay and the direct sound.
PITCH FEEDBACK	0–100	Adjusts the amount of feedback for the delay that is applied to the direct sound.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

TERA ECHO

MONO▸STEREO MONO STEREO

Chain	Palette
	

This effect uses MDP technology to create a unique ambience and a spaciousness that changes according to your picking dynamics.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SPREAD TIME	0–100	Adjusts the length of the effect sound.
FEEDBACK	0–100	Adjusts the decay of the effect sound.
TONE	-50–+50	This adjusts the tone.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
MODE	MONO 	The L and R channels will both output the same sound.
	DIR/EFX 	The L channel outputs the direct sound, and the R channel outputs the effect sound.
	STEREO 	The effect is applied separately to the L and R channels.
TRIGGER	OFF, ON	The effect sound is held when you turn this on. * Memories are written with the parameter set to OFF.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

TWIST

Chain	Palette
	

Produces an aggressive sense of rotation. Using this in conjunction with distortion will produce an even wilder sense of rotation.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
MODE	RISE→FALL	Rotation stops when you switch TRIGGER from ON to OFF.
	RISE→FADE	When you switch TRIGGER from ON to OFF, fade-out occurs while continuing the rotation.
TRIGGER	OFF, ON	The TWIST effect is applied when you turn this ON.
LEVEL	0–100	Adjusts the volume of the effect sound.
RISE TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the maximum.
FALL TIME [*1]	0–100	Adjusts the time it takes for the rotation effect to stop when MODE changes from RISE to FALL.

Parameter	Value	Explanation
FADE TIME *2	0–100	Adjusts the fade out time required when MODE changes from RISE to FADE.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

*1 Setting available when MODE is set to RISE→FALL.

*2 Setting available when MODE is set to RISE→FADE.

WARP

STEREO

Chain	Palette
	

Produces a dream-like sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TIME	1ms–2000ms, BPM	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
TRIGGER	OFF, ON	If this is ON, the WARP effect is applied.
LEVEL	0–100	Adjusts the volume of the effect sound.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

REVERB

MONO STEREO

Chain	Palette
	

This effect adds reverberation to the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

Parameter	Value	Explanation
TYPE	HALL S	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL M	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
	STUDIO	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.
TIME	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
DENSITY	1–10	Adjusts the density of the reverb sound.
PRE-DELAY	0ms–200ms	Adjusts the time until the reverb sound starts to output.
LOW CUT	FLAT, 20.0 Hz–800 Hz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

REVERB PLUS

MONO ▸ STEREO

Chain	Palette
	

A reverb that you can set in greater detail than the standard reverb effect.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	HALL S	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL M	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	ROOM S	Simulates the reverberation in a small room. Provides warm reverberations.
	ROOM L	Simulates the reverberation of a room larger than ROOM S.
	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.
	SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
TIME	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
TONE	-50–0–+50	Adjusts the tonal character of the reverb.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.

Parameter	Value	Explanation
DENSITY	1–10	Adjusts the density of the reverb sound.
PRE-DELAY	0ms–200ms	Adjusts the time until the reverb sound starts to output.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When “FLAT” is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
LOW DAMP	-50–0–+50	Adjusts the amount of attenuation for the low frequency region.
HIGH DAMP	-50–0–+50	Adjusts the amount of attenuation for the high frequency region.
MOD RATE	0–100	Adjusts the speed at which the reverb sound is modulated.
MOD DEPTH	0–100	Adjusts the depth to which the reverb sound is modulated.
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	When the input sound is loud, this automatically reduces the volume that is being “input” to the reverb. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	When the input sound is loud, this automatically reduces the volume that is being “output” from the reverb. As this setting approaches 100, the output volume reduction is applied more deeply.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

SHIMMER REVERB

MONO STEREO

Chain	Palette
	

Simulates reverberation with a distinctively sparkling high-frequency range.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TIME	0.1–10.0 s	Adjusts the length (time) of reverberation.
TONE	-50–0–+50	Adjusts the tonal character of the reverb.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
DENSITY	1–10	Adjusts the density of the reverb sound.
PRE-DELAY	0–200 ms	Adjusts the time until the reverb sound starts to output.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When “FLAT” is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
LOW DAMP	-50–0–+50	Adjusts the amount of attenuation for the low frequency region.
HIGH DAMP	-50–0–+50	Adjusts the amount of attenuation for the high frequency region.
MOD RATE	0–100	Adjusts the speed at which the reverb sound is modulated.
MOD DEPTH	0–100	Adjusts the depth to which the reverb sound is modulated.

Parameter	Value	Explanation
DUCK SENS	0–100	Adjusts the sensitivity by which the volume is automatically adjusted according to the input. Increasing this value makes the response more sensitive at lower volumes.
DUCK PRE	0–100	When the input sound is loud, this automatically reduces the volume that is being "input" to the reverb. As this setting approaches 100, the reduction effect becomes more pronounced.
DUCK POST	0–100	When the input sound is loud, this automatically reduces the volume that is being "output" from the reverb. As this setting approaches 100, the output volume reduction is applied more deeply.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
PITCH 1 **PITCH 2**	-24–+24	Adjusts the amount of pitch shift.
LEVEL 1 **LEVEL 2**	0–100	Adjusts the volume of the pitch shifter.
CARRYOVER	OFF, ON	Sets whether to make the sound of the effect carry over or not after you turn it off.

AC GUITAR SIMULATOR

MONO

Chain	Palette
	

This effect simulates the tonal character of an acoustic guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
BODY	0–100	Adjusts the body resonance.
LOW	-50–0–+50	Specifies the sense of volume for the low-frequency range.
HIGH	-50–0–+50	Specifies the sense of volume for the high-frequency range.
LEVEL	0–100	Specifies the volume of the effect.

AC RESONANCE

MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

Parameter	Value	Explanation
TYPE	NATURAL	A natural and uncolored sound.
	WIDE	A full sound with emphasized body resonance
	BRIGHT	A brilliant sound extending to the high range
RESONANCE	0–100	Use this knob to adjust the balance between the body resonance effect of the acoustic guitar and the direct sound of the pickup.
TONE	-50–0–+50	This adjusts the tone.
LEVEL	0–100	Specifies the volume of the effect.

FEEDBACKER

MONO

Chain	Palette
	

Generates feedback.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
MODE	NORMAL	Analyzes the pitch of the guitar sound being input, and then creates a feedback sound.
	OSC	A simulated feedback sound is 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 effect is switched off.
TRIGGER	OFF, ON	Feedback is applied if this is turned ON.
DEPTH *1	0–100	Adjusts how readily the feedback occurs when the effect is on.
RISE TIME *2	0–100	Adjusts the time needed for the volume of the feedback sound to reach its maximum after you switch the effect on.
OCT RISE TIME *2	0–100	Adjusts the time needed for the volume of the feedback sound that's one octave higher to reach its maximum after you switch the effect on.
FEEDBACK *2	0–100	Adjusts the volume of the feedback sound.
OCT FEEDBACK *2	0–100	Adjusts the volume of the feedback sound that's one octave higher .
VIB RATE *2	0–100	Adjusts the rate of the vibrato during feedback.
VIB DEPTH *2	0–100	Adjusts the depth of the vibrato during feedback.

*1 Setting available when MODE is set to NORMAL.

*2 Setting available when MODE is set to OSC.

SITAR SIMULATOR

MONO

Chain	Palette
	

This effect simulates the sound of the sitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SENS	0–100	Adjusts the sensitivity of the sitar. When the sensitivity is set to a lower value, the sitar effect is not heard with weaker picking, but is heard with stronger picking. When the sensitivity is set to a higher value, the sitar effect is heard whether the picking is weak or strong.
DEPTH	0–100	Adjusts the amount of effect applied.
TONE	-50–+50	This adjusts the tone. Higher values boost the high end.
EFFECT LEVEL	0–100	Adjust the volume of the sitar sound.
RESONANCE	0–100	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.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

SLOW GEAR

STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SENS	0–100	Adjusts the sensitivity. 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.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.

DEFRETTER

MONO

Chain	Palette
	

This simulates a fretless guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SENS	0–100	This controls the input sensitivity of the defretter.
DEPTH	0–100	This controls the rate of the harmonics.
TONE	-50–+50	Adjusts the amount of blurring between the notes.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
ATTACK	0–100	Adjusts the attack of the picking sound.
RESONANCE	0–100	Adds a characteristically resonant quality to the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

TOUCH WAH

MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
FILTER	Selects the wah mode.	
	LPF	Low pass filter. Passes only the low-frequency region.
	BPF	Band pass filter. Passes only the specified frequency region.
	HPF	High pass filter. Passes only the high-frequency region.
POLARITY	Selects the direction in which the filter changes in response to the input.	
	DOWN	The frequency of the filter falls.
	UP	The frequency of the filter rises.
SENS	0–100	Specifies the sensitivity with which the filter moves in the direction specified by the POLARITY setting. Higher values produce a stronger tone which emphasizes the wah effect. The strength of picking has no effect when this is set to “0”.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
FREQUENCY	0–100	Adjusts the center frequency of the wah effect.
RESONANCE	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values produce a stronger filter tone that emphasizes the wah effect. A value of 50 produces a standard wah sound.
DECAY	0–100	Adjusts the rate at which the filter is moved.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

AUTO WAH

MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
FILTER	Selects the wah mode.	
	LPF	Low pass filter. Passes only the low-frequency region.
	BPF	Band pass filter. Passes only the specified frequency region.
	HPF	High pass filter. Passes only the high-frequency region.
RATE	0–100, BPM	Adjusts the cycle or rate of the auto wah. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the auto wah.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
FREQUENCY	0–100	Adjusts the center frequency of the wah effect.
RESONANCE	0–100	Adjusts the intensity of the wah effect in the area around the center frequency.
WAVEFORM	TRI, SINE	Selects the type of wave.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

S-BEND

MONO

Chain	Palette
	

Gives a pitch shift up/down effect that's not possible when using typical guitar vibrato bar techniques.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TRIGGER	OFF, ON	The effect is applied when you switch this from OFF to ON. When the memory is written, this parameter is stored in the OFF state.
PITCH	-3oct, -2oct, -1oct, +1oct, +2oct, +3oct, +4oct	Adjusts the amount of pitch shift in octave steps.

Parameter	Value	Explanation
RISE TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the maximum.
FALL TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the original.

WAH

MONO

Chain	Palette
	

A pedal effect that peaks in a certain frequency range.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
WAH TYPE	Selects the 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 is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
PEDAL POSITION	0–100	Adjusts the position of the wah pedal. * This parameter is used after it's been assigned to an expression pedal or similar controller.
PEDAL MIN	0–100	Selects the tone produced when the heel of the pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the pedal is depressed.

PEDAL BEND

MONO

Chain	Palette
	

This is a pitch bend effect that's controlled by operating the expression pedal on this unit or by using an expression pedal connected to the CTL 3, 4/EXP 2 jack.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.

Parameter	Value	Explanation
PITCH MIN	-24–+24	This sets the pitch to the point where the pedal is fully raised (pressed down all the way with your heel).
PITCH MAX	-24–+24	This sets the pitch at the point where the pedal is all the way down.
PEDAL POSITION	0–100	Adjusts the pedal position for pedal bend. This parameter is used after it's been assigned to an expression pedal or similar controller.
EFFECT LEVEL	0–100	Adjusts the volume of the pitch bend sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

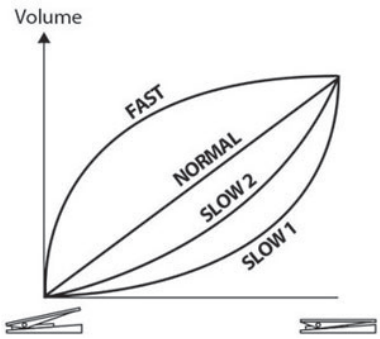
FOOT VOLUME

STEREO

Chain	Palette
	

This is a volume control effect.

Normally, this is controlled with an expression pedal connected to the CTL 3, 4/EXP 2 jack.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
PEDAL POSITION	0–100	Adjusts the volume.
VOLUME MIN	0–100	Sets the volume when the heel of the EXP Pedal is depressed.
VOLUME MAX	0–100	Selects the volume when the toe of the EXP Pedal is depressed.
VOLUME CURVE	SLOW1, SLOW2, NORMAL, FAST	You can select how the actual volume changes relative to the amount the pedal is pressed. 

NOISE SUPPRESSOR

STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
THRESHOLD	0–100	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. Adjust the value so that the decay of the guitar sound sounds natural. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches “0”.
DETECT	This controls the noise suppressor based on the volume level for the point specified in Detect.	
	INPUT	Input volume from input jack. * Ordinarily, DETECT should be set to “INPUT”.
	NS INPUT	Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to “NS INPUT”.  □□□□□□□□

DIVIDER□MIXER

STEREO

Chain (DIVIDER)	Chain (MIXER)	Palette
		

Within the effect chain, the point where the signal is split into channels “A” and “B” is called the “divider” and the point where the two signals are recombined is called the “mixer”.

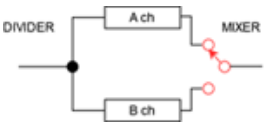
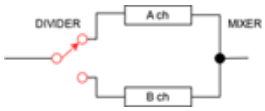
DIVIDER: You can use the divider to switch between channels “A” and “B”, to assign strongly picked notes and softly picked notes to different channels, or to assign different frequency bands of your guitar sound to different channels.

MIXER: Lets you adjust the volume balance of channels “A” and “B”, place them in the stereo field, or slightly delay the sound of channel “B” to produce a spacious sound.

* When you drag the icon from the palette to the effect chain, the divider and mixer are automatically added to the chain.
* The divider and mixer both share a single place in the chain.

DIVIDER

Parameter	Value	Explanation
MODE	SINGLE	Use only one channel, either “A” or “B”.
	DUAL	Use the two channels “A” and “B”.
CH SELECT *1	A, B	Selects the channel to use.

