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Tone Screen / Drum Kit Screen (Common Items)

[MENU] button

Accesses the following menu.

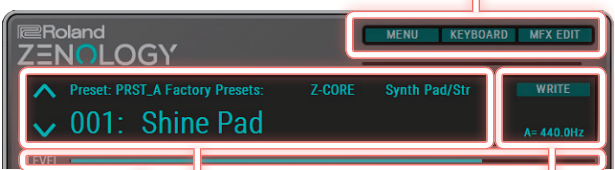
Zoom 100%–200%	Changes the size of the window.
Clear MIDI Control Mapping	Clears the assignments of control change numbers to parameters.
Voice Limit Off, Soft, Hard	Specifies the load when generating notes.
Flip Scroll Direction (Only on Mac)	Inverts the direction of rotation when using the mouse wheel to edit a value.
Authentication	Performs user authentication for the ZENOLOGY.
Help	Shows the owner's manual (PDF).
About	Shows the About screen.

[KEYBOARD] button

Shows/hides the keyboard panel.

[MFX EDIT] button

Shows/hides the MFX panel.



LEVEL

Adjusts the overall volume of the tone or drum kit.

Right-click	LEARN MIDI CC Assigns a control change to LEVEL.

[WRITE] button

Accesses the Tone/Drum Kit Manager, allowing you to save a tone or drum kit.

[OVERWRITE] button

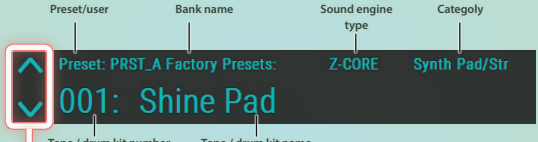
This is shown only when a USER BANK tone or drum kit is selected.
It saves the tone or drum kit directly to the currently selected BANK/NUMBER without going through the Tone/Drum Kit Manager screen.

[MASTER TUNE] button

Adjusts the pitch of the tone or drum kit.

Tone / drum kit indication

Shows information about the currently selected tone (sound) or drum kit.



[∧] [∨] buttons

Select the next or previous tone or drum kit.

* When you click this area, the Tone/Drum Kit Browser appears.

Tone Screen

[MONO] button

Specifies whether the tone will play monophonically (ON) or polyphonically (OFF).

[UNISON] button

Layers multiple instances of a sound.

If unison is ON, the number of notes specified by each tone are layered together.

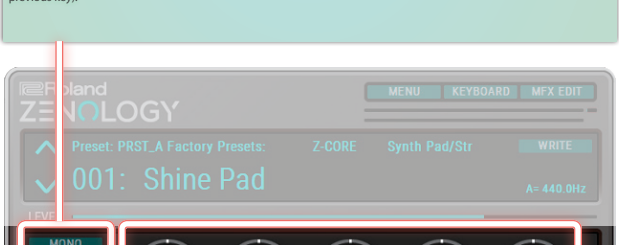
[LEGATO] button

This is available when LEGATO is turned ON while MONO is ON. It makes the pitch change smoothly during legato performance (playing the next key before releasing the previous key).

[PORTAMENTO] button

Specifies whether the portamento effect is applied (ON) or not applied (OFF).

Right-click	LEARN MIDI CC Assigns a control change to each button.



[CUTOFF] knob

Adjusts how far the filter is open.

Higher values make the sound brighter, and lower values make the sound darker.

[RESO] knob

Boosts the components of the sound that are near the cutoff frequency, adding a distinctive character to the sound.

Raising this value excessively might cause oscillation, making the sound distorted.

Higher values produce a stronger character, and lower values produce a weaker character.

[ATTACK] knob

Specifies the time from when the key is pressed until the sound completes its attack.

Higher values produce a softer attack, and lower values produce a sharper attack.

[RELEASE] knob

Specifies the time from when the key is released until the sound disappears.

Higher values produce a longer release, and lower values produce a crisper release.

[VIBRATO] knob

Adjusts the depth of the vibrato effect (the depth of pitch modulation).

Higher values produce greater pitch modulation, and lower values produce less modulation.

How to operate the knobs

Right-click	LEARN MIDI CC Assigns a control change to the parameter selected by [CUTOFF]–[VIBRATO].
Drag	Tone edit Edits each parameter.

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Drum Kit Screen

A different drum instrument is assigned to each of the 16 pads.
You can click these pads to play the sound, or drag them to edit the instrument parameters.
Instruments that are not assigned to a pad can also be played or selected from the keyboard.

Select a drum edit parameter.

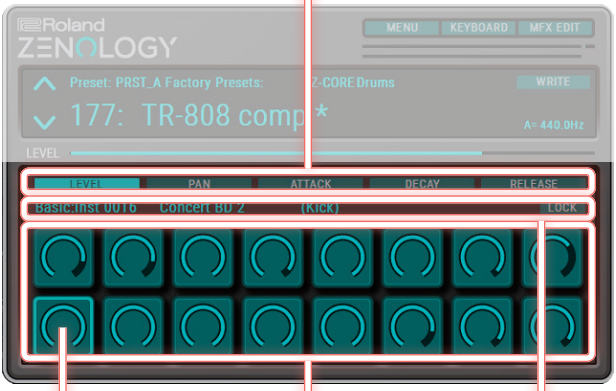
[LEVEL] button
Specifies the volume.

[PAN] button
Specifies the stereo position.

[ATTACK] button
Specifies the time from when the note begins until the sound completes its attack.
Higher values produce a softer attack, and lower values produce a sharper attack.

[DECAY] button
Specifies the time from when the sound completes its attack until the sound disappears.
Higher values produce a longer decay, and lower values produce a shorter decay.

[RELEASE] button
Specifies the time from when the note is released until the sound disappears.
Higher values produce a longer release, and lower values produce a crisper release.



The pad corresponding to the selected drum instrument is highlighted.

Pads
A different drum instrument is assigned to each of the 16 pads.

Left-click	Selects a drum instrument and plays it.
Right-click	LEARN MIDI CC Assigns a control change to the parameter selected by [LEVEL]–[RELEASE].
Drug/wheel	Edits the parameter selected by drum edit [LEVEL]–[RELEASE].

Drum Inst information
Shows information about the selected drum instrument.

* Click this area to access the Drum Inst Browser for the instrument that is shown.

[LOCK] button
* The displayed instrument will switch as you play the instruments. If you want to have the Drum Inst Browser continue showing a specific instrument while you play, turn on the [LOCK] button.

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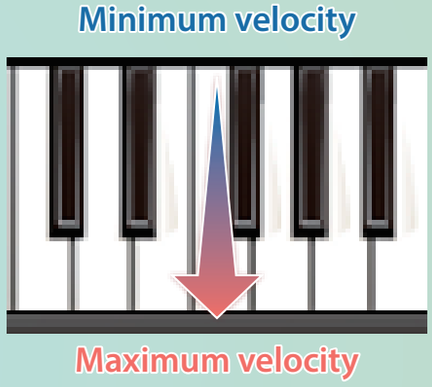
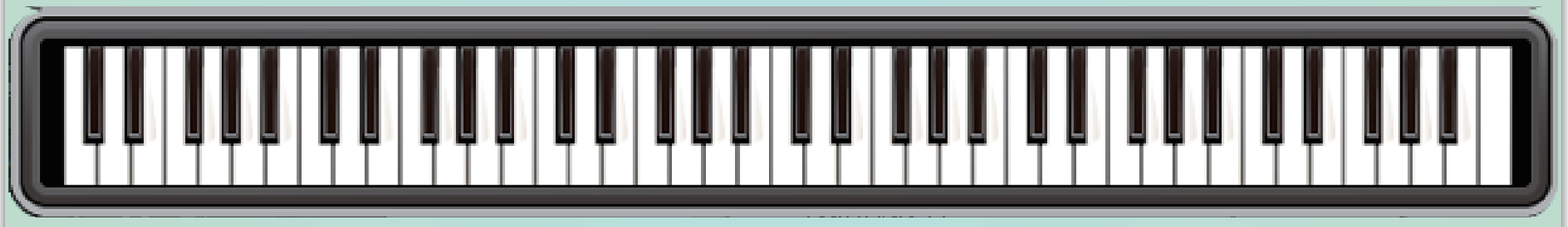
KEYBOARD Panel

Playing and controlling dynamics

Click the keyboard to play notes.
The velocity increases as you click toward the front of the key.
Clicking the very front of the key produces the maximum velocity.





Octave Shift

Use the mouse wheel to change the octave shift of the keyboard.
When you change the octave shift, the setting is shown on the keyboard for a few seconds.

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MFX Panel

[MFX] button
Turns MFX on/off.

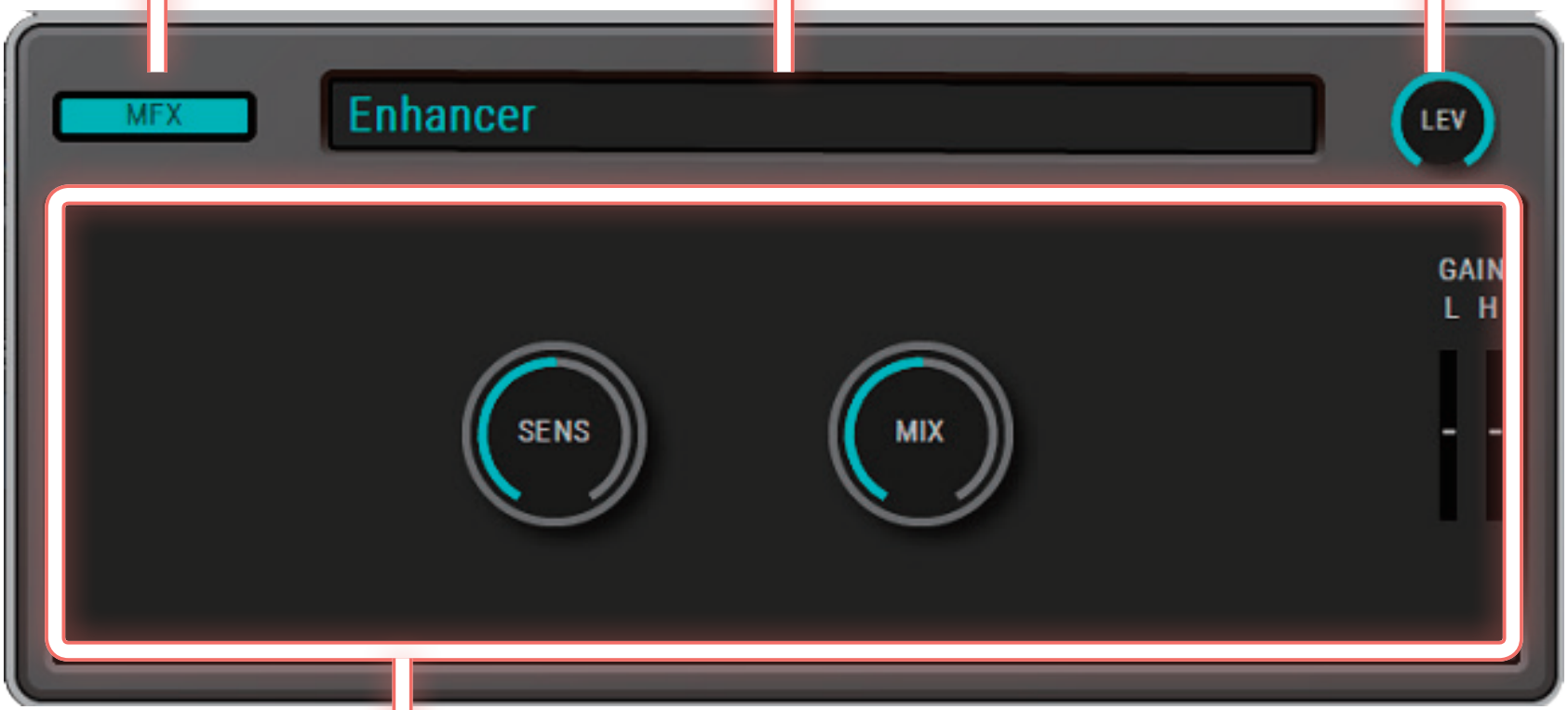
[MFX TYPE] indication

Shows the currently selected MFX name.

To change the MFX, click the MFX name and choose from the list that appears.

[MFX LEVEL] knob

Adjusts the MFX output level.



MFX parameters

The edit screen is different for each MFX type.

➡ For details, refer to "MFX Parameters."

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Tone/Drum Kit Browser Screen

[Recent] button

Shows recently selected tones and drum kits in chronological order (ON/OFF).

You can also narrow the focus of the search result by bank and category.

Keyword search

Lets you use keywords (multiple selections are allowed) to further narrow the focus of the displayed result.

Tone/Drum Kit information

Shows the sound engine type, category, rating, bank name, bank thumbnail, sound number, and sound name of the selected tone or drum kit.

Bank list

Shows a list of the banks that you own.

There are preset banks (recall-only) and user banks (recall or save).

The contents of the bank selected here is shown in the tone/drum kit list located in the center of the screen.

Multiple banks can be selected simultaneously.

- Drag to select a region.
- Click while holding down the Ctrl key (Windows).
- Click while holding down the Command key (Mac).

To de-select a currently selected bank, click it again. If no bank is selected, All (all banks) are shown.

Filter

Applies filter conditions to the tone/drum kit list.

- Sound engine type (MODEL)
- Category

Multiple filters can be selected simultaneously.

- Drag to select a region.
- Click while holding down the Ctrl key (Windows).
- Click while holding down the Command key (Mac).

"i" symbol

When you place the mouse cursor (mouse pointer) over this, a list of shortcuts appears.

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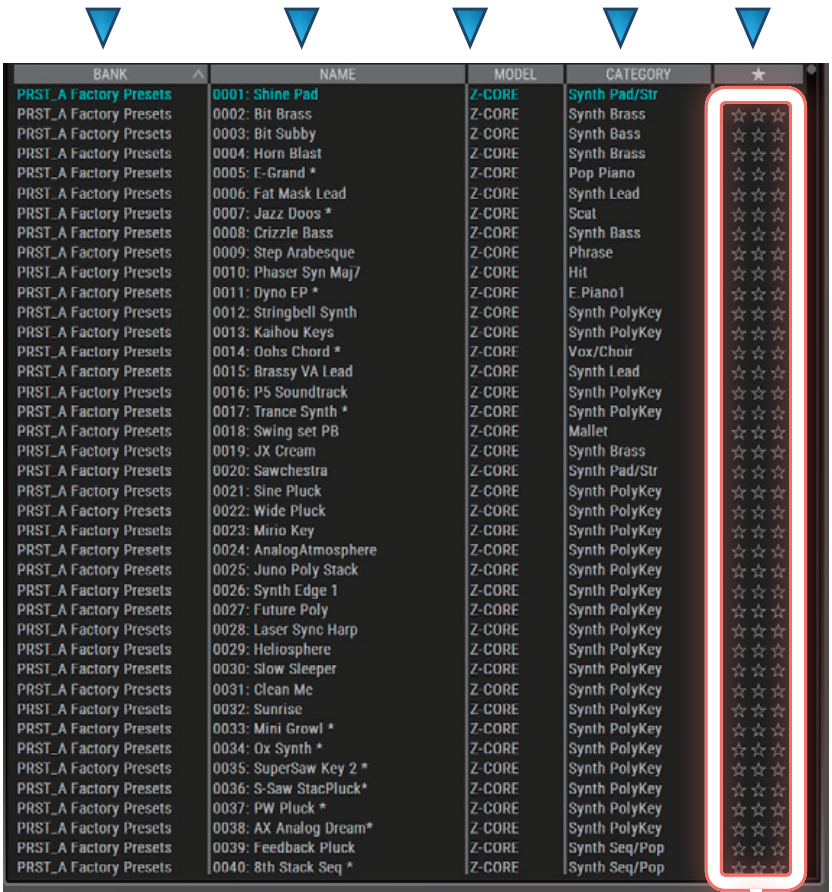
Tone/Drum Kit List

Sorting the list

By clicking a tab in the tone/drum kit list, you can sort the list using that tab as the key.
By clicking again, you can switch between ascending and descending order.



