

KATANA-25

Parameter Guide

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AMPLIFIER/EQUALIZER

These are the settings for the preamp and equalizer.

AMPLIFIER parameters

Parameter	Value	Explanation
TYPE	Refer to AMP types	
GAIN	0–100	Adjusts the depth of distortion.
VOLUME	0–100	Adjusts the volume.

AMP types

Amp type	Explanation
ACOUSTIC **ACOUSTIC Var.**	A dedicated acoustic guitar amp that supports connection of an acoustic guitar.
CLEAN **CLEAN Var.**	A clean and natural sound. This can be used for solos or leads, in conjunction with BOOSTER.
PUSHED **PUSHED Var.**	A penetrating sound with a tonal color that responds greatly to your picking nuances.
CRUNCH **CRUNCH Var.**	A fat crunch sound that faithfully responds to the nuances of your picking.
LEAD **LEAD Var.**	Different gain settings allow this sound to cover a wide range from crunch to high-gain.
BROWN **BROWN Var.**	A lead sound with an edge inherited from the BOSS WAZA brown sound.

MEMO

The "Var." indications in the amp type names refer to the variation sounds for the selected amp type.

EQUALIZER parameters

Parameter	Value	Explanation
BASS	0–100	Adjusts the sound level of the low-frequency range.
MIDDLE	0–100	Adjusts the sound level of the middle-frequency range.
TREBLE	0–100	Adjusts the sound level of the high-frequency range.
PRESENCE	0–100	Adds lustrous definition to the mid- and high-frequency range. This is effective when you want to create a more well-defined sound.
CAB RESONANCE	0–100	Changes how the speaker cabinet resonates.
CONTOUR	OFF, 1–3	Lets you switch between three types of midrange band characteristics to change the sonic definition.
CONTOUR TYPE	This sets the sonic character and approach for what you're playing.	
	1	A sound with an emphasis on the low frequency bands, suitable for playing heavy power chords.
	2	A sound with a good balance between the high and low frequency bands, suitable for playing chords or riffs.
	3	A sound that keeps the high and midrange frequency bands down to an appropriate level. Suitable for playing solos.
	4	A sound that's suitable for playing clean, American-style lines.
FREQ SHIFT	-50–+50	Fine-tunes the frequencies that define the sonic character.

BOOSTER

Various boosters and distortion effects can be selected.

BOOSTER parameters

Parameter	Value	Explanation
TYPE	Refer to BOOSTER types	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tonal character.
BOTTOM	-50–+50	Adjusts the low frequency range. Turning this counterclockwise produces a sound with the low end cut. Turning it clockwise boosts the low end in the sound.
EFFECT LEVEL	0–100	Adjusts the volume of the effect 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.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

BOOSTER types

Value	Explanation
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.
MID BOOST	This is a booster with unique characteristics in the midrange. This produces a sound that's suitable for solos when placed before the preamp.
CRUNCH OD	A lustrous crunch sound with an added element of amp distortion.
NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
WARM OD	This is a warm overdrive.
TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
T-SCREAM	This models an Ibanez TS-808.
DISTORTION	This gives a basic, traditional distortion sound.
FAT DS	A distortion sound with thick distortion.
DST+	This models a MXR DISTORTION+.
GUV DS	This models a Marshall GUV'NOR.
RAT	This models a Proco RAT.
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.
METAL DS	This is distortion sound that is ideal for performances of heavy riffs.
'60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
OCT FUZZ	A fuzz sound with rich harmonic content.
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.
CENTA OD	This models a KLON CENTAUR.

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MOD/FX

With MOD and FX, you can select from a variety of effects. You can select the same effect for MOD and FX.

MOD/FX types

This is a list of the effects that can be selected for MOD/FX.

Effect name	Explanation
CHORUS (p. 6)	The frequency bands are divided to produce two different choruses, one for low frequencies and one for higher frequencies. This makes the chorus sound more natural.
FLANGER (p. 7)	Gives a twisting, jet-airplane-like character to the sound.
PHASER (p. 8)	Gives a whooshing, swirling character to the sound by adding varied-phase portions to the direct sound.
UNI-V (p. 9)	This models a Uni-Vibe. Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
TREMOLO (p. 10)	This effect creates a cyclic change in volume.
VIBRATO (p. 11)	This effect creates vibrato by slightly modulating the pitch.
ROTARY (p. 12)	This produces an effect like the sound of a rotary speaker.
RING MOD (p. 13)	This creates a metallic sound by modulating the guitar sound with the signal from the internal oscillator. The sound can be unmusical and lack distinctive pitches.
SLOW GEAR (p. 14)	This produces a volume-swell effect ("violin-like" sound).
SLICER (p. 15)	This consecutively interrupts (or slices) the sound to create the effect of a rhythm backing phrase being played.
COMP (p. 16)	This produces a long sustain by evening out the volume level of the input signal.
LIMITER (p. 17)	The limiter attenuates loud input levels to prevent distortion.
T. WAH (p. 18)	This produces a wah effect with the filter changing in response to the guitar volume.
AUTO WAH (p. 19)	This effect changes the filtering over a periodic cycle, producing an automatic wah effect.
GRAPHIC EQ (p. 20)	This adjusts the tonal character. You can adjust the sound character in ten bands.
PARAMETRIC EQ (p. 21)	This adjusts the tonal character. You can adjust the sound character in six bands.
GUITAR SIM (p. 22)	Simulating the characteristics of particular guitar components, such as pickups and different guitar bodies, lets you switch between a number of different guitar types, all while using a single guitar.
AC. GUITAR SIM (p. 23)	This transforms the sound of an electric guitar into the sound of an acoustic guitar.
AC. PROCESSOR (p. 24)	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.
WAVE SYNTH (p. 25)	This processes the guitar input sound to produce a synth sound.
OCTAVE (p. 26)	This adds a note an octave lower than the input sound, creating a heavier low-end.
HEAVY OCTAVE (p. 27)	Adds a pitch that's one or two octaves lower than the original sound. This also applies when you play chords, adding thickness to the chords you play.
PITCH SHIFTER (p. 28)	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
HARMONIST (p. 29)	This effect adjusts the amount of pitch shift by analyzing the guitar input, letting you create harmony based on diatonic scales.
HUMANIZER (p. 31)	This alters the guitar audio signal to give it a human-like vocalized sound.
PHASER 90E (p. 32)	This models an MXR EVH-90 Phase Shifter.
FLANGER 117E (p. 33)	This models an MXR EVH-117 Flanger.
DC-30 (p. 34)	This models the sound of the Roland DC-30.