Parameter	Value	Explanation	
MIX MODE *1	SWITCH		When you use CH SELECT to select a channel, the divider switches the signal routing. This lets you cut out the floor noise or other noise from effects included in the channel before switching, when the channel is switched.
	MIX		When you use CH SELECT to select a channel, the mixer switches the signal routing. This lets you carry over the tail end of effects included in the channel before switching, when the channel is switched.
A:DYNAMIC *2 B:DYNAMIC *2	OFF	DYNAMIC will not be used.	
	POLARITY+	Only notes picked more strongly than the DYNA SENS setting will be output.	
	POLARITY-	Only notes picked more softly than the DYNA SENS setting will be output.	
A: DYNAMIC SENS *2 B: DYNAMIC SENS *2	0–100	Specifies the picking sensitivity.	
A: FILTER *2 B: FILTER *2	OFF	The filter will not be used.	
	LPF	Only the region below the cutoff frequency will be output.	
	HPF	Only the region above the cutoff frequency will be output.	
A: CUTOFF FREQ *2 B: CUTOFF FREQ *2	100 Hz, 125 Hz, 160 Hz, 200 Hz, 250 Hz, 315 Hz, 400 Hz, 500 Hz, 630 Hz, 800 Hz, 1.00 kHz, 1.25 kHz, 1.60 kHz, 2.00 kHz, 2.50 kHz, 3.15 kHz, 4.00 kHz	Specifies the cutoff frequency.	

*1 Setting available when MODE is set to SINGLE.

*2 Setting available when MODE is set to DUAL.

MIXER

Parameter	Value	Explanation
MODE	STEREO	Channels “A” and “B” will be mixed and output in stereo.
	PAN L/R	Channels “A” and “B” will be assigned respectively to the L and R OUTPUT jacks.
A LEVEL B LEVEL	0–100	Adjusts the volume of the channel.
A/B BALANCE	100:0–0:100	Adjusts the volume balance of channels “A” and “B”. * This is shown only if DIVIDER MODE is set to “DUAL”.
SPREAD	0–100	Slightly delays the sound of channel “B” to make the sound more spacious. * This is shown only if DIVIDER MODE is set to “DUAL”.

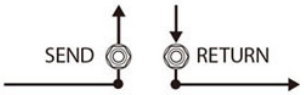
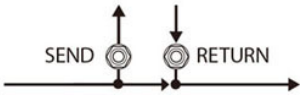
SEND/RETURN

MONO

Chain	Palette
	

You can connect an external effects processor between the SEND jack and RETURN jack, and use it as one of the GX-100’s effects processors.

The sound that is input to SEND/RETURN within the effect chain will be output to the SEND jack. The sound that is input via the RETURN jack will be input to SEND/RETURN within the effect chain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
MODE	NORMAL	The input to SEND/RETURN within the effect chain will be output to the SEND jack, and the input from the RETURN jack will be output following SEND/RETURN. Use this setting if you want to connect an external effects processor in series within the GX-100's effect chain. 
	DIRECT MIX	The input to SEND/RETURN within the effect chain will be output to the SEND jack, and the input from the RETURN jack and the input to SEND/RETURN (the direct sound) will be mixed and output following SEND/RETURN. Use this when you want to mix the GX-100's effects sounds together with the sound with the external effects device applied to it. 
	BRANCH OUT	The input to SEND/RETURN within the effect chain will be output to the SEND jack. The input from the RETURN jack will be ignored. For example, by placing SEND/RETURN in the GX-100's effect chain in front of reverb or delay, this allows you to use the SEND jack as a dry 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. * You can adjust this if the MODE parameter is set to NORMAL or DIRECT MIX.
ADJUST	0–100	Adjusts the phase between the GX-100's internal processing and an external effect unit connected to the SEND/RETURN jacks. * You can adjust this if the MODE parameter is set to NORMAL or DIRECT MIX.
INVERT	OFF, ON	Inverts the phase of the signal sent from the external effect to the RETURN jack. * You can adjust this if the MODE parameter is set to NORMAL or DIRECT MIX.

PHRASE LOOP

MONO

Chain	Palette
	

You can record what you play (up to 38 seconds in mono, and up to 19 seconds in stereo) and make the unit play back the recorded section over and over, as a loop. You can also layer additional performances with the recording as it plays back (overdubbing).

This lets you create real-time backing performances on the fly.

Parameter	Value	Explanation
LOOP LEVEL	0–100	Specifies the loop playback level.

* This effect can only be inserted once into the effect chain.

X-BASS COMPRESSOR

MONO

Chain	Palette
	

This is a compressor for bass that uses MDP (Multi-Dimensional Processing).

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
THRESHOLD	0–100	Adjust this as appropriate for the input signal. When the input signal level exceeds this threshold level, limiting will be applied.
ATTACK	0–100	Adjusts the strength of the picking attack when the strings are played.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	This adjusts the tone.
RATIO	1:1⊠INF:1	Selects the compression ratio.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

BASS OVERDRIVE

MONO

Chain	Palette
	

Overdrive tuned especially for use with basses.

This is an overdrive that uses MDP to obtain the distortion that's most appropriate in each pitch range.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.

Parameter	Value	Explanation
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

X BASS OVERDRIVE

MONO

Chain	Palette
	

This effect uses MDP to provide ideal distortion in all pitch ranges of the bass, from low to high.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
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.
LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

BASS DISTORTION

MONO

Chain	Palette
	

Distortion tuned especially for use with basses.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	BASS DS	Distortion tuned especially for use with basses.
	BASS DI	This models a MXR Bass D.I.+.
	HI BAND DRIVE	With this effect, distortion is applied only to the high frequency sounds, and not to the sounds in the low frequency range. This effect retains a strong low end sound while adding powerful distortion.

Parameter	Value	Explanation
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

BASS METAL DISTORTION

MONO

Chain	Palette
	

Wild, radical distortion sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DIST	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
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.
LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

BASS FUZZ

MONO

Chain	Palette
	

Fuzz tuned especially for use with basses.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
FUZZ	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.

Parameter	Value	Explanation
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.
LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

AIRD BASS PREAMP

MONO

Chain	Palette
	

An AIRD PREAMP for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	NATURAL BASS	Uncolored clean sound for bass.
	X-DRIVE BASS	High-gain sound for bass, using MDP to provide wide range and a good-sounding sense of separation.
	CONCERT	This models the Ampeg SVT.
	STUDIO BASS	This models the Markbass Little Mark III.
	SILVER TUBE	This models a Fender Bassman 100.
	CLASSIC BLUE	This models the Acoustic 360.
	SOLID STACK	This models the Gallien-Krueger 800RB.
	FAT TUBE	This models the Orange AD200B MKIII.
	DARK DRV	This models the Darkglass Electronics MICROTUBES B7K.
GAIN	0–120	Adjusts the distortion of the amp.
LEVEL	0–100	Adjusts the volume of the entire preamp. * Be careful not to raise the LEVEL setting too high.
GAIN SW	LOW, MID, 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.
BASS	0–100	Adjusts the low frequency range tone.
MIDDLE	0–100	Adjusts the midrange tone.
TREBLE	0–100	Adjusts the high frequency range tone.
PRESENCE	0–100	Adjusts the tone in the extended upper range.
BRIGHT SW	OFF, ON	Turns the bright setting on/off. * The BRIGHT SW setting is available only when certain AIRD PREAMP TYPE settings are selected.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

Parameter	Value	Explanation
SAG	-10–+10	Adjusts the amount by which compression changes in response to the power amp.
RESONANCE	-10–+10	Adjusts the amount by which dynamics is affected by the interaction between the power amp and the speaker transformer.
SP TYPE	Refer to "SP TYPE list (p. 11)"	
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
MIC TYPE	Refer to "MIC TYPE list (p. 11)"	
MIC DISTANCE	SHORT, MEDIUM, LONG	Simulates the distance between the mic and speaker. The distance from the speakers is farther in the order of SHORT→MEDIUM→LONG.
MIC POSITION	CENTER	Simulates the condition that the mic is set in the middle of the speaker cone.
	1 cm–10 cm	Simulates the condition that the mic is moved away from the center of the speaker cone.
MIC LEVEL	0–100	Adjusts the volume of the mic.

BASS CHORUS

MONO STEREO

Chain	Palette
	

This is a chorus effect for bass.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	MONO MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO STEREO	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
RATE	0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. To use this as a doubling effect, set this to "0".
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to "0" cuts the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set “SYNC CLOCK” to “INTERNAL”.

BASS FLANGER

MONO STEREO

Chain	Palette
	

A flanger effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the “MASTER BPM” specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When “FLAT” is selected, the low cut filter has no effect.
STEP RATE	OFF, 0–100, 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 “0” when not using the Step function.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set “SYNC CLOCK” to “INTERNAL”.

PRIME BASS FLANGER

MONO STEREO

Chain	Palette
	

A Prime Flanger effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
RATE	0–100, BPM	Sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
WAVEFORM	TRI, SINE	Selects the type of wave.
SEPARATION	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
STEP RATE	OFF, 0–100, 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 "0" when not using the Step function.
TURBO	OFF, ON	If this is "ON" a more intense effect is produced.
LOW DAMP	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

BASS PHASER

Chain	Palette
	

A phaser effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
STAGE	4 STAGE, 8 STAGE, 12 STAGE	Select the number of stages for the phaser effect.
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
STEP RATE	OFF, 0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

PRIME BASS PHASER

MONO STEREO

Chain	Palette
	

A Prime Phaser effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
STAGE	2 STAGE, 4 STAGE, 8 STAGE, 16 STAGE, 24 STAGE	Select the number of stages for the phaser effect.

Parameter	Value	Explanation
RATE	0–100, BPM	Adjusts the frequency (speed) of the volume change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
WAVEFORM	TRI, SINE	Selects the type of wave.
SEPARATION	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
STEP RATE	OFF, 0–100, 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" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
BI-PHASE	OFF, ON	Specifies whether the two phase shift circuits are connected in series (ON) or not (OFF).
LOW DAMP	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

BASS PITCH SHIFTER

MONO › STEREO | MONO

Chain	Palette
	

A pitch shifter effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
VOICE	Selects the number of voices for the pitch shift sound.	
	1 VOICE MONO	One-voice pitch-shifted sound output in mono.
	2 MONO MONO	Two-voice pitch-shifted sound (PS1, PS2) output in mono.
	2 STEREO MONO STEREO	Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.
1: PITCH 2: PITCH	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
1: FINE 2: FINE	-50–+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
1: MODE 2: MODE	FAST, MEDIUM, SLOW, MONO	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
1: PRE-DELAY 2: PRE-DELAY	0–300ms, BPM	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.
1: LEVEL 2: LEVEL	0–100	Adjusts the volume of the pitch shifter.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

BASS HARMONIST

MONO STEREO MONO

Chain	Palette
HARM 1 VOICE BASS	HARM BASS

A Harmonist effect for bass guitar.

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

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE MONO	One-voice pitch-shifted sound output in mono.
	2MONO MONO	Two-voice pitch-shifted sound (HR1, HR2) output in mono.
	2STEREO MONO ▸ STEREO	Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.
1: HARMONY 2: HARMONY	-2oct, –+2oct, USER	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 USER, this parameter sets the user scale number to be used. ➡"USER SCALE (p. 29)"
1: LEVEL 2: LEVEL	0–100	Adjusts the volume of the harmony sound.
1: PRE-DELAY 2: PRE-DELAY	0–300ms, BPM	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
1: FEEDBACK	0–100	Adjusts the feedback amount of the harmonist sound.
KEY	C (Am)–B (G#m)	The key setting corresponds to the key of the song (#, b) as follows. 
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each memory. * 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 devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" to "INTERNAL".

BASS OCTAVE

MONO

Chain	Palette
	

This is an OCTAVE effect for bass.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
-2 OCT	0–100	Adjusts the volume of the sound two octave below.
-1 OCT	0–100	Adjusts the volume of the sound one octaves below.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

BASS SLOW GEAR

STEREO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SENS	0–100	Adjusts the sensitivity. 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.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.

BASS DEFRETTER

MONO

Chain	Palette
	

This simulates a fretless bass.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
SENS	0–100	This controls the input sensitivity of the defretter.

Parameter	Value	Explanation
ATTACK	0–100	Adjusts the attack of the picking sound.
TONE	-50–+50	Adjusts the amount of blurring between the notes.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

BASS TOUCH WAH

MONO

Chain	Palette
	

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
FILTER	Selects the wah mode.	
	LPF	Low pass filter. Passes only the low-frequency region.
	BPF	Band pass filter. Passes only the specified frequency region.
POLARITY	Selects the direction in which the filter changes in response to the input.	
	DOWN	The frequency of the filter falls.
	UP	The frequency of the filter rises.
SENS	0–100	Specifies the sensitivity with which the filter moves in the direction specified by the POLARITY setting. Higher values produce a stronger tone which emphasizes the wah effect. The strength of picking has no effect when this is set to "0".
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
FREQUENCY	0–100	Adjusts the center frequency of the wah effect.
RESONANCE	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values produce a stronger filter tone that emphasizes the wah effect. A value of 50 produces a standard wah sound.
DECAY	0–100	Adjusts the rate at which the filter is moved.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

BASS S-BEND

MONO

Chain	Palette
	

An S-Bend effect for bass guitar.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TRIGGER	OFF, ON	The effect is applied when you switch this from OFF to ON. When the memory is written, this parameter is stored in the OFF state.
PITCH	-3oct, -2oct, -1oct, +1oct, +2oct, +3oct, +4oct	Adjusts the amount of pitch shift in octave steps.
RISE TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the maximum.
FALL TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the original.

BASS WAH

MONO

Chain	Palette
	

This wah has been specially adapted for use in the bass registers. Inclusion of the low-frequency range in the wah sound produces a robust wah effect, with no dilution of the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
PEDAL POSITION	0–100	Adjusts the position of the wah pedal. * This parameter is used after it's been assigned to an expression pedal or similar controller.
PEDAL MIN	0–100	Selects the tone produced when the heel of the pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the pedal is depressed.

BASS PEDAL BEND

MONO

Chain	Palette
	

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

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

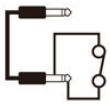
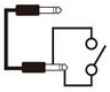
Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
PITCH MIN	-24–+24	This sets the pitch to the point where the pedal is fully raised (pressed down all the way with your heel).
PITCH MAX	-24–+24	This sets the pitch at the point where the pedal is all the way down.

Parameter	Value	Explanation
PEDAL POSITION	0–100	Adjusts the pedal position for pedal bend. This parameter is used after it's been assigned to an expression pedal or similar controller.
EFFECT LEVEL	0–100	Adjusts the volume of the pitch bend sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

MASTER

Chain


The following are settings that apply to all memories.