BANK	NAME	MODEL	CATEGORY	★
PRST_A Factory Presets	0001: Shine Pad	Z-CORE	Synth Pad/Str	☆☆☆
PRST_A Factory Presets	0002: Bit Brass	Z-CORE	Synth Brass	☆☆☆
PRST_A Factory Presets	0003: Bit Subby	Z-CORE	Synth Bass	☆☆☆
PRST_A Factory Presets	0004: Horn Blast	Z-CORE	Synth Brass	☆☆☆
PRST_A Factory Presets	0005: E-Grand *	Z-CORE	Pop Piano	☆☆☆
PRST_A Factory Presets	0006: Fat Mask Lead	Z-CORE	Synth Lead	☆☆☆
PRST_A Factory Presets	0007: Jazz Doos *	Z-CORE	Scat	☆☆☆
PRST_A Factory Presets	0008: Crizzle Bass	Z-CORE	Synth Bass	☆☆☆
PRST_A Factory Presets	0009: Step Arabesque	Z-CORE	Phrase	☆☆☆
PRST_A Factory Presets	0010: Phaser Syn Maj7	Z-CORE	Hit	☆☆☆
PRST_A Factory Presets	0011: Dyno EP *	Z-CORE	E.Piano1	☆☆☆
PRST_A Factory Presets	0012: Stringbell Synth	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0013: Kaihou Keys	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0014: Oohs Chord *	Z-CORE	Vox/Choir	☆☆☆
PRST_A Factory Presets	0015: Brassy VA Lead	Z-CORE	Synth Lead	☆☆☆
PRST_A Factory Presets	0016: P5 Soundtrack	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0017: Trance Synth *	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0018: Swing set PB	Z-CORE	Mallet	☆☆☆
PRST_A Factory Presets	0019: JX Cream	Z-CORE	Synth Brass	☆☆☆
PRST_A Factory Presets	0020: Sawchestra	Z-CORE	Synth Pad/Str	☆☆☆
PRST_A Factory Presets	0021: Sine Pluck	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0022: Wide Pluck	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0023: Mirio Key	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0024: AnalogAtmosphere	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0025: Juno Poly Stack	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0026: Synth Edge 1	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0027: Future Poly	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0028: Laser Sync Harp	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0029: Heliosphere	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0030: Slow Sleeper	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0031: Clean Me	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0032: Sunrise	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0033: Mini Growl *	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0034: Ox Synth *	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0035: SuperSaw Key 2 *	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0036: S-Saw StacPluck*	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0037: PW Pluck *	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0038: AX Analog Dream*	Z-CORE	Synth PolyKey	☆☆☆
PRST_A Factory Presets	0039: Feedback Pluck	Z-CORE	Synth Seq/Pop	☆☆☆
PRST_A Factory Presets	0040: 8th Stack Seq *	Z-CORE	Synth Seq/Pop	☆☆☆

Rating

To each tone or drum kit you can assign a four-step rating (number of ☆s: 0-3).

You can use this rating to sort the tone/drum kit list.

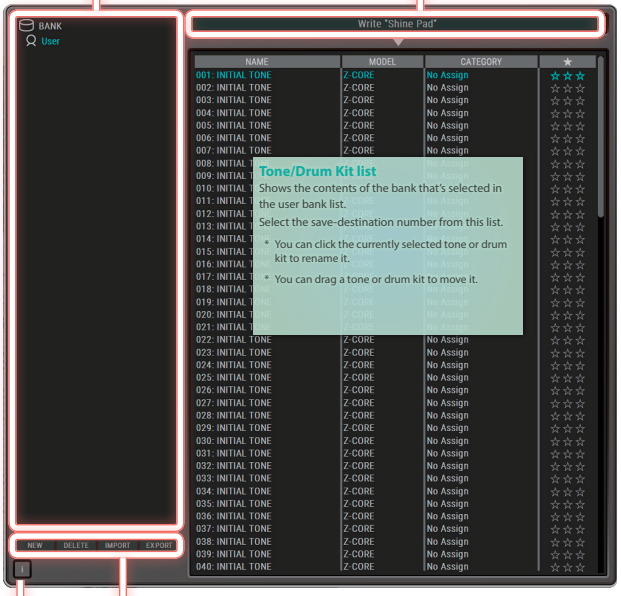
Tone/Drum Kit Manager Screen

User bank list
Shows a list of the user banks.

Select the save-destination bank.

* You can click the currently selected bank to rename it.
* Multiple banks cannot be selected.

[Write] button
When you click this button, the tone or drum kit is saved to the specified location.



Tone/Drum Kit list
Shows the contents of the bank that's selected in the user bank list.

Select the save-destination number from this list.

* You can click the currently selected tone or drum kit to rename it.
* You can drag a tone or drum kit to move it.

[NEW] button
Creates a new user bank.

[DELETE] button
Deletes the selected user bank.

[IMPORT] button
Imports a user bank file.

[EXPORT] button
Opens the following menu.

For Plug-in
Save as a ZENOLOGY backup file.

For Hardware
Save as compatible data usable with a hardware product using ZEN-Core Synthesis System such as the FANTOM or the JUPITER-X.

" i " symbol
When you place the mouse cursor (mouse pointer) over this, a list of shortcuts appears.

Drum Inst Browser Screen

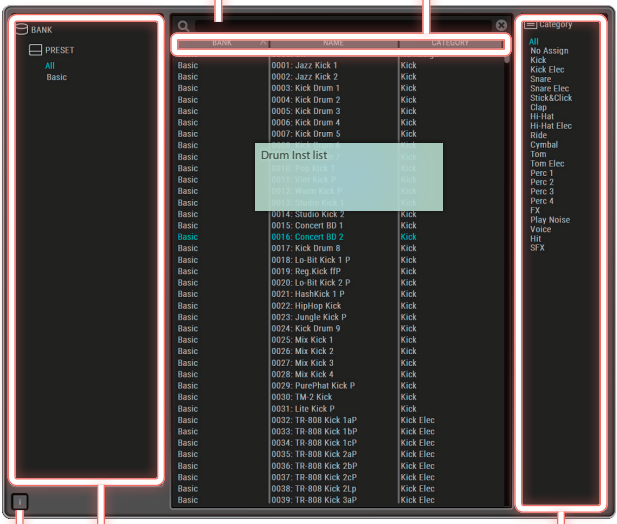
Keyword search

Lets you use keywords (multiple selections are allowed) to further narrow the focus of the displayed result.

Sorting the list

By clicking a tab in the drum instrument list, you can sort the list using that tab as the key.

By clicking again, you can switch between ascending and descending order.



Bank list

Shows a list of the banks that you own.

The contents of the bank selected here are shown in the drum instrument list located in the center of the screen.

Multiple banks can be selected simultaneously.

- Drag to select a region.
- Click while holding down the Ctrl key (Windows).
- Click while holding down the Command key (Mac).

To de-select a currently selected bank, click it again. If no bank is selected, All (all banks) are shown.

Category

Filters the drum instrument list by category.

Multiple categories can be selected simultaneously.

- Drag to select a region.
- Click while holding down the Ctrl key (Windows).
- Click while holding down the Command key (Mac).

"i" symbol

When you place the mouse cursor (mouse pointer) over this, a list of shortcuts appears.

MFX Parameters

MFX list

NO ASSIGN

Thru

FILTER

Equalizer
Mid-Side EQ
Spectrum
Isolator
Low Boost
Super Filter
Multi Mode Filter
Step Filter
Enhancer
Auto Wah
Humanizer

PHASER

Phaser
Small Phaser
Script 90
Script 100
Step Phaser
Multi Stage Phaser
Infinite Phaser

FLANGER

Flanger
SBF-325 (Flanger)
Step Flanger

CHORUS

Chorus
Hexa-Chorus
Tremolo Chorus
Space-D
CE-1 (Chorus)
SDD-320 (DIMENSION D)
JUNO-106 Chorus

MODULATION

Ring Modulator
Tremolo
Auto Pan
Slicer
Rotary
VK Rotary

DRIVE/AMP

Overdrive
Distortion
T-Scream
Fuzz
Tone Fattener
HMS Distortion
Saturator
Warm Saturator
Guitar Amp Simulator
RD EPAmpSim
Speaker Simulator

COMP/LIMITER

Compressor
Mid-Side Compressor
Limiter
Sustainer
Transient
Gate

DELAY

Delay
Modulation Delay
2Tap Pan Delay
3Tap Pan Delay
4Tap Pan Delay
Multi Tap Delay
Reverse Delay
Time Ctrl Delay
Tape Echo
Mid-Side Delay

LOOPER

DJFX Looper
BPM Looper

LO-FI

LOFI Compress
Bit Crusher

Pitch

Pitch Shifter
2Voice Pitch Shifter

COMBINATION

Overdrive → Chorus
Overdrive → Flanger
Overdrive → Delay
Distortion → Chorus
Distortion → Flanger
Distortion → Delay
OD/DS → TouchWah
OD/DS → AutoWah
GtAmpSim → Chorus
GtAmpSim → Flanger
GtAmpSim → Phaser
GtAmpSim → Delay
EPAmpSim → Tremolo
EPAmpSim → Chorus
EPAmpSim → Flanger
EPAmpSim → Phaser
EPAmpSim → Delay
Enhancer → Chorus
Enhancer → Flanger
Enhancer → Delay
Chorus → Delay
Flanger → Delay
Chorus → Flanger

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NO ASSIGN

Thru

FILTER

Equalizer

This is a four-band stereo equalizer (low, mid x 2, high).

Parameter	Value	Explanation
Low Freq (Low Frequency)	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
Mid1 Freq (Mid1 Frequency)	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
Mid1 Gain	-15–+15 [dB]	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq (Mid2 Frequency)	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
Mid2 Gain	-15–+15 [dB]	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
HighFreq (High Frequency)	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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Mid-Side EQ

This effect allows the left/right signals that have similar phase to be tonally adjusted in a different way than the left/right signals that have different phase.

Parameter	Value	Explanation
M EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is similar (in phase).
M Input Gain	-12.00–+12.00 [dB]	Volume of left/right input signals whose phase is similar (in phase)
M Low Frequency	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
M Low Gain	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
M Mid1 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
M Mid1 Gain	-12.00–+12.00 [dB]	Gain of the middle range 1
M Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
M Mid2 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
M Mid2 Gain	-12.00–+12.00 [dB]	Gain of the middle range 2
M Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
M Mid3 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
M Mid3 Gain	-12.00–+12.00 [dB]	Gain of the middle range 3
M Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
M High Frequency	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
M High Gain	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range
S EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is distant (opposite phase).
S Input Gain	-12.00–+12.00 [dB]	Volume of left/right signals whose phase is distant (opposite phase)
S Low Frequency	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
S Low Gain	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
S Mid1 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
S Mid1 Gain	-12.00–+12.00 [dB]	Gain of the middle range 1
S Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
S Mid2 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
S Mid2 Gain	-12.00–+12.00 [dB]	Gain of the middle range 2
S Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
S Mid3 Frequency	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
S Mid3 Gain	-12.00–+12.00 [dB]	Gain of the middle range 3
S Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
S High Frequency	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
S High Gain	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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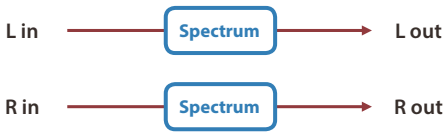
Spectrum

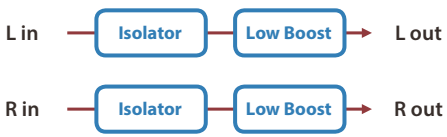
This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.



Parameter	Value	Explanation
Band1 (250 Hz)	-15–+15 [dB]	Gain of each frequency band
Band2 (500 Hz)		
Band3 (1000 Hz)		
Band4 (1250 Hz)		
Band5 (2000 Hz)		
Band6 (3150 Hz)		
Band7 (4000 Hz)		
Band8 (8000 Hz)		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level	0–127	Output Level

Isolator

This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.



Parameter	Value	Explanation
Boost/Cut Low	-60–+4 [dB]	These boost and cut each of the High, Middle, and Low frequency ranges. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/Cut Mid	-60–+4 [dB]	
Boost/Cut High	-60–+4 [dB]	
Anti Phase Low Sw	OFF, ON	Turns the Anti-Phase function on and off for the Low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Anti Phase Low Level	0–127	Adjusts the level settings for the Low frequency ranges. Adjusting this level for certain frequencies allows you to lend emphasis to specific parts (This is effective only for stereo source.).
Anti Phase Mid Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges. The parameters are the same as for the Low frequency ranges.
Anti Phase Mid Level	0–127	
Low Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the bottom to create a heavy bass sound.
Low Boost Level	0–127	Increasing this value gives you a heavier low end. Depending on the Isolator and filter settings this effect may be hard to distinguish.
Level	0–127	Output Level

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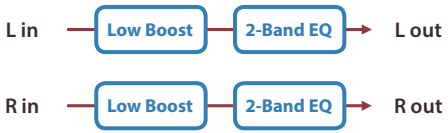
Low Boost

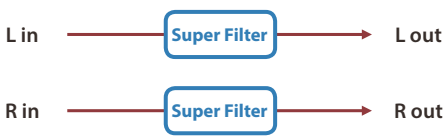
Boosts the volume of the lower range, creating powerful lows.



Parameter	Value	Explanation
Boost Frequency	50, 56, 63, 71, 80, 90, 100, 112, 125 [Hz]	Center frequency at which the lower range will be boosted
Boost Gain	0–+12 [dB]	Center frequency at which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Super Filter

This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.



Parameter	Value	Explanation
Filter Type	LPF, BPF, HPF, NOTCH	Type of filter Frequency range that will pass through each filter **LPF:** Frequencies below the cutoff **BPF:** Frequencies in the region of the cutoff **HPF:** Frequencies above the cutoff **NOTCH:** Frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle, **-24 dB:** Steep, **-36 dB:** Extremely steep
Filter Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance	0–100	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0–+12 [dB]	Amount of boost for the filter output
Modulation Sw	OFF, ON	On/off switch for cyclic change
Modulation Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1:** Sawtooth wave (upward) **SAW2:** Sawtooth wave (downward)
	SAW1 SAW2 	
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output Level

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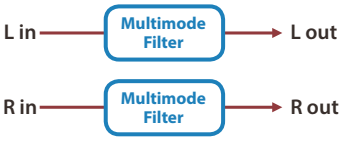
Multi Mode Filter

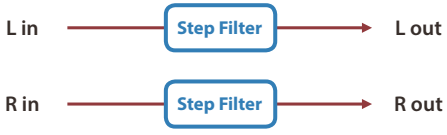
This is a filter that is adjusted for effective use in a DJ performance.



Parameter	Value	Explanation
Filter Type	LPF/HPF, LPF, HPF, BPF	Type of filter **LPF/HPF:** The filter type is automatically switched according to the Filter Tone parameter value.
Filter Tone	0–255	Frequency at which the filter operates
Filter Color	0–255	Filter resonance level Higher values more strongly emphasize the region of the operating frequency.
Filter Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle, **-24 dB:** Steep, **-36 dB:** Extremely steep
Filter Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

Step Filter

This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.



Parameter	Value	Explanation
Step 01–16	0–127	Cutoff frequency at each step
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Attack	0–127	Speed at which the cutoff frequency changes between steps
Filter Type	LPF, BPF, HPF, NOTCH	Type of filter Frequency range that will pass through each filter **LPF:** Frequencies below the cutoff **BPF:** Frequencies in the region of the cutoff **HPF:** Frequencies above the cutoff **NOTCH:** Frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle, **-24 dB:** Steep, **-36 dB:** Extremely steep
Filter Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

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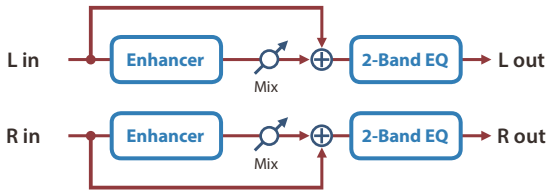
Enhancer

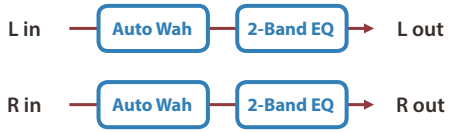
Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.



Parameter	Value	Explanation
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Auto Wah

Cyclically controls a filter to create cyclic change in timbre.



Parameter	Value	Explanation
Filter Type	LPF, BPF	Type of filter **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
Manual	0–127	Center frequency at which the wah effect is applied
Peak	0–127	Width of the frequency region at which the wah effect is applied Increasing this value will make the frequency region narrower.
Sens	0–127	Sensitivity with which the filter is modified
Polarity	UP, DOWN	Direction in which the filter will move **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth at which the wah effect is modulated
Phase	0–180 [deg]	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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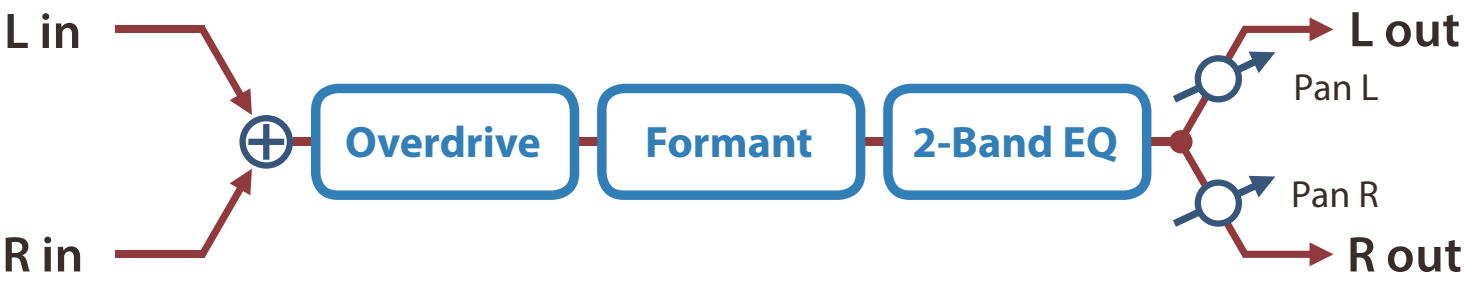
Humanizer

Adds a vowel character to the sound, making it similar to a human voice.

