POCKET
EFFECTS PROCESSOR

Pocket GT

Parameter Guide

Contents

MEMO

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

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EFFECT

FX1/FX2

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

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

FX1/FX2 TYPE

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

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

COMPRESSOR

STEREO MONO

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

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

LIMITER

STEREO

The limiter attenuates loud input levels to prevent distortion.

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

TOUCH WAH

MONO

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

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

GRAPHIC EQ

STEREO

This effect adjusts the tonal character. Seven frequency bands can be adjusted.

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

PARAMETRIC EQ

STEREO

This effect adjusts the tonal character. Four frequency bands can be adjusted.

Parameter	Value	Explanation
LOW GAIN	-20–+20 dB	Adjusts the tone for the low frequency range.
HIGH GAIN	-20–+20 dB	Adjusts the tone for the high frequency range.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQ (LOW-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
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–+20 dB	Adjusts the low-middle frequency range tone.
HIGH-MID FREQ (HIGH-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
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–+20 dB	Adjusts the low-middle frequency range tone.

TONE MODIFY

MONO

This changes the tone of the connected guitar.

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

GUITAR SIMULATOR

MONO

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

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

AC.GUITAR SIMULATOR

MONO

This effect simulates the tonal character of an acoustic guitar.

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

SLOW GEAR

STEREO

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

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

OCTAVE

MONO

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

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

PITCH SHIFTER

MONO

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

Parameter	Value	Explanation
PITCH	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
FINE	-50–+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
PRE DELAY *1	0 ms–300 ms, BPM ♪ – ♩	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms.
EFFECT LEVEL	0–100	Adjusts the volume of the pitch shifter.
FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

HARMONIST

MONO

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

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

Parameter	Value	Explanation
HARMONY	-2 oct–+2 oct	This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound.
KEY (MASTER KEY)	C (Am)–B (G♯m)	The key setting corresponds to the key of the song (♯, ♭) as follows. 
PRE DELAY *1	0 ms–300 ms, BPM ♪ – ♩	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms.
FEEDBACK	0–100	Adjusts the feedback amount of the harmony sound.
EFFECT LEVEL	0–100	Adjusts the volume of the harmony sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

OVERTONE

MONO

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

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

FEEDBACKER

MONO

Generates feedback performance.

Parameter	Value	Explanation
TRIGGER	OFF, ON	If TRIGGER is ON, a feedback effect is applied.
DEPTH	0–100	Adjusts the ease with which feedback will occur when the FEEDBACKER is on.

AC. PROCESSOR

MONO

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

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

PHASER

MONO

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

Parameter	Value	Explanation
TYPE	Selects the number of stages that the phaser effect will use.	
	4 STAGE	This is a four-phase effect. A light phaser effect is obtained.
	8 STAGE	This is an eight-phase effect. It is a popular phaser effect.
	12 STAGE	This is a twelve-phase effect. A deep phase effect is obtained.
	BiPHASE	This is the phaser with two phase shift circuits connected in series.
RATE *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This 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 will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
LEVEL	0–100	Adjusts the volume of the phaser.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

FLANGER

STEREO

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

Parameter	Value	Explanation
RATE *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This 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 will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
LOW CUT	FLAT, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
LEVEL	0–100	Adjusts the volume of the flanger.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

TREMOLO

STEREO

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

Parameter	Value	Explanation
WAVE (WAVE SHAPE)	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjusts the frequency (speed) of the change.
DEPTH	0–100	Adjusts the depth of the effect.
LEVEL	0–100	Adjusts the volume.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

ROTARY

MONO ▸ STEREO

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

Parameter	Value	Explanation
SPEED (SPEED SELECT)	SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
RATE SLOW *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
RATE FAST *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "FAST."
TRANSITION (TRANSITION TIME)	0–100	Adjusts the time over which the rotational speed changes when SPEED SELECT is switched.
BASS/HORN BALANCE	100:0–0:100	Adjusts the volume balance between the BASS rotor and the HORN rotor.
LEVEL	0–100	Adjusts the volume.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

UNI-V

MONO

This models a Uni-Vibe.