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CHORUS

The frequency bands are divided to produce two different choruses, one for low frequencies and one for higher frequencies. This makes the chorus sound more natural.

Parameter	Value	Explanation
LOW RATE	0–100	Adjusts the speed of the chorus effect for the low frequency range.
LOW DEPTH	0–100	Adjusts the depth of the chorus effect for the low frequency range. To use this as a doubling effect, set this to “0”.
LOW PRE DELAY	0.0–40.0ms	Adjusts the delay of the effect sound in the low-frequency range. Extend the pre-delay to produce the sensation of multiple sounds (doubling effect).
LOW LEVEL	0–100	Adjusts the volume of the chorus sound in the low-frequency range.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
HIGH RATE	0–100	Adjusts the speed of the chorus effect for the high frequency range.
HIGH DEPTH	0–100	Adjusts the depth of the chorus effect for the high frequency range. To use this as a doubling effect, set this to “0”.
HIGH PRE DELAY	0.0–40.0ms	Adjusts the delay of the effect sound in the high-frequency range. Extend the pre-delay to produce the sensation of multiple sounds (doubling effect).
HIGH LEVEL	0–100	Adjusts the volume of the chorus sound in the high-frequency range.
CROSSOVER FREQUENCY	100Hz–4.00kHz	This sets the frequency dividing the low- and high-frequency ranges.

FLANGER

Gives a twisting, flanged character to the sound.

Parameter	Value	Explanation
RATE	0–100	Sets the rate of the flanging effect.
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.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
LOW CUT	FLAT, 55Hz–800Hz	Cuts the frequencies below the frequency that you set. When FLAT is selected, the low cut filter has no effect.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

PHASER

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

Parameter	Value	Explanation
TYPE	Select the number of stages for the phaser effect.	
	4STAGE	This is a four-phase effect. A light phaser effect is obtained.
	8STAGE	This is an eight-phase effect. Offers a popular phaser effect sound.
	12STAGE	This is a 12-phase effect. A deep phase effect is obtained.
	BiPHASE	This is a phaser with two phase shift circuits connected in series.
RATE	0–100	Sets the rate of the phaser effect.
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.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.
STEP RATE	OFF, 0–100	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.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

UNI-V

This models a Uni-Vibe.

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

Parameter	Value	Explanation
RATE	0–100	Adjusts the rate of the UNI-V effect.
DEPTH	0–100	Adjusts the depth of the UNI-V effect.
LEVEL	0–100	Adjusts the volume.

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TREMOLO

This effect creates a cyclic change in volume.

Parameter	Value	Explanation
WAVE SHAPE	0–100	Adjusts how the volume level changes (the curve). Higher values create steeper wave shapes (more abrupt changes).
RATE	0–100	Adjusts the frequency (speed) of the volume change.
DEPTH	0–100	Adjusts the depth of the volume change.
LEVEL	0–100	Adjusts the volume.

VIBRATO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE	0–100	Adjusts the rate of the vibrato.
DEPTH	0–100	Adjusts the depth of the vibrato.
LEVEL	0–100	Adjusts the volume.

ROTARY

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

Parameter	Value	Explanation
RATE	0–100	Adjusts the speed of the rotation.
DEPTH	0–100	Adjusts the depth of the rotary effect.
LEVEL	0–100	Adjusts the volume.

RING MOD

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

Parameter	Value	Explanation
MODE	This selects the mode for the ring modulator.	
	NORMAL	This is a normal ring modulator.
	INTELLIGENT	The oscillator frequency changes according to the pitch of the input sound, producing a pitched sound. This effect does not give a satisfactory result if the pitch of the guitar is not correctly detected. We recommend using this effect when playing single notes.
FREQUENCY	0–100	Adjusts the frequency of the internal oscillator.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

SLOW GEAR

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

Parameter	Value	Explanation
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.
LEVEL	0–100	Adjusts the volume of the effect sound.