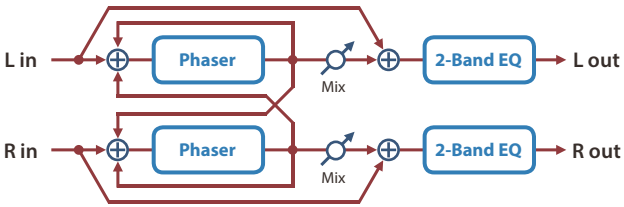


Parameter	Value	Explanation
Drive Sw	OFF, ON	Overdrive on/off
Drive	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Selects the vowel.
Vowel2	a, e, i, o, u	
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency at which the two vowels switch
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Effect depth
Input Sync Sw	OFF, ON	LFO reset on/off Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
Input Sync Threshold	0–127	Volume level at which reset is applied
Manual	0–100	Point at which Vowel 1/2 switch **0–49:** Vowel 1 will have a longer duration. **50:** Vowel 1 and 2 will be of equal duration. **51–100:** Vowel 2 will have a longer duration.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

PHASER

Phaser

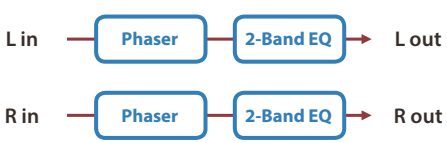
A phase-shifted sound is added to the original sound and modulated.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ *"Note"*	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Small Phaser

This simulates an analog phaser of the past. It is particularly suitable for electric piano.



Parameter	Value	Explanation
Rate	0–100	Frequency of modulation
Color	1, 2	Modulation character
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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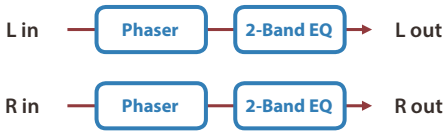
Script 90

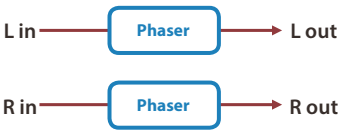
This simulates a different analog phaser than Small Phaser. It is particularly suitable for electric piano.



Parameter	Value	Explanation
Speed	0–100	Speed of modulation
Depth	0–127	Depth of modulation
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Script 100

This simulates an analog phaser of the past.



Parameter	Value	Explanation
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ "Note"	
Duty	-50–50	Adjusts the ratio of speeds at which the modulation rises or falls.
Min	0–100	Lower limit reached by modulation
Max	0–100	Upper limit reached by modulation
Manual Sw	OFF, ON	Turn this OFF if you want to apply modulation, or ON if you want to stop modulation.
Manual	0–100	Tonal character when Manual Sw is OFF
Resonance	0–66	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Level	0–127	Output Level

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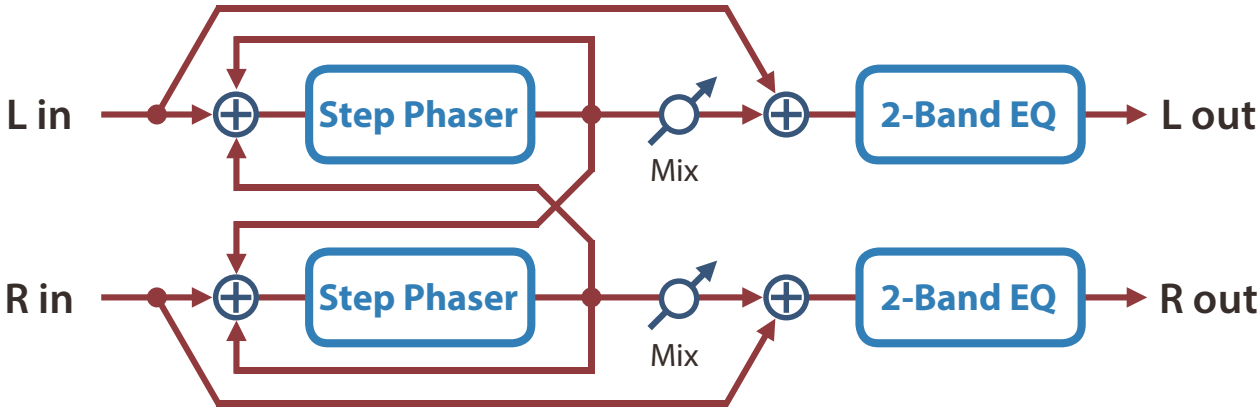
Step Phaser

The phaser effect will be varied gradually.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Step Rate (Hz)	0.10–20.00 [Hz]	Rate of the step-wise change in the phaser effect
Step Rate (note)	Note ➡ **"Note"**	
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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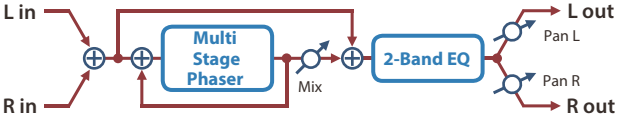
Multi Stage Phaser

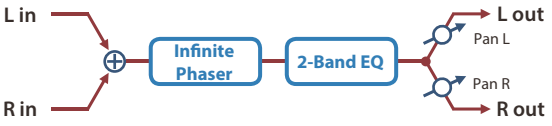
Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ "Note"	
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Infinite Phaser

A phaser that continues raising/lowering the frequency at which the sound is modulated.

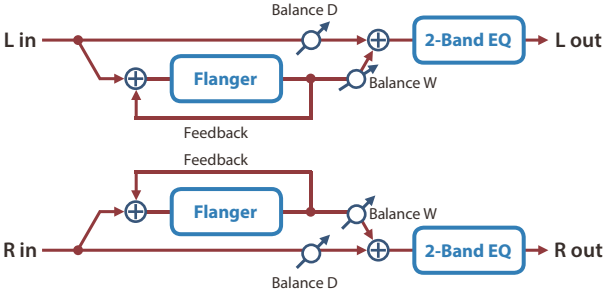


Parameter	Value	Explanation
Mode	1, 2, 3, 4	Higher values will produce a deeper phaser effect.
Speed	-100–+100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

FLANGER

Flanger

This is a stereo flanger (The LFO has the same phase for left and right.). It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.



Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** No filter is used **LPF:** Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [msec]	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

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SBF-325 (Flanger)

This effect reproduces Roland's SBF-325 analog flanger. It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.

Parameter	Value	Explanation
Mode		Types of flanging effect
	FL1	A typical mono flanger
	FL2	A stereo flanger that preserves the stereo positioning of the original sound
	FL3	A cross-mix flanger that produces a more intense effect
	CHO	A chorus effect
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.02–5.00 [Hz]	Modulation frequency of the flanger effect
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Modulation depth of the flanger effect
Manual	0–127	Center frequency at which the flanger effect is applied
Feedback	0–127	Amount by which the flanging effect is boosted If Mode is CHO, this setting is ignored.
CH-R Mod Phase	NORM, INV	Phase of the right channel modulation: Normally, you will leave this at Normal (NORM). If you specify Inverted (INV), the modulation (upward/downward movement) of the right channel is inverted.
CH-L Phase		Phase when mixing the flanging sound with the original sound **NORM:** normal phase **INV:** inverse phase
CH-R Phase		
Level	0–127	Output Level

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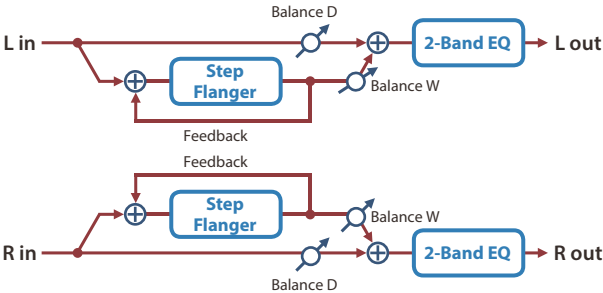
Step Flanger

This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.

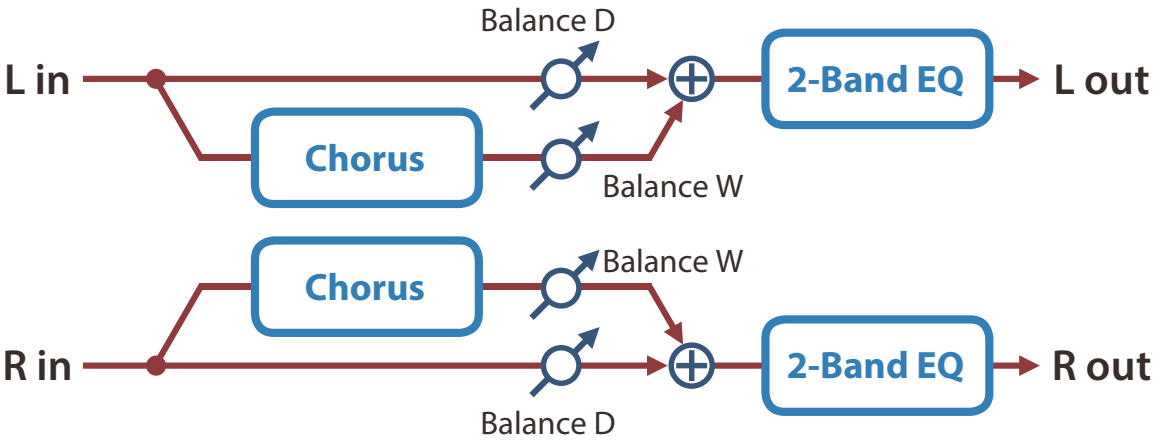


Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** No filter is used **LPF:** Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100.0 [msec]	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Step Rate (Hz)	0.10–20.00 [Hz]	Rate (period) of pitch change
Step Rate (note)	Note ➡ **"Note"**	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

CHORUS

Chorus

This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.



Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter **OFF:** No filter is used **LPF:** Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

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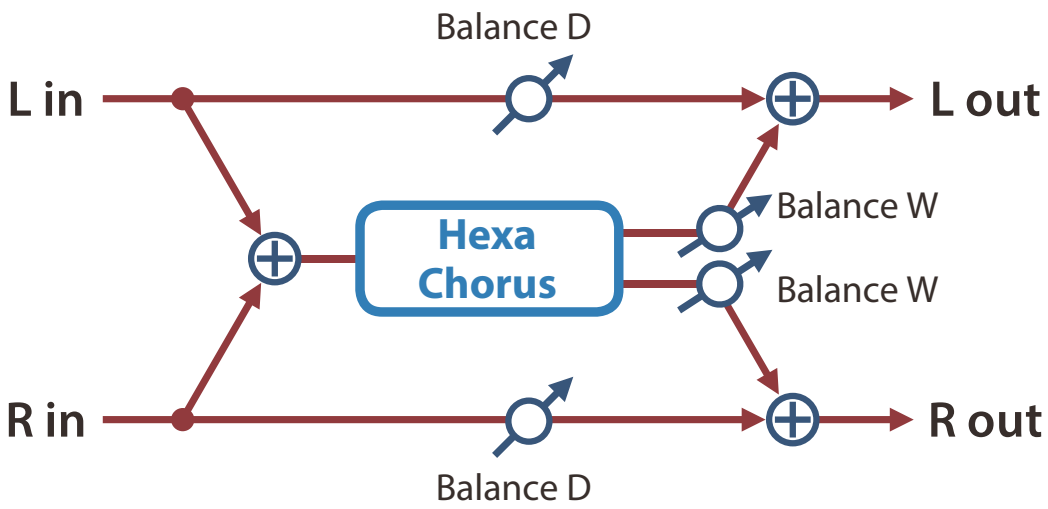
Hexa-Chorus

Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Pre Delay Deviation	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Deviation	-20–+20	Adjusts the difference in modulation depth between each chorus sound.
Pan Deviation	0–20	Adjusts the difference in stereo location between each chorus sound. **0:** All chorus sounds will be in the center. **20:** Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

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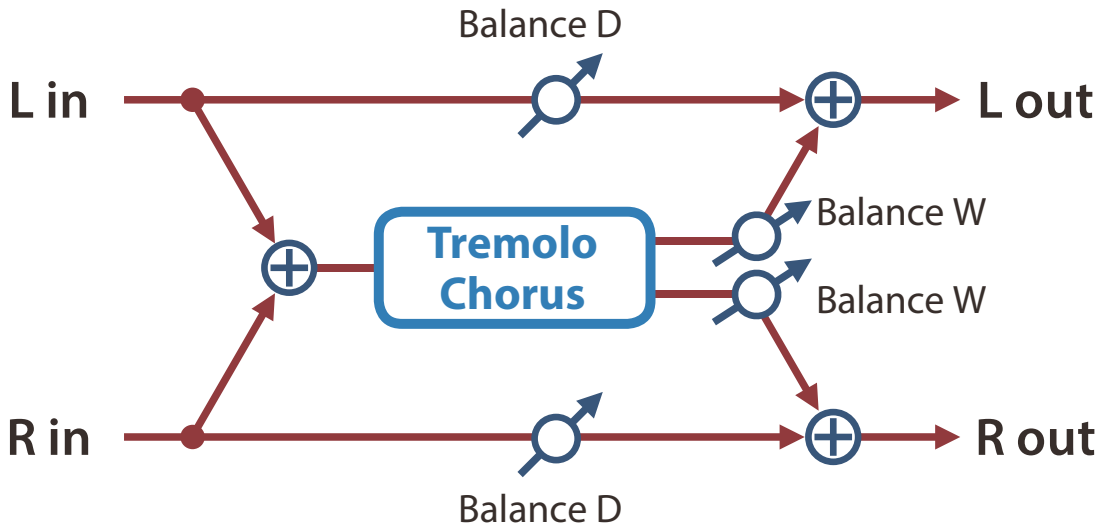
Tremolo Chorus

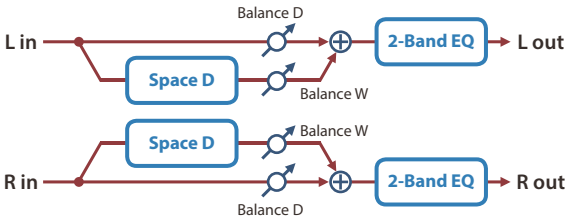
This is a chorus effect with added Tremolo (cyclic modulation of volume).



Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
Cho Note (Chorus Rate (note))	Note ➡ **"Note"**	
Chorus Depth	0–127	Modulation depth of the chorus effect
Tremolo Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Tremolo Rate (Hz)	0.05–10.00 [Hz]	Modulation frequency of the tremolo effect
Tremolo Rate (note)	Note ➡ **"Note"**	
Tremolo Separation	0–127	Depth of the tremolo effect
Tremolo Phase	0–180 [deg]	Spread of the tremolo effect
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

Space-D

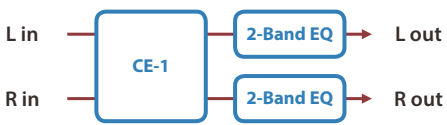
This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.



Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

CE-1 (Chorus)

This models the classic BOSS CE-1 chorus effect unit. It provides a chorus sound with a distinctively analog warmth.



Parameter	Value	Explanation
Intensity	0–127	Chorus depth
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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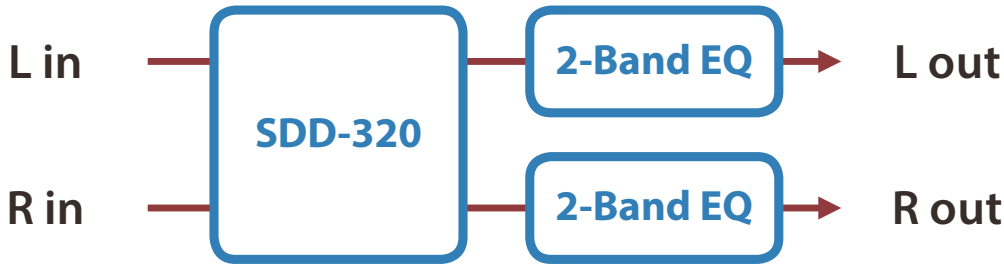
SDD-320 (DIMENSION D)

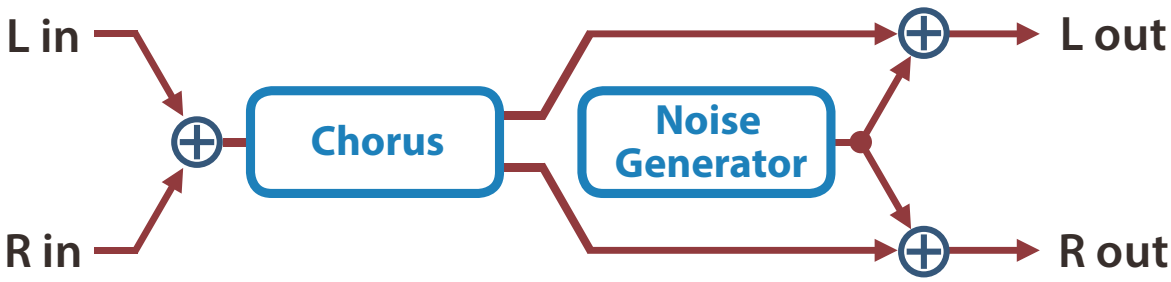
This models Roland's DIMENSION D (SDD-320). It provides a clear chorus sound.



Parameter	Value	Explanation
Mode	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

JUNO-106 Chorus

This models the chorus effects of the Roland JUNO-106.

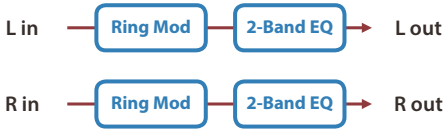


Parameter	Value	Explanation
Mode	I, II, I+II, JX I, JX II	Type of Chorus **I+II:** The state in which two buttons are pressed simultaneously.
Noise Level	0–127	Volume of the noise produced by chorus
Balance	D100: 0W–D0: 100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

MODULATION

Ring Modulator

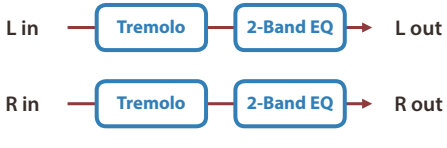
This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.



Parameter	Value	Explanation
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies or lower frequencies. **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

Tremolo

Cyclically changes the volume.



Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 SAW2 	
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of the change
Rate (note)	Note ➡ *"Note"*	
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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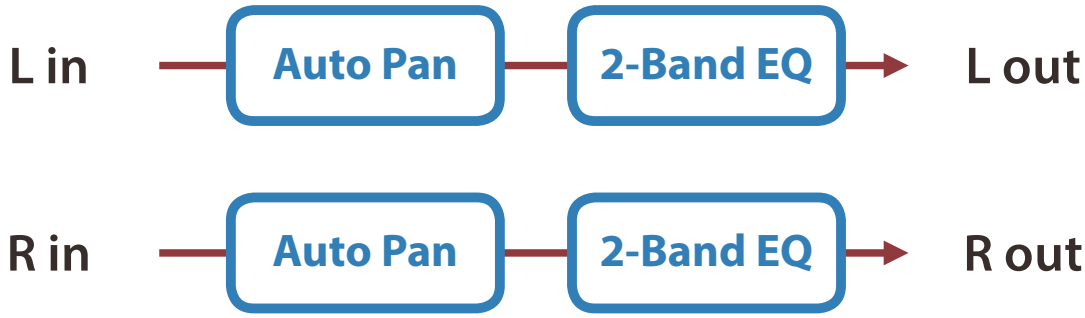
Auto Pan

Cyclically modulates the stereo location of the sound.



Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 R L	SAW2 R L
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of the change
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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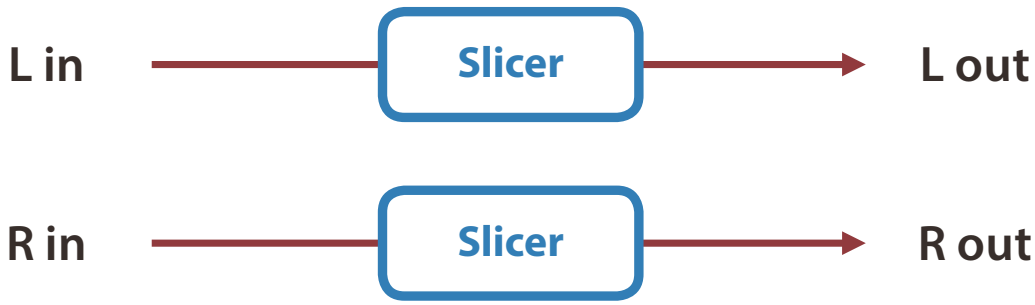
Slicer

By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.



Parameter	Value	Explanation
Step 01–16	0–127	Level at each step
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Rate at which the 16-step sequence will cycle
Rate (note)	Note ➡ **"Note"**	
Attack	0–127	Speed at which the level changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. **LEGATO:** The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. **SLASH:** The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle	0–127	Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output Level

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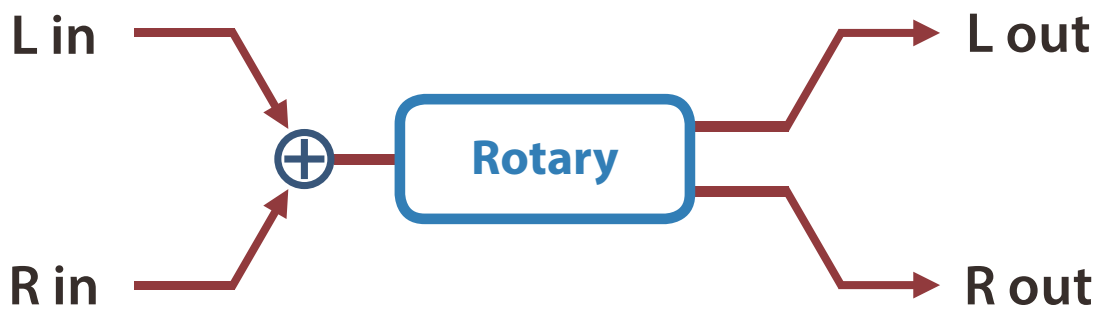
Rotary

This simulates a classic rotary speaker of the past. Since the operation of the high-frequency and low-frequency rotors can be specified independently, the distinctive modulation can be reproduced realistically. This is most effective on organ patches.



Parameter	Value	Explanation
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW:** Slows down the rotation to the Slow Rate. **FAST:** Speeds up the rotation to the Fast Rate.
Woofer Slow Speed	0.05–10.00 [Hz]	Slow speed (SLOW) of the low frequency rotor
Woofer Fast Speed	0.05–10.00 [Hz]	Fast speed (FAST) of the low frequency rotor
Woofer Acceleration	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Woofer Level	0–127	Volume of the low frequency rotor
Tweeter Slow Speed	0.05–10.00 [Hz]	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tweeter Fast Speed	0.05–10.00 [Hz]	
Tweeter Acceleration	0–15	
Tweeter Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level	0–127	Output Level

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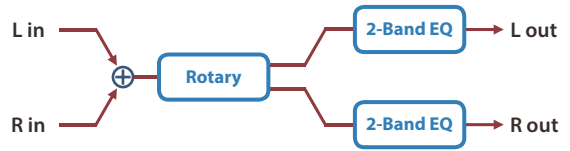
VK Rotary

This type provides modified response for the rotary speaker, with the low end boosted further. This effect features the same specifications as the VK-7's built-in rotary speaker.



Parameter	Value	Explanation
Speed	SLOW, FAST	Rotational speed of the rotating speaker **SLOW:** Slow **FAST:** Fast
Brake	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Woofer Slow Speed	0.05–10.00 [Hz]	Low-speed rotation speed of the woofer
Woofer Fast Speed	0.05–10.00 [Hz]	High-speed rotation speed of the woofer
Woofer Trans Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Woofer Trans Down	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Woofer Level	0–127	Volume of the woofer
Tweeter Slow Speed	0.05–10.00 [Hz]	Settings of the tweeter The parameters are the same as for the woofer.
Tweeter Fast Speed	0.05–10.00 [Hz]	
Tweeter Trans Up	0–127	
Tweeter Trans Down	0–127	
Tweeter Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. ?The higher the value set, the wider the sound is spread out.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level Higher values will increase the distortion.
OD Drive	0–127	Degree of distortion
OD Level	0–127	Volume of the overdrive

DRIVE/AMP

Overdrive

This is an overdrive that provides heavy distortion.

Parameter	Value	Explanation
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

Distortion

Produces a more intense distortion than Overdrive.

Parameter	Value	Explanation
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

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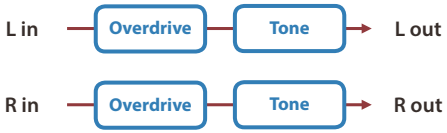
T-Scream

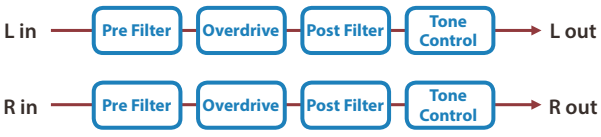
This models a classic analog overdrive. It is distinctive in adding an appropriate amount of overtones without muddying the sound.



Parameter	Value	Explanation
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Tonal character of the overdrive
Level	0–127	Output Level

Fuzz

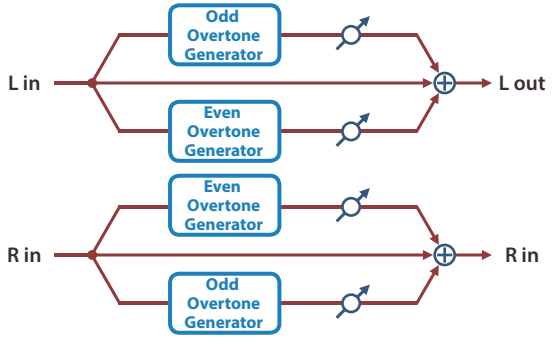
Adds overtones and intensely distorts the sound.



Parameter	Value	Explanation
Drive	0–127	Adjusts the depth of distortion. This also changes the volume.
Tone	0–100	Sound quality of the Overdrive effect
Level	0–127	Output Level

Tone Fattener

This effect applies distinctive distortion, adding overtones to give more depth to the sound.



Parameter	Value	Explanation
Odd Level	0–400 [%]	Raising the value adds odd-order overtones.
Even Level	0–400 [%]	Raising the value adds even-order overtones.
Level	0–127	Output Level

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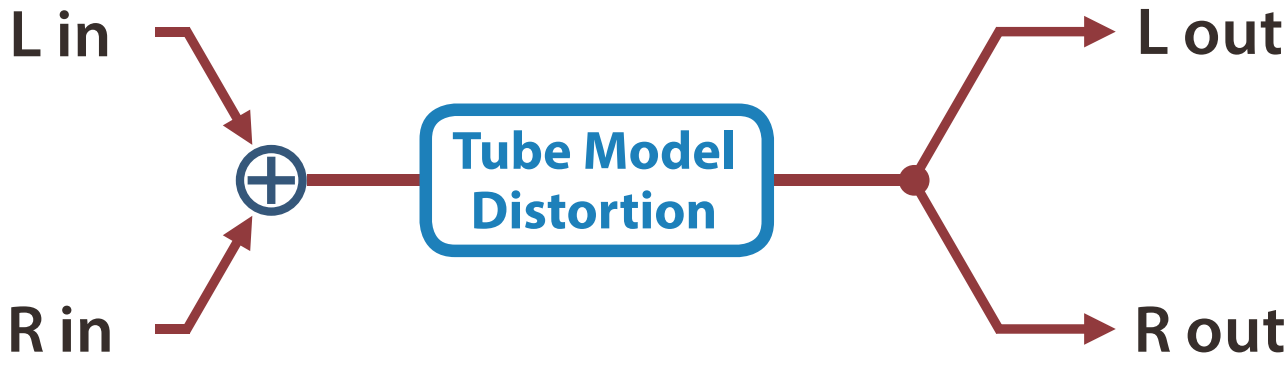
HMS Distortion

This is a distortion-type effect that models the vacuum tube amp section of a rotary speaker of the past.



Parameter	Value	Explanation
Distortion	0–127	Strength of distortion
Level	0–127	Output Level

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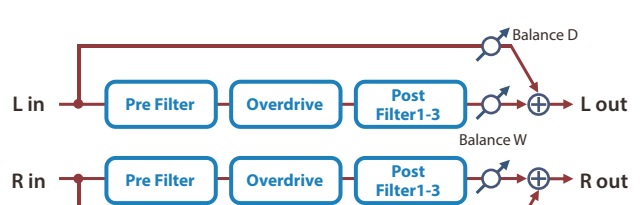
Saturator

This effect combines overdrive and filter.



Parameter	Value	Explanation
DrvPre1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:** A filter that boosts/cuts the sound above the specified frequency
DrvPre1 Frequency	20–16000 [Hz]	Frequency at which the pre-distortion filter operates
DrvPre1 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–+48.0 [dB]	Strength of distortion
DrvPost1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
DrvPost1 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 1 operates
DrvPost1 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
DrvPost2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
DrvPost2 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 2 operates
DrvPost2 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
DrvPost3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
DrvPost3 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 3 operates
DrvPost3 Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
DrvPost3 Q	0.5–16.0	Width of the frequency range affected by the filter
Makeup Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
DrvPost Gain	-48.0–+12.0 [dB]	Gain following distortion processing
Drive Balance	D100: 0W–D0: 100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

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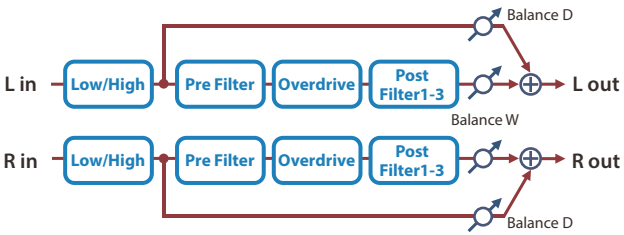
Warm Saturator

This is a variety of saturator, and is distinctive for its warmer sound.



Parameter	Value	Explanation
EQ Low Frequency	20–16000 [Hz]	Input filter (low range) Boosts/cuts the sound below the specified frequency.
EQ Low Gain	-24–+24 [dB]	Amount of boost/cut
EQ High Slope	THRU, -12dB, -24dB	Input filter (high range) Boosts/cuts the sound above the specified frequency.
EQ High Frequency	20–16000 [Hz]	Amount of boost/cut
DrvPre1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:** A filter that boosts/cuts the sound above the specified frequency
DrvPre1 Frequency	20–16000 [Hz]	Frequency at which the pre-distortion filter operates
DrvPre1 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–+48.0 [dB]	Strength of distortion
DrvPost1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
DrvPost1 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 1 operates
DrvPost1 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
DrvPost2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
DrvPost2 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 2 operates
DrvPost2 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
DrvPost3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
DrvPost3 Frequency	20–16000 [Hz]	Frequency at which post-distortion filter 3 operates
DrvPost3 Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
DrvPost3 Q	0.5–16.0	Width of the frequency range affected by the filter
Makeup Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
DrvPost Gain	-48.0–+12.0 [dB]	Gain following distortion processing
Drive Balance	D100: 0W–D0: 100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

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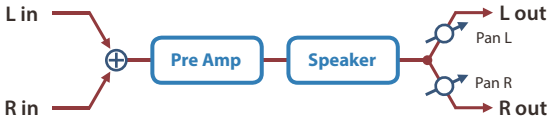
Guitar Amp Simulator

This is an effect that simulates the sound of a guitar amplifier.



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type		Type of guitar amp
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	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.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+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.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Pre Amp Drive	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Pre Amp Middle		
Pre Amp Treble		
Pre Amp Presence	0–127	Tone for the ultra-high frequency range
Pre Amp Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. * This parameter applies to the "JC-120," "CLEAN TWIN," "MATCH DRIVE," and "BG LEAD" Pre Amp Types.
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)
Speaker Type		Cabinet / Diameter (in inches) and number of the speaker / Microphone
	SMALL 1	small open-back enclosure / 10 / dynamic
	SMALL 2	small open-back enclosure / 10 / dynamic
	MIDDLE	open back enclosure / 12 x 1 / dynamic
	JC-120	open back enclosure / 12 x 2 / dynamic
	BUILT-IN 1	open back enclosure / 12 x 2 / dynamic
	BUILT-IN 2	open back enclosure / 12 x 2 / condenser
	BUILT-IN 3	open back enclosure / 12 x 2 / condenser
	BUILT-IN 4	open back enclosure / 12 x 2 / condenser
	BUILT-IN 5	open back enclosure / 12 x 2 / condenser
	BG STACK1	sealed enclosure / 12 x 2 / condenser
	BG STACK2	large sealed enclosure / 12 x 2 / condenser
	MS STACK1	large sealed enclosure / 12 x 4 / condenser
	MS STACK2	large sealed enclosure / 12 x 4 / condenser
	MTL STACK	large double stack / 12 x 4 / condenser
	2-STACK	large double stack / 12 x 4 / condenser
	3-STACK	large triple stack / 12 x 4 / condenser
Mic Setting	1, 2, 3	Adjusts the location of the mic that is recording the sound of the speaker. This can be adjusted in three steps, with the mic becoming more distant in the order of 1, 2, and 3.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

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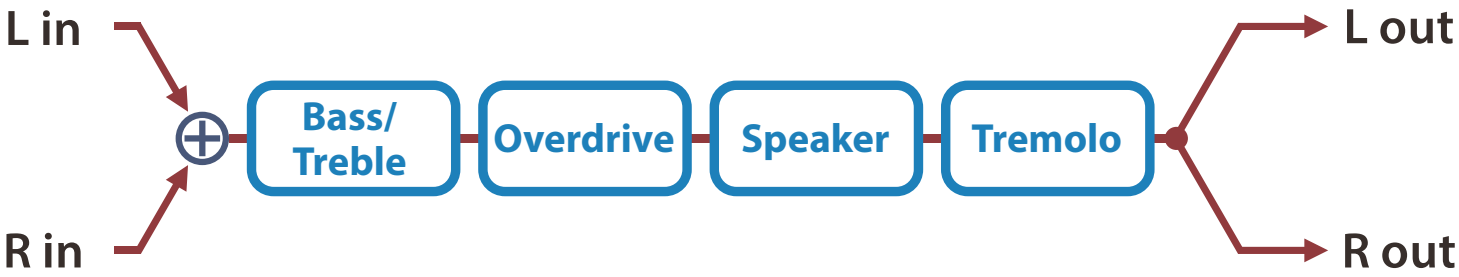
RD EPAmpSim

This is an effect that was developed for the RD series SuperNatural E.Piano.



Parameter	Value	Explanation
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Switch	OFF, ON	Tremolo on/off
Tremolo Type		Type of tremolo effect
	OLDCASE MONO	A standard electric piano sound of the early 70s (mono)
	OLDCASE STEREO	A standard electric piano sound of the early 70s (stereo)
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	DYNO	A classic modified electric piano
	WURLY	A classic electric piano of the '60s
Tremolo Speed (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Tremolo Speed (Hz)	0.05–10.00 [Hz]	Rate of the tremolo effect
Tremolo Speed (note)	Note ➡ **"Note"**	
Tremolo Depth	0–127	Depth of the tremolo effect
Tremolo Shape	0–20	Adjusts the waveform of the tremolo.
AMP Switch	OFF, ON	Turns the speaker and distortion on/off
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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Speaker Simulator

Simulates the speaker type and mic settings used to record the speaker sound.

