

Roland®

GUITAR PREAMP/PROCESSOR

GP-100

Owner's Manual



<div style="display: inline-block; text-align: center; margin: 0 10px;"> CAUTION <small>RISK OF ELECTRIC SHOCK DO NOT OPEN</small> </div>
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIIR
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS

SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified service personnel when:
 - A. The power-supply cord or the plug has been damaged; or
 - B. Objects have fallen, or liquid has been spilled onto the product; or
 - C. The product has been exposed to rain; or
 - D. The product does not appear to operate normally or exhibits a marked change in performance; or
 - E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

For the USA

This product may be equipped with a polarized line plug (one blade wider than the other) . This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

For Canada

For Polarized Line Plug

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

ATTENTION: POUR ÉVITER LES CHOCs ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
 The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
 The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
 Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

Introduction

Thank you for purchasing the Roland GP-100 Guitar Preamp/Processor. In order to take full advantage of the GP-100's functionality, and enjoy long years of trouble-free use, please read this manual carefully.

Main Features

Reproduces Classic Guitar Amps

The GP-100 provides precise reproductions of many of the guitar amps that have achieved status as classics. It provides not just a simulation of distortion and speaker response, but a comprehensive emulation that reproduces the unique tonal changes, nuances, and even the ways in which interference might be produced as a result of the placement of various pieces of equipment in the setup — all based on an exhaustive analysis of the electronic parts and circuits that were actually used in the original guitar amps. Simple operations allow you to select a desired type of guitar amp, and you can adjust gain, volume and the various tone controls to create the perfect sound for your system.

Analog-Feel Controls

Guitar preamp operation features an "analog feel." The knobs on the front panel provide immediate and intuitive control.

Speaker Simulator Function

The built-in speaker simulator function not only provides the choice of stack, built-in, and compact amplifier types, but also lets you control the mic placement — making it a powerful ally for direct-line recording.

High-Quality Signal Processor

The GP-100 also includes a professional quality signal processor designed especially for guitar. It provides compressor, wah, chorus, delay, reverb, and even a pitch shifter with "Harmonist" (intelligent pitch shifting). With the signal processor and preamp working together, the GP-100 is all you need to create and perfect your guitar sound.

Full Range of Connectors for Flexibility

Two sets of programmable send/return jacks are provided, and you can freely specify their location in the signal path. Two pairs of programmable stereo outputs are also provided. In addition, the two external control jacks allow external devices to be turned on/off etc.

Rich Array of Control Functions

A total of 400 settings (200 Preset and 200 User) can be stored as Patches. Patch settings can be recalled instantly using the front panel knob or by MIDI program changes.

Control assign settings allow you to have realtime control over a maximum of 16 parameters. An FC-200 MIDI Foot Controller (optional) can be connected to control the GP-100 via foot pedal.

IMPORTANT NOTES

In addition to the items listed under Safety Precautions inside the front cover, please read and observe the following:

(Power Supply)

- Before connecting this unit to other devices, turn off the power to all units; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise; an electric motor or variable lighting system for example.

(Placement)

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

(Maintenance)

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

(Additional Precautions)

- Protect the unit from strong impact.
- Never strike or apply strong pressure to the display.
- A small amount of heat will radiate from the unit during normal operation.
- Before using the unit in a foreign country, consult with qualified service personnel.

(Memory Backup)

- The unit contains a battery which powers the unit's memory circuits while the main (AC) power is off. The expected life of this battery is 3 years or more. However, to avoid the untimely loss of memory data, it is strongly recommended that you change the battery every 3 years. Please be aware that the actual life of the battery will depend on the physical environment - especially the temperature - in which the unit is used. When it is time to change the battery, consult with qualified service personnel.
- When the battery becomes weak, the following message will appear in the display. Please change the battery as soon as possible to avoid the loss of memory data.

Battery Low !!
Please Change

- Please be aware that the contents of memory may at times be lost; when the unit is sent for repairs or when by some chance a malfunction has occurred. Important data should be stored in another MIDI device (eg., a sequencer), or written down on paper (if possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may be impossible to restore the data.

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How the GP-100 Is Organized

The GP-100 is a preamp/processor that provides comprehensive control over your guitar sound. The GP-100 is organized as follows.

<Preamp>

The preamp determines the basic distortion and tone color of the guitar. With the guitar amp type setting and the settings of the two volume and four tone controls, you have the tools for some serious sound-making.

There are two ways in which the preamp can be used. Its settings can be linked together with the internal effects as part of the settings of a Patch ("coupled"), or it can be used independently from the internal effects so it is controlled directly by the settings of the knobs ("separate").

<Signal Processor>

The signal processor provides a full array of the high quality digital effects indispensable for creating your own personal guitar sound. The connection order and settings for each effect can be stored as part of a Patch.

Signal processor Patches can contain not only the effect settings, but also the preamp settings, send/return settings, and external device control settings.

How to Use This Manual

This manual explains the procedures and functions used for normal playing, and how to make various settings. It is divided into five major sections. Read each section as necessary.

At the end of the manual an alphabetical index is provided. If you have questions about operation, refer to the index.

Section 1 Try out the GP-100

This section explains the basics of the GP-100; how to connect the GP-100 to external devices, and how to select Patches, etc.

Section 2 Modifying various settings

This section tells how to modify the settings of the preamp and signal processor. It explains how to make the settings that are stored in a Patch. Read this section when you wish to create effect sounds, or to modify the settings of various functions.

Section 3 Effect Guide

This section explains how the algorithms are organized, and the functions of the effects and various parameters.

Section 4 Using MIDI

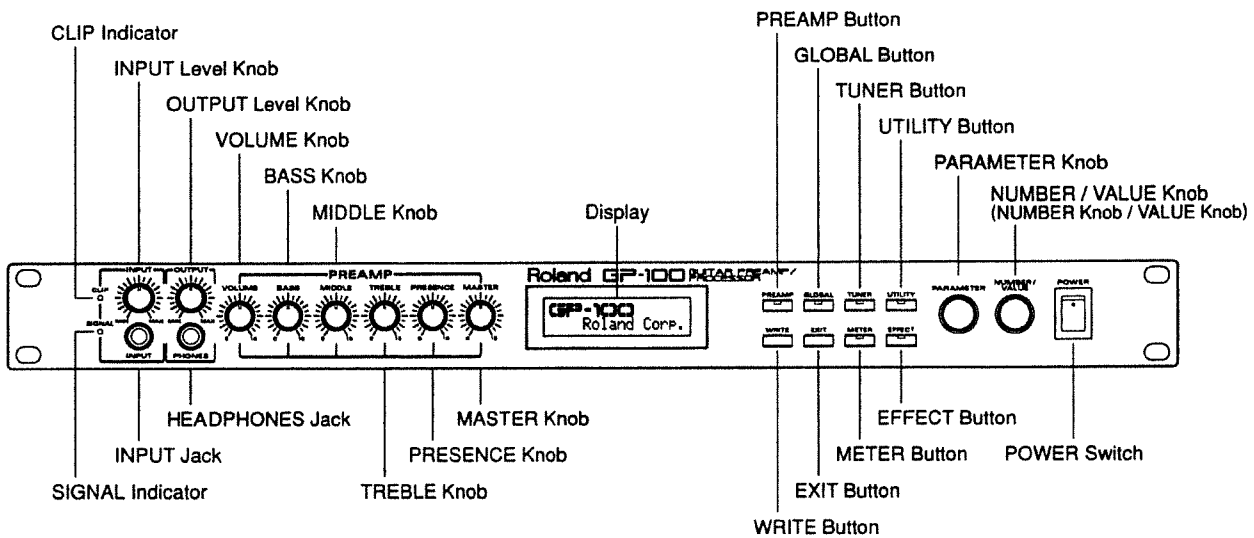
This section explains how you can use external MIDI devices to control the GP-100 and use MIDI to exchange various types of data. Read this section when you wish to use the MIDI functions of the GP-100.

Section 5 Appendix

This section explains operations using the FC-200 MIDI Foot Controller (optional) and the MCR-8 Multi-Controller (optional). It also contains material that will help you get the most out of your GP-100, lists of the factory settings, and a helpful troubleshooting section.

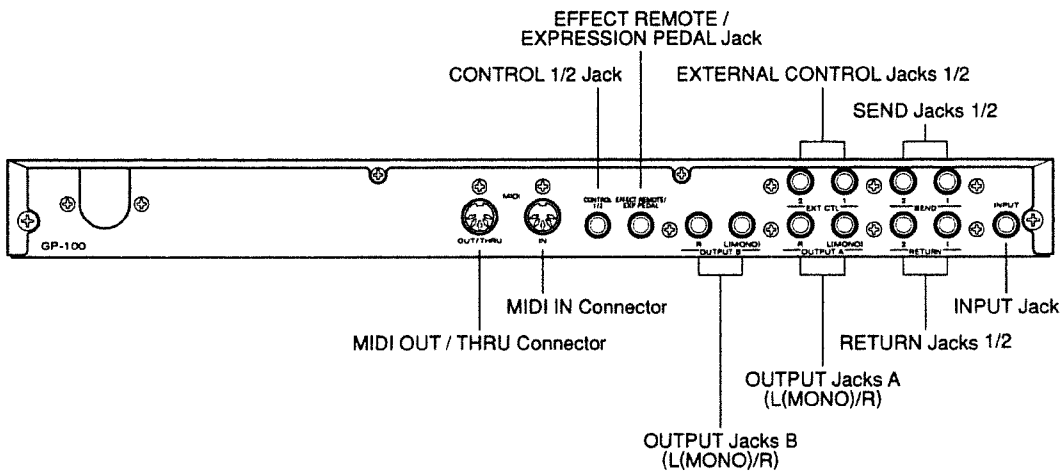
Front and Rear Panel

<Front Panel>



* In this manual, the NUMBER/VALUE knob is referred to as the NUMBER knob or VALUE knob.

<Rear Panel>



Section 1

Try out the GP-100

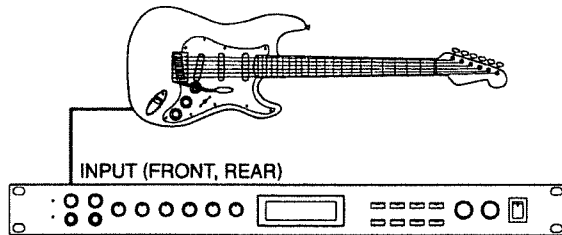
Connections

* Before making connections, be sure to turn down the volume on your amp and turn off all power. Making connections with the power on may cause problems.

* If your amp/speaker system is monaural, connect it to the L(MONO) jack.

(Guitar Connections)

Connect the output of your guitar to the INPUT jack.



* INPUT jacks for your guitar are provided on the front panel and also on the rear panel. If both are connected, only the INPUT jack on the front panel will function.

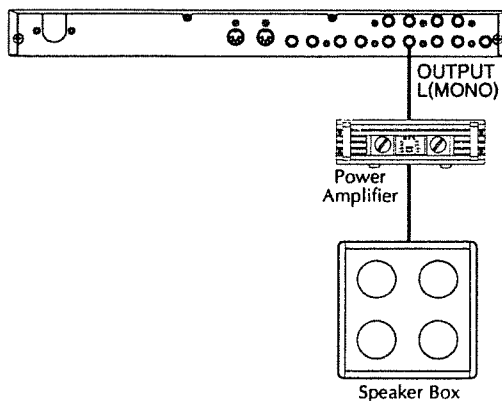
(Power Amp Connections)

Connect your power amp to the outputs of the GP-100. With the GP-100, the connections you need to make will depend on the number of amps you have and other factors in your setup. Select the connection method that is appropriate to your situation.

* If you will be outputting in monaural, connect your power amp to the L (MONO) jack.

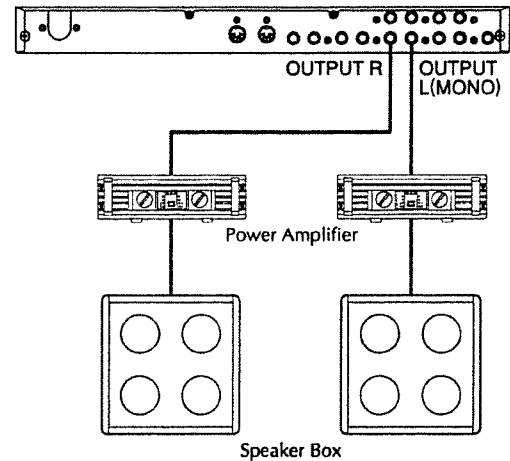
* If you will be outputting in stereo, connect your two amps to the L and R jacks of the same output pair (A or B).

With one amp

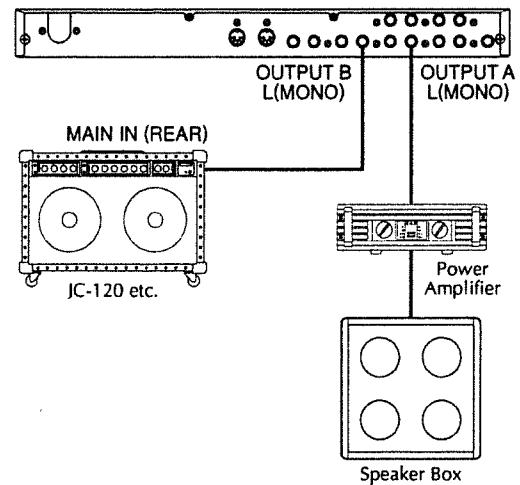


With two amps

When outputting the guitar sound in stereo



When using separate amps for different effect sounds (Example: separate by lead sounds and rhythm sounds)



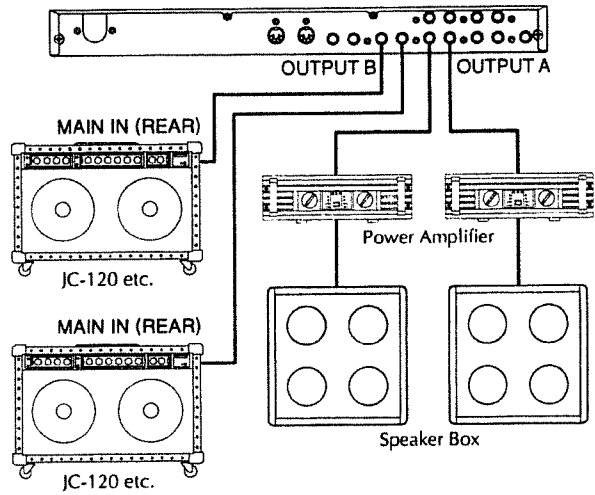
* For amp switching settings, refer to "OUTPUT Channel settings" (p. 21).

* The guitar sound will be output in mono.

Section 1 Try out the GP-100

With four amps

In this setup, you can switch amps depending on the effect sound, and output each in stereo.



(Mixer Connections)

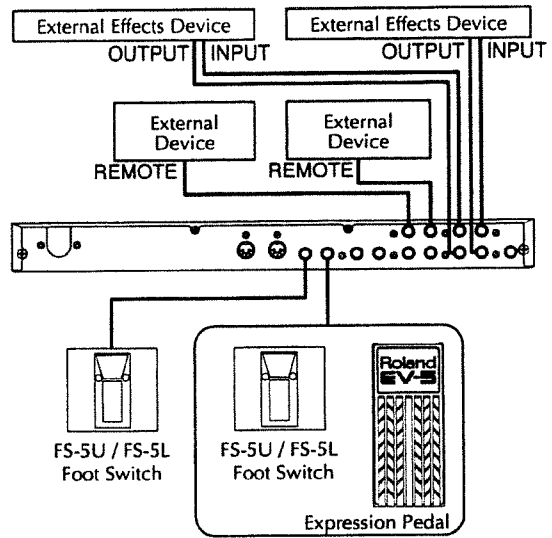
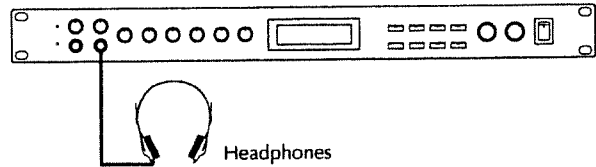
You can directly input the guitar sound into a mixer or power amp. The GP-100 has a built-in speaker simulator function. Even when the GP-100 output is input directly to a mixer, you will still enjoy the authentic feel and power of a guitar amp.