SLICER

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

Parameter	Value	Explanation
PATTERN	P1–P20	Selects the rhythm pattern used to slice up the sound.
RATE	0–100	Adjusts the rate at which the sound is sliced.
TRIGGER SENS	0–100	Sets the sensitivity at which your playing begins from the beginning of the selected pattern. Strongly picked notes retrigger the phrase, so that the rhythm of the pattern plays back from the beginning. With higher settings, the phrase is retriggered from the beginning of the pattern, even when you pick softly.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

COMP

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

Parameter	Value	Explanation
TYPE	BOSS COMP	This models the BOSS CS-3.
	HI-BAND	This is a compressor that adds an even stronger effect in the high end.
	LIGHT	This is a compressor with a light effect.
	D-COMP	This models an MXR DynaComp.
	ORANGE	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	FAT	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
TYPE	MILD	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Higher values result in longer sustain.
ATTACK	0–100	Adjusts the strength of the picking attack when the strings are played. Higher values result in a sharper attack, creating a more clearly defined sound.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tonal character.

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LIMITER

Attenuates loud input levels to prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the limiter type.	
	BOSS LIMITER	This selects a stereo limiter.
	RACK 160D	This models a dbx 160X.
	VTG RACK U	This models a UREI 1178.
THRESHOLD	0–100	Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting is applied.
RATIO	1:1–INF:1	Selects the compression ratio applied with signals that exceed the threshold level.
LEVEL	0–100	Adjusts the volume.
ATTACK	0–100	Adjusts the strength of the picking attack when the strings are played. Higher values result in a sharper attack, creating a more clearly defined sound.
RELEASE	0–100	Adjusts the release time.

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T. WAH

This produces a wah effect with the filter changing in response to the guitar volume.

Parameter	Value	Explanation
MODE	Selects the wah mode.	
	LPF	Low pass filter. This provides a wah effect over a wide frequency range.
	BPF	Band pass filter. This provides a wah effect in a narrow frequency range.
POLAR	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 changes in the direction specified by the POLAR 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”.
FREQ	0–100	Adjusts the center frequency of the wah effect.
PEAK	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values emphasize the filter effect for a sound with a strongly distinctive character. A value of 50 produces a standard wah sound.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

AUTO WAH

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

Parameter	Value	Explanation
MODE	Selects the wah mode.	
	LPF	Low pass filter. This provides a wah effect over a wide frequency range.
	BPF	Band pass filter. This provides a wah effect in a narrow frequency range.
RATE	0–100	Adjusts the cycle or rate of the auto wah.
DEPTH	0–100	Adjusts the depth of the auto wah.
FREQ	0–100	Adjusts the center frequency of the wah effect.
PEAK	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values emphasize the filter effect for a sound with a strongly distinctive character. A value of 50 produces a standard wah sound.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

GRAPHIC EQ

These parameters adjust the tonal character. You can adjust the sound character in ten bands.

Parameter	Value
31 Hz	-20–+20dB
62 Hz	
125 Hz	
250 Hz	
500 Hz	
1 kHz	
2kHz	
4 kHz	
8 kHz	
16 kHz	
LEVEL	-20–+20dB

PARAMETRIC EQ

These parameters adjust the tonal character. You can adjust the sound character in six bands.

Parameter	Value	Explanation
LOW GAIN	-20–+20dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
HIGH-MID GAIN	-20–+20dB	Adjusts the high-middle frequency range tone.
HIGH GAIN	-20–+20dB	Adjusts the high frequency range tone.
LEVEL	-20–+20dB	Adjusts the overall volume of the equalizer.
LOW-MID FREQUENCY	20Hz–10.0kHz	Specifies the center of the frequency range to 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 narrow the area.
HIGH-MID FREQUENCY	20Hz–10.0kHz	Specifies the center of the frequency range to 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 narrow the area.
LOW CUT	FLAT, 20Hz–800Hz	Cuts the frequencies below the frequency that you set. When FLAT is selected, the low cut filter has no effect.
HIGH CUT	630Hz–12.5kHz, FLAT	Cuts the frequencies above the frequency that you set. When FLAT is selected, the high cut filter has no effect.

GUITAR SIM

Simulating the characteristics of particular guitar components, such as pickups and different guitar bodies, lets you switch between a number of different guitar types, all while using a single guitar.

Parameter	Value	Explanation
TYPE	Selects the type of the guitar simulator.	
	S→H	Changes from a single-coil pickup tone to a humbucking pickup tone.
	H→S	Changes from a humbucking pickup tone to a single-coil pickup tone.
	H→HF	Changes from a humbucking pickup tone to a single-coil pickup half tone.
	S→HOLLOW	Changes the tone of a single-coil pickup to a full hollow-body guitar tone by adding body resonance.
	H→HOLLOW	Changes a humbucking pickup tone to a hollow body tone by adding body resonance.
	S→AC	Changes a single-coil pickup tone to an acoustic guitar tone.
	H→AC	Changes a humbucking pickup tone to an acoustic guitar tone.
	P→AC	Changes a piezo pickup tone to an acoustic guitar tone.
LOW	-50–+50	Adjusts the low frequency range tone.
HIGH	-50–+50	Adjusts the high frequency range tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BODY	0–100	Adjusts the resonance of the body when TYPE is set to S→HOLLOW, H→HOLLOW, S→AC, H→AC or P→AC. The body resonance increases as the value is raised. Reducing the value produces a tone similar to that of a piezo pickup.

AC. GUITAR SIM

This effect simulates the tonal character of an acoustic guitar.