Parameter	Value	Explanation	
MEMORY LEVEL	1–200	Sets the volume of the memory.	
BPM	40–250	Adjusts the BPM value for each memory. BPM (beats per minute) indicates the number of quarter note beats that occur each minute.	
KEY	C (Am)–B (G#m)	This sets the key for the HARMONIST.	
INPUT SETTING	SYSTEM, 1-10	Select the guitar (input level) that's connected to the INPUT jack. You can set a different guitar to connect for each memory. When you select "SYSTEM", the setting matches that which is selected in the INPUT SETTINGS of IN/OUT SETTING.	
AMP CTL1, AMP CTL2	OFF	**Guitar amplifier** (Channel switching jack) 	By connecting your guitar amp's channel switching jack to the GX-100's AMP CONTROL jack, you can then use Amp Control to switch the amp channel. This combining of the GX-100 and the amp channels allows you to get an even wider variety of distortion sounds. Since the Amp Control setting is saved as one of the effects parameters to each individual memory, switching between memories lets you switch between guitar amp channels.
	ON	**Guitar amplifier** (Channel switching jack) 	
CARRYOVER	OFF, ON	You can specify whether the effect sound carries over when you switch memories.	
TEMPO HOLD	OFF, ON	Specifies whether the tempo (BPM) changes or stays the same when you switch between memories.	

Maximum number of effects and functional devices that can be placed

You can arrange up to 15 effects and functional devices such as DIVIDER/MIXER, LOOPER, SEND/RETURN and so on within the effect chain.

Type	Upper limit on effects that can be placed
Same effect	9

Type	Upper limit on effects that can be placed
AMP	2
LOOPER	1
DIVIDER/MIXER	1
SEND/RETURN	1

MEMO

Due to DSP capacity limits, you may not be able to insert or overwrite an effect, even when the number of connected effects falls within the limits. If there isn't enough DSP capacity, the icon for the effect you're trying to newly place in the chain is greyed out, and you cannot place the effect. To place a new effect, you must delete an existing effect.

DSP capacity overview

Large-capacity effects	TERA ECHO
	REVERB+
	AIRD BASS PREAMP
	AIRD PREAMP
	SHIMMER REVERB
	OVERTONE
	PRIME CHORUS
	PRIME PHASER
	PRIME BASS PHASER
	VIBRATO PRIME
	ANALOG DELAY
	FLANGER PRIME
	BASS FLANGER PRIME
Medium-capacity effects	OCTAVE POLY
	METAL
	S-BEND
	BASS S-BEND
	X-DISTORTION
	X-OD
	X-BASS OD
	CLASSIC-VIBE
	DISTORTION
	BOOSTER
	OVER DRIVE
	FUZZ
	SPACE ECHO
	X-COMP
	X-BASS COMP
	DELAY PLUS
	SHIMMER DELAY
	BASS OVER DRIVE
	BASS DISTORTION

	BASS FUZZ
	BASS METAL
Small-capacity effects	ROTARY
	OCTAVE
	OCTAVE BASS
	PHASER
	BASS PHASER
	AC.GUITAR SIMULATOR
	FLANGER
	BASS FLANGER
	PAN
	TREMOLO
	VIBRATO
	SCRIPT PHASER
	GRAPHIC EQUALIZER
	WARP
	TOUCH WAH
	BASS TOUCH WAH
	COMPRESSOR
	PEDAL BEND
	BASS PEDAL BEND
	AC RESONANCE
	HARMONIST
	BASS HARMONIST
	PITCH SHIFTER
	BASS PITCH SHIFTER
	CHORUS
	BASS CHORUS
	LOOPER LOOP
	RING MODULATOR
	WAH
	BASS WAH
	SLOW GEAR
	SLOW GEAR BASS
	REVERB
	DEFRETTER BASS
	DEFRETTER
	PARAMETRIC EQUALIZER
	TWIST
	FOOT VOLUME
	DELAY
	NOISE SUPPRESSOR

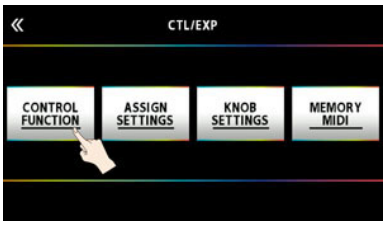
	DIVIDER
	SPRITTER
	MIXER
	SEND/RETURN
	SLICER
	HUMANIZER
	FEEDBACKER
	SITAR SIMULATOR
	AUTO WAH

CONTROL FUNCTION

You can assign mainly system parameters to each of the top panel footswitches, the expression pedal (EXP1), and the expression pedal or footswitch connected to the rear panel CTL 3, 4/EXP 2 jack.

1 Press the [CTL/EXP] button.

2 Touch <CONTROL FUNCTION>.



3 Turn the [SELECT] knob to select the item that you want to set.

Turning the knob will move the selected item vertically.

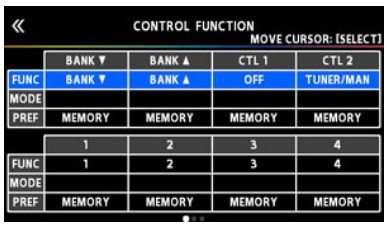
4 Turn the [1]–[4] knobs to edit the value of the item selected for each switch.

* The footswitch and expression pedal functions must be specified for each memory; however, if you set "PREF (PREFERENCE)" to SYSTEM, all memories will use those functions in common.

MEMO

The GX-100 lets you arrange multiple pedal effects in the effect chain like FOOT VOLUME, WAH, PEDAL BEND and so on. In CONTROL FUNCTION, the effect placed at the beginning of the chain (or at "A CH" in DIV/MIX) is enabled.

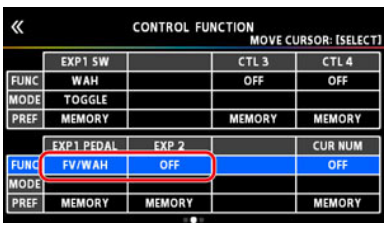
FUNC ([BANK ▼], [BANK ▲], [1]–[4] switches, EXP1 switch, CTL1–4, CUR NUM, MANUAL 1–4)



Value	Explanation
OFF	No assignment.
1	Selects memory number 1. * Can be selected only for switch [1]

Value	Explanation
2	Selects memory number 2. * Can be selected only for switch [2]
3	Selects memory number 3. * Can be selected only for switch [3]
4	Selects memory number 4. * Can be selected only for switch [4]
BANK ▼	Switches to the previous BANK number. * Cannot be selected for [BANK ▲], [1]–[4] switches, “CUR NUM” and “MANUAL 1”–“MANUAL 4”.
BANK ▲	Switches to the next BANK number. * Cannot be selected for [BANK ▼], [1]–[4] switches, “CUR NUM” and “MANUAL 1”–“MANUAL 4”.
MEMORY -1	Switches to the previous memory number. * Cannot be selected for “CUR NUM”, “MANUAL 1”–“MANUAL 4”.
MEMORY +1	Switches to the next memory number. * Cannot be selected for “CUR NUM”, “MANUAL 1”–“MANUAL 4”.
BPM TAP	Used for tap input of the MASTER BPM.
TUNER	Switches the TUNER on and off.
MEMORY/MAN	Switches between memory mode and manual mode.
TUNER/MAN	Turns TUNER on/off when briefly pressed; turns MANUAL on/off when long-pressed.
MAN/TUNER	Turns MANUAL on/off when briefly pressed; turns TUNER on/off when long-pressed.
AMP CTL 1	Switches the AMP CTL 1 on and off.
AMP CTL 2	Switches the AMP CTL 2 on and off.
WAH	Turn the WAH on/off. * This only displays when WAH is in the effect chain.
DIV CH.SEL	Switches the DIVIDER channel select.
SEND/RETURN	Switches the SEND/RETURN on and off.
LOOP CTL	Controls the looper. For details on how to use this, refer to “Looper” in the “GX-100 Reference Manual” (BOSS website).
LOOPER STOP	Stops the phrase.
LOOPER CLEAR	Clears the phrase.
MIDI START	Controls the Start/Stop of external MIDI devices (such as sequencers).

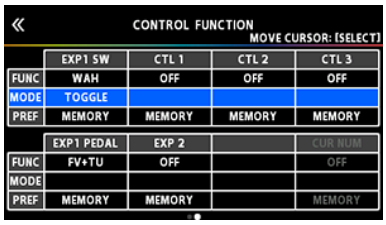
FUNC (EXP1 PEDAL, EXP 2)



Value	Explanation
OFF	No assignment.
FOOT VOL	Assigns the foot volume.
WAH	Assign the WAH. * This only displays when WAH is in the effect chain.

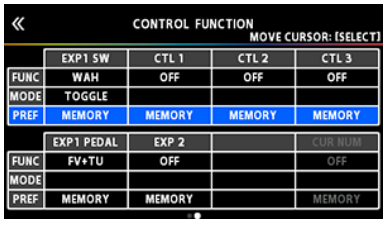
Value	Explanation
FV/WAH	Assigns the foot volume and the WAH effect. * This only displays when FV and WAH are in the effect chain.
FV+TUNER	Assigns the foot volume. TUNER is displayed if the pedal is returned all the way. * This only displays when FV is in the effect chain.
FV+TUNER/WAH	Assigns the foot volume and the WAH effect. TUNER is displayed if the pedal is returned all the way when using foot volume. * This only displays when FV and WAH are in the effect chain.

MODE



Value	Explanation
TOGGLE	The setting is switched OFF (minimum value) or ON (maximum value) with each operation.
MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.

PREF



Value	Explanation
MEMORY	This lets you use different settings for each memory.
SYSTEM	The same settings will be shared by all memories.

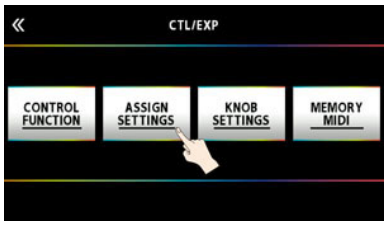
ASSIGN SETTING

ASSIGN 1–20

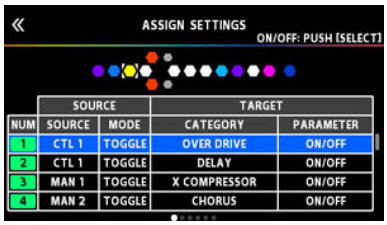
For each parameter, you can specify, in detail, which controller will control which parameter. You can create 20 sets of such assignments.

1 Press the [CTL/EXP] button.

2 Touch <ASSIGN SETTINGS>.

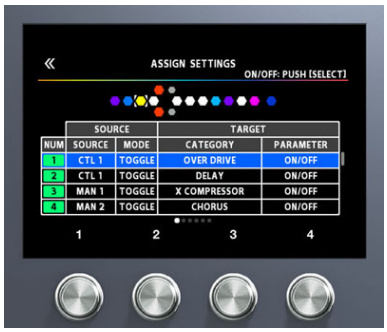


The ASSIGN SETTING screen appears.



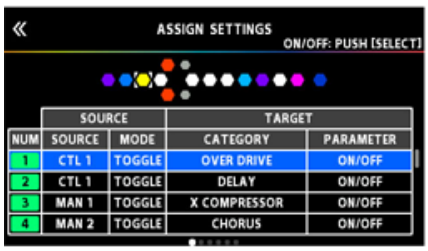
3 Turn the [SELECT] knob to select ASSIGN NUMBER (NUM).

Turning the knob will move the selected item vertically.

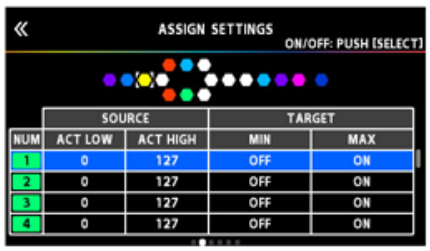


4 Use knobs [1]–[4] to select parameters or edit the values. Switch between pages using the PAGE [◄] [►] buttons.

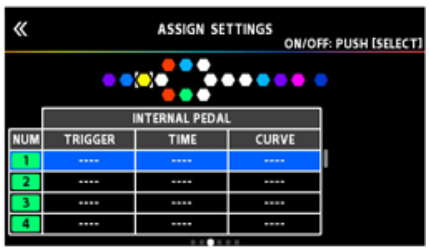
Page 1



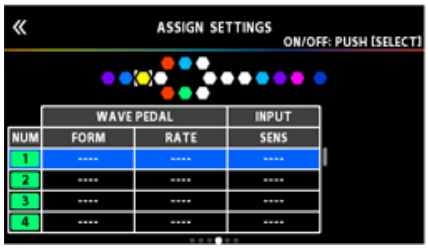
Page 2



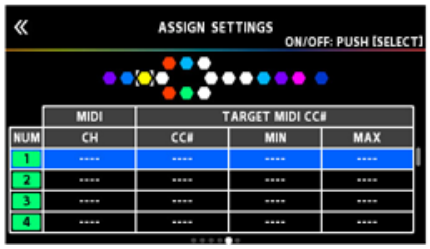
Page 3



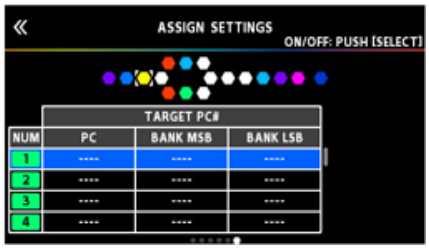
Page 4



Page 5



Page 6



5 Press the [SELECT] knob to turn the selected ASSIGN NUMBER (NUM) on/off.

Parameter	Value	Explanation
SW	OFF, ON	Turns the ASSIGN 1–20 on/off.