** For speaker simulator settings, refer to "Speaker simulator" (p. 49).*

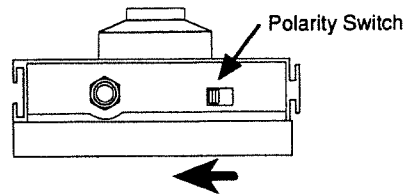
(Connecting External Devices)

The GP-100 is able to control or be controlled by external devices.

- Send/Return (P.48)
- External Control (P.21)
- EFFECT REMOTE / EXP PEDAL (P.28)
- CONTROL 1/2 (P.28)



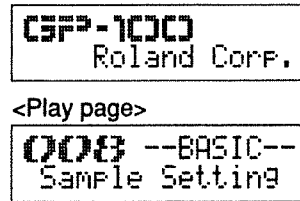
** If you use a BOSS FS-5U (optional) or a BOSS FS-5L (optional) as the foot switch, set the polarity switch as follows.*



Power-on and Standby

Power-on

After checking the connections with external devices, press the GP-100's power switch to turn on the power. The following display will appear, and after several seconds, the GP-100 will be ready for normal playing. This display is referred to as the "Play page."



- * Turn up the amp volume only after all devices have been powered-on.
- * When the power is turned on, the last-selected Patch number will be selected.
- * The GP-100 contains a protection circuit that inserts a short delay after power-on until operation begins.
- * Depending on the location where the GP-100 is placed, the display may be difficult to read. In this case, adjust the display contrast (p. 29).

Adjusting the INPUT Level

The level of the output signal differs between guitars. Use the INPUT Level knob to adjust the input level to suit your guitar.

- 1 Play your guitar at the maximum loudness that you will produce in normal playing. The SIGNAL Indicator will light in response to the input sound.
- 2 Adjust the INPUT Level knob until the CLIP Indicator lights briefly.
 - * The clip indicator will light 6 dB before clipping level (the level where distortion begins).
 - * If the input level is too high, the GP-100 will not produce the desired effects.

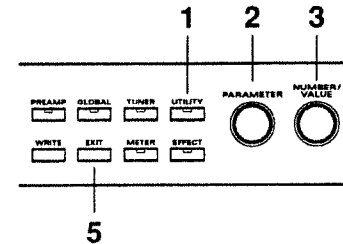
Adjusting the Output Level (Headphone Level)

Use the OUTPUT Level knob to adjust the output level of the GP-100. Make adjustments as appropriate for the devices that are connected. Adjusting the OUTPUT Level knob will also change the headphone level.

Setting the Nominal Input/Output Level

Adjust the nominal input/output level of each INPUT/OUTPUT jack as appropriate for the external equipment that is connected.

(Procedure)



- 1 Press [UTILITY] once to get the following display. OUTPUT Jack A

OUTPUT A Level
+4dBm

- 2 Rotate the PARAMETER knob until the parameter you wish to modify appears in the display. OUTPUT Jack B

OUTPUT A Level
+4dBm

OUTPUT Jack B

OUTPUT B Level
+4dBm

SEND Jack 1

SEND 1 Level
-10dBm

RETURN Jack 1

RETURN 1 Level
-10dBm

SEND Jack 2

SEND 2 Level
-10dBm

RETURN Jack 2

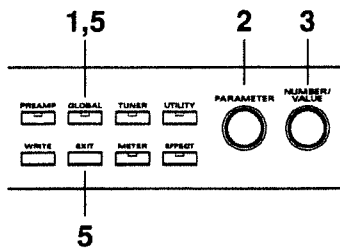
RETURN 2 Level
-10dBm

- 3 Use the VALUE knob to modify the value.
- 4 Repeat steps 2—3 to set the nominal input/output levels for each INPUT/OUTPUT jack.
- 5 Press the [EXIT] button to end the procedure. (You will be returned to the Play page.)

Settings for the Connected Amps

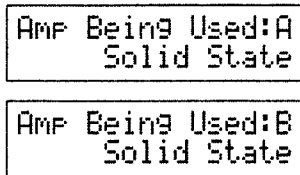
Specify the type of amp and speaker you are using (i.e., that is connected) for each output channel.

(Procedure)



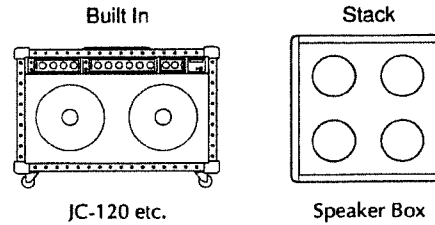
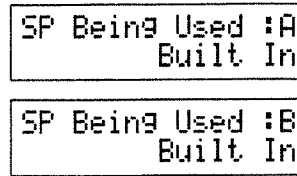
- 1 Press the [GLOBAL] button. The button indicator will light, and the display will show the Global parameters.
- 2 Rotate the PARAMETER knob until the parameter you wish to modify appears in the display.

<Amp Type>



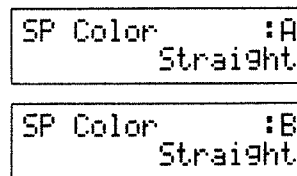
Tube: A tube amplifier
Solid State: A solid state amplifier

<Speaker Type>



Built In: Built-in type speakers
Stack: Stack type speakers

<Speaker Color>



Adjust: The tone color will be adjusted for output as appropriate for the type of speaker box that is connected.
Straight: The tone color of the preamp will be output without change, regardless of the type of speaker box that is connected.

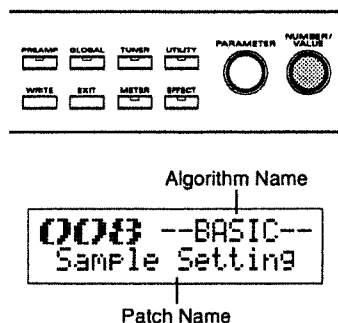
- 3 Use the VALUE knob to modify the setting.
- 4 Repeat steps 2—3 to make settings for the amp and speaker type.
- 5 Press the [GLOBAL] or [EXIT] button to end the procedure.

Selecting an Effect Sound

Effect sounds are organized as Patch numbers 1—400. To select an effect sound, use the front panel knob or an external device (a foot switch, or a MIDI device such as a MIDI foot controller) to select a Patch number.

Patch numbers can be selected only when the Play page (the screen that shows the Program number) appears in the display. If something other than the Play page is shown in the display, press the [EXIT] button to return to the Play page.

Selecting Effect Sounds from the Front Panel



Rotate the NUMBER knob. As you rotate it to the right, successively higher Patch numbers will be selected. Rotating it to the left will select lower Patch numbers. When you select a Patch number, the name of the corresponding algorithm and the Patch name will appear in the display.

Selecting Effect Sounds with a Foot Switch

If a BOSS FS-5U foot switch (optional) is connected, you can select Patches by pressing the foot switch.

*** If you wish to use this function, make the following settings. For details refer to “Control 1/2 jack” (p. 28).**

<UTILITY>

CONTROL 1 Jack: Number Up

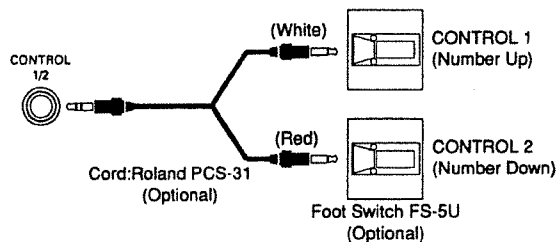
CONTROL 2 Jack: Number Down

*** Connect the foot switch with the GP-100 power turned off. If the power is on when you connect it, the Patch may change accidentally.**

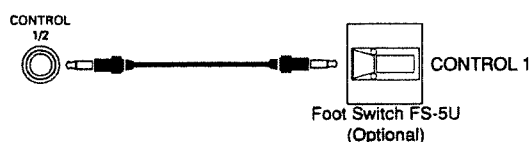
*** When using a foot switch, be aware that holding down the foot switch will not cause the Patch numbers to continue changing in succession.**

*** When using a foot switch to change Patches, you may specify the range of Patches that can be selected. For details refer to “Number up/down” (p. 28).**

If you use two foot switches, you can select Patches by foot in the same way as by rotating the NUMBER knob.



If you use only one foot switch, you can use it to move either up or down (not both) through the Patch numbers.



Selecting Effect Sounds with an FC-200 MIDI Foot Controller

When an FC-200 MIDI foot controller (optional) is connected, you can use pedal operations to select Patches. For details refer to “GP-100 Operation Using the FC-200” (p. 58).

Selecting Effect Sounds by MIDI Messages

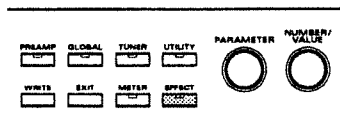
GP-100 Patches can be selected by Program Change messages from an external MIDI device. The correspondence between program numbers and GP-100 Patch numbers can be changed by modifying the settings of the Program Change Map (p. 56).

Switching Effects On/Off

You can switch the effect sound on/off. When an Effect is off, the input sound will be output without modification.

* Effect On/Off can be changed to a Mute On/Off function. For details refer to "EFFECT off" (p. 28).

Switching Effects On/Off from the Front Panel



The [EFFECT] button acts as a toggle, switching the effect either on or off with each press. When switched off, the button indicator will be dark.

Switching Effects On/Off from a Foot Switch

If a separately available BOSS FS-5U or FS-5L foot switch is connected, you can switch effects on/off in the following two ways. The same as when you press the [EFFECT] button, the button indicator will be dark when switched off.

Using the EFFECT REMOTE/EXP PEDAL Jack

This jack can be used as the Effect On/Off jack. When an FS-5L is connected, foot switch operations will switch Effect on/off.

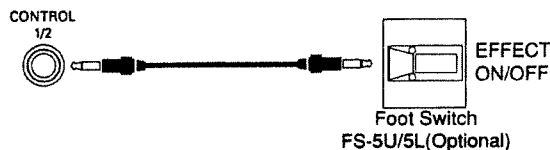


* If you wish to use this function, make the following settings. For details refer to "EFFECT REMOTE/EXP PEDAL Jack" (p. 28).

<UTILITY>
EFFECT/EXP PEDAL: EFFECT REMOTE

Using the control jack

This jack can also be used as the EFFECT On/Off jack. When an FS-5U or FS-5L is connected, foot switch operations will switch the effect on/off.



* If you wish to use this function, make the following settings. For details refer to "CONTROL 1/2 Jack" (p. 28).

<UTILITY>
CONTROL 1 Jack: Assignable
or
CONTROL 2 Jack: Assignable
<Control Assign>
Target: EFFECT On/Off
Source: CONTROL 1 or CONTROL 2
(set to match UTILITY)
Source Mode: Toggle (:FS-5U) or Normal (:FS-5L)
(set to match the foot switch that is connected)
(Source Act.Range Lo 0)
(Source Act.Range Hi 127)

Switching Effects On/Off from an FC-200 MIDI Foot Controller

If an FC-200 MIDI foot controller (optional) is connected, you can use pedal operations to switch effects on/off. For details refer to "GP-100 Operation Using the FC-200" (p. 58).

Switching Effects On/Off by MIDI Messages

MIDI Control Change messages can be used to switch effects on/off. For details refer to "Control Assign Settings" (p. 21).

Using the Tuner

The GP-100 has a built-in chromatic tuner. You can tune your instrument quickly without having to change connections.

Switching to the Tuner Function

Here's how to use the built-in tuner to tune your guitar. While the tuner function is being used, the GP-100 will be muted, and the guitar sound will not be output.

**It is also possible to output the effect sound even while the tuner is being used. For details refer to "Volume during tuning" (p. 14).*

<Switching from the Front Panel>

Each time you press the [TUNER] button the Tuner function will alternate on/off. When the tuner is on, the button indicator will light, and the tuner display will appear.

<Switching with a Foot Switch>

If an FS-5U or FS-5L is connected to the CONTROL jack, you can switch the TUNER on/off with the foot switch. The same as when you press the [TUNER] button, the button indicator will light when the tuner is on.

*** If you wish to use this function, make the following settings. For details refer to "CONTROL 1/2 Jack" (p. 28).**

<UTILITY>

CONTROL 1 Jack: Assignable

or

CONTROL 2 Jack: Assignable

<Control Assign>

Target: TUNER On/Off

Source: CONTROL 1 or CONTROL 2

(set to match the UTILITY setting)

Source Mode: Toggle (:FS-5U) or Normal (:FS-5L)

(set to match the foot switch that is connected)

(Source Act.Range Lo 0)

(Source Act.Range Hi 127)

<Switching with an FC-200 MIDI Foot Controller>

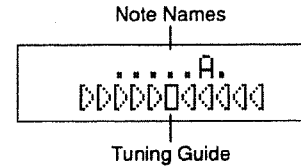
If an FC-200 MIDI foot controller (optional) is connected, you can use pedal operations to switch the Tuner on/off. For details refer to "GP-100 Operation Using the FC-200" (p. 58).

<Switching with MIDI Messages>

MIDI Control Change messages can be used to switch the Tuner on/off. For details refer to "Control Assign Settings" (p. 21).

The Tuning Display

The GP-100's tuner shows the note name in the upper line of the display, and the lower line shows a graphical tuning guide to indicate the sharpness or flatness of the note.

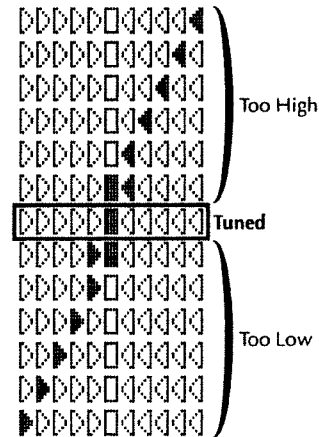


Tuning Procedure (Procedure)

- 1 Play a single unfretted note on the string you wish to tune. The note name closest to the string you played will appear in the display.
- 2 Adjust the tuning until the note name of the string you played appears in the display.

	6th String	5th String	4th String	3rd String	2nd String	1st String
GUITAR	E	A	D	G	B	E

- 3 While watching the tuning guide, adjust the tuning until only the middle indicator (Tuned) is lit.



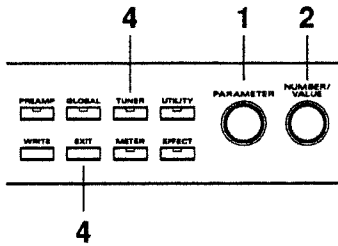
- 4 Repeat steps 1—3 to tune all the strings.

** When tuning a guitar that has a tremolo arm, tuning one string may cause the other strings to go out of tune. In such cases, first tune the strings to the approximate pitch (so that the note name is displayed), and then keep tuning each string until they are all in tune.*

Tuner Settings

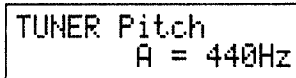
The GP-100's tuner allows you to set the standard pitch and the volume that will be used during tuning.

(Procedure)



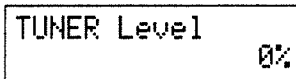
- 1 With the tuner page displayed, rotate the PARAMETER knob to select the parameter you wish to modify.

<Standard Pitch>: 435—445 Hz



"Standard pitch" is the frequency of the A4 note (middle A on a piano) that is used as a standard to which all other notes are tuned. The GP-100 allows you to set the standard pitch over the range of 435—455 Hz.

<Volume During Tuning>: 0—100



Set the volume that will be used during tuning.

- 2 Use the VALUE knob to modify the setting.
- 3 Repeat steps 1 and 2 to make tuner settings.
- 4 Press the [TUNER] or [EXIT] button to end the procedure. (The Play page will reappear.)

Section 2

Modifying various settings

The GP-100 stores 400 Patches, each of which contains a connection order and settings for the built-in effects and settings for the preamp, etc. This section will explain how to edit the contents of a Patch to create a new effect sound Patch, and how to store your new settings.

Before You Begin Creating Sounds

Before you begin creating sounds there are several things that you need to understand.

About the Preamp

The GP-100 contains a preamp function. This consists of a guitar amp type selection, and the settings of the two volumes and four tone controls. The preamp section creates the basic distortion and tonal characteristics of the guitar sound.