Parameter	Value	Explanation		
		Cabinet	Speaker	Microphone
Speaker Type	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Mic Setting	1, 2, 3	Adjusts the location of the mic that is recording the sound of the speaker. This can be adjusted in three steps, with the mic becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Level	0–127	Volume of the direct sound		
Level	0–127	Output Level		

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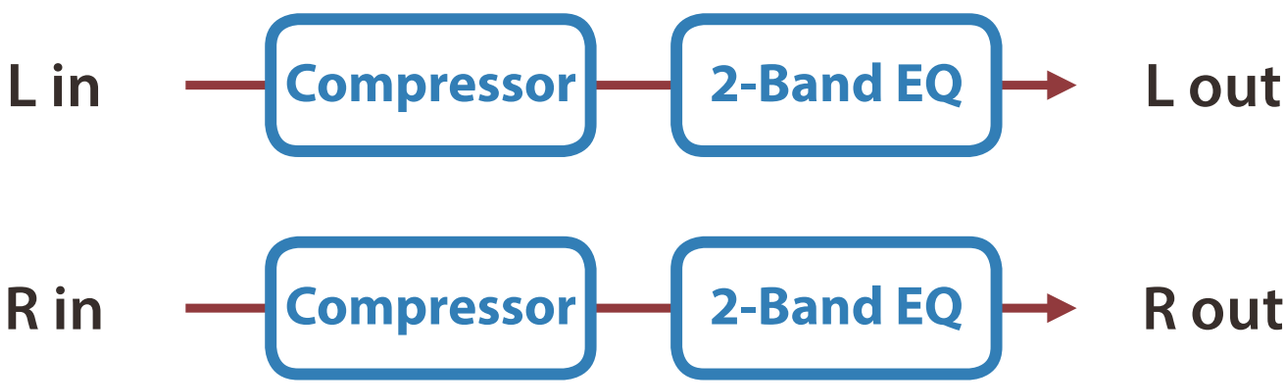
COMP/LIMITER

Compressor

Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.



Parameter	Value	Explanation
Attack	0–124	Sets the speed at which compression starts
Release	0–124	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	-60–0 [dB]	Adjusts the volume at which compression begins
Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than Threshold. Higher values produce a smoother transition.
Ratio	1: 1, 1.5: 1, 2: 1, 4: 1, 16: 1, INF: 1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

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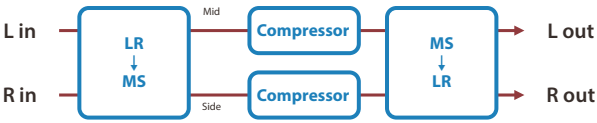
Mid-Side Compressor

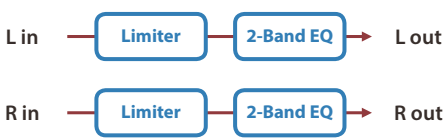
This effect allows the left/right signals that have similar phase to be adjusted to a different sense of volume than the left/right signals that have different phase.



Parameter	Value	Explanation
M Comp Switch	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is similar (in phase).
M Attack	0–124	Sets the speed at which compression starts
M Release	0–124	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
M Threshold	-60–0 [dB]	Adjusts the volume at which compression begins
M Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than Threshold. Higher values produce a smoother transition.
M Ratio	1: 1, 1.5: 1, 2: 1, 4: 1, 16: 1, INF: 1	Compression ratio
M Post Gain	0–+18 [dB]	Level of the output sound
S Comp Switch	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is distant (opposite phase).
S Attack	0–124	Sets the speed at which compression starts
S Release	0–124	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
S Threshold	-60–0 [dB]	Adjusts the volume at which compression begins
S Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than Threshold. Higher values produce a smoother transition.
S Ratio	1: 1, 1.5: 1, 2: 1, 4: 1, 16: 1, INF: 1	Compression ratio
S Post Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

Limiter

Compresses signals that exceed a specified volume level, preventing distortion from occurring.



Parameter	Value	Explanation
Release	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	0–127	Adjusts the volume at which compression begins
Ratio	**1.5:** 1, 2: 1, 4: 1, 100: 1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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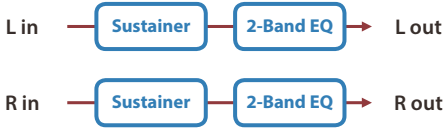
Sustainer

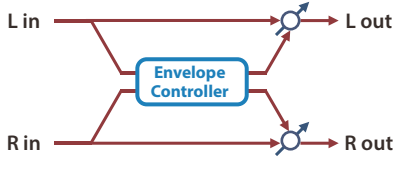
By compressing loud input and boosting low input, this effect keeps the volume consistent to produce a sustain effect without distortion.



Parameter	Value	Explanation
Sustain	0–127	Adjusts the range in which a low input signal is boosted to a consistent volume. Higher values produce longer sustain.
Attack	0–127	Time until the volume is compressed
Release	0–127	Time until compression is removed
Post Gain	-15–+15 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

Transient

This effect lets you control the way in which the sound attacks and decays.



Parameter	Value	Explanation
Attack	-50–+50	Character of the attack. Higher values make the attack more aggressive; lower values make the attack milder.
Release	-50–+50	Character of the decay. Higher values make the sound linger; lower values make the sound cut off quickly.
Output Gain	-24–+12 [dB]	Output gain
Sense	LOW, MID, HIGH	Quickness with which the attack is detected
Level	0–127	Output Level

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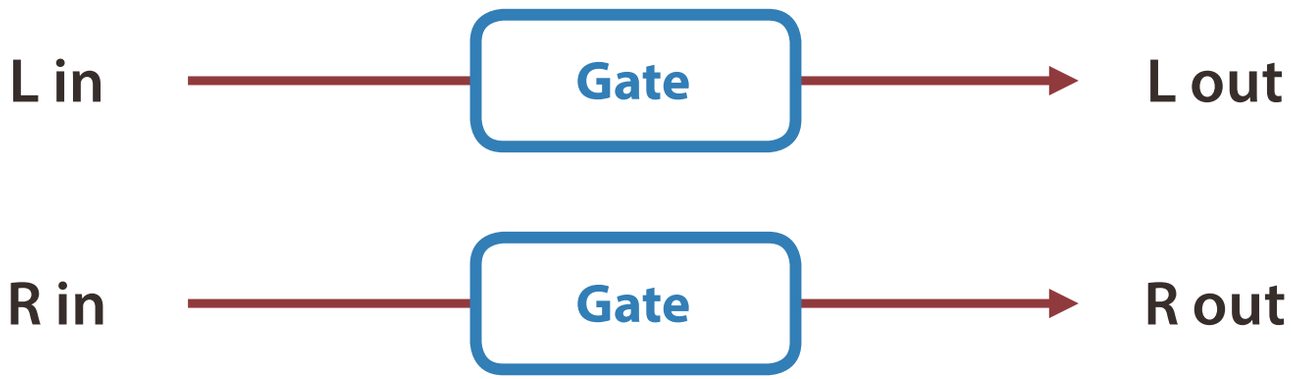
Gate

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.



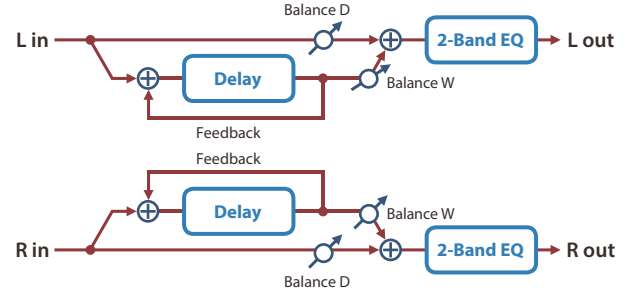
Parameter	Value	Explanation
Threshold	0–127	Volume level at which the gate begins to close
Mode	GATE, DUCK	Type of gate **GATE:** The gate will close when the volume of the original sound decreases, cutting the original sound. DUCK (Duking): The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

DELAY

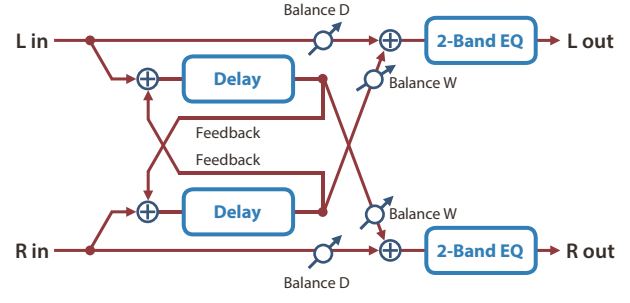
Delay

This is a stereo delay.

When Feedback Mode is NORMAL:



When Feedback Mode is CROSS:



Parameter	Value	Explanation
Delay Left (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Left (msec)	1–1300 [msec]	Adjusts the time until the left delay sound is heard.
Delay Left (note)	Note ➡ **"Note"**	
Delay Right (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Right (msec)	1–1300 [msec]	Adjusts the time until the right delay sound is heard.
Delay Right (note)	Note ➡ **"Note"**	
Phase Left	NORMAL, INVERSE	Phase of left and right delay sound **NORMAL:** Non-inverted **INVERT:** Inverted
Phase Right		
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

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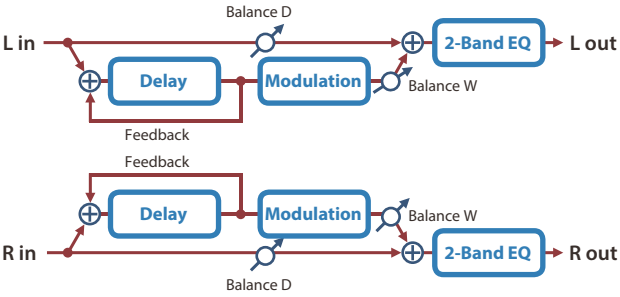
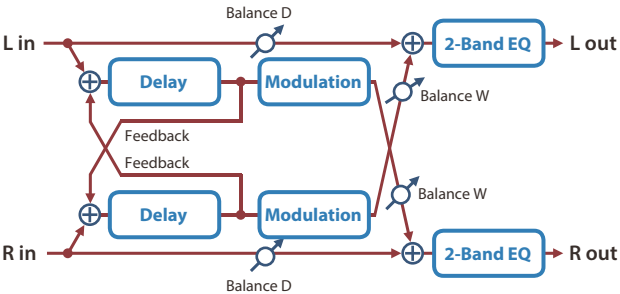
Modulation Delay

Adds modulation to the delayed sound.

When Feedback Mode is NORMAL:



When Feedback Mode is CROSS:



Parameter	Value	Explanation
Delay Left (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Left (msec)	1–1300 [msec]	Adjusts the time until the left delay sound is heard.
Delay Left (note)	Note ➡ **"Note"**	
Delay Right (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Right (msec)	1–1300 [msec]	Adjusts the time until the right delay sound is heard.
Delay Right (note)	Note ➡ **"Note"**	
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Rate (note)	Note ➡ **"Note"**	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

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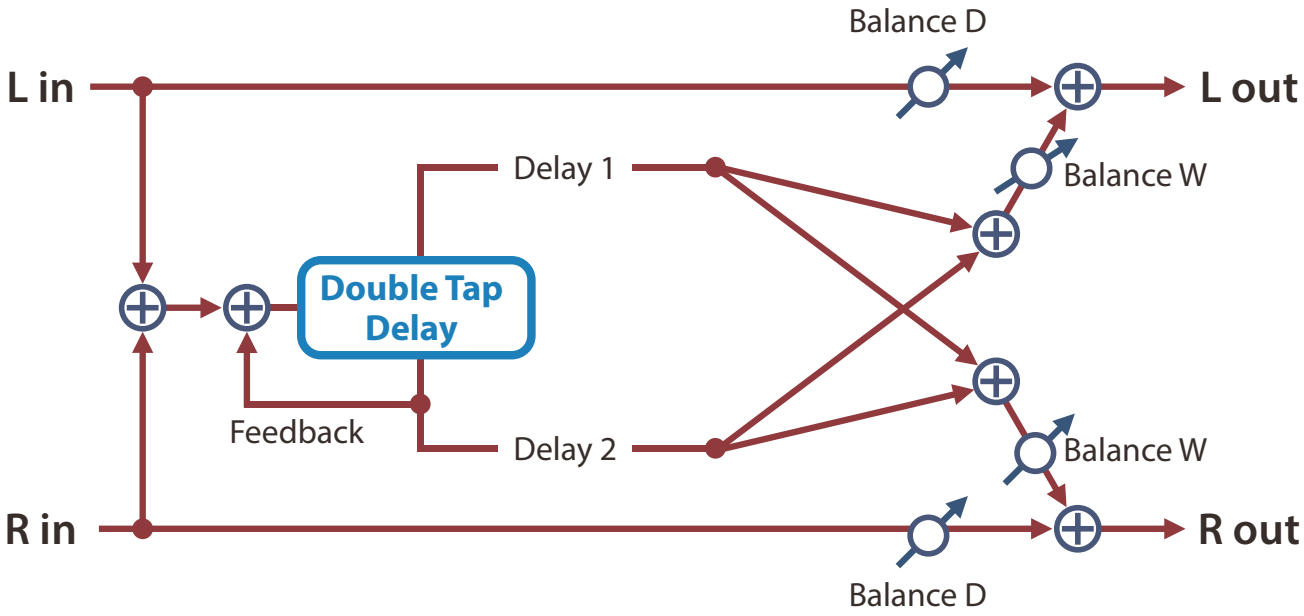
2Tap Pan Delay



Parameter	Value	Explanation
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time until the second delay sound is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1 Pan	L64–63R	Stereo location of Delay 1
Delay 2 Pan	L64–63R	Stereo location of Delay 2
Delay 1 Level	0–127	Volume of delay 1
Delay 2 Level	0–127	Volume of delay 2
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

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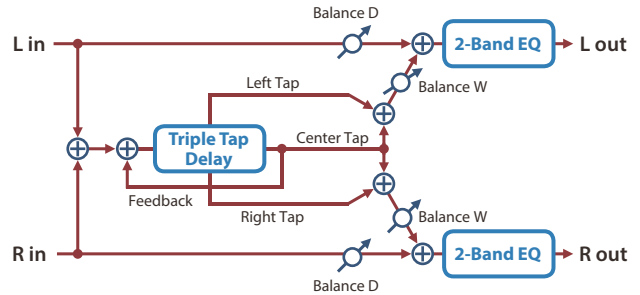
3Tap Pan Delay

Produces three delay sounds; center, left and right.



Parameter	Value	Explanation
Delay Left (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Left (msec)	1–2600 [msec]	Adjusts the time until the left delay sound is heard.
Delay Left (note)	Note ➡ **"Note"**	
Delay Right (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Right (msec)	1–2600 [msec]	Adjusts the time until the right delay sound is heard.
Delay Right (note)	Note ➡ **"Note"**	
Delay Center (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Center (msec)	1–2600 [msec]	Adjusts the time until the center delay sound is heard.
Delay Center (note)	Note ➡ **"Note"**	
Center Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Left Level	0–127	Volume of each delay sound
Right Level	0–127	
Center Level	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

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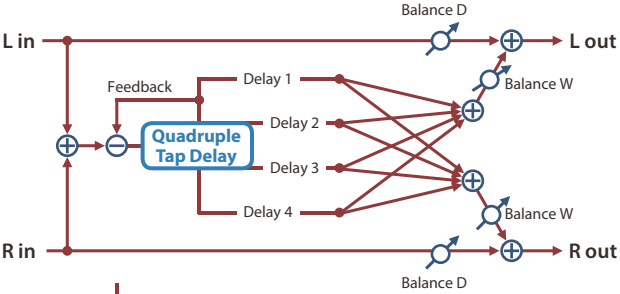
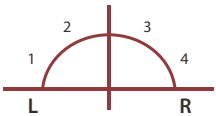
4Tap Pan Delay

This effect has four delays.





Parameter	Value	Explanation
Delay 1 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 1 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 1 sounds is heard.
Delay 1 Time (note)	Note ➡ **"Note"**	
Delay 2 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 2 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 2 sounds is heard.
Delay 2 Time (note)	Note ➡ **"Note"**	
Delay 3 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 3 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 3 sounds is heard.
Delay 3 Time (note)	Note ➡ **"Note"**	
Delay 4 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 4 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 4 sounds is heard.
Delay 4 Time (note)	Note ➡ **"Note"**	
Delay 1 Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1 Level	0–127	Volume of each delay
Delay 2 Level		
Delay 3 Level		
Delay 4 Level		
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

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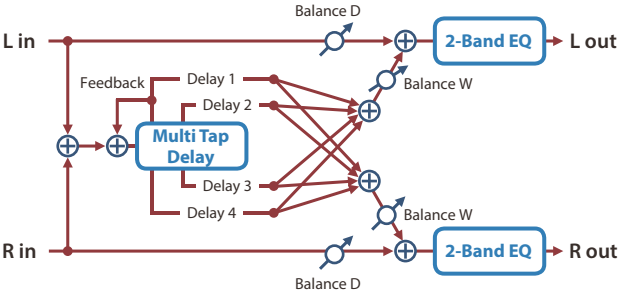
Multi Tap Delay

This effect provides four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.