Parameter		Value	Explanation
TARGET	TARGET ➡"TARGET list (p. 75)"	This selects the parameter to be changed.	
	MIN	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
	MAX	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
SOURCE	SOURCE	NUM 1–NUM 4	Assigns the number switches [1]–[4] on this unit when set to memory mode.
		MAN 1–MAN 4	Assigns the number switches [1]–[4] on this unit when set to manual mode.
		CUR NUM	Assigns the same number switch as the selected memory number.
		BANK ▲	Assigns the GX-100's BANK [▲] switch.
		BANK ▼	Assigns the GX-100's BANK [▼] switch.
		CTL 1, CTL 2	Assigns the GX-100's [C1]–[C2] switch.
		CTL 3, CTL 4	Assigns the external footswitch connected to the CTL 3, 4/ EXP 2 jack.
		EXP 1 SW	Assigns this unit's [EXP 1] switch.
		EXP 1	Assigns this unit's expression pedal.
		EXP 2	Assigns the external expression pedal connected to the CTL 3, 4/ EXP 2 jack.
		INT PDL	Assigns the internal pedal. Refer to "Virtual expression pedal system (internal pedal / wave pedal) (p. 100)"
		WAVE PDL	Assigns the wave pedal.
		INPUT	The assigned target parameter will change according to the input level.
		CC# 1–31, 64–95	Control Change messages from an external MIDI device.
	MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
		TOGGLE	The setting is switched OFF (minimum value) or ON (maximum value) with each operation.
	ACT LOW	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with ACT LOW and ACT HIGH. You should normally set ACT LOW to 0 and ACT HIGH to 127.
	ACT HIGH	1–127	
	SENS	0–100	This adjusts the input sensitivity when INPUT is selected for SOURCE.

Parameter		Value	Explanation
INTERNAL PEDAL (p. 100)	TRIGGER *1	PATCH CHANGE	This is activated when memory is selected.
		EXP1 PDL-LOW	This is activated when this unit's expression pedal is set to the minimum position.
		EXP1 PDL-MID	This is activated when this unit's expression pedal is moved through the middle position.
		EXP1 PDL-HIGH	This is activated when this unit's expression pedal is set to the maximum position.
		EXP1 SW	This is activated when the [EXP 1] switch is operated.
		NUM1–NUM4	This is activated when the [1]–[4] switch is operated.
		CUR NUM	This is activated when you operate the same number switch as the selected memory number.
		EXP 2	This is activated when an external expression pedal connected to the CTL 3, 4/ EXP 2 jack.
		CTL 1, CTL 2	This is activated when the [C1]–[C2] switch is operated.
		CTL 3, CTL 4	This is activated when an external footswitch connected to the CTL 3, 4/ EXP 2 jack is operated.
		BANK ▲	This is activated when the BANK [▲] switch is operated.
		BANK ▼	This is activated when the BANK [▼] switch is operated.
		CC#1–31, 64–95	This is activated when a control change is received.
	TIME *1	0–100	This specifies the time over which the internal pedal will move from the toe-raised position to the toe-down position.
	CURVE *1	LINEAR	
		SLOW RISE	
		FAST RISE	
WAVE PEDAL (p. 100)	FORM *2	SAW	
		TRI	
		SINE	
	RATE *2	0–100, BPM	This determines the time spend for one cycle of the assumed wave pedal.
		* When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each memory. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
MIDI	CH *3 *4	SYSTEM	Transmits a message on the MIDI channel specified by the parameter TX CHANNEL in "MIDI SETTING".
		1–16	The message is transmitted on the specified MIDI channel.
TARGET MIDI CC# *3	CC#	0–127	The message is transmitted using the specified controller number.
	MIN	0–127	Selects the minimum value of the transmitted CC# message.
	MAX	0–127	Selects the maximum value of the transmitted CC# message.
TARGET MIDI PC# *4	PC#	1–128	Specifies the program number that is transmitted.
	MSB	OFF, 0–128	Specifies the bank select MSB that is transmitted. If this is OFF, the bank select MSB is not transmitted.
	LSB	OFF, 0–128	Specifies the bank select LSB that is transmitted. If this is OFF, the bank select LSB is not transmitted.

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

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

*3 The MIDI CH, TARGET MIDI CC# parameters are enabled when the TARGET is set to MIDI CC.

*4 The MIDI CH, TARGET MIDI PC# parameters are enabled when the TARGET is set to MIDI PC.

TARGET list

CATEGORY	TARGET
COMPRESSOR	ON/OFF
	TYPE
	SUSTAIN
	ATTACK
	LEVEL
	TONE
	DIRECT MIX
X COMPRESSOR	ON/OFF
	ATTACK
	LEVEL
	TONE
	RATIO
	DIRECT MIX
	SUSTAIN
BOOSTER	ON/OFF
	TYPE
	BOOST
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
OVERDRIVE	ON/OFF
	TYPE
	DRIVE
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL

CATEGORY	TARGET
X OVERDRIVE	ON/OFF
	DRIVE
	TONE
	BOTTOM
	EFFECT LEVEL
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
DISTORTION	ON/OFF
	TYPE
	DIST
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
X DISTORTION	ON/OFF
	DRIVE
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
METAL DISTORTION	ON/OFF
	TYPE
	DIST
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL

CATEGORY	TARGET
FUZZ	ON/OFF
	TYPE
	FUZZ
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
PREAMP	ON/OFF
	TYPE
	GAIN
	LEVEL
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	GAIN SW
	SOLO SW
	SOLO LEVEL
	BRIGHT SW
	SAG
	RESONANCE
	DIRECT MIX
	SP TYPE
	MIC TYPE
	MIC DISTANCE
	MIC POSITION
	MIC LEVEL
PARAMETRIC EQ	ON/OFF
	LOW GAIN
	HIGH GAIN
	LEVEL
	LOW-MID FREQ
	LOW-MID Q
	LOW-MID GAIN
	HIGH-MID FREQ
	HIGH-MID Q
	HIGH-MID GAIN
	LOW CUT
	HIGH CUT

CATEGORY	TARGET
GRAPHIC EQ	ON/OFF
	31.5 Hz
	63 Hz
	125 Hz
	250 Hz
	500 Hz
	1 kHz
	2 kHz
	4 kHz
	8 kHz
	16 kHz
	LEVEL
CHORUS	ON/OFF
	TYPE
	DIRECT LEVEL
	RATE
	DEPTH
	EFFECT LEVEL
	LOW CUT
	HIGH CUT
	PRE-DELAY
	WAVEFORM
	1: RATE
	1: DEPTH
	1: EFFECT LEVEL
	1: PRE-DELAY
	1: WAVEFORM
	1: LOW CUT
	1: HIGH CUT
	2: RATE
	2: DEPTH
	2: EFFECT LEVEL
	2: PRE-DELAY
	2: WAVEFORM
	2: LOW CUT
	2: HIGH CUT
	OUTPUT MODE

CATEGORY	TARGET
PRIME CHORUS	ON/OFF
	RATE
	DEPTH
	EFFECT LEVEL
	PRE-DELAY
	WAVEFORM
	LOW CUT
	HIGH CUT
	SWEETNESS
	BELL
	OUTPUT MODE
FLANGER	ON/OFF
	RATE
	DEPTH
	RESONANCE
	MANUAL
	STEP RATE
	LOW CUT
	EFFECT LEVEL
	DIRECT MIX
PRIME FLANGER	ON/OFF
	RATE
	DEPTH
	RESONANCE
	MANUAL
	TURBO
	WAVEFORM
	STEP RATE
	SEPARATION
	EFFECT LEVEL
	LOW DAMP
	HIGH DAMP
	DIRECT MIX
	LOW CUT
	HIGH CUT

CATEGORY	TARGET
PHASER	ON/OFF
	STAGE
	RATE
	DEPTH
	RESONANCE
	MANUAL
	STEP RATE
	EFFECT LEVEL
	DIRECT MIX
SCRIPT PHASER	ON/OFF
	RATE
	DEPTH
	EFFECT LEVEL
	DIRECT MIX
PRIME PHASER	ON/OFF
	STAGE
	RATE
	DEPTH
	RESONANCE
	MANUAL
	WAVEFORM
	STEP RATE
	BI-PHASE
	SEPARATION
	LOW DAMP
	HIGH DAMP
	LOW CUT
	HIGH CUT
	EFFECT LEVEL
	DIRECT MIX
CLASSIC VIBE	ON/OFF
	MODE
	RATE
	DEPTH
	EFFECT LEVEL

CATEGORY	TARGET
ROTARY	ON/OFF
	SPEED SELECT
	SLOW RATE
	FAST RATE
	EFFECT LEVEL
	RISE TIME
	FALL TIME
	MIC DISTANCE
	ROTOR/HORN
	DRIVE
	DIRECT MIX
VIBRATO	ON/OFF
	RATE
	DEPTH
	TRIGGER
	RISE TIME
	EFFECT LEVEL
PRIME VIBRATO	ON/OFF
	RATE
	DEPTH
	COLOR
	EFFECT LEVEL
	TRIGGER
	RISE TIME
	DIRECT MIX
TREMOLO	ON/OFF
	RATE
	DEPTH
	WAVEFORM
	EFFECT LEVEL
	TRIGGER
	RISE TIME
	DIRECT MIX
PAN	ON/OFF
	RATE
	DEPTH
	WAVEFORM
	EFFECT LEVEL
	DIRECT MIX

CATEGORY	TARGET
RING MODULATOR	ON/OFF
	INTELLIGENT
	FREQUENCY
	MOD RATE
	MOD DEPTH
	EFFECT LEVEL
	DIRECT MIX
SLICER	ON/OFF
	PATTERN
	RATE
	TRIGGER
	EFFECT LEVEL
	ATTACK
	DUTY
	DIRECT MIX
HUMANIZER	ON/OFF
	MODE
	VOWEL1
	VOWEL2
	SENS
	RATE
	DEPTH
	MANUAL
	LEVEL
PITCH SHIFTER	ON/OFF
	VOICE
	DIRECT LEVEL
	1: PITCH
	1: MODE
	1: FINE
	1: PRE-DELAY
	1: LEVEL
	1: FEEDBACK
	2: PITCH
	2: MODE
	2: FINE
	2: PRE-DELAY
	2: LEVEL

CATEGORY	TARGET
HARMONIST	ON/OFF
	VOICE
	1: HARMONY
	1: LEVEL
	1: PRE-DELAY
	1: FEEDBACK
	2: HARMONY
	2: LEVEL
	2: PRE-DELAY
	DIRECT LEVEL
	HR1: C
	HR1: D♭
	HR1: D
	HR1: E♭
	HR1: E
	HR1: F
	HR1: F♯
	HR1: G
	HR1: A♭
	HR1: A
	HR1: B♭
	HR1: B
	HR2: C
	HR2: D♭
	HR2: D
	HR2: E♭
	HR2: E
	HR2: F
	HR2: F♯
	HR2: G
	HR2: A♭
	HR2: A
	HR2: B♭
	HR2: B

CATEGORY	TARGET
OVERTONE	ON/OFF
	LOWER LEVEL
	UPPER LEVEL
	UNISON LEVEL
	DIRECT LEVEL
	DETUNE
	OUTPUT MODE
	LOW
	HIGH
OCTAVE	ON/OFF
	-2 OCT
	-1 OCT
	DIRECT LEVEL
POLY OCTAVE	ON/OFF
	RANGE
	OCTAVE LEVEL
	DIRECT LEVEL
DELAY	ON/OFF
	TIME
	FEEDBACK
	EFFECT LEVEL
	DIRECT LEVEL
	HIGH CUT
	CARRYOVER

CATEGORY	TARGET
DELAY PLUS	ON/OFF
	TYPE
	DIRECT LEVEL
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	CARRYOVER
	TIME
	FEEDBACK
	EFFECT LEVEL
	HIGH CUT
	TAP TIME
	AUTO TRIGGER
	MODE
	1: TYPE
	1: TIME
	1: FEEDBACK
	1: EFFECT LEVEL
	1: HIGH CUT
	2: HIGH CUT
	2: TYPE
	2: TIME
	2: FEEDBACK
	2: EFFECT LEVEL
ANALOG DELAY	ON/OFF
	TYPE
	TIME
	FEEDBACK
	EFFECT LEVEL
	DIRECT LEVEL
	HIGH CUT
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	CARRYOVER

CATEGORY	TARGET
SPACE ECHO	ON/OFF
	TIME
	FEEDBACK
	EFFECT LEVEL
	DIRECT LEVEL
	HIGH CUT
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	HEAD
	WOW FLUTTER
	CARRYOVER
SHIMMER DELAY	ON/OFF
	TIME
	FEEDBACK
	EFFECT LEVEL
	DIRECT LEVEL
	HIGH CUT
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	PITCH
	PITCH BALANCE
	PITCH FEEDBACK
	CARRYOVER
TERA ECHO	ON/OFF
	MODE
	SPREAD TIME
	FEEDBACK
	EFFECT LEVEL
	TONE
	DIRECT LEVEL
	TRIGGER
	CARRYOVER

CATEGORY	TARGET
TWIST	ON/OFF
	MODE
	TRIGGER
	LEVEL
	RISE TIME
	FALL TIME
	FADE TIME
	CARRYOVER
WARP	ON/OFF
	TIME
	TRIGGER
	LEVEL
	CARRYOVER
REVERB	ON/OFF
	TYPE
	TIME
	PRE-DELAY
	EFFECT LEVEL
	DENSITY
	LOW CUT
	HIGH CUT
	DIRECT LEVEL
	CARRYOVER
REVERB PLUS	ON/OFF
	TYPE
	TIME
	TONE
	EFFECT LEVEL
	DENSITY
	PRE-DELAY
	LOW CUT
	HIGH CUT
	LOW DAMP
	HIGH DAMP
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	DIRECT LEVEL
	CARRYOVER

CATEGORY	TARGET
SHIMMER REVERB	ON/OFF
	TIME
	TONE
	EFFECT LEVEL
	DENSITY
	PRE-DELAY
	LOW CUT
	HIGH CUT
	LOW DAMP
	HIGH DAMP
	MOD RATE
	MOD DEPTH
	DUCK SENS
	DUCK PRE
	DUCK POST
	DIRECT LEVEL
	1: PITCH
	2: PITCH
	1: LEVEL
	2: LEVEL
	CARRYOVER
AC GUITAR SIM	ON/OFF
	BODY
	LOW
	HIGH
	LEVEL
AC RESONANCE	ON/OFF
	TYPE
	RESONANCE
	TONE
	LEVEL
FEEDBACKER	ON/OFF
	MODE
	TRIGGER
	DEPTH
	RISE TIME
	OCT RISE TIME
	FEEDBACK
	OCT FEEDBACK
	VIB RATE
	VIB DEPTH