There are two ways in which the preamp can be used. Its settings can be linked together with the internal effects as part of the settings of a Patch ("coupled"), or it can be used independently from the internal effects so it is controlled directly by the settings of the knobs ("separate").

User Area and Preset Area

The 400 Patches in the GP-100 are divided into the User area and the Preset area.

User area (Patch numbers 1—200)

Patch numbers in the User area can be used to store effect sounds that you create.

Preset area (Patch numbers 201—400)

Patch numbers in the Preset area cannot store effect sounds that you create. However, you can start with a Preset area Patch, and modify and store it in the User area.

About Algorithms

The "algorithm" determines the types of effects that will be available and how the effect parameters will be organized. Each of the five algorithms in the GP-100 has been created with a typical performance situation in mind, so you can conveniently get the sound you are looking for. You are also free to modify the settings of each effect in the algorithm.

What a Patch Contains

Each Patch number in the user area contains the following settings.

Preamp settings

- The algorithm that is used
- The order of the effects
- The settings for each effect
- Output level settings
- OUTPUT Channel settings
- External control settings

Make these settings when you wish to control an external device (e.g., selecting amp channels) from the GP-100.

Control assign (16 types)

Make these settings when you wish to control GP-100 parameters from an external pedal or MIDI device connected to the GP-100.

The effect name

Sound Editing Procedure

- 1 Select a Patch that is close to the effect sound you want to create. Then check the Algorithm Type used by that Patch and refer to "Section 3. Effect guide" (p. 30) to see how the effect sound is organized.
- 2 Copy the selected Patch to a Patch number (User area) whose previous data you do not need to keep.

** If you are only modifying the Patch that you selected in step 1 (and not creating a new Patch), there is no need to copy it.*
- 3 Modify the contents of the Patch.
The effects included in the algorithm each have several parameters. Modify the value of each parameter to create the new effect sound you want.
- 4 Assign a name to the new effect sound.
- 5 Storing the new effect sound.

The modified settings of the new effect sound are temporary, and will be lost if you turn the unit off or select another Patch. If you want to save your new effect sound, use "the Write operation" (p. 24) to store it.

Copying Patches

The Global Function

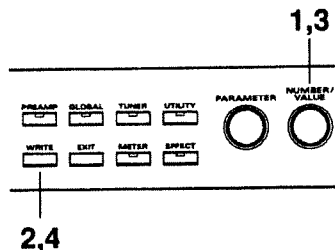
The effect sounds you create may be affected by the equipment you use for a performance or by changes in your system. For such cases, the GP-100 provides a Global function that lets you make temporary changes to all Patches without affecting the actual Patch contents. By using the Global function, you can quickly correct for the changes in the amp or speaker system you happen to be using on a particular day, or even for the acoustics of the place you are performing in.

Edit Indicator Display

When the settings of a Patch have been modified, the dot in the Play page will blink to indicate this.

By using the copy feature, you can create a copy of any Patch at a new location, and tweak the effects settings of the original to quickly produce a new Patch. The Copy function can also be used to rearrange the ordering of your Patches.

(Procedure)



- 1** From the Play page, use the NUMBER knob to select the copy source Patch.
- 2** Press the [WRITE] button.
The display will change to indicate the copy destination Patch number.
- 3** Use the NUMBER knob to select the copy destination Patch number.
- 4** Press the [WRITE] button to copy the Patch.
The copy destination Patch will be selected, and the Play page will reappear.

** To cancel the operation, press [EXIT] and you will return to the Play page.*

Preamp Settings

Use the preamp to adjust the degree of distortion and the tonal color of the guitar sound.

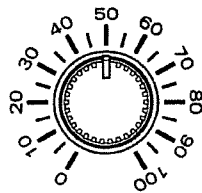
(Procedure 1: Using the PREAMP knobs to make adjustments)

- 1 Slightly rotate the knob you wish to adjust.
The display will show the current value of the knob you moved.

** The previous display will reappear a short time after you finish modifying the value.*

- 2 [When the current value matches the position of the knob]
The value in the display will change, and the distortion and tone will also change.

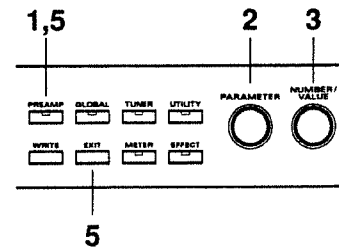
[When the current value does not match the position of the knob]
The display will show the current value, but the distortion and tone will not change. Rotate the knob to the position of the current value. Once the position of the knob matches the current value, the distortion and tone will change together with the value.



- 3 Rotate the knobs to make preamp settings.
- 4 Repeat steps 1—3 to adjust the distortion and tone color of the preamp.

(Procedure 2: Using the PARAMETER / VALUE knobs to make adjustments)

Select the desired preamp parameter (get it to appear in the display), and use the PARAMETER and VALUE knobs to adjust it.



- 1 Press the [PREAMP] button. The button indicator will light, and the display will show a preamp parameter.

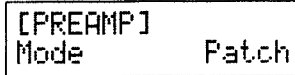
** You can adjust the preamp even while adjusting other parameters.*

- 2 Rotate the PARAMETER knob until the parameter you wish to edit appears in the display.
- 3 Use the VALUE knob to modify the parameter value.
- 4 Repeat steps 2—3 to adjust the distortion and tone of the preamp.
- 5 Press the [PREAMP] or [EXIT] button to end the procedure.

** If you were editing another parameter, the display for that parameter will reappear.*

Preamp Parameters

Mode



The GP-100 allows you to link preamp settings to Patch selections. This parameter determine how the preamp will function for each Patch.

Patch:

The preamp will use the settings of the selected Patch. If you wish to modify the preamp settings, use the Write operation (p. 24).

** When you select other preamp parameters, the display will indicate "P".*

** If you set Mode to "Patch," the preamp settings can be modified in the same way as the signal processor parameters.*

Setting [1]—[4]:

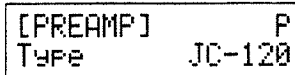
The preamp will use one of the previously specified sets of settings [1]—[4].

If you wish to modify the contents of one of these settings, set this parameter to the desired setting (1—4), and select and modify other parameters. The modified setting will be remembered without your having to use the Write operation.

** When you select other preamp parameters, the display will indicate the setting number (1—4).*

** When you modify the contents of a setting, the distortion and tone of all other Patches using that setting will be affected.*

Type



Selection for the type of guitar amp. These are simulations of the distortion and tonal characteristics of each amp, based on an analysis of each type of guitar amp.

JC-120:

The sound of the Roland "JC-120" (Jazz Chorus 120), a favorite of pro musicians around the world.

Clean Twin:

The sound of a conventional built-in tube amp.

Match Drive:

A simulation of the latest tube amp widely used in styles from blues and rock.

BG Lead:

The sound of a tube amp typical of the late '70s to '80s, characterized by a distinctive mid-range.

MS1959 (I,II,I+II):

The sound of a large tube amp stack that was indispensable to the British hard rock of the '70s, and is used to this day by many hard rock guitarists.

I: A trebly sound created by using input I of the guitar amp.

II: A mild sound created by using input II of the guitar amp.

I+II:

The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.

SLDN Lead:

A tube amp sound with versatile distortion, usable in a wide range of styles.

Metal 5150:

The sound of a large tube amp, suitable for heavy metal.

Metal Lead:

A metal lead sound with a distinctive mid-range, producing a powerful metal sound even with single-coil pickup guitars.

OD-1:

The sound of the renowned "OD-1" of the BOSS compact series.

OD-2 Turbo:

The sound of the BOSS compact series "OD-2" with the Turbo On setting.

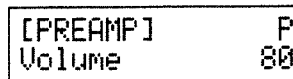
Distortion:

Distortion sound.

Fuzz:

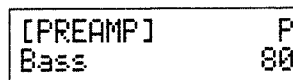
Fuzz sound.

Volume: 0—100



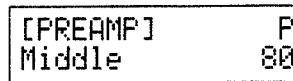
Adjusts the volume and distortion of the amp.

Bass: 0—100



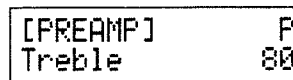
Adjusts the tone for the low frequency range.

Middle: 0—100



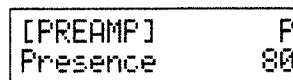
Adjusts the tone for the mid frequency range.

Treble: 0—100



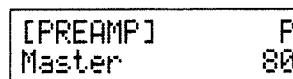
Adjusts the tone for the high frequency range.

Presence: 0—100 (0—100: Match Drive)



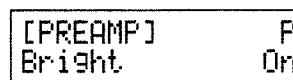
Adjusts the tone for the ultra-high frequency range.

Master: 0—100



Adjusts the volume of the entire preamp.

Bright: On, Off



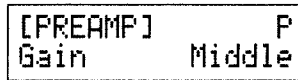
On: The Bright switch is turned on, producing a sharper and brighter sound.

Off: The Bright switch is turned off.

** Depending on the "Type" setting, this parameter may not be displayed.*

Effect Sound Settings

Gain: Low, Middle, High



Adjusts the distortion of the amp. Increasing distortion will be produced in the order of Low, Middle, and High.

Although each algorithm is unique because it uses a particular selection of effects which are configured in a certain way, the basic procedure for creating sounds is the same. Here we will explain the procedure for making effect parameter settings. For an explanation of each parameter, refer to "Section 3 Effect Guide" (p. 30).

How the parameters are organized

The GP-100 lets you access all parameters of the algorithm using only the PARAMETER knob. As you rotate the PARAMETER knob to the right, the parameters will appear in the following order.

- Effect on/off and effect connection order
- Parameters for each effect
- Realtime control of parameters
- Effect name

The Skip function

(When selecting a parameter)

When calling up a parameter in the display, you can jump to the first parameter of each effect by pressing the PARAMETER knob as you rotate it.

(When modifying a value)

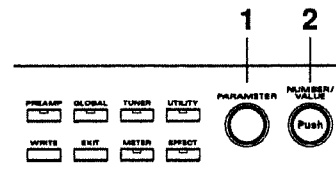
When modifying a value, you can more rapidly make the value change by pressing the VALUE knob as you rotate it.

Effect On/Off Settings

Each algorithm combines the use of a multiple number of effects. you can turn on whichever effects you wish to use, while effects you do not wish to use can be turned off. Effects that have been turned on are indicated by a ●, displayed at the right of the effect name.

* The effect names are displayed in abbreviated form. To see the effect names in full, refer to "Section 3 Effect Guide" (p. 30).

(Procedure)



1 Use the PARAMETER knob to move the cursor (underline) to the name of the effect which you want to turn on/off.

2 Press the VALUE knob to switch the effect on/off.

Effect on: ●
Effect off: _

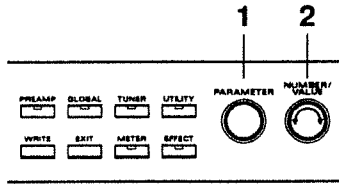
3 Repeat steps 1—2 to turn each effect on/off.

Setting the Effect Unit Connection Order

You can rearrange the order in which the effects making up the algorithm are connected in any way you please, except for feedbacker and reverb. It is also possible to select parallel output for reverb and the effect connected immediately before reverb.

** Note, however, that the connection order for the DUAL algorithm is fixed.*

(Procedure)



- 1 Use the PARAMETER knob to move the cursor (underline) to the name of the effect whose order you wish to change.
- 2 Rotate the VALUE knob to change the order of the specified effect, until it appears in the desired connection location.
- 3 Repeat steps 1—2 to place the effects in the desired order.

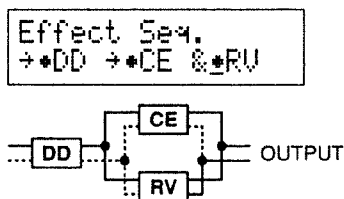
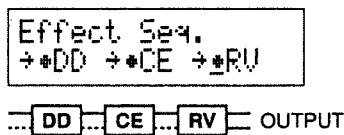
(Reverb Connection Order)

It is not possible to modify the connection order of the reverb. Also, the only way to connect an effect after the reverb is to use the send/return or a foot volume.

(Reverb Parallel Output)

You can select parallel output for reverb and the effect positioned immediately before the reverb. Move the cursor to reverb, and rotate the VALUE knob to select series connection or parallel connection.

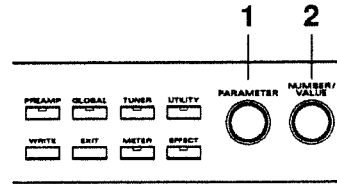
** If the reverb is output in parallel, the Direct Level setting will be "0" and the parameter will not be displayed.*



Effect Sound Settings

Each of the effects in an algorithm has a variety of parameters. Create your new effect sound by modifying the settings of these parameters.

(Procedure)



- 1 Use the PARAMETER knob to select the parameter whose value you wish to modify. By pressing the PARAMETER knob while you rotate it, you can jump to the first parameter of each effect.
- 2 Use the VALUE knob to modify the value. By pressing the VALUE knob while you rotate it, you can make the value change faster.
- 3 Repeat steps 1—2 to create your new effect sound.

OUTPUT Channel Settings

The GP-100 has two sets of stereo output jacks. For each Patch, you can specify the output channel(s) that will be used. For example, you might use this capability to switch between lead and rhythm output channels.

** By using the Global function (p. 25) you can also specify the output channel that will be used regardless of the settings of each Patch.*

(Procedure)

- 1 Use the PARAMETER knob to select the following parameter.

```
OUTPUT Channel
      OUTPUT A
```

- 2 Use the VALUE knob to set the output channel.

OUTPUT A: Output from OUTPUT Jack A.
 OUTPUT B: Output from OUTPUT Jack B.
 OUTPUT A&B: Output from both OUTPUT Jacks A and B.

External Control Settings

By connecting the GP-100's EXT CTL 1/2 jack to the remote jack of an external device, you can have external devices be switched on/off depending on the GP-100 Patch that is selected.

** The external device's "remote jack" is the jack to which a foot switch would normally be connected. Since various devices may behave differently, you should try this feature out first to make sure the on/off operation works the way you want with your unit.*

(Procedure)

- 1 Use the PARAMETER knob to access the following parameter.

```
EXT CTL 1      Off
EXT CTL 2      Off
```

- 2 Use the VALUE knob to make the On/Off setting.

On: The external device will be turned on.
Off: The external device will be turned off.

Control Assign Settings

These settings allow you to control GP-100 parameters as you play, either from external MIDI devices or from pedals connected to the GP-100. For each Patch number, you can specify up to 16 parameters (assign numbers 1-16) and the controller that will control each parameter.

Target: the parameter that will be controlled

Specify the parameter you wish to control. The following parameters can be selected as targets.

** Up to 16 Control Assign settings can be made for each Patch, but unused control assign targets must be set to "Not Assign."*

** You may assign two or more controllers to control the same target, but in this case, avoid using two of these controllers to simultaneously modify the target parameter. This can produce noise.*

```
Assign 1 Target
      Master Level
```

Effect unit parameters (*)
 Effect On/Off for each effect
 Master Level
 OUTPUT select
 External control 1/2
 EFFECT On/Off
 TUNER On/Off

** There are limitations on the effect parameters that can be selected as targets. Refer to "Section 3 Effect Guide" (p. 30).*

** The parameters that can be selected as targets differ according to the assign numbers (1, 2—8, 9—16).*

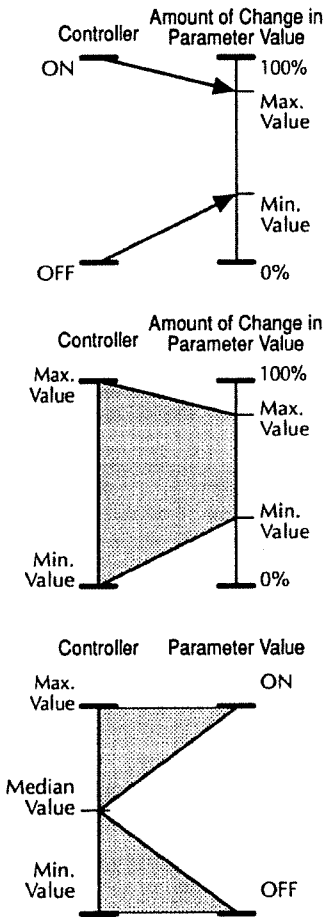
Target value range

Operations on the external device will modify the value of the target parameter within the range of the "minimum" and "maximum" values you specify.