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

Parameter	Value	Explanation
RATE *1	0–100, BPM 𝅝 – 𝅘𝅥𝅯	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.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

VIBRATO

STEREO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE *1	0–100, BPM 𝅝 – ♪	Adjusts the rate of the vibrato.
DEPTH	0–100	Adjusts the depth of the vibrato.
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. * When a user memory with TRIGGER set to ON is called up, the effect obtained is identical to what happens when TRIGGER is switched from Off to On. If you want the vibrato effect to be produced immediately after the user memories are switched, set RISE TIME to 0.
LEVEL	0–100	Adjusts the volume.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

CHORUS

MONO ▸ STEREO / MONO

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

Parameter	Value	Explanation
MODE	Selection for the chorus mode.	
	MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
RATE *1	0–100, BPM 𝅝 – ♪	Adjust the speed of the chorus effect for the high frequency range.
DEPTH	0–100	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

SUB DELAY

MONO ▸ STEREO / MONO

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

Parameter	Value	Explanation
TYPE	Use this to choose the type of delay.	
	MONO	Use this to choose the type of delay.
	PAN	Provides a tap delay effect that divides the delay time between the left and right channels.
DELAY TIME *1	1 ms–1000 ms, BPM ♪ – 𝅗𝅥	Adjusts the delay time.
FEEDBACK	0–100	Adjusts the volume 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.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
TAP TIME *2	0–100%	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

*2 Setting available when TYPE is set to PAN.

PEDAL FX

MONO

This produces a pedal wah effect or a pitch bend effect.

Parameter	Value	Explanation
TYPE	Selects the type.	
	CRY WAH	This models the sound of the CRY BABY wah pedal popular in the '70s.
	VO WAH	This models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7 STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
	PEDAL BEND	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.

* The Pocket GT cannot use an expression pedal. For this reason, it is not possible to externally control the specified value.

Common to CRY WAH–RESO WAH

Parameter	Value	Explanation
PEDAL POSITION	0–100	Adjusts the position of the wah pedal.
PEDAL MIN	0–100	Selects the tone produced when the heel of the EXP Pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the EXP Pedal is depressed.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.

PEDAL BEND

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

Parameter	Value	Explanation
PITCH	-24–+24	This sets the pitch at the point where the EXP Pedal is all the way down.
PDL POS (PEDAL POSITION)	0–100	Adjusts the pedal position for pedal bend.
LEVEL	0–100	Adjusts the volume of the pitch bend sound.

OD/DS

MONO

This effect distorts the sound to create long sustain.

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

OD/DS TYPE

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

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

PREAMP

MONO

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

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

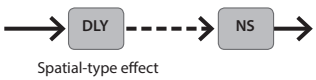
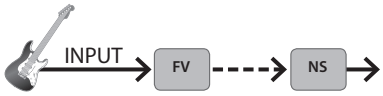
PREAMP TYPE list

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

NOISE SUPPRESSOR

STEREO

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

Parameter	Value	Explanation
THRESHOLD	Off, 1–100	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down. * If this is turned "Off," NS is off (bypassed).
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."
DETECT	This controls the noise suppressor based on the volume level for the point specified in Detect.	
	INPUT	Input volume from input jack. * Ordinarily, DETECT should be set to "INPUT."
	NS INPUT	Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to "NS INPUT."  Spatial-type effect
	FV OUT	Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the guitar's volume control, you need to set DETECT to "FV OUT."  Foot Volume

FOOT VOLUME

STEREO

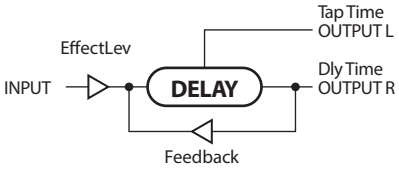
This is a volume control effect.

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

DELAY

MONO › STEREO MONO

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

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

Common to STANDARD–MODULATE

Parameter	Value	Explanation
DELAY TIME *1	1 ms–2000 ms, BPM ♪ – ♩	Adjusts the delay time.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

PAN

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

MODULATE

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

TERA ECHO

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

REVERB

MONO▸ STEREO

This effect adds reverberation to the sound.