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

AC. PROCESSOR

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

Parameter	Value	Explanation
TYPE	Selects the modeling type.	
	SMALL	This is the sound of a small-bodied acoustic guitar.
	MEDIUM	This is a standard, unadorned acoustic guitar sound.
	BRIGHT	This is a bright acoustic guitar sound.
	POWER	This is a powerful acoustic guitar sound.
BASS	-50–+50	Adjusts the low frequency range tone.
MIDDLE	-50–+50	Adjusts the midrange tone.
TREBLE	-50–+50	Adjusts the high frequency range tone.
PRESENCE	-50–+50	Adjusts the tone in the extended upper range.
LEVEL	0–100	Adjusts the volume.
MIDDLE FREQ	20.0Hz–10.0kHz	Specifies the frequency range to be adjusted with MIDDLE.

WAVE SYNTH

This processes the guitar input sound to produce a synth sound.

MEMO

- The effect may not sound the way you expect when you play chords (two or more notes at the same time), because of how it analyzes the pitch. Be sure to mute all the other strings and play only one note at a time.
- When you want to play the next note while another note is still playing, make sure to mute the previous sound and then play the next one with a clear attack. If the attack cannot be detected, the effect may not sound correct.
- The sensitivity may vary according to the guitar's TONE knob setting and pickup type.

Parameter	Value	Explanation
WAVE	Selects the type of wave from which the wave synth sound is based.	
	SAW	Processes the inputted guitar sound to create a sawtooth wave () signal.
	SQUARE	Processes the inputted guitar sound to create a square wave () signal.
CUTOFF	0–100	Adjusts the frequency at which the harmonic contents of the sound are cut off (the cutoff frequency).
RESONANCE	0–100	Adjusts the amount of resonance (tone coloration) in the synth sound. The higher the value, the more the synth tone coloration is emphasized.
SYNTH LEVEL	0–100	Adjusts the volume of the wave synth sound.
FILTER SENS	0–100	Adjusts the amount of filtering applied in response to the input.
FILTER DECAY	0–100	Sets the time needed for the filter to stop taking effect.
FILTER DEPTH	0–100	Adjusts the depth of the filter. When the value is higher, the filter changes more drastically.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

OCTAVE

This adds a note an octave lower than the input sound, creating a heavier low-end.

Parameter	Value	Explanation
RANGE	This selects the tonal range for which the effect is applied.	
	RANGE 1 (B1–E6)	B1 (corresponds to the sound of an open 7th string) to E6 (corresponds to the 1st string played at the 24th fret)
	RANGE 2 (B1–E5)	B1 (corresponds to the sound of an open 7th string) to E5 (corresponds to the 1st string played at the 12th fret)
	RANGE 3 (B1–E4)	B1 (corresponds to the sound of an open 7th string) to E4 (corresponds to the sound of an open 1st string)
	RANGE 4 (B1–E3)	B1 (corresponds to the sound of an open 7th string) to E3 (corresponds to the 4th string played at the 2nd fret)
EFFECT LEVEL	0–100	Adjusts the volume of the octave sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

HEAVY OCTAVE

Adds a pitch that's one octave lower than the original sound. This also applies when you play chords, adding thickness to the chords you play.

Parameter	Value	Explanation
1OCT LEVEL	0–100	Adjusts the volume of the sound that's one octave below.
2OCT LEVEL	0–100	Adjusts the volume of the sound that's two octaves below.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

PITCH SHIFTER

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

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE	Outputs a one-voice pitch-shifted sound in mono.
	2VOICE	Outputs a two-voice pitch-shifted sound (PS1, PS2) in mono.
PS1:PITCH **PS2:PITCH**	-24–+24	Adjusts the amount of pitch shift in semitone steps.
PS1:LEVEL **PS2:LEVEL**	0–100	Adjusts the volume of the pitch-shifted sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
PS1:MODE **PS2:MODE**	Selects the pitch shifter mode.	
	FAST, MEDIUM, SLOW	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
	MONO	This mode is used for inputting single notes. You may be unable to produce the intended effect when playing chords (two or more notes played simultaneously).
PS1:FINE **PS2:FINE**	-50–+50	Makes fine adjustments to the amount of pitch change. An amount of change of 100 for FINE is equivalent to an amount of change of 1 for the pitch.
PS1:PRE DELAY **PS2:PRE DELAY**	0–300ms	Adjusts the time from when the direct sound is input until the pitch-shifted sounds are heard. Normally, you can leave this set at 0 ms.
PS1:FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.

HARMONIST

This effect adjusts the amount of pitch shift by analyzing the guitar input, letting you create harmony based on diatonic scales.

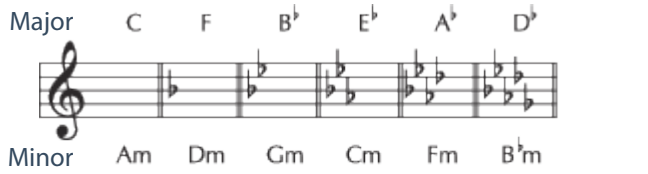
MEMO
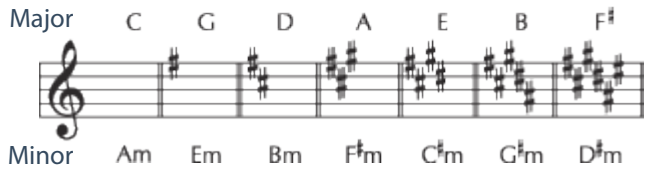
- The effect may not sound the way you expect when you play chords (two or more notes at the same time), because of how it analyzes the pitch. Be sure to mute all the other strings and play only one note at a time.
- When you want to play the next note while another note is still playing, make sure to mute the previous sound and then play the next one with a clear attack. If the attack cannot be detected, the effect may not sound correct.
- The sensitivity may vary according to the guitar's TONE knob setting and pickup type.