For on/off-type controllers such as foot switches, "Off" (CLOSE) will produce the "minimum value" and "On" (OPEN) will produce the "maximum value." For continuous controllers such as expression pedals or pitch bend levers, the value will change within the range of the specified "minimum" and "maximum." If the target parameter is an on/off-type parameter, it will be switched on/off by controller values above or below the center value.

```
Assign 1 Target
      Min      0
```

```
Assign 1 Target
      Max     100
```



- * This cannot be specified for assign numbers 9—16.
- * The range available for setting will depend on the selected target.
- * If you set the "minimum value" above the "maximum value," the direction of parameter change will be reversed.
- * If after setting the "minimum" and "maximum" values you then change the target, the settings may change. After changing the target, check that the target value range has not changed.

Source: the controller that will control the parameter

Selection for the controller (source) that will control the target parameter. The following controllers can be selected as sources.

```
Assign 1 Source
MIDI CTL# 7
```

- An expression pedal (optional: EV-5, FV-300L (BOSS) + PCS-33) connected to the EFFECT REMOTE/EXP PEDAL Jack
- A foot switch (optional: FS-1, DP-2, FS-5U (BOSS), FS-5L (BOSS), etc.) connected to the Control 1/2 jack
- Aftertouch messages from an external MIDI device
- Pitch Bend messages from an external MIDI device
- Control Change messages (1-31, 64-95) from an external MIDI device

Source Mode:

the result of operating a foot switch

This setting determines how the target parameter value will be affected when you operate a momentary-type foot switch (optional: DP-2, FS-5U (BOSS), etc.).

```
Assign 1 Source
Mode Normal
```

- Normal:** The parameter will normally be off (minimum value), and will be on (maximum value) only while the foot switch is depressed.
- Toggle:** The parameter will switch between off (minimum) and on (maximum) value each time you press the foot switch.

* If you have connected a latch-type foot switch (optional: FS-1, FS5L (BOSS), etc.) or if you have not selected a foot switch as the controller, this setting should be left at "Normal."

**(Momentary-type and latch-type foot switches)
If you use a foot switch to switch Effect On/Off**

You may use either a momentary-type or a latch-type foot switch. When using a momentary-type, select "Toggle." When using a latch-type, select "Normal." In either case, Effect On/Off will alternate each time you press the foot switch.

If you want an effect to become stronger while you depress a foot switch, or for the effect to be on only while the foot switch is depressed

Use a momentary-type foot switch, and select "Normal." In this case, the setting (on/off) will depend on whether the foot switch is depressed or not. This type of operation is not possible with a latch-type foot switch.

Control Value Range

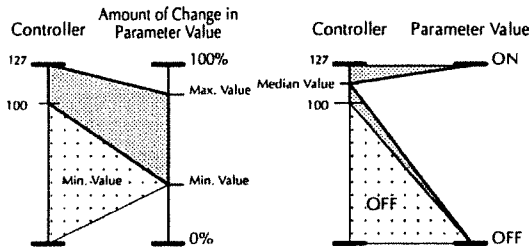
If a continuously variable controller such as an expression pedal or pitch bend lever has been selected as the control source, you can specify the range of values which will affect the target parameter. The value of the target parameter will not be affected by controller movements outside this specified range, but will remain at the "maximum" or "minimum" value.

* This cannot be set for assign numbers 9—16.

```
Assign 1 Source
Act.Range Lo 0
```

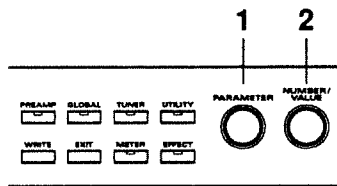
```
Assign 1 Source
Act.Range Hi 127
```

Example;Active Range Low:100, Active Range High:127

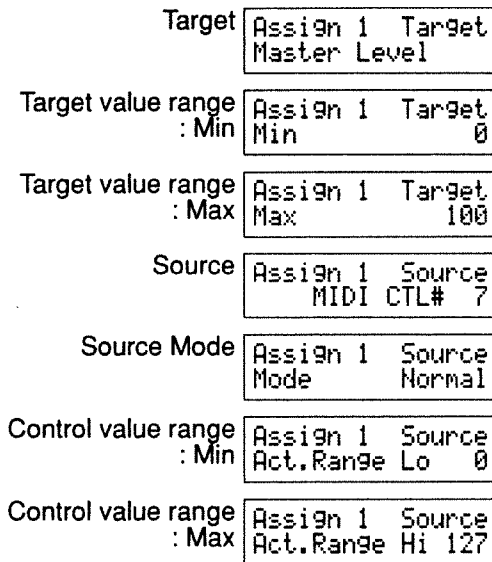


* If you are using an on/off control source such as a foot switch, leave this setting at "Lo:0", "Hi:127". Other settings may result in the value not changing.

(Procedure)



1 Rotate the PARAMETER knob until the following parameter appears in the display. By pressing the PARAMETER knob as you rotate it, you can skip to the first parameter of each effect.

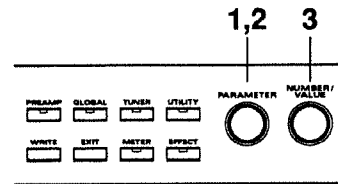


- 2 Use the VALUE knob to modify the setting.
- 3 Repeat steps 1—2 to make all desired control assign settings.

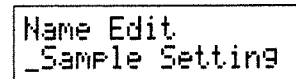
Modifying the Patch Name

Each Patch can have a name consisting of up to 16 characters. You can freely assign names to each Patch you create to remind yourself of the type of sound or the name of the song it is used for.

(Procedure)



1 Rotate the PARAMETER knob until the following parameter appears in the display. By pressing the PARAMETER knob as you rotate it, you can skip to the first parameter of each effect.



2 Use the PARAMETER knob to move the cursor to the character that you wish to modify.

3 Use the VALUE knob to modify the character.

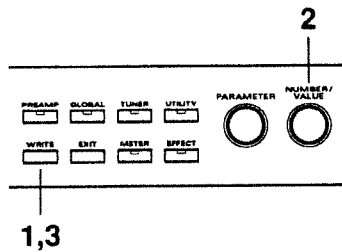
* If you press the PARAMETER knob, the character will change to a space. Press it once again and the previous character will appear.
 * By pressing the VALUE knob you can switch between upper and lower case letters.

4 Repeat steps 1—3 to assign the Patch name.

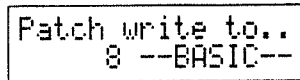
Storing the Modified Settings (The Write Operation)

Patch settings you modify are temporary, and will return to the unmodified settings when you turn off the unit or select another Patch. If you wish to keep the modified settings, use the Write operation.

(Procedure)



- 1 When you finish making settings, press the **[WRITE]** button. The following display will appear.



- 2 Use the VALUE knob to select the write-destination Patch number.

** If you wish to store the new settings in the original Patch number, this step is not necessary.*

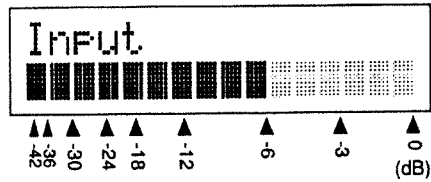
** Patch numbers 201—400 are the Preset area, and cannot be used to store your new Patches. If you have modified the settings of a Preset area Patch, you can store it in a User area Patch number.*

** To cancel the write operation and return to editing, press the **[EXIT]** button.*

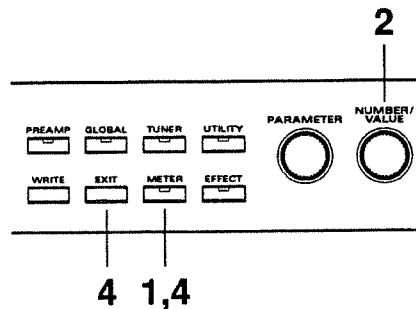
- 3 Press the **[WRITE]** button and the modified settings will be stored in the Patch number you specified in step 2. When the Write operation is completed, the Play page will reappear.

Using the Meter Function

When the Meter function is used, the output level of the specified effect will be shown in the display together with a graphic level meter. The SIGNAL Indicator and CLIP Indicator will also light to indicate the output level of the specified effect. This is a convenient way to check the output level of each effect.



(Procedure)



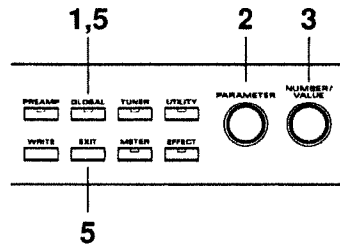
- 1 Press the **[METER]** button. The button indicator will light, and the display will show the name of the effect whose output level and meter graphic is displayed.
- 2 Use the VALUE knob to select the effect you wish to display.
- 3 Repeat step 2 to check the output level of each effect.
- 4 Press the **[METER]** or **[EXIT]** button to end the procedure.

The Global Function

The GP-100 has a Global function that allows you to temporarily modify the settings of all Patches in the same way. The Global function allows you to easily make adjustments to match temporary changes in your equipment or playing situation, without affecting the contents of each Patch.

** Settings you make in the Global function do not affect the contents of the Patches.*

(Procedure)



- 1** Press the **[GLOBAL]** button. The button indicator will light, and the parameters of the Global function will appear in the display.
- 2** Rotate the **PARAMETER** knob until the parameter you wish to modify appears in the display.
- 3** Use the **VALUE** knob to modify the setting.
- 4** Repeat steps 2—3 to adjust the parameters of the Global function.
- 5** Press the **[GLOBAL]** or **[EXIT]** button to end the procedure.

Parameters of the Global Function

Low EQ: -20 dB— +20 dB

Low EQ 0dB

Adjusts the low frequency range tone.

** This adjusts the tone regardless of the Equalizer On/Off setting of each Patch.*

High EQ: -20 dB— +20 dB

High EQ 0dB

Adjusts the high frequency range tone.

** This adjusts the tone regardless of the Equalizer On/Off setting of each Patch.*

Threshold Level: -20 dB— +20 dB

Threshold Level 0dB

This is a -20 dB—+20 dB adjustment to the Threshold Level of the Noise Suppressor included in each Patch. If you switch to a different guitar, it is convenient to adjust this setting to match the output level of the guitar.

** This setting will have no effect on Patches in which the Noise Suppressor is turned off.*

Reverb Level: 0%—200%

Reverb Level 100%

This adjusts the Reverb Level of the reverb in each Patch by 0%—200%. To obtain a more effective reverb, adjust this so you have the Reverb Level matched with the physical reverberation in the space where performing.

** This setting will have no effect on Patches in which the Reverb is turned off.*

OUTPUT Channel

OUTPUT Channel Patch

This sets the output channel of the GP-100. Normally, the output channel specified by each Patch will be used. However, this setting allows you to override the output channel assignments for all Patches, and enforce a different output path — useful at times such as when your amplifier configuration changes.

- Patch:** The output specified by the Patch will be used.
- OUTPUT A:** "OUTPUT A" will be used regardless of the setting of the Patch.
- OUTPUT B:** "OUTPUT B" will be used regardless of the setting of the Patch.
- OUTPUT A&B:** Both "OUTPUT A" and "OUTPUT B" will be used regardless of the setting of the Patch.

Speaker Simulator

```
SP Simulator
Patch
```

This turns the Speaker Simulator On/Off. Normally, this setting is turned on/off in accord with the Patch settings, but you may wish to turn it on for all Patches when listening through headphones, or when carrying out line recording. Alternatively, when playing all Patches through an amp you may wish to turn it off.

Patch: The Speaker Simulator will be on or off as specified by each Patch.

On: The Speaker Simulator will be on regardless of the Patch setting.

** The parameter settings for the Speaker Simulator (Type, Mic Setting, Mic Level, Direct Level) will be as specified in the Patch settings.*

Off: The Speaker Simulator will be off regardless of the Patch setting.

Amp Being Used A, B

```
Amp Being Used:A
Solid State
```

```
Amp Being Used:B
Solid State
```

Specify the type of amp that is connected to each OUTPUT Channel.

Tube: Tube amp

Solid State: Solid state amp

Speaker Being Used A, B

```
SP Being Used :A
Built In
```

```
SP Being Used :B
Built In
```

Specify the type of speaker that is connected to each OUTPUT Channel.

Built In: Built-in type speakers

Stack: Stack type speakers

Speaker Color A, B

```
SP Color :A
Straight
```

```
SP Color :B
Straight
```

Specifies whether the guitar amp tone that was set by the preamp settings will be corrected to better accommodate the type of speaker box that is connected, or whether it will be output directly without compensation.

Adjust: The sound will be corrected for the type of speaker box that is connected before it is output.

Straight: The sound of the preamp will be output without compensation for the type of speaker box.

PREAMP/PROCESSOR

```
PREAMP/PROCESSOR
Coupled
```

Specifies whether or not the PREAMP settings will also be switched when a Patch is selected.

Coupled: When a Patch is selected, the PREAMP settings specified by the Patch will be applied.

Separate: The PREAMP settings will be determined directly by the settings of the PREAMP knobs, and will not change when a Patch is selected.

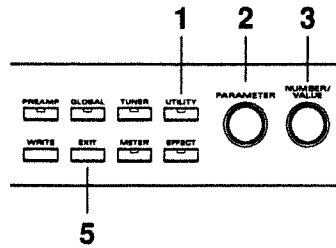
** The value of the preamp parameters controlled by the PREAMP knobs cannot be modified except by moving the PREAMP knobs.*

** The settings for "Type," "Bright," and "Gain" are made by pressing the [PREAMP] button and using the PARAMETER/VALUE knob. For the procedure, refer to "Procedure 2. Using the PARAMETER / VALUE knobs to make adjustments" (p. 17).*

Utility Function Settings

The following pages explain the GP-100's Utility functions, which allow you to configure the unit for the setup you are using.

(Procedure)



- 1 Press the [UTILITY] button several times to bring up the parameter you wish to set. Each time you press the button, the following items will be successively selected.

* When all items have been cycled through, you are returned to the original display.

* While making Utility function settings, the button indicator will be lit.

<Function Settings>

```
OUTPUT A Level
+4dBm
```

Make basic settings that affect the entire GP-100.

<MIDI Settings>

```
MIDI Channel
Channel = 1
```

Make settings related to MIDI.

<Harmonist Settings>

```
Har. Input
Tonic Tonic : 0
```

Set the user scale for the Harmonist function.

<FC-200 Settings>

```
FC200 CTL Pedal
Momentary
```

Make settings for the FC-200 MIDI foot controller (optional) remotely from the GP-100 via MIDI.

- 2 Rotate the PARAMETER knob until the parameter you wish to set appears in the display.
- 3 Use the VALUE knob to modify the setting.

- 4 Repeat steps 1—3 to set the desired Utility parameters.

- 5 Press the [EXIT] button to end the procedure.

* For details on <MIDI settings> refer to "MIDI Utility function settings" (p. 53).

* For details on <Harmonist settings> refer to "Harmonist: About the User Scale" (p. 65).

* For details on <FC-200 settings> refer to "Changing FC-200 settings from the GP-100" (p. 62).

Utility Function Parameters

<Function Setting>

OUTPUT A Level: -10 dBm, +4 dBm

```
OUTPUT A Level
+4dBm
```

Selection for the nominal output level of OUTPUT Jack A.

OUTPUT B Level: -10 dBm, +4 dBm

```
OUTPUT B Level
+4dBm
```

Selection for the nominal output level of OUTPUT Jack B.

SEND 1 Level: -10 dBm, +4 dBm

```
SEND 1 Level
-10dBm
```

Selection for the nominal output level of the SEND 1 Jack.

RETURN 1 Level: -10 dBm, +4 dBm

```
RETURN 1 Level
-10dBm
```

Selection for the nominal output level of the RETURN 1 Jack.

SEND 2 Level: -10 dBm, +4 dBm

```
SEND 2 Level
-10dBm
```

Selection for the nominal output level of the SEND 2 Jack.