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

Common to AMBIENCE–MODULATE

Parameter	Value	Explanation
REVERB TIME	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
SPRING SENS *1	0–100	Adjusts the sensitivity of the spring effect. When the value is set higher, the effect is obtained even with a weak picking.

*1 Valid when the TYPE of REVERB is set to SPRING.

DELAY

Parameter	Value	Explanation
DELAY TIME *1	1 ms–650 ms, BPM ♪ – ♩	Adjusts the delay time.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "Flat" is selected, the high cut filter will have no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

*1 Refer to "About effects when a note value is selected as a setting" (p. 13).

MASTER SETTING

These settings are applied to the overall user memory.

MASTER SETTING

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

About effects when a note value is selected as a setting

* When you specify a note value as the setting for a parameter (such as a RATE and DELAY TIME parameter), this specifies the length (time) of one note. Since this time is calculated based on the "BPM" (tempo) of the MASTER SETTINGS, you can easily design the sound to match the tempo of the song.
* If the note length (time) specified for a RATE or DELAY TIME parameter is longer than the allowable range of the setting, a time that is 1/2 or 1/4 of the specified time is assigned.

MASTER EQ

STEREO

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

Parameters Available When Using BOSS TONE STUDIO

TUNER

Parameter	Value	Explanation
PITCH	435 Hz–445 Hz	Specifies the reference pitch.
OUTPUT	MUTE	Sound will not be output while tuning.
	BYPASS	While tuning, the sound of the guitar being input to the Pocket GT will be output without change. All effects will be off.
	THRU	Allows you to tune while hearing the current effect sound.
BASS MODE	OFF, ON	Turn this OFF if a guitar is connected, or ON if a bass is connected.

FAVORITE MEMORY

FAVORITE MEMORY is a function that lets you assign your favorite user memories to the [◄◄] button, [►/II] button, and [►►] button.

When you press a button to which a user memory is assigned, the assigned favorite sound is recalled instantly.

Parameter	Value	Explanation
FAVORITE MEMORY	OFF, ON	Turning this on selects FAVORITE MEMORY mode. Turning this off selects normal mode (MEMORY mode).
FAVORITE 1–FAVORITE 3	Specify the user memories that are assigned to the [◄◄] button (FAVORITE 1), [►/II] button (FAVORITE 2), and [►►] button (FAVORITE 3).	
	01–99	Assign user memory 01–99 to each of the buttons.

KNOB ASSIGN

You can assign the parameters of your choice to the [OD/DS] knob, [MOD] knob, and [DELAY] knob of the Pocket GT unit.

* With the factory settings, DEFAULT is registered to each of the knobs. It is assigned Characteristic parameters of each effect.

PARAMETERS THAT CAN BE ASSIGNED TO THE KNOBS

Value
OFF
DEFAULT:OD/DS
DEFAULT:MOD
DEFAULT:DELAY
FX1:COMP TYPE
FX1:COMP SUSTAIN
FX1:COMP ATTACK
FX1:COMP TONE
FX1:COMP LEVEL
FX1:LIMITER TYPE
FX1:LIMITER ATTACK
FX1:LIMITER THRESHOLD
FX1:LIMITER RATIO
FX1:LIMITER RELEASE
FX1:LIMITER LEVEL
FX1:T.WAH MODE
FX1:T.WAH POLARITY
FX1:T.WAH SENS
FX1:T.WAH FREQ
FX1:T.WAH PEAK
FX1:T.WAH LEVEL
FX1:GEQ 100Hz
FX1:GEQ 200Hz
FX1:GEQ 400Hz
FX1:GEQ 800Hz
FX1:GEQ 1.6kHz
FX1:GEQ 3.2kHz
FX1:GEQ 6.4kHz