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound (harmony).	
	1VOICE	Outputs one pitch-shifted voice.
	2VOICE	Outputs two pitch-shifted voices.
HR1:HARMONY **HR2:HARMONY**	-2oct–+2oct, USER	Determines the pitch of the sound added to the input sound when you are making a harmony. The pitches can be set up to two octaves higher or lower than the input sound. When USER is selected, you can set pitches individually to be applied to the input sound.
MASTER KEY	C (Am)–B (G♯m)	Sets the key of the song you're playing. The key is indicated as shown in the musical notation in *1.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
HR1:PRE DELAY **HR2:PRE DELAY**	0–300ms	Adjusts the time from when the direct sound is input until the harmony sounds are heard. Normally, you can leave this set at 0 ms.
HR1:FEEDBACK	0–100	Adjusts the feedback amount of the harmony sound.
HR1:LEVEL **HR2:LEVEL**	0–100	Adjusts the volume of the harmony sound.

Parameter	Value	Explanation
HR1: C **HR2: C**	-24–+24	These settings let you individually specify the pitches that are added to the input sound (*2). The MASTER KEY setting is the root (tonic). The correspondence between the note names and the knobs differs depending on the specified MASTER KEY. This table follows the example of when MASTER KEY is set to C (Am).
HR1: D♭ **HR2: D♭**	-24–+24	
HR1: D **HR2: D**	-24–+24	
HR1: E♭ **HR2: E♭**	-24–+24	
HR1: E **HR2: E**	-24–+24	
HR1: F **HR2: F**	-24–+24	
HR1: F♯ **HR2: F♯**	-24–+24	
HR1: G **HR2: G**	-24–+24	
HR1: A♭ **HR2: A♭**	-24–+24	
HR1: A **HR2: A**	-24–+24	
HR1: B♭ **HR2: B♭**	-24–+24	
HR1: B **HR2: B**	-24–+24	

*1





*2 This is enabled if HR1:HARMONY or HR2:HARMONY is set to “USER”.

HUMANIZER

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

Parameter	Value	Explanation
MODE	This sets the mode for switching the vowels.	
	PICKING	Changes the effect from VOWEL1 to VOWEL2 according to your picking. Adjust the rate to modify how much time this takes.
	AUTO	The rate and depth are adjusted to switch 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 this is set to a lower value, the humanizer effect can only be heard when you play with a strong attack, while a soft attack produces no audible difference. When this is set to a higher value, the effect of the humanizer can be heard whether the picking is weak or strong.
RATE	0–100	Adjusts the cycle over which the two vowels change.
DEPTH	0–100	Adjusts the depth of the effect.
LEVEL	0–100	Adjusts the volume.
MANUAL *2	0–100	Adjusts the point at which the two vowels switch. When this is set to 50, the time it takes to switch between VOWEL1 and VOWEL2 is the same. When this is set to a value lower than 50, the VOWEL1 time is shorter. When this is set to be higher than 50, the time for VOWEL1 is longer.

*1 This can be set when MODE is set to PICKING.

*2 This can be set when MODE is set to AUTO.

PHASER 90E

This models an MXR EVH-90 Phase Shifter.

Parameter	Value	Explanation
SCRIPT	OFF, ON	Switches the character of the phaser. OFF: modern ON: vintage
SPEED	0–100	Sets the rate and the depth of the phaser effect.

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FLANGER 117E

This models an MXR EVH-117 Flanger.

Parameter	Value	Explanation
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
WIDTH	0–100	Determines the depth of the flanging effect.
SPEED	0–100	Sets the rate of the flanging effect.
REGEN.	0–100	Adjusts the amount of feedback. Increasing the value emphasizes the effect, for a more unusual sound.

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DC-30

This models the sound of the Roland DC-30.

Parameter	Value	Explanation
TYPE	CHORUS	Chorus
	ECHO	Echo
CHORUS INTENSITY	0–100	Adjusts how much chorus effect is applied. (Only when TYPE is set to CHORUS.)
ECHO REPEAT RATE	40–600ms	Adjusts the delay time. (Only when TYPE is set to ECHO.)
ECHO INTENSITY	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats. (Only when TYPE is set to ECHO.)
ECHO VOLUME	0–100	Adjusts the volume of the delay sound. (Only when TYPE is set to ECHO.)
INPUT VOLUME	0–100	Adjusts the level of signal input to the effects.
TONE	-50–+50	Adjusts the tonal character.
OUTPUT	D/E	Outputs the direct sound and effect sound separately.
	D+E	The direct sound and effect sound are mixed and output.

DELAY/DELAY 2

This effect adds delayed sound to the direct sound, to thicken the sound or create special effects.