RETURN 2 Level: -10 dBm, +4 dBm

```
RETURN 2 Level
-10dBm
```

Selection for the nominal output level of the RETURN 2 Jack.

EFFECT REMOTE/EXP PEDAL

EFFECT/EXP PEDAL
EFFECT REMOTE

Set the function of the EFFECT REMOTE/EXP PEDAL Jack.

EFFECT REMOTE:

The jack will function as a remote jack for Effect On/Off. Connect a latch-type foot switch (optional: FS-1, FS-5L (BOSS), etc.).

EXP PEDAL:

The jack will function as a controller jack for the Controller Assign function. Connect an expression pedal (optional: EV-5, FV-300L (BOSS) + PCS-33).

CONTROL 1/2 Jack

CONTROL 1 Jack
Number Up

CONTROL 2 Jack
Number Down

Set the function of the CONTROL 1/2 Jack.

Number Up:

The jack will function as a remote jack for incrementing the Patch number. Connect a momentary-type foot switch (optional: DP-2, FS-5U (BOSS) etc.)

Number Down:

The jack will function as a remote jack for decrementing the Patch number. Connect a momentary-type foot switch (optional: DP-2, FS-5U (BOSS) etc.)

Assignable:

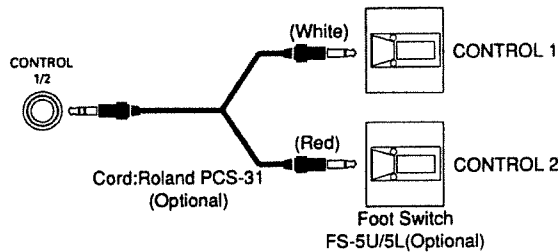
The jack will function as a controller jack for the Control Assign function. Connect the type of foot switch that is appropriate for the control target you select.

(Using the CONTROL 1/2 Jack)

When the Control jack is used for an assignable controller, the available functionality will depend on the type of foot switch that is connected.

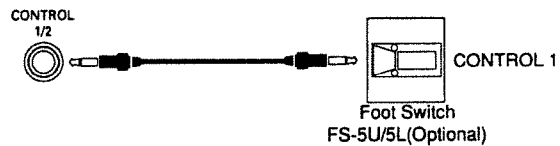
Connecting two foot switches (optional) and a PCS-31 connecting cable (optional)

Two control functions (CONTROL 1 and CONTROL 2) can be controlled by foot switch.



Connecting one foot switch

One control function (CONTROL 1) can be controlled by foot switch.



Number Up/Down: 1-400

Number Up/Down
Min 1 Max 400

Specify the range of Patch numbers that can be selected by a foot switch connected to the CONTROL Jack. Specify the range by a lower limit "Min" and an upper limit "Max."

EFFECT Off

EFFECT Off
Direct

Specify the result of turning EFFECT Off.

Direct: The guitar sound being input will be output without change.

Mute: Nothing will be output from any OUTPUT Jack; i.e., the GP-100 will be muted (silent).

Assign Hold

A rectangular LCD display with a black border. The text 'Assign Hold' is on the left and 'Off' is on the right.

Specifies whether or not the previous values of controller sources will be maintained when the Patch changes.

- On:** Controller source values will be maintained when the Patch changes. When you select a new Patch number, target parameters which are using the same sources will maintain the previous values of the controller sources.
- Off:** Controller source values will not be maintained when the Patch changes. When you select a new Patch number, the effect sound will initially be unaffected by the current position of the controllers. As soon as you move a controller and its data is transmitted to the GP-100, the target parameter for that controller will be affected.

LCD Contrast: 1—15

A rectangular LCD display with a black border. The text 'LCD Contrast' is on the left and '15' is on the right.

Depending on the location where you place the GP-100, the display may be difficult to read. In this case, adjust the display contrast.

<MIDI-Related Settings>

This section contains the MIDI-related settings. The following parameters can be set. For details on each parameter, refer to "MIDI Utility function settings" (p. 53).

MIDI Channel: 1—16
 MIDI Omni Mode: On, Off
 MIDI OUT/THRU: Out, Thru
 MIDI Bulk Dump
 MIDI Bulk Load
 MIDI MCR-8 Edit: On, Off
 MIDI MCR-8 CH (MCR-8 MIDI channel): 1—16
 MIDI Map Select: Prog, Fix
 MIDI Program Map

<Harmonist Settings>

This setting determines the harmony that is used when the Harmonist function is set to "Mode:Harmony" and "Scale:User." If setting the scale to "Preset" (preset scale) does not produce the harmony you want, make scale settings here (User Scale) to create the harmony you specify.

To make settings, use the PARAMETER knob to specify the harmony and the input note, and use the VALUE knob to specify the pitch shift amount (-24—+24) of the harmony. For details, refer to "Harmonist: About the User Scale" (p. 65).

<FC-200 Settings>

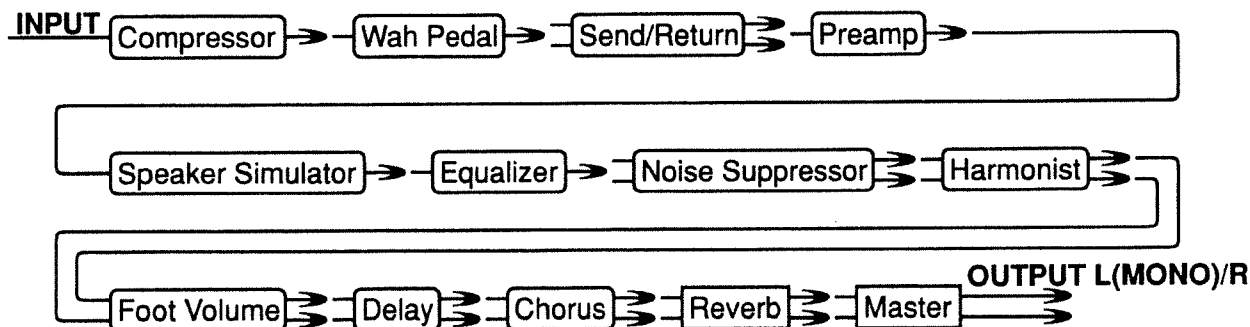
You can make FC-200 settings from the GP-100. The settings you make are transmitted via MIDI to the FC-200. The following parameters can be set. For details on connections etc., refer to "GP-100 Operation Using the FC-200" (p. 58).

FC200 CTL Pedal (control pedal): Momentary, Latch
 FC200 Bank Limit: 0—39
 FC200 Program Change Out: On, Off
 FC200 Bank Change: Bank Pedal Only, Use Number Pedal
 FC200 Jack Loop: PC-CC-PC
 PC-CC-NT-PC
 PC-CC-EX-CC
 PC-CC-NT-EX-PC

Section 3

Effect Guide

BASIC



Compressor (CS)**

Sustain	0	100
Attack	0	100
Tone	-50	+50
Level*	0	100

Wah Pedal (WAH)**

Freq*	0	100
Level*	0	100

Send/Return (S/R)**

Mode	Normal, Direct Mix, Branch Out	
Type	Stereo, S/R1→S/R2, S/R1&S/R2	
(S/R1→S/R2, S/R1&S/R2)		
Select*	S/R1, S/R2, S/R1 • S/R2	
(Common)		
Send Level*	0	100

Preamp (PRE)**

Mode*	Patch, Setting[1] to Setting[4]	
(Patch)		
Type*	JC-120, Clean Twin, Match Drive, BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz	
Volume*	0	100
Bass*	0	100
Middle*	0	100
Treble*	0	100
Presence*	0	100
(Match Drive 0 -100)		
Master*	0	100
Bright*	On, Off (JC-120, Clean Twin, BG Lead)	
Gain*	Low, Middle, High	

Speaker Simulator (SP)**

Type*	Small, Middle, JC-120, Built In 1, Built In 2, Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
Mic Setting	1	3
Mic Level	0	100
Direct Level	0	100

Equalizer (EQ)**

Low EQ*	-20	+20	dB
Lo-Mid f	100	10.0k	Hz
Lo-Mid EQ*	-20	+20	dB
Hi-Mid f	100	10.0k	Hz
Hi-Mid EQ*	-20	+20	dB
High EQ*	-20	+20	dB
Level*	-20	+20	dB

Noise Suppressor (NS)**

Threshold	0	100
Release	0	100
Env Input	Guitar, NS	

Harmonist (HR)**

Mode	1 to 5, Mono, Harmony	
(1to5, Mono)		
Pitch*	-24	+24
Fine	-50	+50
(Harmony)		
Scale	Preset, User	
Harmony*	-2oct	+2oct
Key*	C (Am)	B (G#m)
(Common)		
Direct Level*	0	100
Effect Level*	0	100

Foot Volume (FV)

Level*	0	100
--------	---	-----

Delay (DD)**

Mode (Normal)	Normal Dly, Tempo Dly	
DlyTime (Tempo)	0	2000 ms
Interval (Common)	1/4	4.0
Feedback*	0	100
Effect Level*	0	120
Tap	On, Off	

Chorus (CE)**

Mode	Mono, Stereo	
Rate*	0	100
Depth*	0	100
Effect Level*	0	100

Reverb (RV)**

Mode	Room 1, Room 2, Hall 1, Hall 2, Plate	
Rev Time*	0.1	10.0 sec
LPF	500 12.5k,	Thru Hz
Direct Level*	0	100
Effect Level*	0	100

Master

Level*	0	100
--------	---	-----

OUTPUT Channel

OUTPUT A, OUTPUT B, OUTPUT A&B

EXT CTL 1**

On, Off

EXT CTL 2**

On, Off

Assign 1

Target	Not Assign, WAH: Freq, FV: Level, Master Level	
Min	0	100
Max	0	100
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 2 to 8

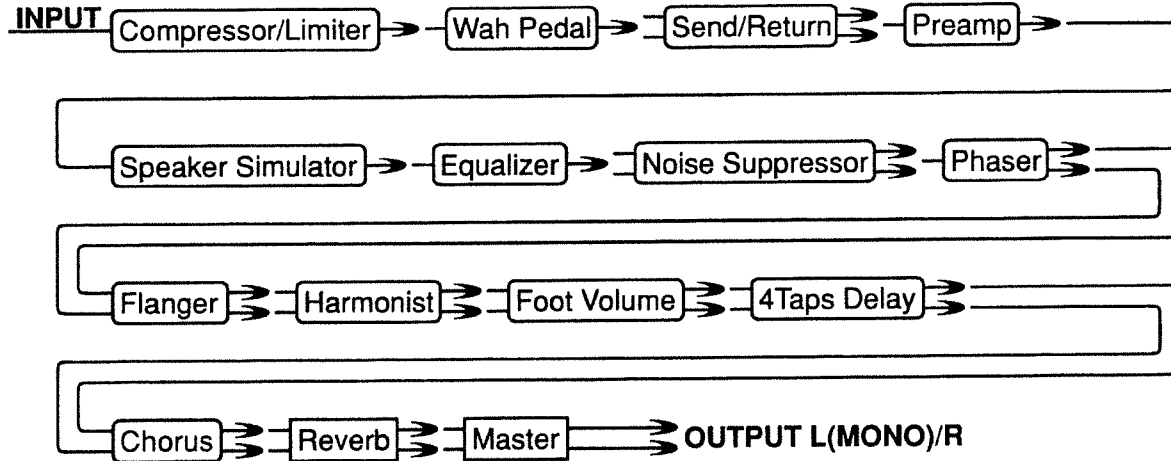
Target	Not Assign, For parameters marked with an asterisk "*", and "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Min	-	
Max	-	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 9 to 16

Target	Not Assign, For parameters marked with an asterisk "**", DD: Temp In, EFFECT On/Off, TUNER On/Off	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	

Name Edit

DELAY



Compressor/Limiter (CL)**

Mode	Limiter, Compressor	
(Limiter)		
Threshold	0	100
Release	0	100
LM Level*	0	100
(Compressor)		
Sustain	0	100
Attack	0	100
CS Level*	0	100
(Common)		
Tone	-50	+50

Wah Pedal (WAH)**

Freq*	0	100
Peak	0	100
Level*	0	100

Send/Return (S/R)**

Mode	Normal, Direct Mix, Branch Out	
Type	Stereo, S/R1—>S/R2, S/R1 & S/R2	
(S/R1—>S/R2, S/R1 & S/R2)		
Select*	S/R1, S/R2, S/R1 * S/R2	
(Common)		
Send Level*	0	100

Preamp (PRE)**

Mode	Patch, Setting[1] to Setting[4]	
(Patch)		
Type*	JC-120, Clean Twin, Match Drive, BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz	
Volume*	0	100
Bass*	0	100
Middle*	0	100
Treble*	0	100
Presence*	0	100
	(Match Drive: 0 -100)	
Master*	0	100
Bright*	On, Off (JC-120, Clean Twin, BG Lead)	
Gain*	Low, Middle, High	

Speaker Simulator (SP)**

Type*	Small, Middle, JC-120, Built In 1, Built In 2, Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack		
Mic Setting	1	3	
Mic Level	0	100	
Direct Level	0	100	

Equalizer (EQ)**

Low EQ*	-20	+20	dB
Lo-Mid f	100	10.0k	Hz
Lo-Mid Q	0.5	16	
Lo-Mid EQ*	-20	+20	dB
Hi-Mid f	100	10.0k	Hz
Hi-Mid Q	0.5	16	
Hi-Mid EQ*	-20	+20	dB
High EQ*	-20	+20	dB
Level*	-20	+20	dB

Noise Suppressor (NS)**

Threshold	0	100
Release	0	100
Env Input	Guitar, NS	

Phaser (PH)**

Mode	4 Stage, 8 Stage	
Rate*	0	100
Depth*	0	100
Manual*	0	100
Resonance*	0	100

Flanger (FL)**

Rate*	0	100
Depth*	0	100
Manual*	0	100
Resonance*	0	100

Harmonist (HR)**

Mode	1 to 5, Mono, Harmony	
(1to5, Mono)		
Pitch*	-24	+24
Fine	-50	+50
(Harmony)		
Scale	Preset, User	
Harmony*	-2oct	+2oct
Key*	C (Am)	B (G#m)
(Common)		
Direct Level*	0	100
Effect Level*	0	100

Foot Volume (FV)

Level*	0	100
--------	---	-----

4Taps Delay (DD)**

Mode	Normal Dly, Tempo Dly		
(Normal)			
DlyTime 1	0	4800	ms
(Tempo)			
Interval	1/4	4.0	
(Common)			
Feedback*	0	100	
Pan 1*	L100 R 0	L 0 R100	
Level 1*	0	120	
DlyTime 2	0	100	%
Pan 2*	L100 R 0	L 0 R100	
Level 2*	0	120	
DlyTime 3	0	100	%
Pan 3*	L100 R 0	L 0 R100	
Level 3*	0	120	
DlyTime 4	0	100	%
Pan 4*	L100 R 0	L 0 R100	
Level 4*	0	120	
LPF	00 to 11.0k,	Thru	Hz
DirPan*	L100 R 0	L 0 R100	
Direct Level*	0	100	
Ducking**	On, Off		
(Ducking On)			
Duck Sens	0	100	
Duck Depth	0	100	
DuckRiseTime	0	100	

Chorus (CE)**

Mode	Mono, Stereo		
Rate*	0	100	
Depth*	0	100	
Pre Delay	0.0	50.0	ms
LPF	500 to 12.5k,	Thru	Hz
Effect Level*	0	100	

Reverb (RV)**

Mode	Room 1, Room 2, Hall 1, Hall 2, Plate		
Rev Time*	0.1	10.0	sec
Pre Delay	0	100	ms
HPF	55.0	800	Hz
LPF	500 to 12.5k,	Thru	Hz
Direct Level*	0	100	
Effect Level*	0	100	

Master

Level*	0	100
--------	---	-----

OUTPUT Channel

OUTPUT A, OUTPUT B, OUTPUT A&B

EXT CTL 1**

On, Off

EXT CTL 2**

On, Off

Assign 1

Target	Not Assign, WAH: Freq, FV: Level, Master Level	
Min	0	100
Max	0	100
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 2 to 8