Value
FX1:GEQ LEVEL
FX1:PEQ LOW GAIN
FX1:PEQ LOW-MID FREQ
FX1:PEQ LOW-MID Q
FX1:PEQ LOW-MID GAIN
FX1:PEQ HIGH-MID FREQ
FX1:PEQ HIGH-MID Q
FX1:PEQ HIGH-MID GAIN
FX1:PEQ HIGH GAIN
FX1:PEQ LEVEL
FX1:TONE MOD TYPE
FX1:TONE MOD RESONANCE
FX1:TONE MOD LOW
FX1:TONE MOD HIGH
FX1:TONE MOD LEVEL
FX1:GUITAR SIM TYPE
FX1:GUITAR SIM LOW
FX1:GUITAR SIM HIGH
FX1:GUITAR SIM LEVEL
FX1:GUITAR SIM BODY
FX1:A.GUITAR SIM HIGH
FX1:A.GUITAR SIM BODY
FX1:A.GUITAR SIM LOW
FX1:A.GUITAR SIM LEVEL
FX1:SLOW GEAR SENS
FX1:SLOW GEAR RISE TIME
FX1:SLOW GEAR LEVEL
FX1:OCTAVE -2OCT
FX1:OCTAVE -1OCT

Value
FX1:OCTAVE DIRECT
FX1:PITCH SHIFT PITCH
FX1:PITCH SHIFT FINE
FX1:PITCH SHIFT PRE-DELAY
FX1:PITCH SHIFT E.LEVEL
FX1:PITCH SHIFT FEEDBACK
FX1:PITCH SHIFT D.LEVEL
FX1:HARMONIST HARMONY
FX1:HARMONIST PRE-DELAY
FX1:HARMONIST E.LEVEL
FX1:HARMONIST FEEDBACK
FX1:HARMONIST D.LEVEL
FX1:OVERTONE DETUNE
FX1:OVERTONE TONE
FX1:OVERTONE UPPER
FX1:OVERTONE LOWER
FX1:OVERTONE D.LEVEL
FX1:FEEDBACKER DEPTH
FX1:FEEDBACKER TRIGGER
FX1:AC.PROCESSOR TYPE
FX1:AC.PROCESSOR BASS
FX1:AC.PROCESSOR MIDDLE
FX1:AC.PROCESSOR TREBLE
FX1:AC.PROCESSOR PRESENCE
FX1:AC.PROCESSOR LEVEL
FX1:PHASER TYPE
FX1:PHASER RATE
FX1:PHASER DEPTH
FX1:PHASER MANUAL
FX1:PHASER RESONANCE
FX1:PHASER LEVEL

Value
FX1:FLANGER RATE
FX1:FLANGER DEPTH
FX1:FLANGER MANUAL
FX1:FLANGER RESONANCE
FX1:FLANGER LOW CUT
FX1:FLANGER LEVEL
FX1:TREMOLO WAVE
FX1:TREMOLO RATE
FX1:TREMOLO DEPTH
FX1:TREMOLO LEVEL
FX1:ROTARY BALANCE
FX1:ROTARY SPEED
FX1:ROTARY RATE SLOW
FX1:ROTARY RATE FAST
FX1:ROTARY TRANSITION
FX1:ROTARY LEVEL
FX1:UNI-V RATE
FX1:UNI-V DEPTH
FX1:UNI-V LEVEL
FX1:VIBRATO RATE
FX1:VIBRATE DEPTH
FX1:VIBRATO TRIGGER
FX1:VIBRATE RISE TIME
FX1:VIBRATO LEVEL
FX1:CHORUS MODE
FX1:CHORUS RATE
FX1:CHORUS DEPTH
FX1:CHORUS LOW CUT
FX1:CHORUS HIGH CUT
FX1:CHORUS E.LEVEL
FX1:SUB DELAY TYPE
FX1:SUB DELAY TIME