CATEGORY	TARGET
SITAR SIM	ON/OFF
	SENS
	DEPTH
	TONE
	EFFECT LEVEL
	RESONANCE
	BUZZ
	DIRECT MIX
SLOW GEAR	ON/OFF
	SENS
	RISE TIME
	LEVEL
DEFRETTER	ON/OFF
	SENS
	DEPTH
	TONE
	EFFECT LEVEL
	ATTACK
	RESONANCE
	DIRECT MIX
TOUCH WAH	ON/OFF
	FILTER MODE
	POLARITY
	SENS
	FREQUENCY
	RESONANCE
	DECAY
	EFFECT LEVEL
	DIRECT MIX
AUTO WAH	ON/OFF
	FILTER MODE
	RATE
	DEPTH
	EFFECT LEVEL
	FREQUENCY
	RESONANCE
	WAVEFORM
	DIRECT MIX

CATEGORY	TARGET
S-BEND	ON/OFF
	TRIGGER
	PITCH
	RISE TIME
	FALL TIME
WAH	ON/OFF
	WAH TYPE
	PEDAL POSITION
	PEDAL MIN
	PEDAL MAX
	EFFECT LEVEL
	DIRECT MIX
PEDAL BEND	ON/OFF
	PITCH MIN
	PITCH MAX
	PEDAL POSITION
	EFFECT LEVEL
	DIRECT MIX
FOOT VOLUME	ON/OFF
	PEDAL POSITION
	VOLUME MIN
	VOLUME MAX
	CURVE
NOISE SUPPRESSOR	ON/OFF
	THRESHOLD
	RELEASE
	DETECT
DIVIDER	MODE
	CH SELECT
	MIX MODE
	A: DYNAMIC
	A: DYNAMIC SENS
	A: FILTER
	A: CUTOFF FREQ
	B: DYNAMIC
	B: DYNAMIC SENS
	B: FILTER
	B: CUTOFF FREQ

CATEGORY	TARGET
MIXER	MODE
	A LEVEL
	B LEVEL
	A/B BALANCE
	SPREAD
SEND/RETURN	ON/OFF
	MODE
	SEND LEVEL
	RETURN LEVEL
	ADJUST
	INVERT
LOOP	LOOP LEVEL
BASS X COMP	ON/OFF
	ATTACK
	LEVEL
	TONE
	RATIO
	DIRECT MIX
	THRESHOLD
BASS OVERDRIVE	ON/OFF
	DRIVE
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
X BASS OVERDRIVE	ON/OFF
	DRIVE
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL

CATEGORY	TARGET
BASS DISTORTION	ON/OFF
	TYPE
	DRIVE
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
BASS METAL DIST	ON/OFF
	DIST
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL
BASS FUZZ	ON/OFF
	FUZZ
	TONE
	EFFECT LEVEL
	BOTTOM
	DIRECT MIX
	SOLO SW
	SOLO LEVEL

CATEGORY	TARGET
BASS PREAMP	ON/OFF
	TYPE
	GAIN
	LEVEL
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	GAIN SW
	SOLO SW
	SOLO LEVEL
	BRIGHT SW
	SAG
	RESONANCE
	DIRECT MIX
	SP TYPE
	MIC TYPE
	MIC DISTANCE
	MIC POSITION
	MIC LEVEL
BASS CHORUS	ON/OFF
	TYPE
	RATE
	DEPTH
	EFFECT LEVEL
	LOW CUT
	HIGH CUT
	DIRECT LEVEL
BASS FLANGER	ON/OFF
	RATE
	DEPTH
	RESONANCE
	MANUAL
	STEP RATE
	LOW CUT
	EFFECT LEVEL
	DIRECT MIX

CATEGORY	TARGET
BASS PRIME FLANGER	ON/OFF
	RATE
	DEPTH
	RESONANCE
	MANUAL
	TURBO
	WAVEFORM
	STEP RATE
	SEPARATION
	EFFECT LEVEL
	LOW DAMP
	HIGH DAMP
	DIRECT MIX
	LOW CUT
	HIGH CUT
BASS PHASER	ON/OFF
	STAGE
	RATE
	DEPTH
	RESONANCE
	MANUAL
	STEP RATE
	EFFECT LEVEL
	DIRECT MIX
BASS PRIME PHASER	ON/OFF
	STAGE
	RATE
	DEPTH
	RESONANCE
	MANUAL
	WAVEFORM
	STEP RATE
	BI-PHASE
	SEPARATION
	LOW DAMP
	HIGH DAMP
	LOW CUT
	HIGH CUT
	EFFECT LEVEL
	DIRECT MIX

CATEGORY	TARGET
BASS PITCH SHIFTER	ON/OFF
	VOICE
	DIRECT LEVEL
	1: PITCH
	1: MODE
	1: FINE
	1: PRE-DELAY
	1: LEVEL
	1: FEEDBACK
	2: PITCH
	2: MODE
	2: FINE
	2: PRE-DELAY
	2: LEVEL

CATEGORY	TARGET
BASS HARMONIST	ON/OFF
	VOICE
	1: HARMONY
	1: LEVEL
	1: PRE-DELAY
	1: FEEDBACK
	2: HARMONY
	2: LEVEL
	2: PRE-DELAY
	DIRECT LEVEL
	HR1: C
	HR1: D♭
	HR1: D
	HR1: E♭
	HR1: E
	HR1: F
	HR1: F♯
	HR1: G
	HR1: A♭
	HR1: A
	HR1: B♭
	HR1: B
	HR2: C
	HR2: D♭
	HR2: D
	HR2: E♭
	HR2: E
	HR2: F
	HR2: F♯
	HR2: G
	HR2: A♭
	HR2: A
	HR2: B♭
	HR2: B
BASS OCTAVE	ON/OFF
	-2 OCT
	-1 OCT
	DIRECT LEVEL

CATEGORY	TARGET
BASS SLOW GEAR	ON/OFF
	SENS
	RISE TIME
	LEVEL
BASS DEFRETTER	ON/OFF
	SENS
	ATTACK
	TONE
	EFFECT LEVEL
	DIRECT MIX
BASS TOUCH WAH	ON/OFF
	FILTER MODE
	POLARITY
	SENS
	FREQUENCY
	RESONANCE
	DECAY
	EFFECT LEVEL
	DIRECT MIX
BASS S-BEND	ON/OFF
	TRIGGER
	PITCH
	RISE TIME
	FALL TIME
BASS WAH	ON/OFF
	PEDAL POSITION
	PEDAL MIN
	PEDAL MAX
	EFFECT LEVEL
	DIRECT MIX
BASS PEDAL BEND	ON/OFF
	PITCH MIN
	PITCH MAX
	PEDAL POSITION
	EFFECT LEVEL
	DIRECT MIX

CATEGORY	TARGET
MASTER	MEMORY LEVEL
	BPM
	KEY
	INPUT SETTING
	AMP CTL1
	AMP CTL2
TUNER	ON/OFF
MIDI *	MIDI CC#
	MIDI PC#

* You can't assign MIDI parameters to the [1]–[4] knobs in "KNOB SETTING".

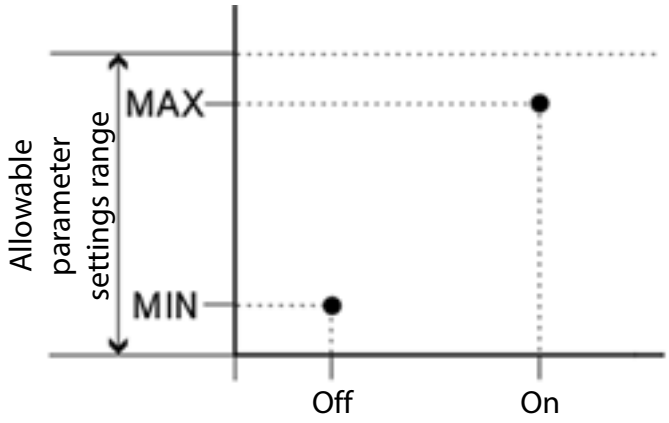
About the range of a target's change

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

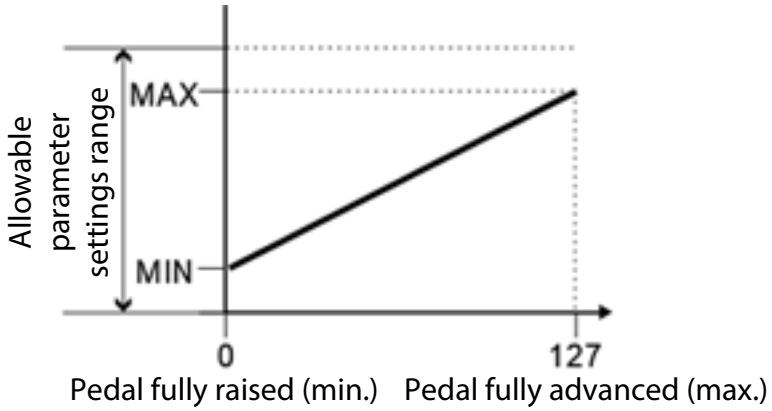
When using an external footswitch, or other controller that acts as an on/off switch, "Min" is selected with Off (CLOSED), and "Max" is selected with On (OPEN).

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.

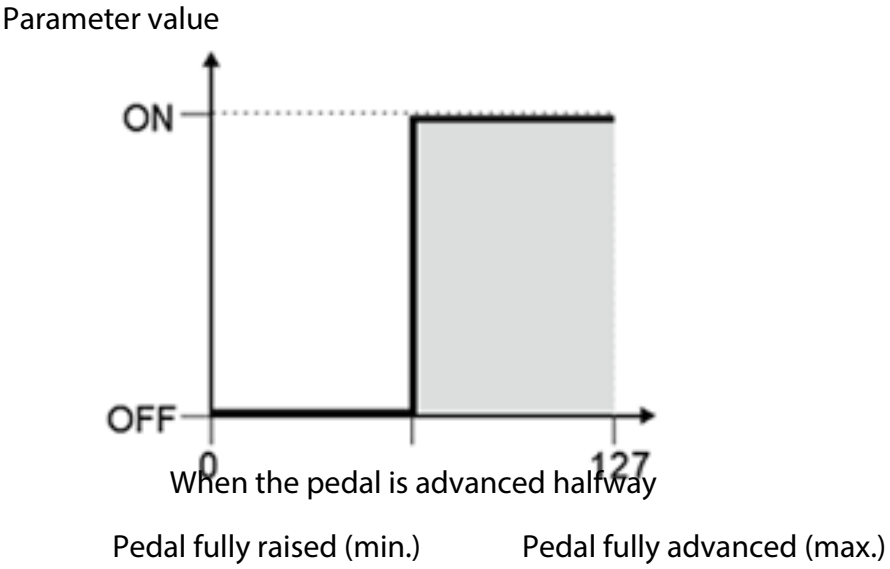
When using the footswitch:



When using the expression pedal:



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

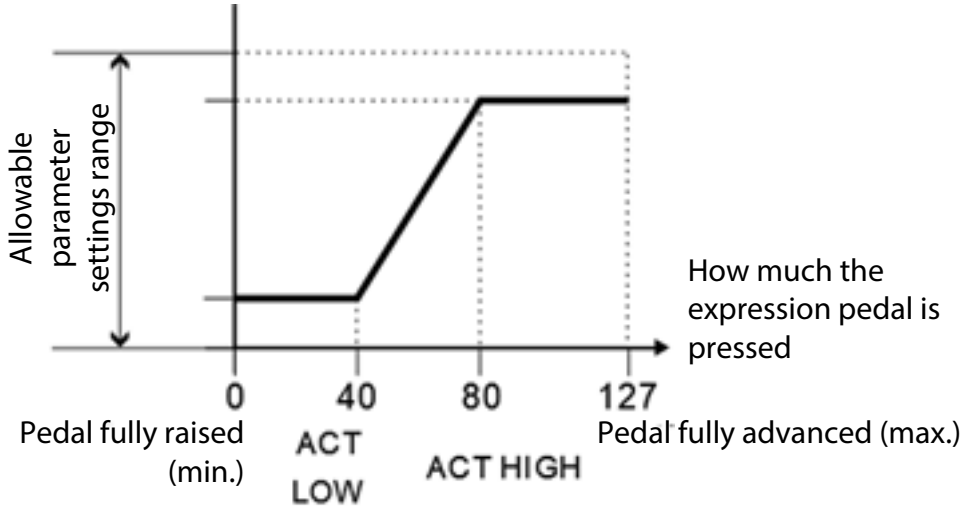


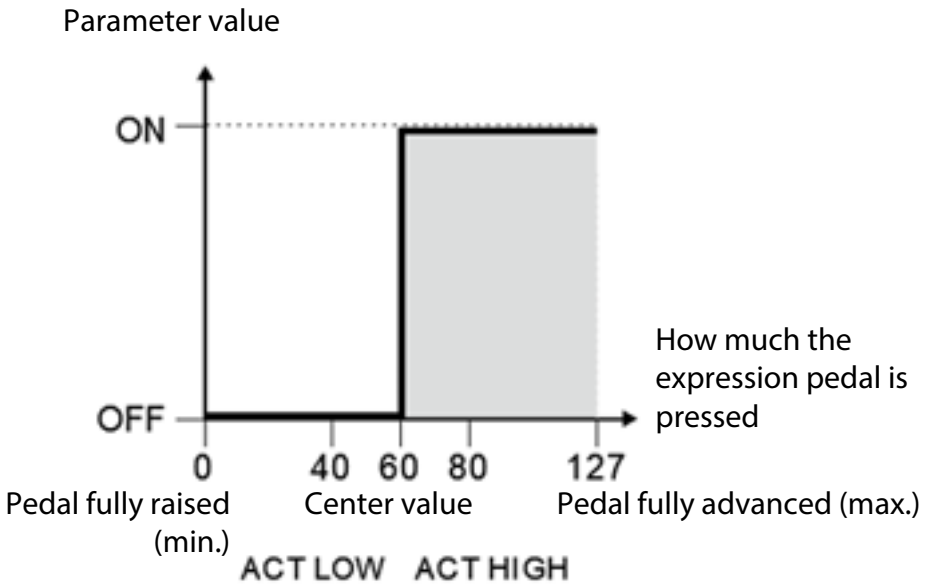
* The range that can be selected changes according to the target setting.
* When the “minimum” is set to a higher value than the “maximum,” the change in the parameter is reversed.
* The values of settings can change if the target is changed after the “minimum” and “maximum” settings have been made. If you’ve changed the target, be sure to recheck the “minimum” and “maximum” settings.

About the range of a controller’s change

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, and stops at “minimum” or “maximum”.

(Example) With ACT LOW: 40, ACT HIGH: 80





* When using a footswitch or other on/off switching controller as the source, leave the settings at "ACT LOW: 0" and "ACT HIGH: 127". With certain settings, the value may not change.