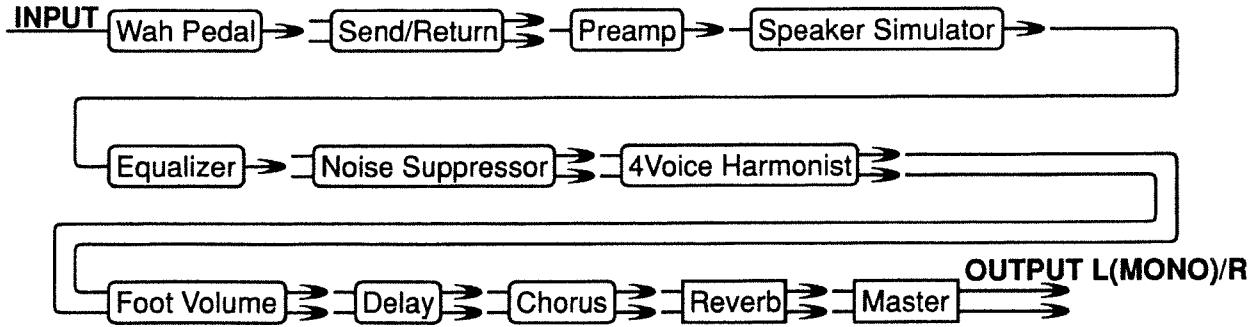
Target	Not Assign, For parameters marked with an asterisk "*" and "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Min	-	
Max	-	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 9 to 16

Target	Not Assign, For parameters marked with an asterisk "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	

Name Edit

HARMONY



Wah Pedal (WAH)**

Freq*	0	100
Peak	0	100
Level*	0	100

Send/Return (S/R)**

Mode	Normal, Direct Mix, Branch Out	
Type	Stereo, S/R1→S/R2, S/R1&S/R2	
(S/R→S/R2, S/R1&S/R2)		
Select*	S/R1, S/R2, S/R1•S/R2	
(Common)		
Send Level*	0	100

Preamp (PRE)**

Mode*	Patch, Setting[1] to Setting[4]	
(Patch)		
Type*	JC-120, Clean Twin, Match Drive, BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz	
Volume*	0	100
Bass*	0	100
Middle*	0	100
Treble*	0	100
Presence*	0	100
(Match Drive: 0 -100)		
Master*	0	100
Bright*	On, Off (JC-120, Clean Twin, BG Lead)	
Gain*	Low, Middle, High	

Speaker Simulator (SP)**

Type*	Small, Middle, JC-120, Built In 1, Built In 2, Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
Mic Setting	1	3
Mic Level	0	100
Direct Level	0	100

Equalizer (EQ)**

Low EQ*	-20	+20	dB
Lo-Mid f	100	10.0k	Hz
Lo-Mid Q	0.5	16	
Lo-Mid EQ*	-20	+20	dB
Hi-Mid f	100	10.0k	Hz
Hi-Mid Q	0.5	16	
Hi-Mid EQ*	-20	+20	dB
High EQ*	-20	+20	dB
Level*	-20	+20	dB

Noise Suppressor (NS)**

Threshold	0	100
Release	0	100
Env Input	Guitar, NS	

4Voice Harmonist (HR)**

HR1 Mode	1 to 5, Mono, Harmony, Inv 1, Inv 2	
(1to5, Mono, Inv 1, Inv 2)		
HR1 Pitch*	-24	+24
HR1 Fine	-50	+50
(Harmony)		
HR1 Scale	Preset, User	
HR1 Harm.*	-2oct	+2oct
(Common)		
HR1 PreDly	0	740 ms
HR1 Pan*	L100 R 0	L 0 R100
HR1 Feedback	0	100
HR1 Level*	0	100
HR2 Mode	1 to 5, Mono, Harmony, Inv 1, Inv 2	
(1to5, Mono, Inv 1, Inv 2)		
HR2 Pitch*	-24	+24
HR2 Fine	-50	+50
(Harmony)		
HR2 Scale	Preset, User	
HR2 Harm.*	2oct	+2oct
(Common)		
HR2 PreDly	0	740 ms
HR2 Pan*	L100 R 0	L 0 R100
HR2 Level*	0	100
HR3 Mode	1 to 5, Mono, Harmony, Inv 1, Inv 2	

(1to5, Mono, Inv 1, Inv 2)			
HR3 Pitch*	-24		+24
HR3 Fine	-50		+50
(Harmony)			
HR3 Scale	Preset, User		
HR3 Harm.*	-2oct		+2oct
(Common)			
HR3 PreDly	0	740	ms
HR3 Pan*	L100 R 0	L 0 R100	
HR3 Level*	0	100	
HR4 Mode	1 to 5, Mono, Harmony, Inv 1, Inv 2		
(1 to 5, Mono, Inv 1, Inv 2)			
HR4 Pitch*	-24		+24
HR4 Fine	-50		+50
(Harmony)			
HR4 Scale	Preset, User		
HR4 Harm.*	-2oct		+2oct
(Common)			
HR4 PreDly	0	740	ms
HR4 Pan*	L100 R 0	L 0 R100	
HR4 Level*	0	100	
Key*	C (Am)	B (G#m)	
DirPan*	L100 R 0	L 0 R100	
Direct Level*	0	100	

Foot Volume (FV)

Level*	0	100
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Delay (DD)**

Mode	Normal Dly, Tempo Dly		
(Normal)			
DlyTime	0	2000	ms
(Tempo)			
Interval	1/4	4.0	
(Common)			
Feedback*	0	100	
Effect Level*	0	120	

Chorus (CE)**

Rate*	0	100
Depth*	0	100

Reverb (RV)**

Mode	Room 1, Room 2, Hall 1, Hall 2, Plate		
Rev Time*	0.1	10.0	s
Pre Delay	0	100	ms
HPF	55.0	800	Hz
LPF	500 to 12.5k,	Thru	Hz
Direct Level*	0	100	
Effect Level*	0	100	

Master

Level*	0	100
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OUTPUT Channel

OUTPUT A, OUTPUT B, OUTPUT A&B

EXT CTL 1**

On, Off

EXT CTL 2**

On, Off

Assign 1

Target	Not Assign, WAH: Freq, FV: Level, Master Level	
Min	0	100
Max	0	100
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 2 to 8

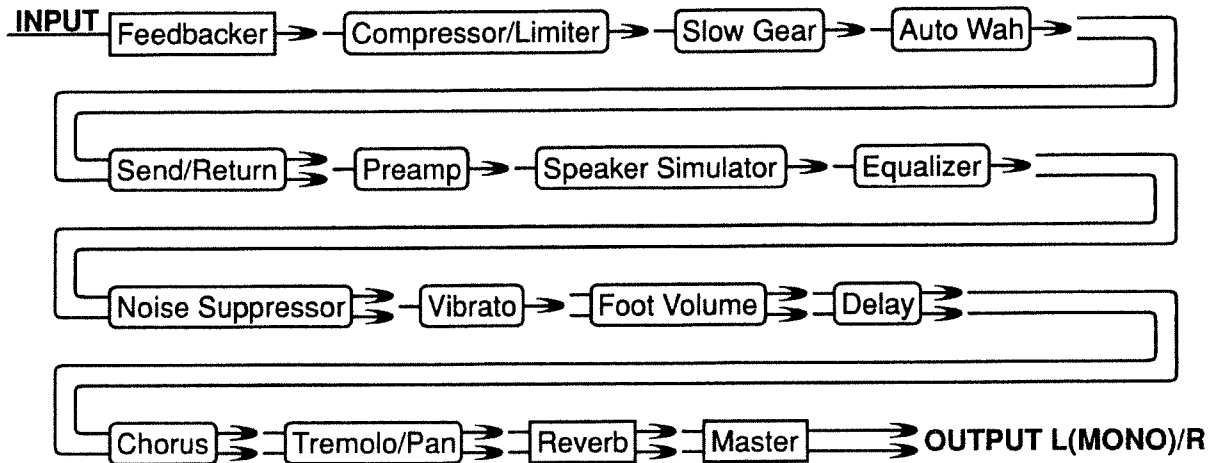
Target	Not Assign, For parameters marked with an asterisk "*" and "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Min	-	-
Max	-	-
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 9 to 16

Target	Not Assign, For parameters marked with an asterisk "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	

Name Edit

VINTAGE



Feedbacker (FB)**

Trigger**	On, Off	
Vib Rate*	0	100
Vib Depth*	0	100
Rise Time 1	0	100
F.B.Level 1*	0	100
Rise Time 2	0	100
F.B.Level 2*	0	100

Compressor/Limiter (CL)**

Mode	Limiter, Compressor	
(Limiter)		
Threshold	0	100
Release	0	100
LM Level*	0	100
(Compressor)		
Sustain	0	100
Attack	0	100
CS Level*	0	100
(Common)		
Tone	-50	+50

Slow Gear (SG)**

Sens	0	100
Rise Time	0	100

Auto Wah (AW)**

Mode	LPF, BPF	
Polarity	Down, Up	
Sens	0	100
Freq*	0	100
Peak	0	100
Rate*	0	100
Depth*	0	100
Level*	0	100

Send/Return (S/R)**

Mode	Normal, Direct Mix, Branch Out	
Type	Stereo, S/R1→S/R2, S/R1&S/R2	
(S/R1→S/R2, S/R1&S/R2)		
Select*	S/R1, S/R2, S/R1•S/R2	
(Common)		
Send Level*	0	100

Preamp (PRE)**

Mode*	Patch, Setting[1] to Setting[4]	
(Patch)		
Type*	JC-120, Clean Twin, Match Drive, BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz	
Volume*	0	100
Bass*	0	100
Middle*	0	100
Treble*	0	100
Presence*	0	100
	(Match Drive: 0 -100)	
Master*	0	100
Bright*	On, Off (JC-120, Clean Twin, BG Lead)	
Gain*	Low, Middle, High	

Speaker Simulator (SP)**

Type*	Small, Middle, JC-120, Built In 1, Built In 2, Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
Mic Setting	1	3
Mic Level	0	100
Direct Level	0	100

Equalizer (EQ)**

Low EQ*	-20	+20	dB
Lo-Mid f	100	10.0k	Hz
Lo-Mid Q	0.5	16	
Lo-Mid EQ*	-20	+20	dB
Hi-Mid f	100	10.0k	Hz
Hi-Mid Q	0.5	16	
Hi-Mid EQ*	-20	+20	dB
High EQ*	-20	+20	dB
Level*	-20	+20	dB

Noise Suppressor (NS)**

Threshold	0	100
Release	0	100
Env Input	Guitar, NS	

Vibrato (VB)**

Trigger**	On, Off	
Rise Time	0	100
Rate*	0	100
Depth*	0	100

Foot Volume (FV)

Level*	0	100
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Delay (DD)**

Mode	Normal Dly, Tempo Dly		
(Normal)			
DlyTime	0	2000	ms
(Tempo)			
Interval	1/4	4.0	
(Common)			
Feedback*	0	100	
Effect Level*	0	120	
Tap	On, Off		

Chorus (CE)**

Mode	Mono, Stereo		
Rate*	0	100	
Depth*	0	100	
Effect Level*	0	100	

Tremolo/Pan (PN)**

Mode	Tremolo, Pan		
Mod Wave	Square, Tri		
Rate*	0	100	
Depth*	0	100	
Bal*	L100 R0	L0 R100	

Reverb (RV)**

Mode	Room 1, Room 2, Hall 1, Hall 2, Plate			
Rev Time*	0.1	10.0	s	
Pre Delay	0	100	ms	
HPF	55.0	800	Hz	
LPF	500	12.5k, Thru	Hz	
Direct Level*	0	100		
Effect Level*	0	100		

Master

Level*	0	100
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OUTPUT Channel

OUTPUT A, OUTPUT B, OUTPUT A&B

EXT CTL 1**

On, Off

EXT CTL 2**

On, Off

Assign 1

Target	Not Assign, WAH: Freq, FV: Level, Master Level	
Min	0	100
Max	0	100
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 2 to 8

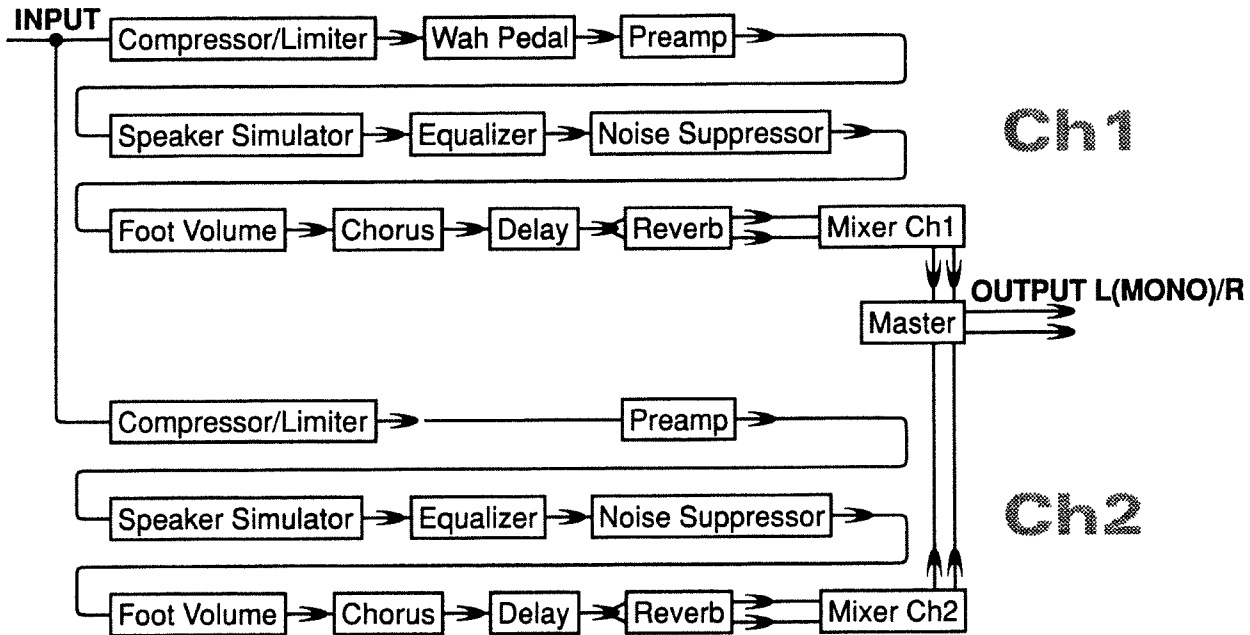
Target	Not Assign, For parameters marked with an asterisk "*", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Min	-	
Max	-	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95	
Mode	Normal, Toggle	
Act.Range Lo	0	127
Act.Range Hi	0	127

Assign 9 to 16

Target	Not Assign, For parameters marked with an asterisk "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 95	
Mode	Normal, Toggle	

Name Edit

DUAL



Ch1, Ch2: Compressor/Limiter (CL)**

Mode	Limiter, Compressor	
(Limiter)		
Threshold	0	100
Release	0	100
LM Level*	0	100
(Compressor)		
Sustain	0	100
Attack	0	100
CS Level*	0	100
(Common)		
Tone	-50	+50

Ch1: Wah Pedal (WAH)**

Freq*	0	100
Peak	0	100
Level*	0	100

Ch1, Ch 2: Preamp (PRE)**

Mode	Patch, Setting[1] to Setting[4]	
(Patch)		
Type*	JC-120, Clean Twin, Match Drive, BG Lead, MS1959(I), MS1959(II), MS1959(I+II), SLDN Lead, Metal 5150, Metal Lead, OD-1, OD-2 Turbo, Distortion, Fuzz	
Volume*	0	100
Bass*	0	100
Middle*	0	100
Treble*	0	100
Presence*	0	100
	(Match Drive: 0 -100)	
Master*	0	100
Bright*	On, Off (JC-120, Clean Twin, BG Lead)	
Gain*	Low, Middle, High	

Ch1, Ch 2: Speaker Simulator (SP)**

Type*	Small, Middle, JC-120, Built In 1, Built In 2, Built In 3, Built In 4, BG Stack 1, BG Stack 2, MS Stack 1, MS Stack 2, Metal Stack	
Mic Setting	1	3
Mic Level	0	100
Direct Level	0	100