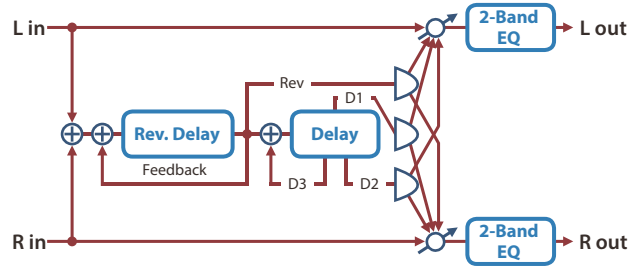


Parameter	Value	Explanation
Delay 1 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 1 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 1 sounds is heard.
Delay 1 Time (note)	Note ➡ **"Note"**	
Delay 2 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 2 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 2 sounds is heard.
Delay 2 Time (note)	Note ➡ **"Note"**	
Delay 3 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 3 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 3 sounds is heard.
Delay 3 Time (note)	Note ➡ **"Note"**	
Delay 4 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 4 Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay 4 sounds is heard.
Delay 4 Time (note)	Note ➡ **"Note"**	
Delay 1 Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1 Pan	L64–63R	Stereo location of Delays 1–4
Delay 2 Pan		
Delay 3 Pan		
Delay 4 Pan		
Delay 1 Level	0–127	Volume of each delay
Delay 2 Level		
Delay 3 Level		
Delay 4 Level		
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

to Contents

Reverse Delay

This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.

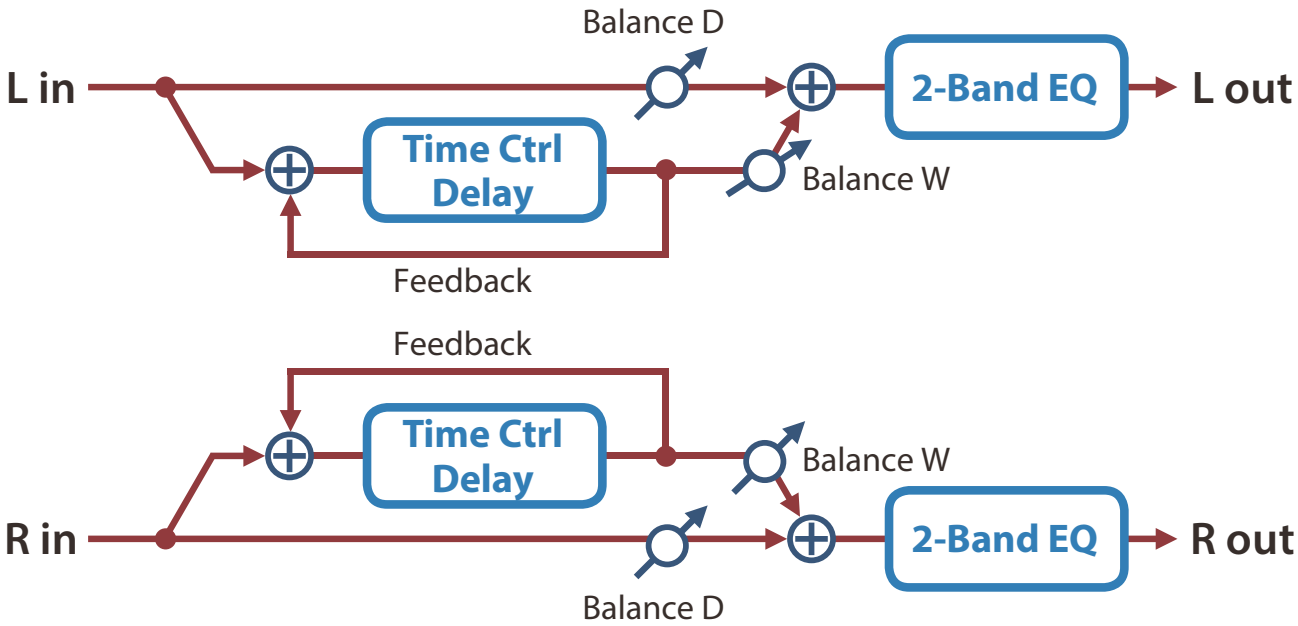


Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Rev Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rev Delay Time (msec)	1–1300 [msec]	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Time (note)	Note ➡ **"Note"**	
Rev Delay Feedback	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the reverse delay (negative (-) values invert the phase)
Rev Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Delay Pan	L64–63R	Panning of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Delay 1 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 1 Time (msec)	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 1 Time (note)	Note ➡ **"Note"**	
Delay 2 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 2 Time (msec)	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 2 Time (note)	Note ➡ **"Note"**	
Delay 3 Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay 3 Time (msec)	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Time (note)	Note ➡ **"Note"**	
Delay 3 Feedback	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the tap delay (negative (-) values invert the phase)
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the hi-frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan	L64–63R	Panning of the tap delay sounds
Delay 2 Pan	L64–63R	
Delay 1 Level	0–127	Volume of the tap delay sounds
Delay 2 Level	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

to Contents

Time Ctrl Delay

A stereo delay in which the delay time can be varied smoothly.



Parameter	Value	Explanation
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–1300 [msec]	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Time (note)	Note ➡ **"Note"**	
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

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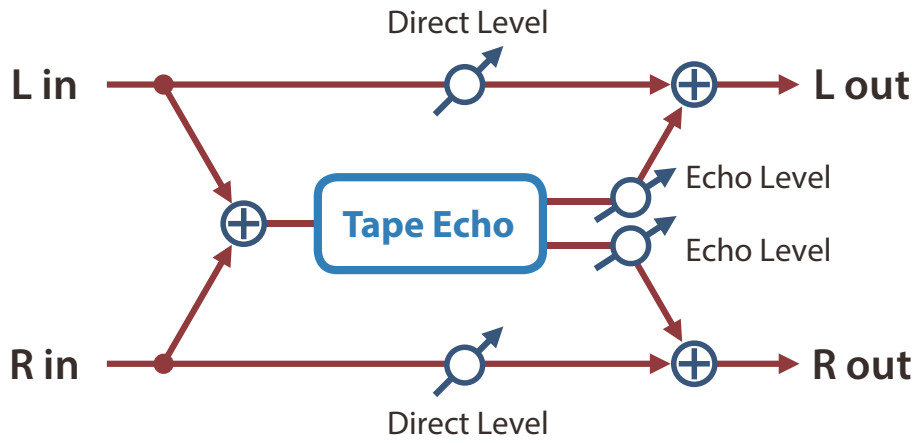
Tape Echo

A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.



Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. **S:** short **M:** middle **L:** long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15–+15 [dB]	Boost/cut for the lower range of the echo sound
Treble	-15–+15 [dB]	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan	L64–63R	
Head L Pan	L64–63R	
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
W/F Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
W/F Depth	0–127	Depth of wow/flutter
Echo Level	0–127	Volume of the echo sound
Direct Level	0–127	Volume of the original sound
Level	0–127	Output Level

to Contents

Mid-Side Delay

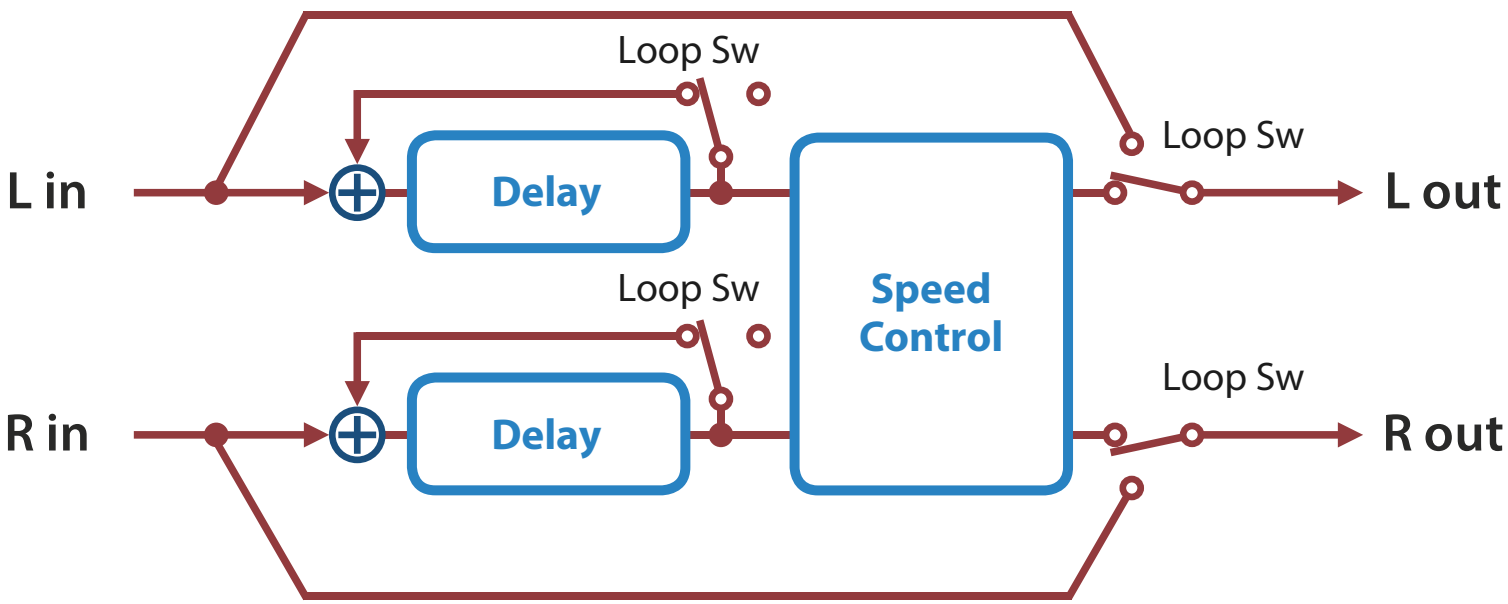
This effect applies different amounts of delay to left/right signals of similar phase and differing phase.

Parameter	Value	Explanation
M Delay Level	0–127	Delay volume of left/right input signals whose phase is similar (in phase)
M Delay Mode	2Tap, 3Tap, 4Tap	Delay divisions for the input signals whose left/right phase is similar (identical phase)
M Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
M Delay Time (msec)	1–1300 [msec]	Adjusts the delay time from the direct sound until the delay sound is heard.
M Delay Time (note)	Note ➡ **"Note"**	
M Delay 1 Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
M HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
M Delay 1 Pan	L64–63R	Panning of the first delay sound
M Delay 2 Pan		Panning of the second delay sound
M Delay 3 Pan		Panning of the third delay sound
M Delay 4 Pan		Panning of the fourth delay sound
S Delay Level	0–127	Delay volume of left/right input signals whose phase is distant (opposite phase)
S Delay Mode	2Tap, 3Tap, 4Tap	Delay divisions for the input signals whose left/right phase is distant (reverse phase)
S Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
S Delay Time (msec)	1–1300 [msec]	Adjusts the delay time from the direct sound until the delay sound is heard.
S Delay Time (note)	Note ➡ **"Note"**	
S Delay 1 Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
S HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
S Delay 1 Pan	L64–63R	Panning of the first delay sound
S Delay 2 Pan		Panning of the second delay sound
S Delay 3 Pan		Panning of the third delay sound
S Delay 4 Pan		Panning of the fourth delay sound
Level	0–127	Output Level

LOOPER

DJFX Looper

Loops a short portion of the input sound. You can vary the playback direction and playback speed of the input sound to add turntable-type effects.



Parameter	Value	Explanation
Length	0–127	Specifies the length of the loop.
Speed	-1.00–+1.00	Specifies the playback direction and playback speed. **- direction:** Reverse playback **+ direction:** Normal playback **0:** Stop playback As the value moves away from 0, the playback speed becomes faster.
Loop Sw	OFF, ON	If you turn this on while the sound is heard, the sound at that point will be looped. Turn this off to cancel the loop. * If the effect is recalled with this ON, this parameter must be turned OFF and then turned ON again in order to make the loop operate.
Level	0–127	Output Level

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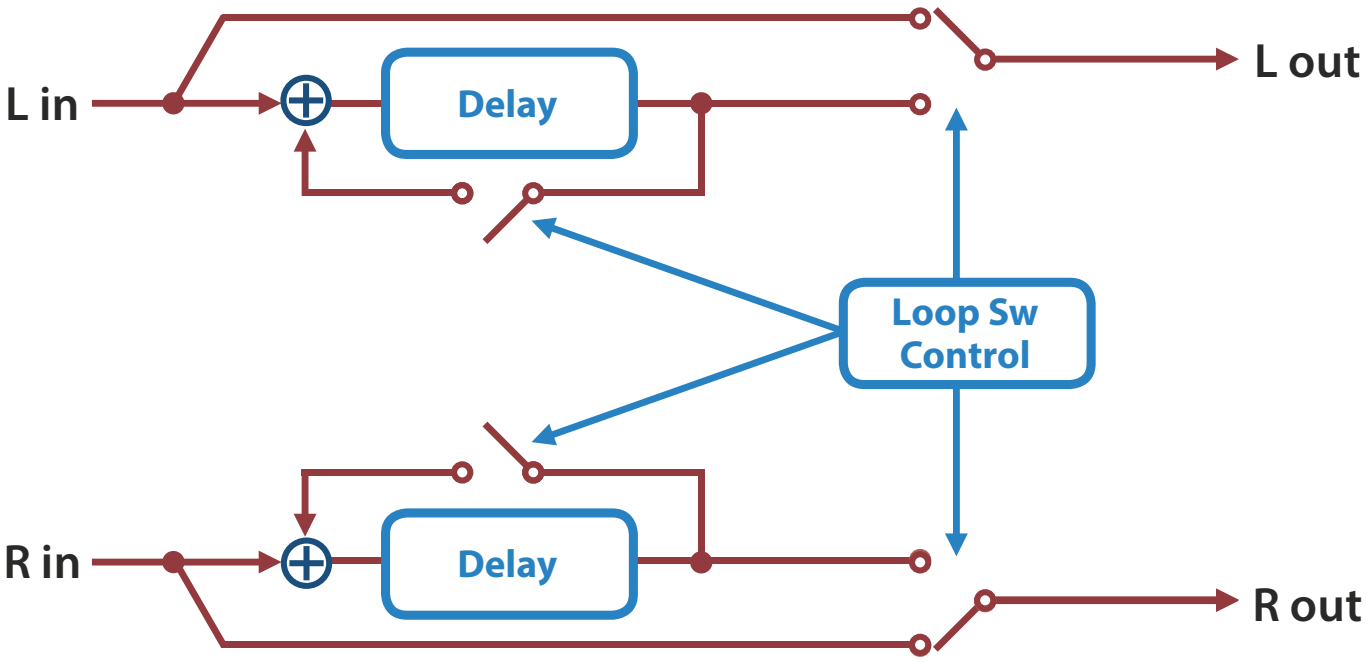
BPM Looper

Loops a short portion of the input sound. This can automatically turn the loop on/off in synchronization with the rhythm.



Parameter	Value	Explanation
Length	0–127	Specifies the length of the loop.
Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Rate Hz	0.05–10.00 [Hz]	Cycle at which the loop automatically turns on/off
Rate Note	Note ➡ **"Note"**	
On Timing	1–8	Specifies the timing within the cycle at which the loop automatically starts (which step of the eight timing divisions at which the sound is heard)
On Length	1–8	Specifies the length at which the loop automatically ends within the cycle (the number of times that the 1/8-length of sound is heard)
Loop Mode	OFF, AUTO, ON	If this is AUTO, the loop automatically turns on/off in synchronization with the rhythm. * If the effect is recalled with this ON, this parameter must first be set to something other than ON in order to make the loop operate.
Level	0–127	Output Level

LO-FI

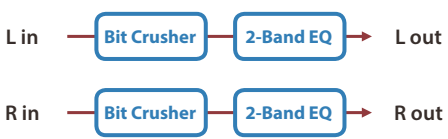
LOFI Compress

Degrades the sound quality.

Parameter	Value	Explanation
Pre Filter Type	1, 2, 3, 4, 5, 6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. **1:** Compressor off **2–6:** Compressor on
LoFi Type	1, 2, 3, 4, 5, 6, 7, 8, 9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter Type	OFF, LPF, HPF	Type of filter **OFF:** No filter is used **LPF:** Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Post Filter Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the Post Filter
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

Bit Crusher

Produces an extreme lo-fi effect.



Parameter	Value	Explanation
Sample Rate	0–127	Adjusts the sample rate.
Bit Down	0–20	Adjusts the bit depth.
Filter	0–127	Adjusts the filter depth.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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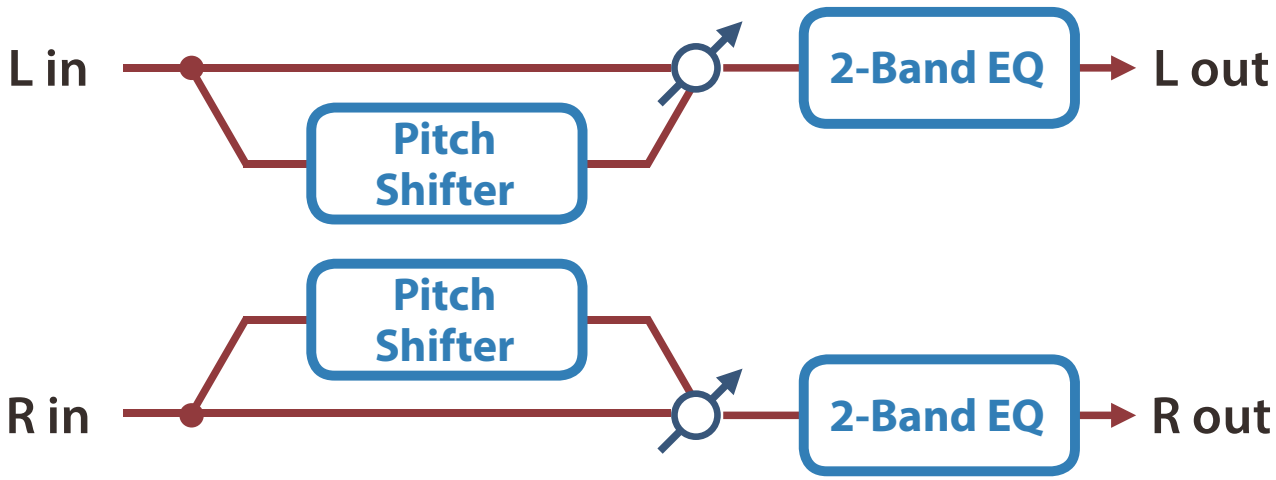
Pitch

Pitch Shifter

A stereo pitch shifter.