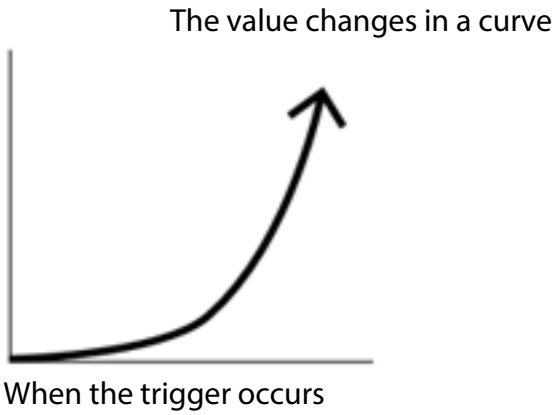
Virtual expression pedal system (internal pedal / wave pedal)

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

The virtual expression pedal system provides the following two types of functions, and you can use the SOURCE setting for ASSIGN 1–20 to choose the desired type.

INTERNAL PEDAL

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



WAVE PEDAL

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

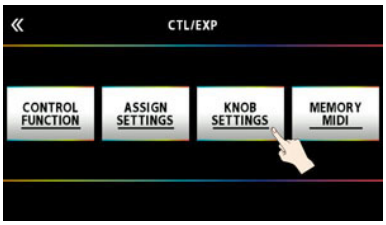
Always changes in a fixed curve regardless of the actual pedal

KNOB SETTINGS

Here's how to assign the parameters that are controlled by knobs [1]–[4] when the play screen is shown.

1 Press the [CTL/EXP] button.

2 Touch <KNOB SETTING>.



3 Turn the [SELECT] knob to select the knob you want to set. Turning the knob will move the selected item vertically.

4 Use the [2] and [3] knobs to edit the settings of the selection parameters (CATEGORY, TARGET) for each knob.

For the parameters to set, refer to "".TARGET list (p. 75)

MEMORY MIDI

When you switch to a different memory, the program number and bank select message is transmitted via USB to an external MIDI device.

MEMORY MIDI 1, 2, 3, 4

Parameter	Value	Explanation
CH	OFF, 1–16	Specifies the transmit channel for MIDI messages. If this is OFF, no MIDI message is transmitted.

Parameter	Value	Explanation
BANK MSB **BANK LSB**	OFF, 0–128	Specifies whether bank select messages are transmitted when you switch memories. * It is not possible to transmit only BANK LSB. * Not transmitted if PC# is OFF. * It is not possible to transmit only bank select. Bank select is always transmitted in conjunction with program numbers.
PC#	OFF, 1–128	Specifies whether a program number is transmitted when you switch memories. If this is OFF, no program number is transmitted.
CC1# **CC2#**	OFF, 0–127	Specifies whether a control change is transmitted when you switch memories. If this is OFF, no control change is transmitted.
CC1 VALUE **CC2 VALUE**	0–127	Specifies the value of the control change.

CONTROL MODE

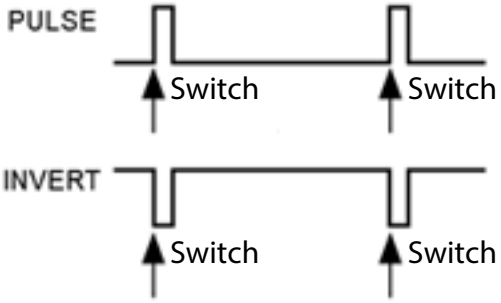
The control mode setting lets you choose how you want to operate the effects.

Parameter	Explanation
MEMORY **(Memory mode)**	This mode lets you recall and use the memories that are saved in the unit. Use BANK [▼] [▲] switches and number switches [1]–[4] to switch memories. * With the factory settings, long-pressing the [C2/TUNER] switch puts the unit in manual mode. * Even in memory mode, you can select functions other than memory recall.
MANUAL **(manual mode)**	This mode lets you use number switches [1]–[4] to operate the functions that are assigned to them by each memory or by the settings for the entire system.

HARDWARE SETTINGS

AMP CONTROL

Specifies the operation of the AMP CTL 1, 2 jacks.

Parameter	Value	Explanation
AMP CTL1 AMP CTL2	LATCH	Latch operation
	PULSE	Send a pulse when changing memories. 
	INVERT	

EXP HOLD

Parameter	Value	Explanation
EXP1 HOLD EXP2 HOLD	ON	The operational status of the EXP 1 PEDAL and EXP 2 (FUNC→EXP1 PEDAL→EXP 2→ (p. 70)) are not carried over when memories are switched.
	OFF	The operational status of the EXP 1 PEDAL and EXP 2 are carried over when memories are switched, if the FUNC→EXP1 PEDAL→EXP 2→ (p. 70) setting is the same as the previous memory. For example, if EXP PEDAL FUNCTION is set to FOOT VOLUME in both memories (the one before and the one after the change), the volume corresponding to the position (angle) the pedal is in at the time of the memory change will be maintained after the memory change. On the other hand, if the memory being changed to is set to WAH, the volume is in accordance with the value set within the memory, and you'll obtain a wah effect that is in accordance with a value that reflects the current position (angle) of the pedal.

PEDAL CALIBRATION

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

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

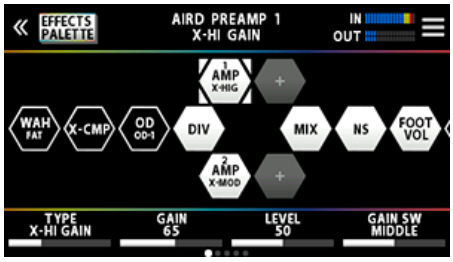
LCD BRIGHTNESS

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

Parameter	Value	Explanation
LCD BRIGHTNESS	1–10	Higher values increase the brightness.

COLOR MODE

This configures the colors used for the LED and LCD lights.

Parameter	Value	Explanation
COLOR MODE	TYPE 1	The display and LED indicator colors change depending on the effect type.
	TYPE 2	The LEDs only light up to indicate their state in white and in color changes that are easy to distinguish (only red, yellow and blue). This mode is recommended for users with difficulties distinguishing colors or who prefer a classic-looking display. 

AUTO OFF

The power to this unit turns off automatically to save energy after a certain amount of time (20 minutes by default) has passed since it was last used or since its buttons or controls were operated.

- - If the power automatically turns off, any unsaved data is lost. Before turning the power off, save the data that you want to keep.
- If you don't want the unit to turn off automatically, turn this setting off. Note that when the setting is turned off, the unit may consume more power.
- You can simply turn the power back on after it has turned off automatically.

Parameter	Value	Explanation
AUTO OFF	OFF	The power will not turn off automatically.
	20 min	The power will turn off automatically when 20 minutes have passed since you last played or operated the unit. * This is the factory setting.
	1 hour	The power will turn off automatically when 1 hours have passed since you last played or operated the unit.
	5 hours	The power will turn off automatically when 5 hours have passed since you last played or operated the unit.
	10 hours	The power will turn off automatically when 10 hours have passed since you last played or operated the unit.

Bluetooth

Specifies the device name of this unit, which is shown in the Bluetooth-connected app.

* Note that the GX-100 does not offer Bluetooth functionality. You'll need to attach the Bluetooth® Audio MIDI Dual Adaptor (model: BT-DUAL, sold separately) to use Bluetooth.

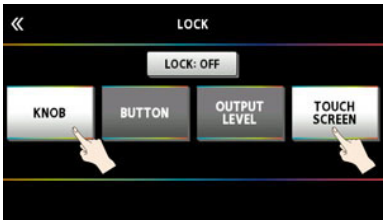
If you own multiple GX-100 units, this makes it easier to identify them.

Value
GX-100 AUDIO 1/MIDI 1
GX-100 AUDIO 2/MIDI 2
GX-100 AUDIO 3/MIDI 3
GX-100 AUDIO 4/MIDI 4
GX-100 AUDIO 5/MIDI 5
GX-100 AUDIO 6/MIDI 6
GX-100 AUDIO 7/MIDI 7
GX-100 AUDIO 8/MIDI 8
GX-100 AUDIO 9/MIDI 9

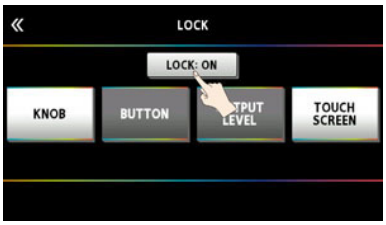
LOCK

Sets whether the operations for each of the knobs, buttons and the touch panel are disabled.

1 Touch the icons onscreen to highlight which items to lock.



2 Touch the <LOCK:OFF> icon in the top center part of the screen.



The icon changes to <LOCK:ON>, and the operations you highlighted in step 1 are locked.

Hold down the [EXIT] button on the play screen to unlock these items.

Parameter	Value	Explanation
KNOB	OFF, ON	Enables/disables the operations for the [1]–[4] knobs and the [SELECT] knob.
BUTTON	OFF, ON	Enables/disables the operations for all buttons on the panel, and the pressing of the [1]–[4] knobs and [SELECT] knob.
OUTPUT LEVEL	OFF, ON	Enables/disables the [OUTPUT LEVEL] knob operations.
TOUCH SCREEN	OFF, ON	Enables/disables the screen touch operations.

PLAY OPTION

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

Parameter	Value	Explanation
BANK MODE	WAIT1	The memory does not switch simply because the screen display changes, even when you press the bank pedal to switch banks. At the moment you press the bank pedal, the bank and number are confirmed, and the unit switches to the next memory.
	WAIT2	The display blinks when you press the bank pedal, and you can select a number without switching banks. At the moment you press the bank pedal, the bank and number are confirmed, and the unit switches to the next memory. You can switch to a number within the same bank even when a function besides a number is set for a number pedal. You can also switch banks by pressing the bank pedal while the display is blinking.
	IMMEDIATE	The memory switches instantly when a BANK pedal or any of the number pedals is pressed.
BANK EXTENT MIN	U01–U50 P01–P25	Sets the lower limit for the banks.
BANK EXTENT MAX	U01–U50 P01–P25	Sets the upper limit for the banks.
LOOP MODE	MONO	Mixes the L/R signals for mono operation. The recording time is 38 seconds.
	STEREO	Operate in stereo. The recording time is 19 seconds.
LOOP REC ACTION	Specifies how the looper operates when you press the pedal.	
	REC→PLAY→DUB	Operation will switch in the order of Recording → Playback → Overdubbing.
	REC→DUB→PLAY	Operation will switch in the order of Recording → Overdubbing → Playback.
DELETE WARNING	OFF, ON	Sets whether to show a confirmation message when you try to delete an effect from the effect chain.
OVERWRITE WARNING	OFF, ON	Sets whether to show a confirmation message when you try to overwrite an effect in the effect chain.

TUNER

Here you can make settings for the TUNER.

Tuner settings

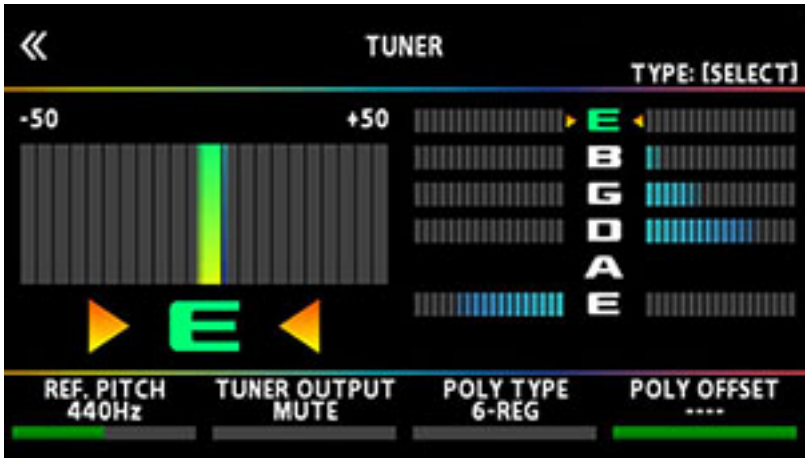
To make tuner settings, use the [1]–[4] knobs located below the display.

Knob	Parameter	Value	Explanation
[1]	REF. PITCH	435–445 Hz (default: 440 Hz)	Specifies the reference pitch.
[2]	TUNER OUTPUT	MUTE	Sound will not be output while tuning.
		BYPASS	While tuning, the sound of the guitar being input to the GX-100 will be output without change. All effects will be off.
		THRU	Allows you to tune while hearing the current effect sound. * Only for monophonic tuner.
[3]	POLY TYPE	6-REG, 6-DROP D, 7-REG, 7-DROP A, 4-B REG, 5-B REG	Selects the type of tuning for the polyphonic tuner.
[4]	POLY OFFSET	-5–-1, ----	Adjusts the reference pitch of the polyphonic tuner in semitone units relative to standard tuning.

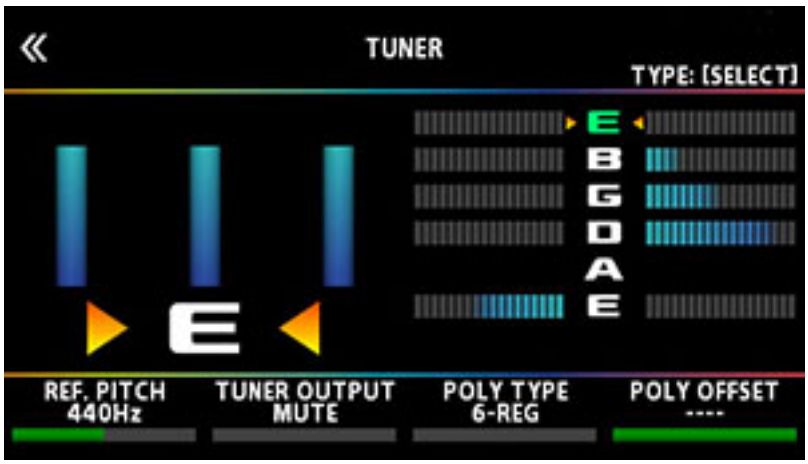
Switching the tuner display

You can turn the [SELECT] knob to switch the tuner display.