Value
FX1:SUB DELAY FEEDBACK
FX1:SUB DELAY HIGH CUT
FX1:SUB DELAY E.LEVEL
FX1:SUB DELAY D.LEVEL
FX1:SUB DELAY TAP TIME
OD/DS:TYPE
OD/DS:DRIVE
OD/DS:BOTTOM
OD/DS:TONE
OD/DS:E.LEVEL
OD/DS:D.LEVEL
PREAMP:TYPE
PREAMP:GAIN
PREAMP:BASS
PREAMP:MIDDLE
PREAMP:TREBLE
PREAMP:PRESENCE
PREAMP:LEVEL
PREAMP:BRIGHT
PREAMP:SP.TYPE
NS:THRESHOLD
NS:RELEASE
FX2:COMP TYPE
FX2:COMP SUSTAIN
FX2:COMP ATTACK
FX2:COMP TONE
FX2:COMP LEVEL
FX2:LIMITER TYPE
FX2:LIMITER ATTACK
FX2:LIMITER THRESHOLD
FX2:LIMITER RATIO
FX2:LIMITER RELEASE
FX2:LIMITER LEVEL
FX2:T.WAH MODE
FX2:T.WAH POLARITY
FX2:T.WAH SENS
FX2:T.WAH FREQ
FX2:T.WAH PEAK
FX2:T.WAH LEVEL
FX2:GEQ 100Hz
FX2:GEQ 200Hz
FX2:GEQ 400Hz
FX2:GEQ 800Hz
FX2:GEQ 1.6kHz
FX2:GEQ 3.2kHz
FX2:GEQ 6.4kHz
FX2:GEQ LEVEL
FX2:PEQ LOW GAIN
FX2:PEQ LOW-MID FREQ
FX2:PEQ LOW-MID Q
FX2:PEQ LOW-MID GAIN
FX2:PEQ HIGH-MID FREQ
FX2:PEQ HIGH-MID Q
FX2:PEQ HIGH-MID GAIN
FX2:PEQ HIGH GAIN
FX2:PEQ LEVEL
FX2:TONE MOD TYPE
FX2:TONE MOD RESONANCE
FX2:TONE MOD LOW
FX2:TONE MOD HIGH
FX2:TONE MOD LEVEL
FX2:GUITAR SIM TYPE
FX2:GUITAR SIM LOW

Value
FX2:GUITAR SIM HIGH
FX2:GUITAR SIM LEVEL
FX2:GUITAR SIM BODY
FX2:A.GUITAR SIM HIGH
FX2:A.GUITAR SIM BODY
FX2:A.GUITAR SIM LOW
FX2:A.GUITAR SIM LEVEL
FX2:SLOW GEAR SENS
FX2:SLOW GEAR RISE TIME
FX2:SLOW GEAR LEVEL
FX2:OCTAVE -2OCT
FX2:OCTAVE -1OCT
FX2:OCTAVE DIRECT
FX2:PITCH SHIFT PITCH
FX2:PITCH SHIFT FINE
FX2:PITCH SHIFT PRE-DELAY
FX2:PITCH SHIFT E.LEVEL
FX2:PITCH SHIFT FEEDBACK
FX2:PITCH SHIFT D.LEVEL
FX2:HARMONIST HARMONY
FX2:HARMONIST PRE-DELAY
FX2:HARMONIST E.LEVEL
FX2:HARMONIST FEEDBACK
FX2:HARMONIST D.LEVEL
FX2:OVERTONE DETUNE
FX2:OVERTONE TONE
FX2:OVERTONE UPPER
FX2:OVERTONE LOWER
FX2:OVERTONE D.LEVEL
FX2:FEEDBACKER DEPTH
FX2:FEEDBACKER TRIGGER
FX2:AC.PROCESSOR TYPE
FX2:AC.PROCESSOR BASS
FX2:AC.PROCESSOR MIDDLE
FX2:AC.PROCESSOR TREBLE
FX2:AC.PROCESSOR PRESENCE
FX2:AC.PROCESSOR LEVEL
FX2:PHASER TYPE
FX2:PHASER RATE
FX2:PHASER DEPTH
FX2:PHASER MANUAL
FX2:PHASER RESONANCE
FX2:PHASER LEVEL
FX2:FLANGER RATE
FX2:FLANGER DEPTH
FX2:FLANGER MANUAL
FX2:FLANGER RESONANCE
FX2:FLANGER LOW CUT
FX2:FLANGER LEVEL
FX2:TREMOLO WAVE
FX2:TREMOLO RATE
FX2:TREMOLO DEPTH
FX2:TREMOLO LEVEL
FX2:ROTARY BALANCE
FX2:ROTARY SPEED
FX2:ROTARY RATE SLOW
FX2:ROTARY RATE FAST
FX2:ROTARY TRANSITION
FX2:ROTARY LEVEL
FX2:UNI-V RATE
FX2:UNI-V DEPTH
FX2:UNI-V LEVEL