Ch1, Ch 2: Equalizer (EQ)**

Low EQ*	-20	+20	dB
Mid f	100	10.0k	Hz
Mid EQ*	-20	+20	dB
High EQ*	-20	+20	dB
Level*	-20	+20	dB

Ch1, Ch 2: Noise Suppressor (NS)**

Threshold	0	100
Release	0	100

Ch1, Ch 2: Foot Volume (FV)

Level*	0	100
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Ch1, Ch 2: Chorus (CE)**

Rate*	0	100
Depth*	0	100
Effect Level*	0	100

Ch1, Ch 2: Delay (DD)**

Mode	Normal Dly, Tempo Dly		
(Normal)			
DlyTime	0	2000	ms
(Tempo)			
Interval	1/4	4.0	
(Common)			
Feedback*	0	100	
Effect Level*	0	120	

Assign 9 to 16

Target	Not Assign, For parameters marked with an asterisk "***", DD: Tempo In, EFFECT On/Off, TUNER On/Off
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95
Mode	Normal, Toggle

Ch1, Ch 2: Reverb (RV)**

Mode	Room 1, Room 2, Hall 1, Hall 2, Plate		
Rev Time*	0.1	10.0	sec
Pre Delay	0	100	ms
HPF	55.0	800	Hz
LPF	500 to 12.5k,	Thru	Hz
Direct Level*	0	100	
Effect Level*	0	100	

Name Edit**Mixer**

Ch1 Level*	0	100
Ch2 Level*	0	100

Master

Level*	0	100
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OUTPUT Channel

OUTPUT A, OUTPUT B, OUTPUT A&B

EXT CTL 1**

On, Off

EXT CTL 2**

On, Off

Assign 1

Target	Not Assign, WAH: Freq, FV: Level,		
Master Level			
Min	0	100	
Max	0	100	
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95		
Mode	Normal, Toggle		
Act.Range Lo	0	127	
Act.Range Hi	0	127	

Assign 2 to 8

Target	Not Assign, For parameters marked with an asterisk "*" and "**", DD: Tempo In, EFFECT On/Off, TUNER On/Off		
Min	-		
Max	-		
Source	EXP PEDAL, CONTROL 1, CONTROL 2, MIDI Aftertouch, MIDI Pitch Bend, MIDI CTL# 1 to 31, 64 to 95		
Mode	Normal, Toggle		
Act.Range Lo	0	127	
Act.Range Hi	0	127	

Parameter Functions

** In this section, the sound being input to each effect is referred to as the "direct sound" and the sound modified by the effect is referred to as the "effect sound."*

Chorus

This effect adds spaciousness and depth to the sound.

Mode

Selection for the chorus mode.

Mono: A mono chorus.

Stereo: A stereo chorus.

Rate

Adjusts the modulation speed of the chorus.

Depth

Adjusts the modulation depth of the chorus.

Pre Delay

Adjusts the time interval between the direct sound and when the chorus sound begins.

Low Pass Filter

Adjusts the frequency at which the low pass filter begins to be applied. When "Thru" is selected, the low pass filter will not function.

Effect Level

Adjusts the volume of the chorus sound.

Compressor, Compressor/Limiter

A compressor reduces loud input levels and brings up soft input levels, to create a more consistent output volume.

A limiter reduces loud input levels to prevent distortion.

Mode *only for Compressor/Limiter

Select either Compressor or Limiter.

<When "Limiter" is selected>

Threshold

Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting will be applied.

Release

This adjusts the time from when the signal level drops below the threshold until when limiting is removed.

Limiter Level

This adjusts the volume.

Tone

Adjusts the tone.

<When "Compressor" is selected>

Sustain

Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

Attack

Adjusts the strength of the picking attack. Larger values will result in a sharper attack, creating a more clearly defined sound.

Level, Compressor Level

Adjusts the volume

Tone

Adjusts the tone.

Delay, 4 Taps Delay

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

Mode

Specify the delay mode.

Normal Dly: A conventional delay.

Tempo Dly: A delay that lets you set the delay time using a foot switch.

** For the Tempo Dly, an external foot switch will set the standard tempo.*

<When "Normal Dly" is selected>

Delay Time, Delay Time 1

Adjusts the delay time.

<When "Tempo Dly" is selected>

Interval

Specify the spacing of the delay sounds relative to a standard tempo (the timing at which you press the foot switch) of "1."

The timing at which you press the foot switch is multiplied by this setting to determine the actual spacing of the delay repeats.

** For details on setting tempo, refer to "What is Tempo Delay."*

Delay Time 2, 3, 4 *only for 4 Taps Delay

Relative to the spacing of the direct sound and the delay sound (considered as 100%), this parameter adjusts the delay times of the 2nd, 3rd, and 4th delayed sounds.

Feedback

Feedback refers to returning the delayed signal back into the input of the delay. This parameter adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.

** On the 4 Taps Delay, feedback applies only to delay 1.*

Effect Level, Level

Adjusts the volume of each delay sound.

Pan *only for 4 Taps Delay

Adjusts the stereo position (pan) of each delay sound.

Tap

When this is turned on, the delay time settings will be divided in two, and separated to the L and R channels.

Low Pass Filter *only for 4 Taps Delay

Adjusts the frequency at which the low pass filter will take effect. When "Thru" is selected, the low pass filter will not function.

Direct Pan *only for 4 Taps Delay

Adjusts the stereo position (pan) of the direct sound.

Direct Level *only for 4 Taps Delay

Adjusts the volume of the direct sound.

Ducking *only for 4 Taps Delay

Turn the Ducking function on/off. When this is on, the volume of the direct sound will affect the volume of the delay sounds. While the input level is high, the delay sound will be reduced, and when the input level becomes lower, the delay sound will become louder. This is known as "ducking."

<When "Ducking" is on>

Ducking Sensitivity

Adjusts how sensitive the ducking effect will be to the input sound. As this setting is increased, the ducking effect will be applied for higher input levels.

Ducking Depth

Adjusts the amount by which the ducking effect will change the delay sound. As this setting is increased, the ducking effect will increase.

Ducking Rise Time

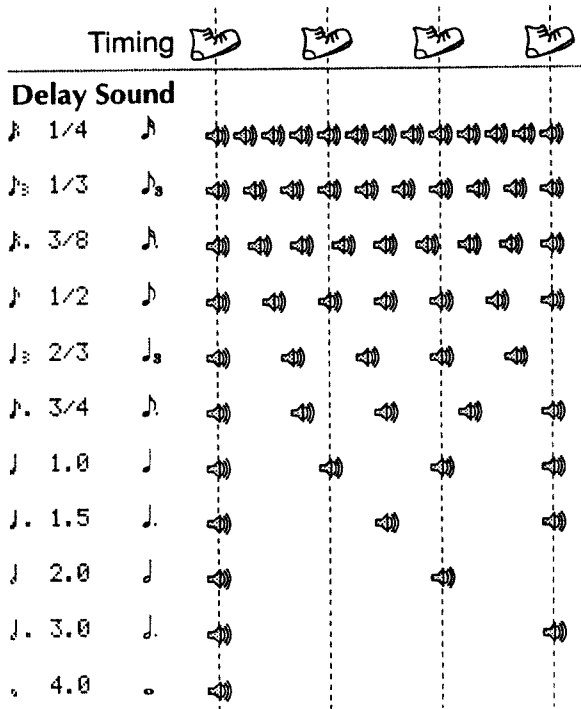
Adjusts the time from when the delay sound appears until it reaches the specified loudness.

(What is Tempo Delay)

Tempo Delay allows you to set the delay to a desired tempo simply by tapping on a foot switch in time to the song you are playing.

- 1 Set the mode to "Tempo Dly."
- 2 Set the interval. The value that you specify here will be multiplied by the timing at which you press the foot switch (the standard tempo) to determine the actual timing of the delay sound.

The timing at which you press the foot switch and the Interval setting together determine the delay timing as follows.



- 3 Make control assign settings. For details on control assign, refer to "Control Assign Settings" (p. 21).

By setting one of the assignable controllers "Assign 2"—"Assign 16" to the following settings, you can use a foot switch to input tempo.

Target	DD:Tempo In
(Target Min	Off)
(Target Max	On)

Source

<when using CONTROL 1 or CONTROL 2>
CONTROL 1 or CONTROL 2
<When using the CTL pedal of the FC-200>
MIDI CTL #80

Source Mode	Normal
(Source Act.Range Lo	0)
(Source Act.Range Hi	127)

Using the CONTROL Jack

If you wish to connect an FS-5U foot switch (optional: BOSS) to this jack for tempo input, make the following settings. For details refer to "CONTROL 1/2 Jack" (p. 28).

<UTILITY>

CONTROL 1 Jack: Assignable
or
CONTROL 2 Jack: Assignable

Using the FC-200

When the FC-200 is in its initialized state, it can be used with the above settings.

* If you have changed the controller number of the CTL pedal, set the control assign "Source" to match the number you set.

- 4 Press the foot switch in rhythm with the tempo of the song. Pressing the foot switch four times or more will determine the standard tempo. The delay time will be determined by the standard tempo and the interval setting.
* The standard tempo determined by pressing the foot switch will be remembered even if you change Patches or turn the power off.

Equalizer

Adjusts the tone. Parametric control is provided for the high-mid range, mid range, and low-mid range.

Low EQ

Adjusts the low frequency range tone.

Low-Middle frequency

Specify the center of the frequency range that will be adjusted by the "Low-Middle EQ."

Low-Middle Q

Adjusts the width of the area affected by the EQ centered at the "Low-Middle Frequency." Higher values will narrow the area.

Low-Middle EQ

Adjusts the low-middle frequency range tone.

Middle frequency

Specify the center of the frequency range that will be adjusted by the "Middle EQ."

Middle EQ

Adjusts the middle frequency range tone.

High-Middle frequency

Specify the center of the frequency range that will be adjusted by the "High-Middle EQ."

High-Middle Q

Adjusts the width of the area affected by the EQ centered at the "High-Middle Frequency." Higher values will narrow the area.

High-Middle EQ

Adjusts the high-middle frequency range tone.

High EQ

Adjusts the high frequency range tone.

Level

Adjusts the volume after the equalizer.

Feedbacker

This effect creates a feedback effect.

* *This effect requires that you depress the foot switch only when you want the feedback effect to be heard.*

* *Note that the notes you want to apply feedback to must be played singly and cleanly. Then, when the note is sounding stably, turn on the trigger.*

Trigger

Turn feedback on/off using a foot switch.

* *Normally leave this at "Off."*

Vibrato Rate

Adjusts the speed of the vibrato during feedback.

Vibrato Depth

Adjusts the depth of the vibrato during feedback.

Rise Time 1

Adjusts the time from when the trigger is turned on until the feedback sound reaches the maximum volume.

Feedback Level 1

Adjusts the volume of the feedback sound.

Rise Time 2

Adjusts the time from when the trigger is turned on until the octave higher feedback sound reaches the maximum volume.

Feedback Level 2

Adjusts the volume of the octave higher feedback sound.

(Trigger on/off)

The Feedbacker effect creates a feedback effect only while you continue depressing a foot switch.

Make the following settings for the desired control assign "Assign 2"—"Assign 16." For details on Control Assign, refer to "Control Assign Settings" (p. 21).

Target	FB:Trigger
(Target Min	Off)
(Target Max	On)
Source	

<when using CONTROL 1 or CONTROL 2>

CONTROL 1 or CONTROL 2

<When using the CTL pedal of the FC-200>

MIDI CTL#	80
Source Mode	Normal
(Act.Range Lo	0)
(Act.Range Hi	127)

Using the CONTROL Jack

If you wish to connect an FS-5U foot switch (optional: BOSS) to this jack, make the following settings. For details refer to "CONTROL 1/2 Jack" (p. 28).

<UTILITY>
 CONTROL 1 Jack: Assignable
 or
 CONTROL 2 Jack: Assignable

Using the FC-200

When the FC-200 is in its initialized state, it can be used with the above settings.

* *If you have changed the controller number of the CTL pedal, set the control assign "Source" to match the number you set.*

Flanger

This effect creates a sound similar to the sound of a jet airplane taking off and landing.

Rate

Adjusts the modulation frequency of the flanger.

Depth

Adjusts the modulation depth of the flanger.

Manual

Adjusts the center frequency at which the flanging effect will be applied.

Resonance

Adjusts the amount of resonance for the flanger. Higher settings will result in a more distinctive sound.

Foot Volume

This effect performs the function of a volume pedal.

** This effect assumes that you will be controlling it from an expression pedal.*

Level

Adjusts the volume.

(Operation using an expression pedal)

By making the following control assignments for the desired controller "Assign 1"—"Assign 8," you can use an expression pedal as a volume pedal.

For details on Control Assign, refer to "Control Assign Settings" (p. 21).

Target	FV:Level
Target Min	0
Target Max	100
Source	

<when using the EFFECT REMOTE / EXP PEDAL>
EXP PEDAL

<when using the expression pedal of the FC-200>

MIDI CTL#	7
(Source Mode	Normal)
(Source Act.Range Lo	0)
(Source Act.Range Hi	127)

Using the EFFECT REMOTE/EXP Pedal Jack

When connecting an EV-5 expression pedal (optional) to this jack, make the following settings. For details refer to "EFFECT REMOTE/EXP Pedal" (p. 28).

<UTILITY>
EFFECT/EXP PEDAL EXP PEDAL

Using the FC-200

When the FC-200 is in its initialized state, it can be used with the above settings.

** If you have changed the controller number of the CTL pedal, set the control assign "Source" to match the number you set.*

Harmonist, 4 Voice Harmonist

This effect alters the pitch of the original sound by a maximum of 2 octaves up or down. The 4 Voice Harmonist can add up to 4 notes of harmony.

Mode

Selection for the Harmonist mode.

1—5:

This is a conventional Pitch Shifter, and chords can be input. As the mode number increases the response will slow down, but the sound will have less of a modulated feel.

Mono:

This produces less modulation than conventional pitch shifter effects. It uses a mono input.

Harmony:

This uses a mono input, and is able to add harmony that matches the key of the song being played.

Inv 1:

This produces a reverse sound. In this mode, the response is fast and the reverse time is short. *4 Voice Harmonist only

Inv 2:

This produces a reverse sound. In this mode, the response is slow and the reverse time is long. *4 Voice Harmonist only

** When selecting a mode which uses mono input, be sure to play accurately, using only single notes.*

<For settings other than Harmony>

Pitch

Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps.

Fine

Make fine adjustments to the pitch shift.

** Fine = 100 corresponds to Pitch = 1.*

<When Harmony is selected>

Scale

Normally you can leave this at "Preset," so the harmony that is created will be appropriate for the key you specify.

The harmony that results may not be appropriate for some songs. In such cases you can select "User" and make scale settings yourself to specify the note that will be created for each input note. For details refer to "Harmonist: About the User Scale" (p. 65).



Harmony

Specify the pitch difference that will be added to an input note to create the harmony. You can specify up to plus/minus 2 octaves relative to the input note.

** For the 4 Voice Harmonist, voices that are not used should be set to a pitch shift amount of "0" (or "Tonic" for harmony).*

Key

Specify the key of the song you are playing. By specifying the key, you can create harmonies that fit the key of the song. The key setting corresponds to the key of the song (#, ♭) as follows.

Major	C	F	B ^b	E ^b	A ^b	D ^b	G ^b
							
Minor	A ^m	D ^m	G ^m	C ^m	F ^m	B ^b m	E ^b m
<hr/>							
Major	G	D	A	E	B	F [#]	
							
Minor	E ^m	B ^m	F [#] m	C [#] m	G [#] m	D [#] m	

Pre Delay *only for 4 Voice Harmonist

Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at "0ms."

Pan *only for 4 Voice Harmonist

Adjusts the stereo position (pan) for each pitch shifted sound.

Effect Level, Level

Adjusts the volume of the Harmonist effect.

Harmonist 1 Feedback *only for 4 Voice Harmonist

Adjusts the volume at which the pitch shifted sound is fed back.

* Only Harmonist 1 will be fed back, and mixed with the input signal.

Direct Pan

Adjusts the stereo position (pan) of the direct sound.

Direct Level

Adjusts the volume of the direct sound.

Master**Level**

Adjusts the output volume of the GP-100.