DELAY parameters

Parameter	Value	Explanation
TYPE	Refer to DELAY types	
DELAY TIME	1–2000ms	Adjusts the delay time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats.
HIGH CUT	630Hz–12.5kHz, FLAT	Cuts the frequencies above the frequency that you set. When FLAT is selected, the high cut filter has no effect.
TAP TIME (*1)	0–100%	Adjusts the delay time of the right (R) channel delay. This setting adjusts the R channel delay time relative to the L channel delay time (considered as 100%).
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
MOD RATE (*2)	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH (*2)	0–100	Adjusts the modulation depth of the delay sound.
MOD SW (*3)	OFF, ON	Turns the modulation on/off.
FILTER (*3)	OFF, ON	Turns the filter on/off. If this is on, a natural-sounding effect is obtained when you're using the delay as an echo.
RANGE (*3)	8 kHz, 17 kHz	Models the way in which the SDE-3000's frequency response is affected by the delay range.
DELAY PHASE (*3)	NORMAL, INVERSE	Specifies the phase of the delay sound. Selecting INVERSE inverts the phase. This effect is more pronounced when used together with modulation.
FEEDBACK PHASE (*3)	NORMAL, INVERSE	Specifies the phase of the delay sound feedback. Selecting INVERSE inverts the phase.

*1 Enabled when TYPE is "PAN".

*2 Enabled when TYPE is "MODULATE" or "SDE-3000".

*3 Enabled when TYPE is "SDE-3000".

DELAY types

Type	Explanation
DIGITAL	A simple delay.
PAN	This gives a tap delay effect, with the delay time divided across the L and R channels.
STEREO	A stereo-in/out delay.
ANALOG	Gives a mild analog delay sound.
TAPE ECHO	Creates the characteristic wavering sound of a tape echo.
REVERSE	Produces a reverse playback effect.
MODULATE	This delay adds a pleasant wavering effect to the sound.
SDE-3000	This models the sound of the Roland SDE-3000.

REVERB

This effect adds reverberation to the sound.

REVERB parameters

Parameter	Value	Explanation
TYPE	Refer to REVERB types	
REVERB TIME	0.1–10.0s	Adjusts the length (time) of reverberation.
PRE DELAY	0–500ms	Adjusts the time until the reverb sound starts to output.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
LOW CUT	FLAT, 20Hz–800Hz	Cuts the frequencies below the frequency that you set. When FLAT is selected, the low cut filter has no effect.
HIGH CUT	630Hz–12.5kHz, FLAT	Cuts the frequencies above the frequency that you set. When FLAT is selected, the high cut filter has no effect.
DENSITY	0–10	Adjusts the density of the reverb sound.
COLOR (*1)	0–100	Adjusts the unique spring reverb sound.

*1 Enabled when TYPE is “SPRING”.

REVERB types

Type	Explanation
PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Produces a metallic reverberation with an extended high-frequency response.
ROOM	Simulates the reverberations of a small room. This provides warm reverberations.
HALL	Simulates the reverberation in a concert hall. This provides clear and spacious reverberations.
SPRING	Simulates the sound of a guitar amp’s built-in spring reverb.
MODULATE	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.

PEDAL FX

Use an expression pedal connected to the FOOT SW/EXP PEDAL jack to control the effects in real time.

Parameter	Value	Explanation
POSITION	INPUT, POST AMP	Selects the PEDAL FX position in the effect chain.
FX TYPE	PEDAL WAH (p. 38)	Produces a wah effect.
	WAH 95E (p. 39)	This models the sound of a Jim Dunlop EVH-95.
	PEDAL BEND (p. 40)	Applies a pitch-bend effect.

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PEDAL WAH

Produces a wah effect.

Parameter	Value	Explanation
TYPE	Selects the wah mode.	
	CRY WAH	This models the sound of the CRYBABY wah pedal that was 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 enhances the characteristic resonances produced by analog synth filters.
POSITION	INPUT, POST AMP	Specifies the position where PEDAL WAH is connected.
PEDAL MIN	0–100	Sets the tone produced when the heel of the pedal is pressed.
PEDAL MAX	0–100	Sets the tone produced when the toe of the pedal is pressed.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

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WAH 95E

This models the sound of a Jim Dunlop EVH-95.

Parameter	Value	Explanation
POSITION	INPUT, POST AMP	Specifies the position where WAH 95E is connected.
PEDAL MIN	0–100	Sets the tone produced when the heel of the pedal is pressed.
PEDAL MAX	0–100	Sets the tone produced when the toe of the pedal is pressed.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

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PEDAL BEND

Applies a pitch-bend effect.

Parameter	Value	Explanation
POSITION	INPUT, POST AMP	Specifies the position where PEDAL BEND is connected.
PITCH	-24–+24	This sets the pitch at the point where the pedal is pressed all the way down.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

MEMO

The effect may not sound the way you expect when you play chords (two or more notes at the same time), because of how it analyzes the pitch. Be sure to mute all the other strings and play only one note at a time.

EQ 1/EQ 2

Adjusts the tonal character.

Parameter	Value	Explanation
EQ TYPE	PARAMETRIC EQ (p. 42)	You can adjust the sound character in six bands.
	GE-10 (p. 43)	This models the sound of the BOSS GE-10. You can adjust the sound character in ten bands.

PARAMETRIC EQ

You can adjust the sound character in six bands.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
LOW GAIN	-20–+20dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
HIGH-MID GAIN	-20–+20dB	Adjusts the high-middle frequency range tone.
HIGH GAIN	-20–+20dB	Adjusts the high frequency range tone.
LEVEL	-20–+20dB	Adjusts the overall volume of the equalizer.
LOW-MID FREQUENCY	20Hz–10.0kHz	Specifies the center of the frequency range to 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 narrow the area.
HIGH-MID FREQUENCY	20Hz–10.0kHz	Specifies the center of the frequency range to 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 narrow the area.
LOW CUT	FLAT, 20Hz–800Hz	Cuts the frequencies below the frequency that you set. When FLAT is selected, the low cut filter has no effect.
HIGH CUT	630Hz–12.5kHz, FLAT	Cuts the frequencies above the frequency that you set. When FLAT is selected, the high cut filter has no effect.