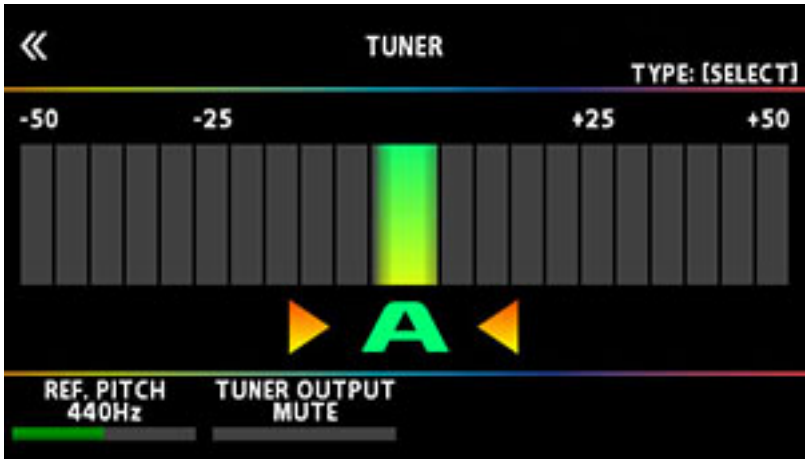
Monophonic (normal)/polyphonic display



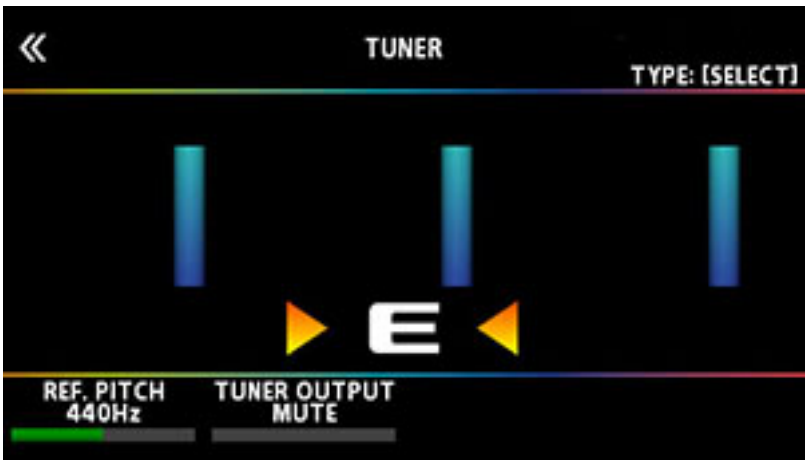
Monophonic (streaming)/polyphonic display



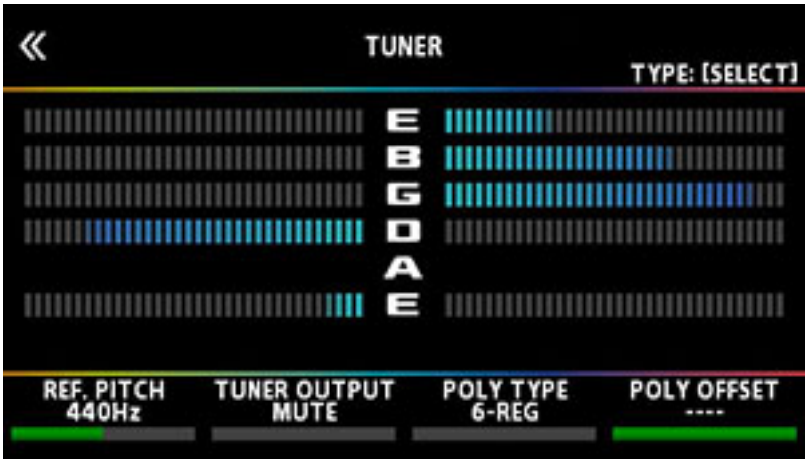
Monophonic (normal) display



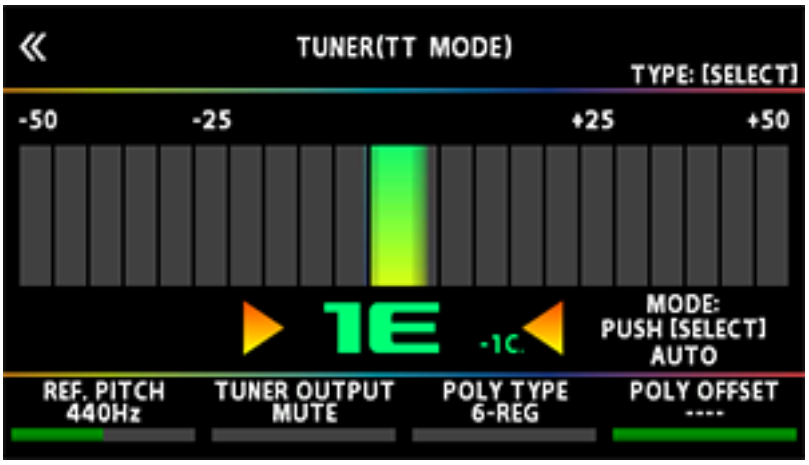
Monophonic (streaming) display



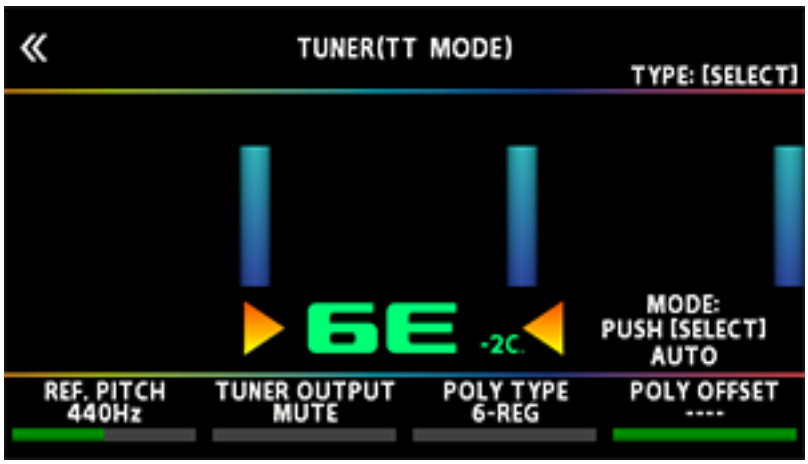
Polyphonic display



True Temperament (normal) display*



True Temperament (streaming) display*



* This is a tuning mode for guitars that use True Temperament.

MIDI

Here you can make settings for using the GX-100 connected with an external MIDI device or with a second GX-100 unit.

MIDI SETTING

Parameter	Value	Explanation
RX CHANNEL	This sets the MIDI channel used for receiving MIDI messages.	
	CH1–CH16	Specifies the receive channel.
TX CHANNEL	Sets the MIDI channel used for transmitting MIDI messages.	
	CH1–CH16	Specifies the transmit channel.
	RX CH	Transmits on the same channel as the RX CHANNEL.
MIDI IN THRU	This specifies the connector from which to output the MIDI messages that are received at the MIDI IN connector.	
	OFF	MIDI messages are not transmitted.
	MIDI OUT	Messages are transmitted from the MIDI OUT connector.
	USB OUT	Messages are transmitted from the USB port.
	USB & MIDI	Output from the USB port and the MIDI OUT connector.
USB IN THRU	This specifies the connector from which to output the MIDI messages that are received at the USB port.	
	OFF	MIDI messages are not transmitted.
	MIDI OUT	Messages are transmitted from the MIDI OUT connector.
	USB OUT	Messages are transmitted from the USB port.
	USB & MIDI	Output from the USB port and the MIDI OUT connector.

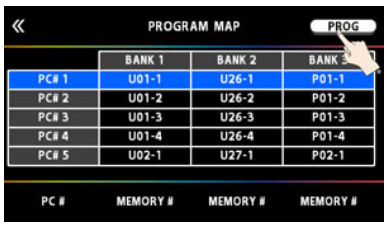
Parameter	Value	Explanation
SYNC CLOCK	This setting determines the basis used for synchronizing the timing for effect modulation rates and other time-based parameters. * When you have an external MIDI device connected, the MASTER BPM is then synchronized to the external MIDI device's tempo, thus disabling 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.	
	AUTO	Operations are synchronized to MIDI clock messages received via MIDI or USB. However, operations are automatically synchronized to this unit's internal clock if the GX-100 is unable to receive the external Clock.
	INTERNAL	Operations are synchronized to the GX-100's internal Clock.
	MIDI (AUTO)	Operations are synchronized to the MIDI Clock received via MIDI. However, operations are automatically synchronized to this unit's internal clock if the GX-100 is unable to receive the external Clock.
	USB (AUTO)	Operations are synchronized to the USB Clock received via USB. However, operations are automatically synchronized to this unit's internal clock if the GX-100 is unable to receive the external Clock.
CLOCK OUT	Specifies whether MIDI clock will be output from the GX-100.	
	OFF	MIDI clock is not output.
	ON	MIDI clock is output.
NUM1 CC# NUM2 CC# NUM3 CC# NUM4 CC# BANK ▼ CC# BANK ▲ CC# EXP1 SW CC# CTL1 CC# CTL2 CC# CTL3 CC# CTL4 CC# EXP1 CC# EXP2 CC#	Specifies the controller number when transmitting pedal operations as control change messages.	
	OFF	Control Change messages are not output.
	CC#1–CC#31 CC#64–CC#95	Pedal operations are transmitted using the specified controller number.

PROGRAM MAP BANK1–BANK3

Use the program change map to customize which memories on the GX-100 correspond to which program change messages sent from an external MIDI device, switching to the memory in question.

Parameter	Value	Explanation
MAP SELECT	FIX	This deactivates the Program Change Map. Switches to the memories according to the default settings.
	PROG	This activates the Program Change Map. Switches to the memories according to the Program Change Map.
PC#1–PC#128	U01-1–U50-4, P01-1–P25-4	Sets the memory number (from U01-1 to P25-4) that corresponds to the program number.

You can switch to MAP SELECT by touching the button at the top right-hand corner of the screen.



USB

Here you can make USB-related settings for when the GX-100 is connected to a computer via USB.

Parameter	Value	Explanation
EFX OUT LEVEL	0–200%	Adjusts the level of audio output to the computer after passing through the effects of the GX-100.
MIX LEVEL	0–200%	Adjusts the level of the input sound from the computer. With this setting, the input sound from the computer is mixed into the final stage of the GX-100 signal chain.
DRY OUT	0–200%	The guitar sound that is input to the GX-100, is output without change (DRY sound); it is not processed by effects.
DRY TO EFX	0–200%	Adjusts the input level from the computer to the GX-100's effects.
DIRECT MONITOR	Selects whether the sound of the GX-100, is output to the PHONES jack or the OUTPUT jacks. * This setting cannot be saved. It will be ON when the unit is powered-on.	
	OFF	Turn this off if the audio data is being passed through within the computer. In this case, you won't hear the sound unless the computer is set to through.
	ON	The sound of the GX-100 is output directly. Set this to ON if you're using the GX-100 by itself without connecting to a computer. (If this is OFF, only the sound that is input via USB is output.)
LOOPBACK	OFF, ON	Turn this ON to send the sound mixed from the computer with the GX-100's effect sound to your computer.
USB DRIVER	VENDOR	When connecting to a Windows or macOS device, use the "VENDOR" setting. Install the GX-100 driver that you downloaded from the BOSS website.
	GENERIC	When connecting to an iOS device, use the "GENERIC" setting. The unit operates using standard iOS functionality. Some functions may be limited when compared with the VENDOR setting.

FACTORY RESET

Initializes the GX-100 to its factory-set condition.

Parameter	Value	Explanation
FROM, TO	SYSTEM	System parameter settings
	U01-1–U50-4	Settings for memory numbers U01-1 through U50-5

INPUT SETTINGS

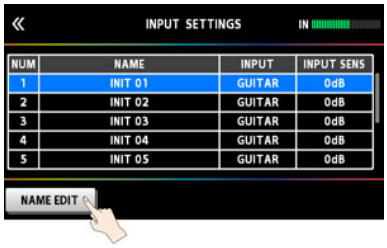
This shows you how to set the type of instrument to connect (guitar/bass), and how to adjust the input level to match the output level of your instrument.

You can save up to 10 instrument type and input level settings.

Parameter	Value	Explanation
NUM	1–10	Select the setting (input level) for the guitar/bass that's connected to the INPUT jack.
NAME	INIT 01–INIT 10	The names of the NUM 1–10 settings are shown. Touch <NAME EDIT> to edit the names.
INPUT	GUITAR, BASS	Sets the type of device (guitar/bass) to connect.
INPUT SENS	-20–+20dB	Adjusts the guitar/bass input level.

Editing the names of settings 1–10

1 Touch <NAME EDIT> on the screen.



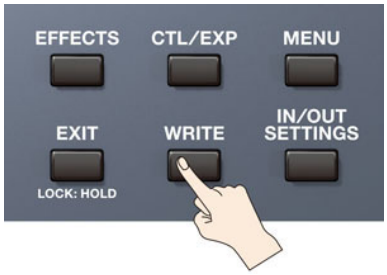
2 Use the PAGE [◄] [►] buttons to move the cursor and use the [SELECT] knob to change the character.

Operation	Function
Turn the [2] knob	Selects the type of characters
Turn the [3] knob	Switches uppercase/lowercase
Press the [3] knob	Deletes one character (delete)
Turn the [SELECT] knob	Changes the character
Press the [4] knob	Inserts one space (insert)
Press the [◄] [►] buttons	Moves the cursor
Touch <DELETE ALL>	Deletes all characters

3 Touch <EXEC: [WRITE]>.

MEMO

You can also write the name by pressing the [WRITE] button.



OUTPUT SELECT

These settings specify the device (amp) that's connected to the OUTPUT jacks.