Value
FX2:VIBRATO RATE
FX2:VIBRATE DEPTH
FX2:VIBRATO TRIGGER
FX2:VIBRATE RISE TIME
FX2:VIBRATO LEVEL
FX2:CHORUS MODE
FX2:CHORUS RATE
FX2:CHORUS DEPTH
FX2:CHORUS LOW CUT
FX2:CHORUS HIGH CUT
FX2:CHORUS E.LEVEL
FX2:SUB DELAY TYPE
FX2:SUB DELAY TIME
FX2:SUB DELAY FEEDBACK
FX2:SUB DELAY HIGH CUT
FX2:SUB DELAY E.LEVEL
FX2:SUB DELAY D.LEVEL
FX2:SUB DELAY TAP TIME
DELAY:TYPE
DELAY:TIME
DELAY:FEEDBACK
DELAY:HIGH CUT
DELAY:E.LEVEL
DELAY:TAP TIME
DELAY:MODULATION RATE
DELAY:MODULATION DEPTH
TERA ECHO:TIME
TERA ECHO:FEEDBACK
TERA ECHO:TONE
TERA ECHO:E.LEVEL
TERA ECHO:D.LEVEL
TERA ECHO:HOLD
REVERB:TYPE
REVERB:TIME
REVERB:LOW CUT
REVERB:HIGH CUT
REVERB:LEVEL
REVERB:SPRING SENS
REVERB:DELAY TIME
REVERB:DELAY FEEDBACK
REVERB:DELAY HIGH CUT
REVERB:DELAY E.LEVEL
REVERB:DELAY D.LEVEL
FOOT VOLUME:LEVEL
PEDAL FX:TYPE
PEDAL FX:WAH PEDAL POS
PEDAL FX:WAH LEVEL
PEDAL FX:PEDAL BEND PITCH
PEDAL FX:PEDAL BEND PEDAL POS
PEDAL FX:PEDAL BEND LEVEL
MASTER LOW GAIN
MASTER MIDDLE FREQ
MASTER MIDDLE Q
MASTER MIDDLE GAIN
MASTER HIGH GAIN
PATCH LEVEL
MASTER BPM
MASTER KEY
USB MIX
FX1

Value
OD/DS
PREAMP
FX2
DELAY
REVERB
PEDAL FX
OUTPUT LEVEL

MEMORY EXTENT

Parameter	Value	Explanation
MIN	01–99	Use the MIN–MAX parameters to limit the extent of user memories that can be selected by turning the [VALUE] knob of the Pocket GT unit.
MAX	01–99	

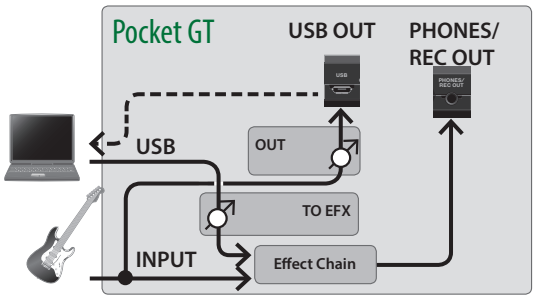
REWIND, FAST FORWARD TIME

Parameter	Value	Explanation
REWIND, FAST FORWARD TIME	3, 5, 10, 15 (seconds)	Specifies the time by which the playback location is moved when you rapidly pressing the Pocket GT's [◀◀] button or [▶▶]button twice.

USB SETTING

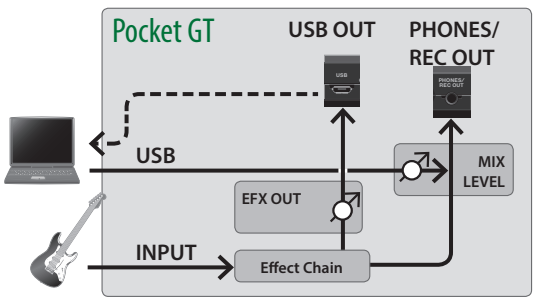
DRY

Parameter	Value	Explanation
OUT	0–200%	The guitar sound that is input to the Pocket GT, is output without change (DRY sound); it is not processed by effects.
TO EFX	0–200%	Adjusts the input level from the computer to the Pocket GT's effects.