Parameter	Value	Explanation
Coarse	-24–+12 [semi]	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100–+100 [cent]	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–1300 [msec]	Adjusts the time from the original sound until pitch shifted sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

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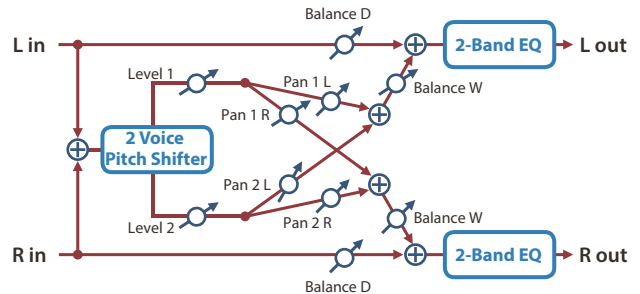
2Voice Pitch Shifter

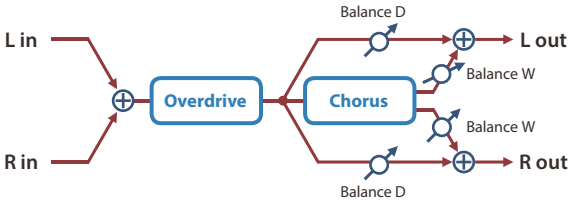
Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.



Parameter	Value	Explanation
Pitch1 Coarse	-24–+12 [semi]	Adjusts the pitch of Pitch Shift 1 in semitone steps.
Pitch1 Fine	-100–+100 [cent]	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
Pitch1 Delay (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Pitch1 Delay (msec)	1–1300 [msec]	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard.
Pitch1 Delay (note)	Note ➡ **"Note"**	
Pitch1 Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Pitch1 Pan	L64–63R	Stereo location of the Pitch Shift 1 sound
Pitch1 Level	0–127	Volume of the Pitch Shift 1 sound
Pitch2 Coarse	-24–+12 [semi]	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
Pitch2 Fine	-100–+100 [cent]	
Pitch2 Delay (sync sw)	OFF, ON	
Pitch2 Delay (msec)	1–1300 [msec]	
Pitch2 Delay (note)	Note ➡ **"Note"**	
Pitch2 Feedback	-98–+98 [%]	
Pitch2 Pan	L64–63R	
Pitch2 Level	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

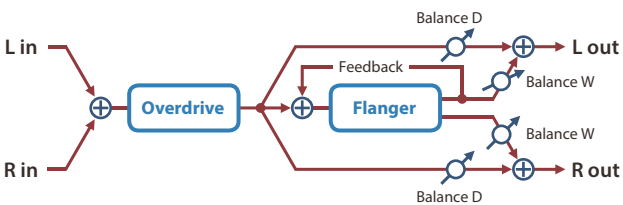
COMBINATION

Overdrive → Chorus



Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

Overdrive → Flanger



Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

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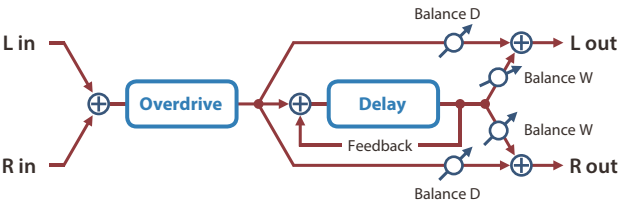
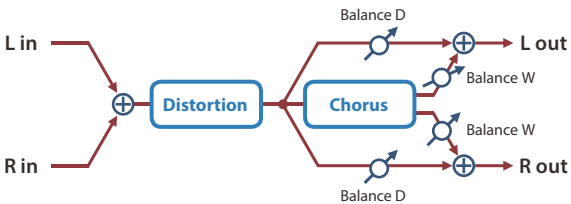
Overdrive → Delay



Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–63R	Stereo location of the overdrive sound
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

Distortion → Chorus



Parameter	Value	Explanation
Distortion Drive	0–127	Degree of distortion Also changes the volume.
Distortion Pan	L64–63R	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

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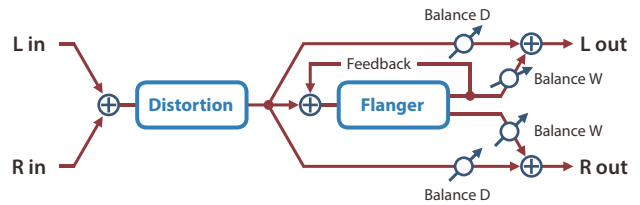
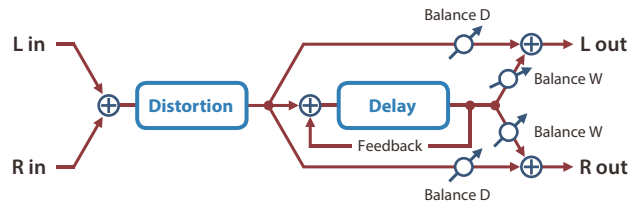
Distortion → Flanger



Parameter	Value	Explanation
Distortion Drive	0–127	Degree of distortion Also changes the volume.
Distortion Pan	L64–63R	Stereo location of the overdrive sound
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

Distortion → Delay



Parameter	Value	Explanation
Distortion Drive	0–127	Degree of distortion Also changes the volume.
Distortion Pan	L64–63R	Stereo location of the overdrive sound
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

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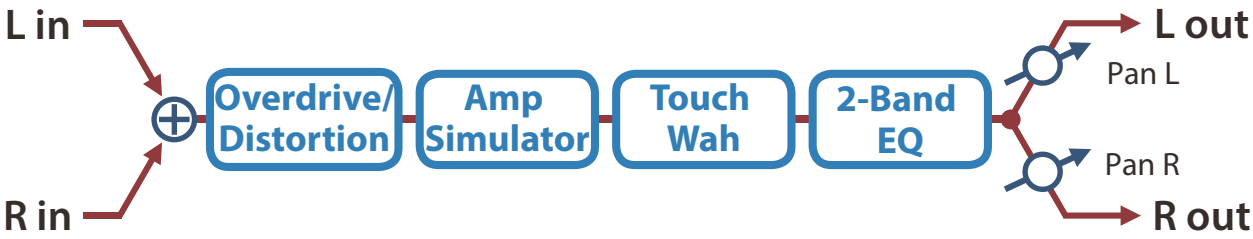
OD/DS → TouchWah



Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
Drive Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
TWah Switch	OFF, ON	Wah on/off
TWah Mode	LPF, BPF	Filter type **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
TWah Polarity	DOWN, UP	Direction in which the filter will move **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
TWah Sens	0–127	Sensitivity with which the filter is modified
TWah Manual	0–127	Center frequency at which the wah effect is applied
TWah Peak	0–127	Width of the frequency region at which the wah effect is applied Increasing this value will make the frequency region narrower.
TWah Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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OD/DS → AutoWah

Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
Drive Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
AutoWah Switch	OFF, ON	Wah on/off
AutoWah Mode	LPF, BPF	Filter type **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
AutoWah Manual	0–127	Center frequency at which the wah effect is applied
AutoWah Peak	0–127	Width of the frequency region at which the wah effect is applied Increasing this value will make the frequency region narrower.
AutoWah Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
AutoWah Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
AutoWah Rate (note)	Note ➡ **"Note"**	
AutoWah Depth	0–127	Depth at which the wah effect is modulated
AutoWah Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

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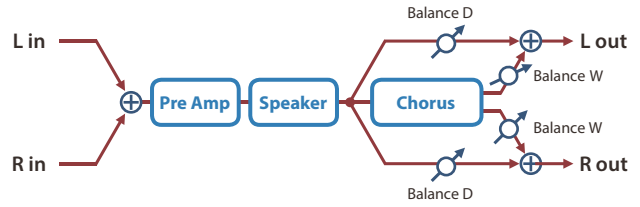
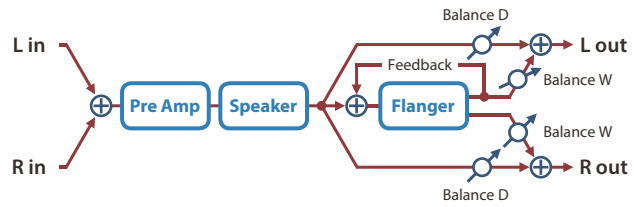
GtAmpSim → Chorus



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type		Type of guitar amp
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	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.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+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.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Pre Amp Drive	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Pre Amp Middle	0–127	
Pre Amp Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)
Speaker Type		Cabinet / Diameter (in inches) and number of the speaker / Microphone
	SMALL 1	small open-back enclosure / 10 / dynamic
	SMALL 2	small open-back enclosure / 10 / dynamic
	MIDDLE	open back enclosure / 12 x 1 / dynamic
	JC-120	open back enclosure / 12 x 2 / dynamic
	BUILT-IN1	open back enclosure / 12 x 2 / dynamic
	BUILT-IN2	open back enclosure / 12 x 2 / condenser
	BUILT-IN3	open back enclosure / 12 x 2 / condenser
	BUILT-IN4	open back enclosure / 12 x 2 / condenser
	BUILT-IN5	open back enclosure / 12 x 2 / condenser
	BG STACK1	sealed enclosure / 12 x 2 / condenser
	BG STACK2	large sealed enclosure / 12 x 2 / condenser
	MS STACK1	large sealed enclosure / 12 x 4 / condenser
	MS STACK2	large sealed enclosure / 12 x 4 / condenser
	MTL STACK	large double stack / 12 x 4 / condenser
	2-STACK	large double stack / 12 x 4 / condenser
	3-STACK	large triple stack / 12 x 4 / condenser
Chorus Switch	OFF, ON	Chorus on/off
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

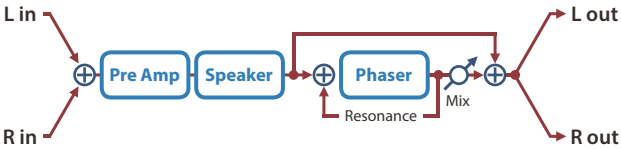
to Contents

GtAmpSim → Flanger



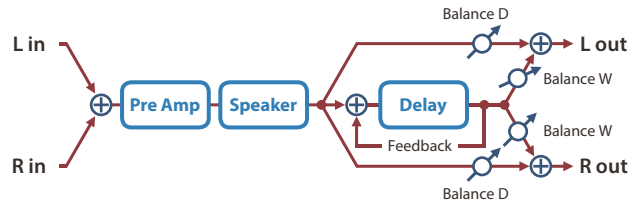
Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type		Type of guitar amp
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of 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.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+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.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Pre Amp Drive	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Pre Amp Middle	0–127	
Pre Amp Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)
Speaker Type		Cabinet / Diameter (in inches) and number of the speaker / Microphone
	SMALL 1	small open-back enclosure / 10 / dynamic
	SMALL 2	small open-back enclosure / 10 / dynamic
	MIDDLE	open back enclosure / 12 x 1 / dynamic
	JC-120	open back enclosure / 12 x 2 / dynamic
	BUILT-IN1	open back enclosure / 12 x 2 / dynamic
	BUILT-IN2	open back enclosure / 12 x 2 / condenser
	BUILT-IN3	open back enclosure / 12 x 2 / condenser
	BUILT-IN4	open back enclosure / 12 x 2 / condenser
	BUILT-IN5	open back enclosure / 12 x 2 / condenser
	BG STACK1	sealed enclosure / 12 x 2 / condenser
	BG STACK2	large sealed enclosure / 12 x 2 / condenser
	MS STACK1	large sealed enclosure / 12 x 4 / condenser
	MS STACK2	large sealed enclosure / 12 x 4 / condenser
	MTL STACK	large double stack / 12 x 4 / condenser
	2-STACK	large double stack / 12 x 4 / condenser
	3-STACK	large triple stack / 12 x 4 / condenser
Flanger Switch	OFF, ON	Flanger on/off
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

GtAmpSim → Phaser



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	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.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+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.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Pre Amp Drive	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Pre Amp Middle	0–127	
Pre Amp Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)
Speaker Type		**Cabinet** / **Diameter (in inches) and number of the speaker** / **Microphone**
	SMALL 1	small open-back enclosure / 10 / dynamic
	SMALL 2	small open-back enclosure / 10 / dynamic
	MIDDLE	open back enclosure / 12 x 1 / dynamic
	JC-120	open back enclosure / 12 x 2 / dynamic
	BUILT-IN1	open back enclosure / 12 x 2 / dynamic
	BUILT-IN2	open back enclosure / 12 x 2 / condenser
	BUILT-IN3	open back enclosure / 12 x 2 / condenser
	BUILT-IN4	open back enclosure / 12 x 2 / condenser
	BUILT-IN5	open back enclosure / 12 x 2 / condenser
	BG STACK1	sealed enclosure / 12 x 2 / condenser
	BG STACK2	large sealed enclosure / 12 x 2 / condenser
	MS STACK1	large sealed enclosure / 12 x 4 / condenser
	MS STACK2	large sealed enclosure / 12 x 4 / condenser
	MTL STACK	large double stack / 12 x 4 / condenser
	2-STACK	large double stack / 12 x 4 / condenser
	3-STACK	large triple stack / 12 x 4 / condenser
Phaser Switch	OFF, ON	Phaser on/off
Phaser Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Phaser Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Phaser Depth	0–127	Depth of modulation
Phaser Resonance	0–127	Amount of feedback
Phaser Mix	0–127	Level of the phase-shifted sound
Level	0–127	Output Level

GtAmpSim → Delay



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type		Type of guitar amp
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	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.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+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.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Pre Amp Drive	0–127	Volume and amount of distortion of the amp
Pre Amp Master	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Pre Amp Middle	0–127	
Pre Amp Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)
Speaker Type		Cabinet / Diameter (in inches) and number of the speaker / Microphone
	SMALL 1	small open-back enclosure / 10 / dynamic
	SMALL 2	small open-back enclosure / 10 / dynamic
	MIDDLE	open back enclosure / 12 x 1 / dynamic
	JC-120	open back enclosure / 12 x 2 / dynamic
	BUILT-IN1	open back enclosure / 12 x 2 / dynamic
	BUILT-IN2	open back enclosure / 12 x 2 / condenser
	BUILT-IN3	open back enclosure / 12 x 2 / condenser
	BUILT-IN4	open back enclosure / 12 x 2 / condenser
	BUILT-IN5	open back enclosure / 12 x 2 / condenser
	BG STACK1	sealed enclosure / 12 x 2 / condenser
	BG STACK2	large sealed enclosure / 12 x 2 / condenser
	MS STACK1	large sealed enclosure / 12 x 4 / condenser
	MS STACK2	large sealed enclosure / 12 x 4 / condenser
	MTL STACK	large double stack / 12 x 4 / condenser
	2-STACK	large double stack / 12 x 4 / condenser
	3-STACK	large triple stack / 12 x 4 / condenser
Delay Switch	OFF, ON	Delay on/off
Delay Time	1–1300 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (BYPASS: no cut)
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

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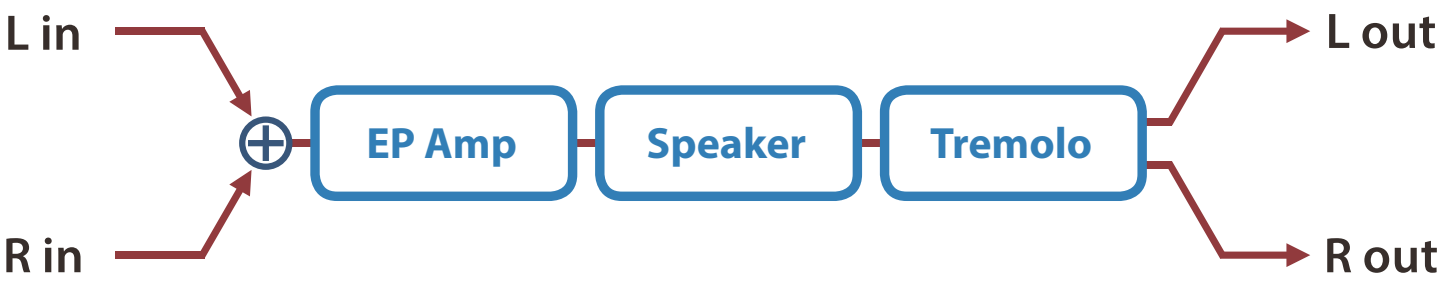
EPAmpSim → Tremolo