Value	Explanation
LINE/PHONES (RECORDING)	Choose this setting if you're using headphones, or if the ⊠GX-100 is connected to a keyboard amp, mixer, or digital recorder.
JC-120 RETURN	Use this setting when connecting to the return jack of a Roland JC-120 guitar amp.
JC-120 INPUT	Use this setting when connecting to the guitar input jack of a Roland JC-120 guitar amp.
KATANA-100/212 RETURN	Use this setting when connecting to the return jack of a BOSS KATANA-100/212 guitar amp.
KATANA-100/212 INPUT	Use this setting when connecting to the input jack of a BOSS KATANA-100/212 guitar amp.
KATANA-100 RETURN	Use this setting when connecting to the return jack of a BOSS KATANA-100 guitar amp.
KATANA-100 INPUT	Use this setting when connecting to the input jack of a BOSS KATANA-100 guitar amp.
TUBE COMBO 212 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with two 12" speakers.
TUBE COMBO 212 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with two 12" speakers.
TUBE COMBO 112 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with one 12" speaker.
TUBE COMBO 112 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with one 12" speaker.
TUBE STACK 412 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube stack guitar amp (in which the amp and speakers are separate units). This assumes that the connected speaker cabinet is equipped with four 12" speakers.
TUBE STACK 412 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube stack guitar amp (in which the amp and speaker are separate units). This assumes that the connected speaker cabinet is equipped with four 12" speakers.
BASS AMP WITH TWEETER	Use this setting when connecting to a tweeter-equipped bass amp.
BASS AMP NO TWEETER	Use this setting when connecting to a bass amp that has no tweeter.

GLOBAL EQ

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

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
LOW GAIN	-20–+20dB	Adjusts the low frequency range tone.

Parameter	Value	Explanation
HIGH GAIN	-20–+20dB	Adjusts the high frequency range tone.
LEVEL	-20–+20dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQ	20.0 Hz–12.5 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LOW-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LOW-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
HIGH-MID FREQ	20.0 Hz–12.5 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HIGH-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HIGH-MID GAIN	-20–+20dB	Adjusts the high-middle frequency range tone.
LOW CUT	FLAT, 20.0 Hz–12.5 kHz	Sets the frequency at which the low cut filter begins to take effect. When “FLAT” is selected, the low cut filter has no effect.
HIGH CUT	20.0 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.

OUTPUT SETTING

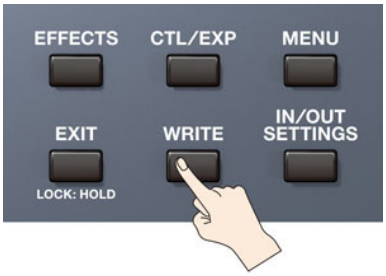
Specifies the output reference level as appropriate for the input level of the device connected to the OUTPUT jacks.

Value	Explanation
-10 dBu	Use this setting when connecting to a guitar amp.
+4 dBu	Use this setting when connecting to a keyboard amp, mixer, digital recorder or similar equipment.

WRITE (Saving to memory)

When you want to save a memory you have created, save it as a user memory by following the procedure below. If you do not save the memory, the edited settings will be lost when you turn off the power or switch to another memory.

1 Press the [WRITE] button.



2 Touch <WRITE> (or press the [1] knob).

3 Use knob [1] to select the save-destination (U01-1–U50-4).

You can use the [2]–[4] knobs to edit the name.

4 Touch <EXECUTE WRITE> on the screen. (You can also press the [WRITE] button.)

Editing a name

To edit the memory name, use the PAGE [◄] [►] buttons to move the cursor and use the [SELECT] knob to change the character.

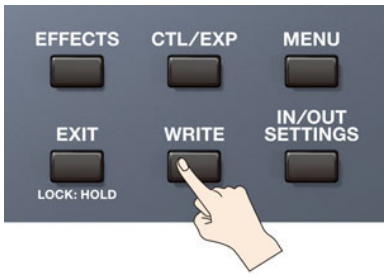
Controller	Operation
Turn the [2] knob	Selects the type of characters
Turn the [3] knob	Switches uppercase/lowercase
Press the [3] knob	Deletes one character (delete)
Turn the [SELECT] knob	Changes the character
Press the [4] knob	Inserts one space (insert)
Press the [◄] [►] buttons	Moves the cursor

To delete all characters, touch <DELETE ALL>.

EXCHANGE (Exchanging memories)

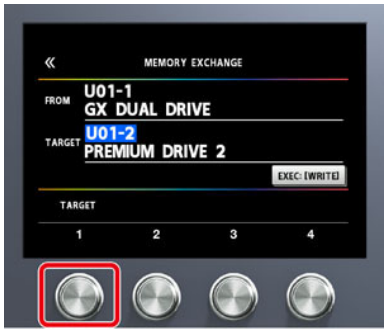
On this unit, you can “swap” or exchange the positions of two User memories.

1. **Select the memory to exchange.**
2. **Press the [WRITE] button.**



3. **Touch <EXCHANGE> (or press the [2] knob).**

4. **Use the [1] knob to select the other user memory that you want to exchange.**



5. **Touch <EXECUTE WRITE> on the screen. (You can also press the [WRITE] button.)**

   A confirmation message appears. To insert, touch <OK>. To cancel, touch <CANCEL>.

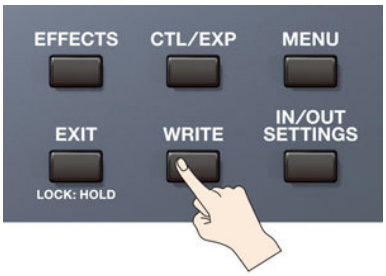
INITIALIZE (Initializing a memory)

You can restore (initialize) each effect in a user memory to its standard settings. This is useful when you want to create a new memory from scratch.

NOTE

Memories are lost once you initialize them.

1 Press the [WRITE] button.



2 Touch <INITIALIZE> (or press the [3] knob).

3 Use knob [1] to select the user memory that you want to initialize.

4 Touch <EXECUTE WRITE> on the screen. (You can also press the [WRITE] button.)

A confirmation message appears. To insert, touch <OK>. To cancel, touch <CANCEL>.

INSERT (Inserting a memory)

You can insert a memory into any position of the user memories.

For example, if you insert memory U01-1 at U02-1, memory U02-1 and subsequent memories are shifted (renumbered) backward by one. (Memory U02-1 becomes U02-2.)

NOTE

When you execute the insert operation, the last user memory (U50-4) is deleted.

1 Press the [WRITE] button.

2 **Touch <INSERT> (or press the [4] knob).**

3 **Use knob [1] to select the insert destination user memory.**

4 **Touch <EXECUTE WRITE> on the screen. (You can also press the [WRITE] button.)**

A confirmation message appears. To insert, touch <OK>. To cancel, touch <CANCEL>.

Sound list

Preset memory list

Memory number	Memory name	CTL1	EXP1 SW	EXP1
P01-1	GX DUAL DRIVE	OD	WAH	FV/WAH
P01-2	HEAVY METAL	DIV CH SELECT	WAH	FV/WAH
P01-3	STUDIO BLUES	DIV CH SELECT	WAH	FV/WAH
P01-4	JC CLEAN	CHO	WAH	FV/WAH
P02-1	LEAD DRIVE	DELAY	WAH	FV/WAH
P02-2	CRUNCH LEAD	AN DLY	WAH	FV/WAH
P02-3	NEO SOUL	REV+	WAH	FV/WAH
P02-4	MODERN OD	DLY+	WAH	FV/WAH
P03-1	MODERN DS	DLY+	WAH	FV/WAH
P03-2	CLEAN+SHIMMER	WARP	WAH	FV/WAH
P03-3	MILD DRIVE	DLY+	WAH	FV/WAH
P03-4	ACOUSTIC GUITAR	DELAY	AG SIM	FOOT VOL
P04-1	X-ULTRA FEED	FB	WAH	FV/WAH
P04-2	X-OPTIMA SD-1	DIV CH SELECT	WAH	FV/WAH
P04-3	X-TITAN MDP	DIV CH SELECT	WAH	FV/WAH
P04-4	DUAL X LEAD	DELAY	WAH	FV/WAH
P05-1	SLICER DRIVE	SLICER	WAH	FV/WAH
P05-2	HUMANIZER AC	HMN	WAH	FV/WAH
P05-3	BRIGHT SITAR	SP ECO	WAH	FV/WAH
P05-4	AUTO WAH BOX	A-WAH	WAH	FV/WAH
P06-1	FUZZY ROCK	REV+	WAH	FV/WAH
P06-2	PHASER CLEAN	AN DLY	WAH	FV/WAH
P06-3	BG DRIVE	OCT	WAH	FV/WAH
P06-4	OCTAVE CLEAN	AN DLY	WAH	FV/WAH
P07-1	HI-GAIN LEAD	SCR PH	WAH	FV/WAH
P07-2	DIMENSION FL	DELAY	WAH	FV/WAH
P07-3	DRIVE + OCT CLN	DLY+	PD BND	FV/PD BND
P07-4	SYNTH LEAD	DLY+	WAH	FV/WAH
P08-1	RICH CHORUS DS	DLY+	WAH	FV/WAH
P08-2	BASIC GIG	OD	T-WAH	FOOT VOL
P08-3	ROTARY+ECHO	SP ECO	WAH	FV/WAH
P08-4	AMBIENT CLEAN	REV+	WAH	FV/WAH
P09-1	FUSION SOLO	DLY+	WAH	FV/WAH
P09-2	TWEED DRIVE	CHO	WAH	FV/WAH
P09-3	FLYING OVERTONE	OVERT	WAH	FV/WAH
P09-4	CONSOLE CLEAN	BPM TAP	WAH	FV/WAH
P10-1	DUAL CRUNCH	P OCT	WAH	FV/WAH
P10-2	FUZZ SOLO	DIV CH SELECT	WAH	FV/WAH
P10-3	BOOST BAR BROS	DLY+	WAH	FV/WAH
P10-4	THE BELLS	BPM TAP	PD BND	FV/PD BND

Memory number	Memory name	CTL1	EXP1 SW	EXP1
P11-1	WINDWARD	DIV CH SELECT	WAH	FV/WAH
P11-2	ANCIENT MOON	DLY+	WAH	FV/WAH
P11-3	CAPO'S & NUTS	AN DLY	WAH	FV/WAH
P11-4	WINTER IN 2047	DLY+	WAH	FV/WAH
P12-1	JAZZ CLUB	AN DLY	WAH	FV/WAH
P12-2	GITARRE SPIELEN	AN DLY	WAH	FV/WAH
P12-3	SLOW DANCE	DELAY	WAH	FV/WAH
P12-4	OVERTONE ORGAN	REV+	WAH	FV/WAH
P13-1	NEW AGED BLUES	DLY+	WAH	FV/WAH
P13-2	SPACE ECHO	BPM TAP	WAH	FV/WAH
P13-3	CLEAR DRIVE	DLY+	WAH	FV/WAH
P13-4	GOOD FEELING	DELAY	TREM	FOOT VOL
P14-1	SURF COWBOY	SP ECO	WAH	FV/WAH
P14-2	AMERICANA	AN DLY2	WAH	FV/WAH
P14-3	TREBLE BOOST	CHO	WAH	FV/WAH
P14-4	DIGITAL OCEAN	REVERB	WAH	FV/WAH
P15-1	FUNK DRIVE	DIV CH SELECT	WAH	FV/WAH
P15-2	SUPER CLEAN/DS	DIV CH SELECT	WAH	FV/WAH
P15-3	ANCIENT DREAM	SM REV	WAH	FV/WAH
P15-4	OCTAVE FUNK	BOOST	WAH	FV/WAH
P16-1	GRAVITY GAINS	XOD	WAH	FV/WAH
P16-2	AMBIENT LEAD	AN DLY	WAH	FV/WAH
P16-3	DJENT METAL	DLY+	WAH	FV/WAH
P16-4	SKYBLUE PINK	BOOST	WAH	FV/WAH
P17-1	FUZZY DIST	DIST	PD BND	FV/PD BND
P17-2	DIMI GILMORIX	CL VIBE	WAH	FV/WAH
P17-3	A LIGHTER TOUCH	CHO	WAH	FV/WAH
P17-4	HARMONIC DIST	DELAY	WAH	FV/WAH
P18-1	PROUD DAD	DELAY	PD BND	FV/PD BND
P18-2	DRY CRUNCH	DELAY	WAH	FV/WAH
P18-3	OCTAVE CRUNCH	T-WAH	WAH	FV/WAH
P18-4	FUSION SWELLS	AN DLY	WAH	FV/WAH
P19-1	LO-FI CLEAN	DLY+	WAH	FV/WAH
P19-2	SLAP GUITAR	DLY+	T-WAH	FOOT VOL
P19-3	1993	DLY+	WAH	FV/WAH
P19-4	OCTAVE ORGAN	ROT SPEED	WAH	FV/WAH
P20-1	BIG DRIVE	DLY+	WAH	FV/WAH
P20-2	BLUE LAKE	SMDLY	WAH	FV/WAH
P20-3	FAIRY OF FOREST	DLY+	WAH	FV/WAH
P20-4	HARMONIC DRIVE	HARM	WAH	FV/WAH
P21-1	PROG LEAD TONE	DLY+	WAH	FV/WAH

Memory number	Memory name	CTL1	EXP1 SW	EXP1
P21-2	CRYSTAL CLEAN	SMREV	WAH	FV/WAH
P21-3	CLEAN BOOSTER	SP ECO	WAH	FV/WAH
P21-4	BUBBLE DELAY	BPM TAP	WAH	FV/WAH
P22-1	HOT COUNTRY	SP ECO	WAH	FV/WAH
P22-2	EXPENSIVE TASTE	AN DLY	WAH	FV/WAH
P22-3	SWAMP CHORUS	AN DLY	WAH	FV/WAH
P22-4	EVERY 00'S MOVIE	DIV CH SELECT	WAH	FV/WAH
P23-1	STUDIO BASS	PEQ	BWAH	FV/BASS WAH
P23-2	ROCK BASS CRUNCH	Bass P.FL	BWAH	FV/BASS WAH
P23-3	CLEAN ROCK BASS	Bass OD	BWAH	FV/BASS WAH
P23-4	T WAH BASS	Bass TWAH	BWAH	FV/BASS WAH
P24-1	DIST ROCK BASS	Bass OCT	BWAH	FV/BASS WAH
P24-2	MONO BASS CLOUD	SM REV	BWAH	FV/BASS WAH
P24-3	SYNTHY OCT BASS	DELAY	BWAH	FV/BASS WAH
P24-4	FUZZ BASS	DIV CH SELECT	BWAH	FV/BASS WAH
P25-1	LOOPER CLEAN	LOOP CTL	WAH	FV/WAH
P25-2	LOOPER CRUNCH	LOOP CTL	WAH	FV/WAH
P25-3	LOOPER DRIVE	LOOP CTL	WAH	FV/WAH
P25-4	LOOPER -1OCT	LOOP CTL	P OCT	FOOT VOL

GX-100
Parameter Guide
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Roland Corporation