MAIN

Parameter	Value	Explanation
MIX LEVEL	0–200%	Adjusts the level of the audio input from the computer. At this time, the audio input from the computer is mixed at the final stage of the Pocket GT.
EFX OUT	0–200%	Adjusts the level at which the sound processed by the effects of the Pocket GT is output to the computer.



User Memory List (Initial Settings)

Number	User Memory Name	Explanation
01	HI GAIN STACK	The powerful sound of a high-gain amp stack. Ideal for backing or riffs.
02	DELUXE CRUNCH	Crunch sound based on DELUXE CRUNCH.
03	NATURAL CLEAN	A versatile clean sound usable for everything from solos to rhythm.
04	VO CRUNCH	Crunch sound based on VO DRIVE.
05	BLUESY LEAD	A lead sound using T-SCREAM as a booster, suitable for single-coil pickups.
06	TWEED CLEAN	Crunch sound based on TWEED.
07	MODERN METAL	A metal sound, good for rhythm and lead.
08	1959 LEAD	Lead sound based on MS1959.
09	60's FUZZ LEAD	Psychedelic rock sound of the late '60s.
10	LA BROWN	Hard rock sound of the late '70s.
11	MILD JAZZ	A mild jazz tone.
12	SLAPBACK CRUNCH	'50s-style crunch and echo sound.
13	70's BG LEAD	Latin rock sound of the '70s.
14	P.SHIFT LEAD	A lead sound adding an upper octave tone.
15	R-FIER METAL	Heavy metal sound based on R-FIER.
16	BRIGHT TW CLEAN	A bright clean sound, good for rhythm.
17	TWIN CRUNCH	Crunch sound based on CLEAN TWIN.
18	VO DRIVE	A full-driven sound of VO DRIVE.
19	MID BOOST LEAD	Mid-boosted lead sound, suitable for '80s hard rock.
20	FUSION 335	A lead tone of '70s fusion.
21	SPACY JAZZ	Contemporary jazz tone with deep reverb.
22	1959 CRUNCH	Crunch sound based on MS1959.
23	COMP CRUNCH DLY	Crunch sound with delay, good for rhythm.
24	DELUXE LEAD	Lead sound based on DELUXE CRUNCH, with good sustain.
25	DEEP ECHO LEAD	Lead sound with deep delay and reverb effects.
26	RETRO TREMOLO	Crunch sound with tremolo effect.
27	CLEAN SUSTAIN	A clean sound with good sustain.
28	ACOUSTIC SIM	Changes electric guitar to acoustic guitar sound.
29	DIST FUSION	A distortion sound suitable for jazz fusion.
30	AMBIENT DRIVE	A drive sound with reverb.
31	SUPER CLEAN	Transparently clean sound. Ideal for arpeggios or chord rhythms.
32	OD+STACK LEAD	A lead sound placing an OD-1 before the MS1959, suitable for hard rock.
33	POWER METAL	A metal sound with powerful low end.
34	ROYAL LEAD	British lead tone of the '70s and '80s.
35	COMP CRUNCH LEAD	A lead sound suitable for jazz fusion.
36	JC-120 CLEAN	Clean sound based on JC-120.
37	SOFT JAZZ	A clean sound with less high-frequencies, suitable for jazz.
38	CHORUS 1959	Drive sound of MS1959 with chorus.
39	BGNR LEAD	Lead sound using BGNR, suitable for humbucking pickups.
40	POWER DRIVE	A straightforward and powerful drive sound that lets the character of the guitar come through.
41	JAZZ FIELD	An aggressive contemporary jazz tone.
42	FUNKY WAH CLEAN	Clean sound adding a wah effect according to the picking strength.
43	CRUNCH COMBO LEAD	Lead sound based on PRO CRUNCH.
44	COMP+OD LEAD	Lead sound combining compressor and overdrive.
45	LEGATO LEAD	A smooth lead sound suitable for legato-style playing.
46	SIMPLE CLEAN	A simple clean tone with less effects.
47	MUFF FUZZ LEAD	Lead sound using MUFF FUZZ.
48	P.SHIFT CLEAN	A clean sound adding an upper octave tone.
49	-1 OCT DRIVE	Drive sound adding a lower octave tone.
50	FUZZ ORGAN	An organ-type sound with fuzz.
51	MULTI DIMENSION	Psychedelic sound using OVERTONE effect.
52	COMP PHASE CLEAN	A clean sound with phaser, suitable for chord rhythm.
53	ORNG DRIVE	Drive sound based on ORNG ROCK REVERB.
54	VINT R-FIER	Drive sound based on R-FIER VINTAGE.
55	T-AMP DRIVE	Drive sound based on T-AMP LEAD.
56	DELUXE CLEAN	Clean sound based on DELUXE CRUNCH.
57	SLDN DRIVE	Drive sound based on SLDN.
58	5150 DRIVE	Drive sound based on 5150 DRIVE.