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	WURLY	A standard electric piano sound of the 60s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Switch	OFF, ON	Tremolo on/off
Tremolo Speed (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Tremolo Speed (Hz)	0.05–10.00 [Hz]	Rate of the tremolo effect
Tremolo Speed (note)	Note ➡ "Note"	
Tremolo Depth	0–127	Depth of the tremolo effect
Tremolo Duty	-10–+10	Adjusts the duty cycle of the LFO waveform used to apply tremolo.
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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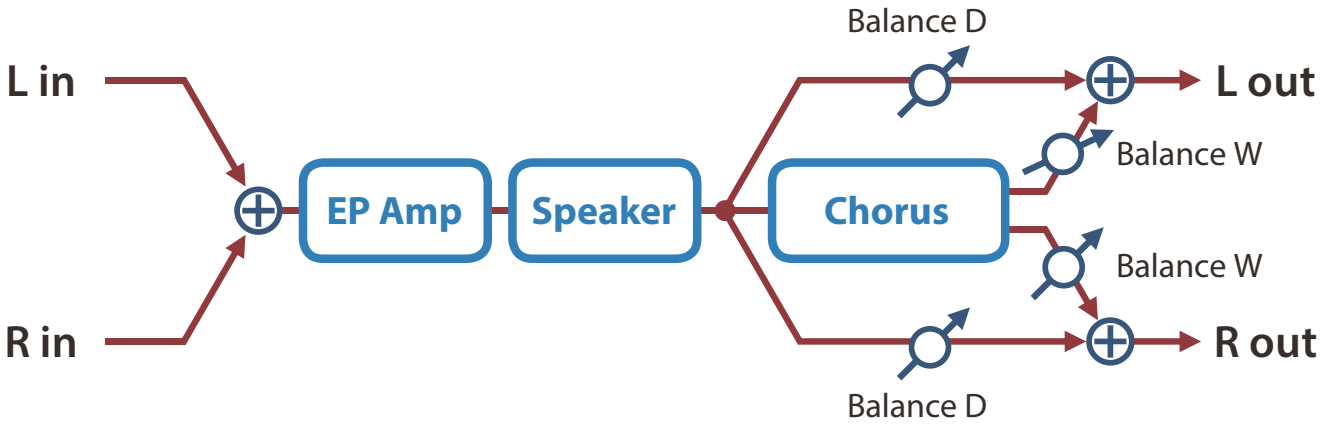
EPAmpSim → Chorus



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Chorus Switch	OFF, ON	Chorus on/off
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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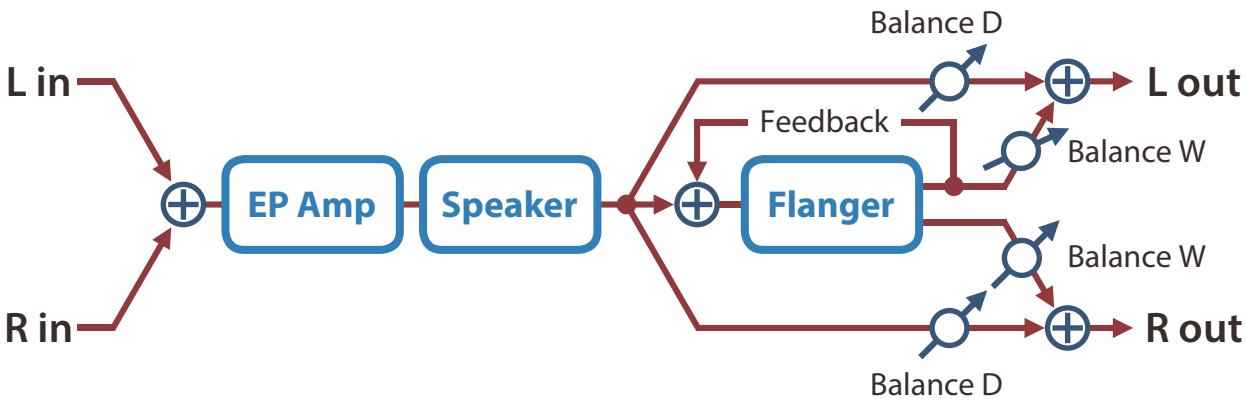
EPAmpSim → Flanger



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Flanger Switch	OFF, ON	Flanger on/off
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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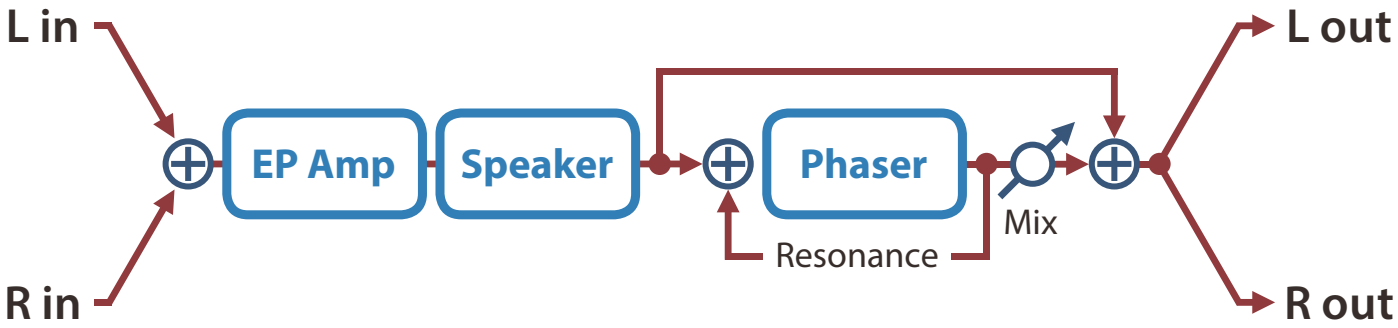
EPAmpSim → Phaser



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Phaser Switch	OFF, ON	Phaser on/off
Phaser Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Phaser Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Phaser Rate (note)	Note ➡ "Note"	
Phaser Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Phaser Depth	0–127	Depth of modulation
Phaser Resonance	0–127	Amount of feedback
Phaser Mix	0–127	Level of the phase-shifted sound
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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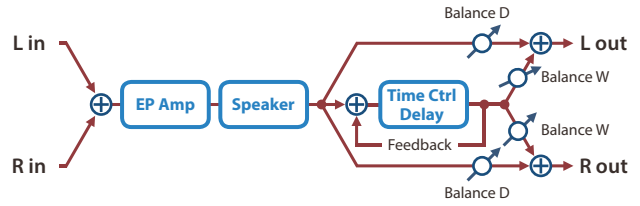
EPAmpSim → Delay



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Delay Switch	OFF, ON	Delay on/off
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–1300 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ "Note"	
Delay Accel	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. The speed of the pitch change will change simultaneously with the delay time.
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (BYPASS: no cut)
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Speaker Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

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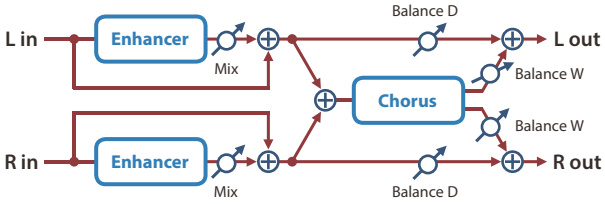
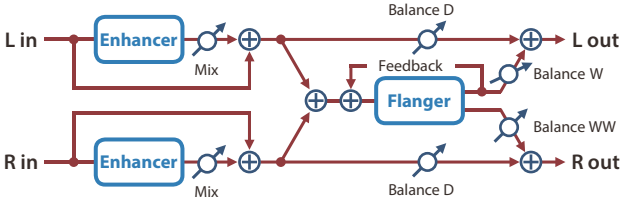
Enhancer → Chorus



Parameter	Value	Explanation
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

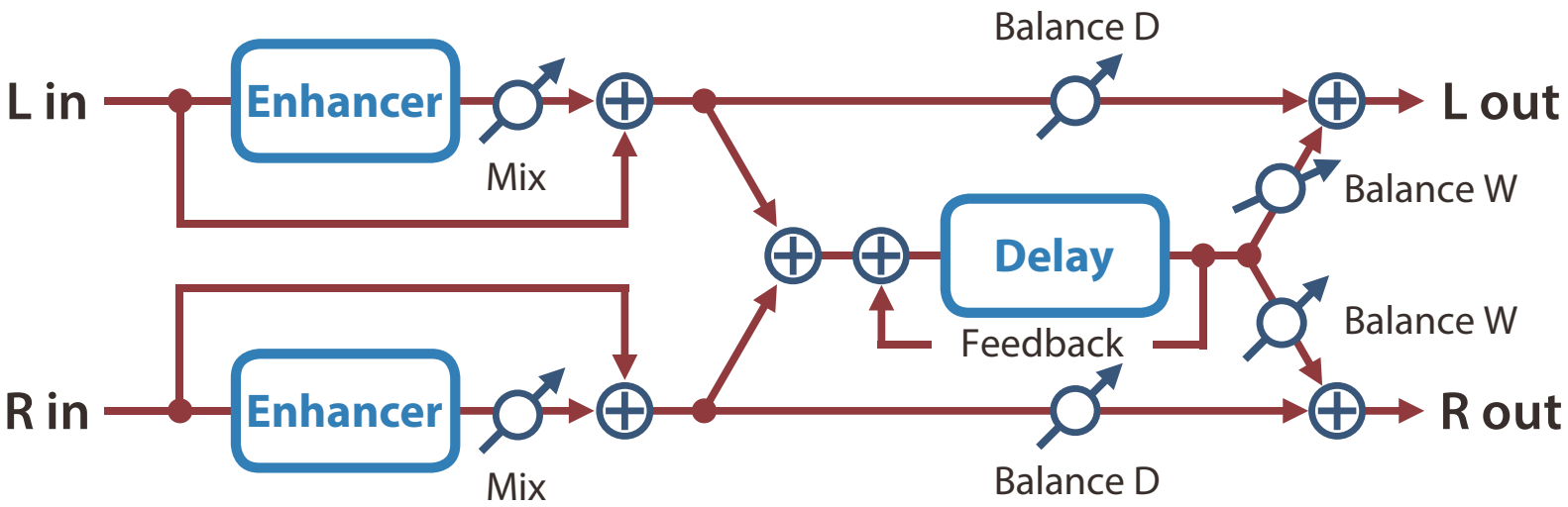
Enhancer → Flanger



Parameter	Value	Explanation
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

to Contents

Enhancer → Delay



Parameter	Value	Explanation
Enhancer Sens	0–127	Sensitivity of the enhancer
Enhancer Mix	0–127	Level of the overtones generated by the enhancer
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

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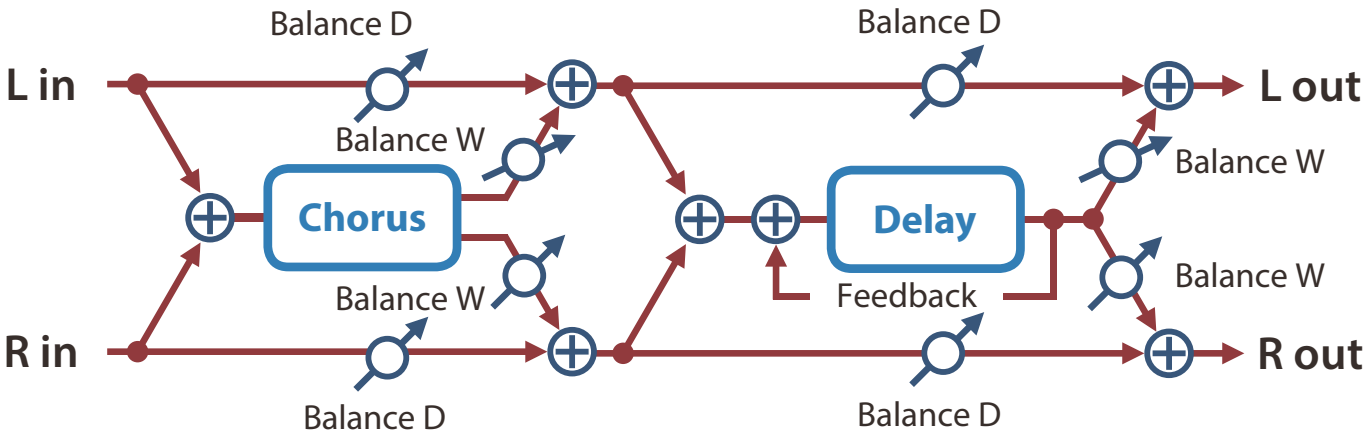
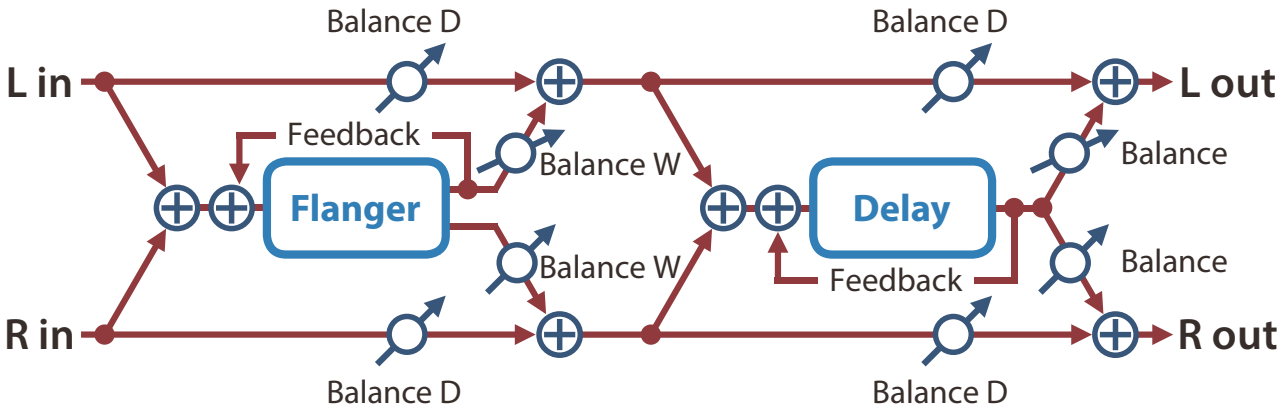
Chorus → Delay



Parameter	Value	Explanation
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

to Contents

Flanger → Delay



Parameter	Value	Explanation
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Frequency of modulation
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Depth of modulation
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Time (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Delay Time (msec)	1–2600 [msec]	Adjusts the time from the original sound until delay sounds is heard.
Delay Time (note)	Note ➡ **"Note"**	
Delay Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

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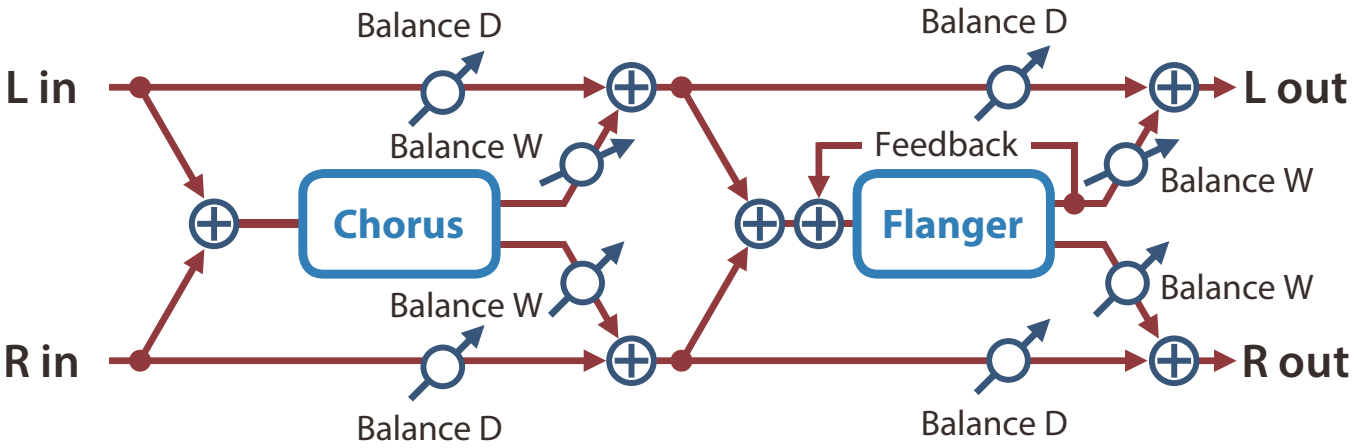
Chorus → Flanger



Parameter	Value	Explanation
Chorus Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until chorus sounds is heard.
Chorus Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Chorus Rate (Hz)	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
Chorus Rate (note)	Note ➡ **"Note"**	
Chorus Depth	0–127	Modulation depth of the chorus effect
Chorus Balance	D100: 0W–D0: 100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flanger Pre Delay	0.0–100 [msec]	Adjusts the time from the original sound until flanger sounds is heard.
Flanger Rate (sync sw)	OFF, ON	Synchronize to the tempo of the DAW if this is ON.
Flanger Rate (Hz)	0.05–10.00 [Hz]	Modulation frequency of the flanger effect
Flanger Rate (note)	Note ➡ **"Note"**	
Flanger Depth	0–127	Modulation depth of the flanger effect
Flanger Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance	D100: 0W–D0: 100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

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Note

	1/64T Sixty-fourth-note triplet		1/64 Sixty-fourth note		1/32T Thirty-second-note triplet		1/32 Thirty-second note
	1/16T Sixteenth-note triplet		1/32D Dotted thirty-second note		1/16 Sixteenth note		1/8T Eighth-note triplet
	1/16D Dotted sixteenth note		1/8 Eighth note		1/4T Quarter-note triplet		1/8D Dotted eighth note
	1/4 Quarter note		1/2T Half-note triplet		1/4D Dotted quarter note		1/2 Half note
	1/1T Whole-note triplet		1/2D Dotted half note		1/1 Whole note		2/1T Double-note triplet
	1/1D Dotted whole note		2/1 Double note				