GE-10

This models the sound of the BOSS GE-10. You can adjust the sound character in ten bands.

Parameter	Value	Explanation
31 Hz	-12–+12dB	
62 Hz		
125 Hz		
250 Hz		
500 Hz		
1 kHz		
2kHz		
4 kHz		
8 kHz		
16 kHz		
LEVEL	-12–+12dB	
POSITION	AMP IN	Connects the EQ before the AMP in the effect chain.
	AMP OUT	Connects the EQ after the AMP in the effect chain.

SOLO

Adjusts the volume and tonal character when using solo.

Parameter	Value	Explanation
SOLO ON/OFF	OFF, ON	Switches the solo function on/off.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO ON/OFF is ON.

SOLO EQ parameters

You can adjust the sound character in three bands.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns the equalizer on/off when the solo function is ON.
POSITION	AMP IN, AMP OUT	Selects whether to place the equalizer before the preamp (INPUT) or after the preamp (OUTPUT).
LOW CUT	FLAT–800Hz	Cuts the frequencies below the frequency that you set. When FLAT is selected, the low cut filter has no effect.
LOW GAIN	-12–+12dB	Adjusts the low frequency range tone.
MID FREQUENCY	20.0Hz–10.0kHz	Specifies the center frequency to be adjusted by the MID GAIN.
MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the MID FREQUENCY. Higher values narrow the area.
MID GAIN	-12–+12dB	Adjusts the midrange tone.
HIGH GAIN	-12–+12dB	Adjusts the high frequency range tone.
HIGH CUT	630Hz–FLAT	Cuts the frequencies above the frequency that you set. When FLAT is selected, the high cut filter has no effect.
LEVEL	-12–+12dB	Adjusts the overall volume of the equalizer.

NS

This effect reduces the noise and hum picked up by guitar pickups. Since this 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 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 sounds natural. High settings for the threshold parameter may result in 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 decays completely.

DEVICE SETTINGS

The DEVICE SETTINGS are stored as KATANA-25 system parameters internally in the KATANA-25.

LINE OUT SETTINGS parameters

Parameter	Value	Explanation
Preset (*1)	Specifies the characteristics for the sound that's output from the line (headphone) output jacks.	
	REC	A distantly-miked sound for recording.
	BLEND	A sound providing a good blend of closed-miked and distantly-miked sound that can be broadly used for live performances or recording.
	LIVE	A close-miked sound for live performance.
CUSTOM SETTINGS	OFF, ON	When this is ON, you can make detailed settings to the line output audio.
MIC SETTING 1 **MIC SETTING 2** (*2)		Switches between mic settings. This stores two types of settings (MIC SETTING 1, MIC SETTING 2).
MIC TYPE (*2)	Specifies the type of mic used for picking up sound through the speakers.	
	DYN57	This models the SHURE SM57. This is a general dynamic mic used for instruments. Optimal for use in miking guitar amps.
	DYN421	This models the SENNHEISER MD-421. This is a dynamic mic with extended low end.
	CND451	This models the AKG C451B. This is a small condenser mic for use with instruments.
	CND87	This models the NEUMANN U87. This is a condenser mic with flat response.
	RBN121	This models the ROYER R-121. This is a ribbon mic that offers a warm, natural sound.
MIC POSITION ↔ (*2)	0cm–10cm	Models the sound of moving the mic slightly away from the center of the speaker cone.
MIC POSITION ↕ (*2)	0cm–20cm	Models the distance between the mic and speaker (how the sound is recorded). The higher the value, the greater the distance from the speaker.
AMBIENCE PREDELAY (*2)	0–100	Specifies the time it takes to hear the spatial reflections and so on after the original sound is heard.
AMBIENCE LEVEL (*2)	0–100	Sets the spatial reflection level.

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*1 This is enabled when CUSTOM SETTINGS is set to "OFF".

*2 This is enabled when CUSTOM SETTINGS is set to "ON".

GLOBAL EQ parameters

Parameter	Value	Explanation
GLOBAL EQ	OFF, ON	Switches the GLOBAL EQ on/off.

Parameter	Value	Explanation
POSITION	Specifies the position of the GLOBAL EQ.	
	INPUT	Positions GLOBAL EQ before the effect chain.
	OUTPUT	Positions GLOBAL EQ after the effect chain. This is effective for the output from the speakers and for the output from the Phones/REC OUT jack.
	LINE OUT	Effective for the output from the Phones/REC OUT jack.
	SP OUT	Effective for the output from speakers.
TYPE	Sets the type of equalizer.	
	PARAMETRIC EQ	This is a parametric equalizer.
	GE-10	This is a BOSS GE-10 (graphic equalizer).
LOW CUT	FLAT, 20.0–800 (Hz)	Sets the cutoff frequency of the low cut filter. When "FLAT" is specified, the low cut filter is not used.
LOW GAIN	-20.0–+20.0 (dB)	Sets the gain of the low cut filter.
LOW-MID FREQ	20.0Hz–10.0kHz	Sets the center frequency for the low- to mid-frequency range.
LOW-MID Q	0.5–16	Sets the center frequency bandwidth for the low- to mid-frequency range. Higher values narrow the bandwidth at which the gain is adjusted.
LOW-MID GAIN	-20.0–+20.0 (dB)	Sets the gain for the low- to mid-frequency range.
HI-MID FREQ	20.0Hz–10.0kHz	Sets the center frequency for the mid- to- high-frequency range.
HI-MID Q	0.5–16	Sets the center frequency bandwidth for the mid- to high-frequency range. Higher values narrow the bandwidth at which the gain is adjusted.
HI-MID GAIN	-20.0–+20.0 (dB)	Sets the gain for the mid- to high-frequency range.
HI GAIN	-20.0–+20.0 (dB)	Sets the gain of the high cut filter.
HI CUT	630–12.5k (Hz), FLAT	Specifies the cutoff frequency of the high cut filter. When "FLAT" is specified, the high cut filter is not used.
LEVEL	-20.0–+20.0 (dB)	Sets the output level for the equalizer.