User Memory List (Initial Settings)

Number	User Memory Name	Explanation
59	LOW GAIN MS	Clean sound based on MS1959, reducing the amp gain.
60	BGNR METAL	Heavy metal sound based on BGNR UB METAL.
61	MATCH DRIVE	Drive sound based on MATCH DRIVE.
62	BRIGHT VO CLEAN	Clean sound based on VO DRIVE.
63	PRO CRUNCH	Crunch sound based on PRO CRUNCH.
64	COMBO CRUNCH	Crunch sound based on COMBO CRUNCH.
65	JC-120 + DIST	Drive sound made in combination of JC-120 and distortion pedal.
66	FULL RANGE CLEAN	A clean sound ranging from high frequencies to the low frequencies.
67	LOW OCTAVE CLEAN	Clean sound adding a lower octave tone.
68	FLANGE DRIVE	A drive sound with flanger.
69	DEEP PHASE	Clean sound using BI PHASE effect, resulting in unique tonal character.
70	for ACOUSTIC GTR	Acoustic processor useful for Acoustic-Electric guitars.
71	[BASS]CLEAN	A clean sound for bass guitar.
72	[BASS]LIMITER	Clean sound with limiter for bass guitar.
73	[BASS]CHORUS	Clean sound with chorus for bass guitar.
74	[BASS]VIBRATO	Clean sound with vibrato for bass guitar.
75	[BASS]DRIVE	A drive sound for bass guitar.
76	[BASS]SCOOP DRV	Drive sound for bass guitar, scooping mid frequencies.
77	[BASS]FUZZ	A fuzz sound for bass guitar.
78	[BASS]PHASE FUZZ	Fuzz sound with phaser for bass guitar.
79	[BASS]CHORUS+REV	Clean sound for bass guitar, with chorus and reverb.
80	[BASS]T.WAH	Clean sound for bass guitar, adding a wah effect according to the picking strength.
81	[BASS]OVERTONE	Organ-style bass sound.
82	[BASS]SPACY DLY	Bass sound with delay, suitable for solos.
83	[BASS]FLANGER	Clean sound with flanger for bass guitar.
84	[BASS]WIDE SLAP	Bass sound suitable for slap-style playing.
85	[BASS]DEEP LIMIT	A clean bass sound with good sustain.
86	[BASS]SLOW GEAR	Bass sound with volume swell effect.
87	[BASS]MS DRIVE	Drive sound for bass guitar using MS1959.
88	[BASS]TERA ECHO	Bass sound with unique reverbration using TERA ECHO.
89	[BASS]AC SIM	Bass sound inspired by acoustic bass.
90	[BASS]FRETLESS?	Bass sound inspired by fretless electric bass.
91	EMPTY	Empty memory for sound creation.
92	EMPTY	
93	EMPTY	
94	EMPTY	
95	EMPTY	
96	EMPTY	
97	EMPTY	
98	EMPTY	
99	EMPTY	

Block Diagram