PEDAL SETTINGS parameters

WIRED parameters	Value	Explanation
EXP PEDAL FUNCTION	Selects the function to assign to the expression pedal.	
	OFF	No function is assigned to the expression pedal.
	FOOT VOLUME	Assigns the foot volume.
	PEDAL FX	Assigns the pedal FX.
FOOT CONTROL TIP/RING	Selects the function to assign to the TIP contact or the RING contact on the footswitch jack.	
	MEMORY UP	Increments the memory number (+1).
	MEMORY DOWN	Decrements the memory number (-1).
	TAP	Sets the delay time. When you press this button two or more times, the delay time is set to the interval between presses.
	TUNER	Switches the tuner function on/off.
	A/B SWITCH C/D SWITCH	Each press of the footswitch toggles between the memory set in MEMORY A/B and the memory set in MEMORY C/D.
	SESSION PLAY/PAUSE	Each press of the footswitch plays/pauses the session.
	OFF	No function is assigned to the footswitch.

WIRELESS parameters	Value	Explanation
EXP PEDAL	When a wireless footswitch (FS-1-WL) is connected, this selects the function you want to assign to the expression pedal that's connected to the EXP jack of the FS-1-WL. When a wireless MIDI expression pedal (EV-1-WL) is connected, this selects the function to assign to the EV-1-WL.	
	OFF	No function is assigned to the expression pedal.
	FOOT VOLUME	The pedal functions as a foot volume controller.
	PEDAL FX	The pedal functions as a pedal FX controller.
	PEDAL FX/FV	When the EXP SW indicator of the EV-1-WL is off, foot volume is assigned. When the EXP SW indicator is on, pedal FX is assigned.
PEDAL SWITCH	Selects the function to assign to the LEFT, CENTER and RIGHT of the wireless footswitch (FS-1-WL). This also selects the function to assign to the footswitch that's connected to the CTL 1,2 jack of the FS-1-WL.	
	MEMORY UP	Increments the memory number (+1).
	MEMORY DOWN	Decrements the memory number (-1).
	TAP	Sets the delay time. When you press this button two or more times, the delay time is set to the interval between presses.
	TUNER	Switches the tuner function on/off.
	A/B SWITCH C/D SWITCH	Each press of the footswitch toggles between the memory set in MEMORY A/B and the memory set in MEMORY C/D.
	SESSION PLAY/PAUSE	Each press of the footswitch plays/pauses the session.
	OFF	No function is assigned to the footswitch.

USB SETTINGS parameters

When the GENERIC driver is used

Parameter	Value	Explanation
MIX	0–200 (%)	Adjusts the level of the sound that's input from the computer.
EFFECT OUT	0–200 (%)	Adjusts the level of signal output to the computer.
LOOP BACK	OFF, ON	When this is ON, the audio that's input from the computer is looped back to the computer.

When the VENDOR driver is used

Parameter	Value	Explanation
MIX	0–200 (%)	Adjusts the level of the sound that's input from the computer.
EFFECT OUT	0–200 (%)	Adjusts the level of signal output to the computer.
DRY OUT	0–200 (%)	Adjusts how much of the signal that comes before the preamp is output to the computer.
TO EFFECT	-20–+20dB	Adjusts how much of the signal input from the computer is input just before the preamp.
LOOP BACK	OFF, ON	When this is ON, the audio that's input from the computer is looped back to the computer.

PREFERENCES parameters

Parameter	Value	Explanation
START MODE	Selects the screen that's shown when BOSS TONE STUDIO is launched.	
	EDITOR	Shows the editor screen.
	PLAYER	Shows the SAVED SONGS screen.
	LIBRARIAN	Shows the librarian screen.
SHOW AUDIO PAIRING CONFIRMATION	OFF, ON	When the SAVED SONGS or SEARCH screen is shown, this shows a message indicating that a **Bluetooth®** audio connection is required. This is shown when this parameter is ON and when BOSS TONE STUDIO and KATANA-25 are not connected via **Bluetooth®** audio. When you select the "Don't notify me when Bluetooth Audio is not connected." check box that's shown in the message, this parameter is switched OFF, and the message does not appear again. To show the message again, set this parameter to ON.

Parameter	Value	Explanation
DOUBLE-TAP TO RESET TO DEFAULT VALUE	OFF, ON	When this is ON and you double-tap a knob or slider (tapping it two times rapidly), the parameter of the knob or slider returns to its default value.

KATANA-25

Parameter Guide

01

Roland Corporation

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