Mixer

Adjusts the volume for each channel of the DUAL algorithm.

Channel 1 Level

Adjusts the volume of channel 1.

Channel 2 Level

Adjusts the volume of channel 2.

Noise Suppressor

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

Threshold

Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible.

* High settings for the Threshold parameter may result in there being no sound when you play with your guitar volume turned down.

Release

Adjusts the time from when the noise suppressor begins to function until the volume reaches "0".

Envelope Input

Specify the point where the noise suppressor detects the envelope.

Guitar: The envelope of the input level at the INPUT Jack will be used.

NS: The envelope of the input level to the noise suppressor will be used.

* Normally you will set this at "Guitar."

* If reverberation-type effects such as delay or reverb are connected before the noise suppressor, set this to "NS" to prevent the reverberation from being cut off unnaturally.

Phaser

This is a phaser effect that adds spaciousness to the sound by adding out-of-phase sound to the direct sound.

Mode

Selection for the type of phaser effect.

4 Stage: A phaser with 4-stage phase shift circuitry.

8 Stage: A phaser with 8-stage phase shift circuitry.

Rate

Adjusts the modulation frequency of the phaser effect.

Depth

Adjusts the modulation depth of the phaser effect.

Manual

Adjusts the center frequency of the phaser effect.

Resonance

Adjusts the amount of resonance. Higher settings will create a more distinctive effect.

** Excessively high settings for Resonance may cause distortion. In this case, adjust the master level to avoid distortion. Also, increasing the Resonance when the 8-stage mode is selected may result in oscillation.*

Preamp

This section creates the basic distortion and tonal character of the guitar sound. You can select a type of guitar preamp and create the sound you desire.

** For some Type settings, setting Bass, Middle, and Treble all to "0" may result in no sound.*

Mode

Selection for the operational mode of the preamp.

Patch:

The preamp will use the settings of the selected Patch.

Setting [1] to [4]:

The preamp will use the specified group of settings ([1]—[4]). For details refer to "Preamp settings" (p. 17).

Type

Selection for the type of guitar preamp. The distortion and tonal characteristics of each type of preamp are as follows.

JC-120:

The sound of the Roland "JC-120" (Jazz Chorus 120), a favorite of pro musicians around the world.

Clean Twin:

The sound of a conventional built-in tube amp.

Match Drive:

A simulation of the latest tube amp widely used in styles from blues and rock to fusion.

BG Lead:

The sound of a tube amp typical of the late '70s to '80s, characterized by a distinctive mid-range.

MS1959(I,II,I+II):

The sound of a large tube amp stack that was indispensable to the British hard rock of the '70s, and is used to this day by many hard rock guitarists.

I: A trebly sound created by using input I of the guitar amp.

II: A mild sound created by using input II of the guitar amp.

I+II:

The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.

SLDN Lead:

A tube amp sound with versatile distortion, usable in a wide range of styles.

Metal 5150:

The sound of a large tube amp, suitable for heavy metal.

Metal Lead:

A metal lead sound with a distinctive mid-range, producing a powerful metal sound even with single-coil pickup guitars.

OD-1:

The sound of the renowned OD-1 from the Boss compact series.

OD-2 Turbo:

The sound of the OD-2 from the Boss compact series, with Turbo switched on.

Distortion:

Distortion sound.

Fuzz:

Fuzz sound.

Volume

Adjusts the volume and distortion of the amp.

Bass

Adjusts the tone for the low frequency range.

Middle

Adjusts the tone for the middle frequency range.

** If you have selected "Match Drive" as the type, the Middle control will have no effect.*

Treble

Adjusts the tone for the high frequency range.

Presence

Adjusts the tone for the ultra high frequency range.

** If you have selected "Match Drive" as the type, raising Presence will cut the high range (the value will change from "0" to "-100").*

Master

Adjusts the volume of the entire preamp.

Bright

When Bright is switched on, the sound will be sharper and clearer.

** Depending on the Type setting, this may not be displayed.*

Gain

Adjusts the distortion of the amp. Distortion will successively increase for settings of "Low," "Middle" and "High."

** Normally you should leave this set to "Middle."*

** The tone of each Type has been created with a setting of "Middle" in mind.*

Reverb

This simulates the sound that reaches the listener after being reflected from many surfaces (late reverberation).

Mode

Selection for the type of reverb.

Room 1: A conventional room reverb.

Room 2: A room reverb with a softer tone than "Room 1."

Hall 1: A conventional hall reverb.

Hall 2: A hall reverb with a softer tone than "Hall 1."

Plate: A simulation of a plate reverb device.

Reverb Time

Adjusts the length (time) of reverberation.

Pre Delay

Adjusts the time until the reverb sound appears.

High Pass Filter

Adjusts the frequency at which the high pass filter will take effect. When "Thru" is selected, the high pass filter will have no effect.

Low Pass Filter

Adjusts the frequency at which the low pass filter will take effect. When "Thru" is selected, the low pass filter will have no effect.

Direct Level

Adjusts the volume of the direct sound.

** When the reverb is output in parallel, the Direct Level setting will be "0" and the parameter will not be displayed.*

Effect Level

Adjusts the volume of the reverb sound.

Send/Return

Make these settings when you connect an external effect device to the SEND/RETURN jacks.

Mode

Specifies the function of the SEND/RETURN jacks.

Normal:

In this mode the jacks will function as normal SEND/RETURN Jacks.

Direct Mix:

In this mode the sound that passed through the send/return will be mixed with the direct sound.

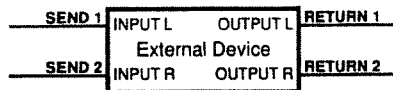
Branch Out:

In this mode, the SEND jacks will be used as branch outputs. The output from the GP-100 will not be affected.

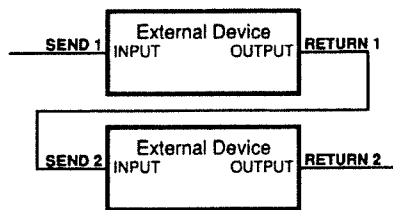
Type

Select whether the SEND/RETURN jacks will be used as a stereo pair, or as two independent systems.

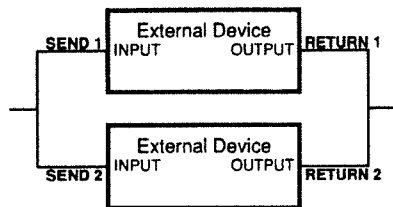
Stereo



S/R1->S/R2



S/R1&S/R2



Stereo:

The SEND/RETURN 1,2 Jacks will function as stereo L and R.

S/R1->S/R2:

SEND/RETURN 1 and SEND/RETURN 2 will be connected in series.

S/R1&S/R2:

SEND/RETURN 1 and SEND/RETURN 2 will be connected in parallel.

** Be aware that if you set the type to "S/R1&S/R2" and turn on only one of them, the direct sound will be mixed in. If you wish to use only one set, use a setting of "S/R1->S/R2".*

<When type is set to "S/R1->S/R2">

Select

Select the SEND/RETURN Jack you wish to use.

Send Level

Adjusts the output level of the SEND Jack.

Slow Gear

This effect automatically simulates the "violin-style" playing technique in which the volume is turned down at the beginning of a note and then gradually raised. It decreases the volume of the attack portion of the input signal, and then gradually raises the volume.

Sensitivity

Adjusts the way in which the Slow Gear effect will be applied. For lower settings, the effect will be applied only for high input levels. As the setting is increased, the effect will be applied to lower input levels as well.

Rise Time

Adjusts the time over which the volume increases.

Speaker Simulator

This effect simulates various types of speakers. When the output of the GP-100 is connected directly to a mixer, etc., this can be used to create the sound of your favorite speaker system.

Type

Selection for the type of speaker to be simulated.

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
Small	Small open-back enclosure	10 inch	On Mic	
Middle	Open-back enclosure	12 inch	On Mic	
JC-120	Open-back enclosure	12 inch (two units)	On Mic	JC-120 Simulation
Built In 1	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Clean Twin
Built In 2	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Clean Twin
Built In 3	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Match Drive
Built In 4	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Match Drive
BG Stack 1	Sealed enclosure	12 inch (two units)	Off Mic	A setting suitable for BG Lead
BG Stack 2	Large sealed enclosure	12 inch (two units)	Off Mic	A setting suitable for BG Lead
MS Stack 1	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS1959
MS Stack 2	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS1959
Metal Stack	Large dual stack	12 inch (four units)	Off Mic	

* The close mike setting simulates a dynamic mike, and the off mike simulates a condenser mike.

BEST MATCH

[PREAMP] Type	[SP Simulator] Type			
JC-120	JC-120			
Clean Twin	Built In 1,	Built In 2,	Middle	
Match Drive	Built In 3,	Built In 4		
BG Lead	BG Stack 1, BG Stack 2, Middle			
MS1959(1)	MS Stack 1, MS Stack 2, Metal Stack			
MS1959(2)	MS Stack 1, MS Stack 2, Metal Stack			
MS1959(1+2)	MS Stack 1, MS Stack 2, Metal Stack			
SLDN Lead	MS Stack 1, MS Stack 2, Metal Stack			
Metal 5150	MS Stack 1, MS Stack 2, Metal Stack			
Metal Lead	MS Stack 1, MS Stack 2, Metal Stack			
OD-1	Built In 1,	Built In 2,	Built In 3,	Built In 4
OD-2 Turbo	Built In 1,	Built In 2,	Built In 3,	Built In 4
Distortion	Built In 1,	Built In 2,	Built In 3,	Built In 4
Fuzz	Built In 1,	Built In 2,	Built In 3,	Built In 4

Microphone setting

Simulates the location of the mike placement. A setting of "1" places the mike in the center of the speaker cone, and "2" and "3" place the mike progressively further away.

Microphone Level

Adjusts the volume of the mike.

Direct Level

Adjusts the volume of the direct sound.

Tremolo/Pan

Tremolo is an effect that creates a cyclic change in volume. Pan cyclically moves the stereo position between left and right (when stereo output is used).

Mode

Selection for tremolo or pan.

Tremolo: The volume will change cyclically.

Pan: The sound will be moved cyclically between left and right.

Modulation Wave

Selection for the waveform that the effect will use.

Square: Abrupt change will be produced.

Tri: Smooth change will be produced.

Rate

Adjusts the frequency (speed) of the change.

Depth

Adjusts the depth of the effect.

Balance

Adjusts the stereo position of the sound.

Vibrato

This effect creates vibrato by slightly modulating the pitch.

* This effect is designed to produce vibrato only while you depress a foot switch to produce a trigger signal.

Trigger

Use a foot switch to turn vibrato On/Off.

* Normally you should leave this "Off."

Rise Time

Adjusts the time from when the trigger is turned On until the specified vibrato depth is reached.

Rate

Adjusts the frequency of the vibrato.

Depth

Adjusts the depth of the vibrato.

(Trigger operation using a foot switch)

The vibrato effect is designed to produce vibrato only while you depress a foot switch.

By making the following settings for an assignable controller “Assign 2”—“Assign 16,” you can use a foot switch to control vibrato On/Off.

For details on Controller Assign, refer to “Controller assign setting” (p. 21).

Target	VB:Trigger
(Target Min	Off)
(Target Max	On)

Source

<when using CONTROL 1 or CONTROL 2>

CONTROL 1 or CONTROL 2

<When using the CTL pedal of the FC-200>

MIDI CTL# 80

Source Mode	Normal
-------------	--------

(Source Act.Range Lo	0)
----------------------	----

(Source Act.Range Hi	127)
----------------------	------

Using the CONTROL Jack

When an FS-5U foot switch (optional; BOSS) is connected to this jack, make the following settings. For details refer to “CONTROL 1/2 Jack” (p. 28).

<UTILITY>

CONTROL 1 Jack: Assignable

or

CONTROL 2 Jack: Assignable

Using the FC-200

When the FC-200 is in its initialized state, it can be used with the above settings.

** If you have changed the controller number of the CTL pedal, set the control assign “Source” to match the number you set.*

Wah Pedal, Auto Wah

The Wah effect creates a unique tone by changing the frequency response characteristics of a filter. Auto Wah creates an automatic wah by cyclically changing the filter, or by changing the filter in response to the volume of the input. Wah Pedal lets you use an expression pedal or the like to obtain realtime control of the wah effect.

Mode *only for Auto Wah

Selection for the wah mode.

LPF (low pass filter):

This creates a wah effect over a wide frequency range.

BPF (band pass filter):

This creates a wah effect in a narrow frequency range.

Polarity *only for Auto Wah

Selection for the direction in which the filter will change in response to the input.

Up: The frequency of the filter will rise.

Down: The frequency of the filter will fall.

Sensitivity *only for Auto Wah

This adjusts the sensitivity at which the filter will change in the direction determined by the Polarity setting. Higher values will result in a stronger response. With a setting of “0,” the strength of picking will have no effect.

** When using the effect as a wah pedal, set this parameter to “0.”*

Frequency

Adjusts the center frequency at which the wah effect will be applied.

Peak

Adjusts the way in which the wah effect applies to the area around the center frequency. Lower values will produce a wah effect over a wide area around the center frequency. Higher values will produce a wah effect in a narrow area around the center frequency.

** When using the effect as a wah pedal, set this parameter to “50” for a conventional wah sound.*

Rate *only for Auto Wah

Adjusts the frequency of the auto wah.

Depth *only for Auto Wah

Adjusts the depth of the auto wah effect. With a setting of “0” there will be no auto wah effect.

** When using the effect as a wah pedal, set this parameter to “0.”*

Level

Adjusts the volume.

(Wah pedal)

When using an expression pedal as a wah pedal, make control assign settings as follows.

By setting an assignable control "Assign 1"—"Assign 8" to the following settings, you can obtain a standard wah sound. For details on control assign, refer to "Control Assign Settings" (p. 21).

Target WAH:Freq
Target Min 7
Target Max 56
Source

<When using EFFECT REMOTE/EXP PEDAL>

EXP PEDAL

<When using the expression pedal of the FC-200>

MIDI CTL# 7
(Source Mode Normal)
(Source Act.Range Lo 0)
(Source Act.Range Hi 127)

** If you wish to use the wah pedal with an algorithm setting of "VINTAGE," set the "Target Min" and "Target Max" as follows.*

Target Min: 17
Target Max: 70

Using the EFFECT REMOTE/EXP PEDAL Jack

If you have connected an EV-5 expression pedal (optional: Roland) to this jack, make the following settings. For details refer to "EFFECT REMOTE / EXP PEDAL" (p. 28).

<UTILITY>

EFFECT/EXP PEDAL EXP PEDAL

Using the FC-200

When the FC-200 is in its initialized state, it can be used with the above settings.

** If you have changed the controller number of the expression pedal, set the control assign "Source" to match the number you set.*

Section 4

Using MIDI

How MIDI Can Be Used

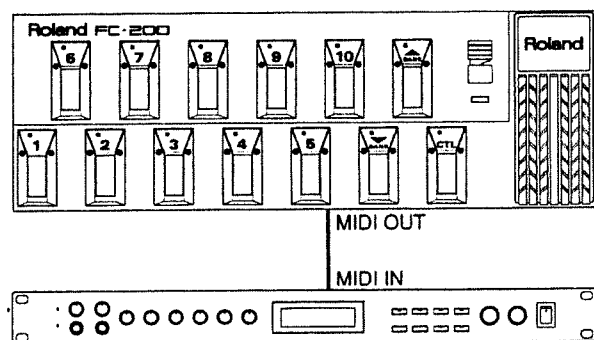
On the GP-100 you can use MIDI to perform the following operations.

Operations from External MIDI Devices

Select Patches

Program Change messages received from an external MIDI device can select Patches on the GP-100. The correspondence between MIDI Program Change numbers and the GP-100 Patches can be set by the Program Change Map (p. 56). This allows you to select GP-100 Patches numbered 129 and higher from an external MIDI device, or to make GP-100 effect sounds match the settings on external MIDI devices.

With the connections in the following diagram, changing program numbers on an external MIDI device will cause Program Change messages to be transmitted to the GP-100, causing it to select the appropriate Patch number.



Control specified parameters

MIDI messages such as Aftertouch, Pitch Bend, and Control Change can be used to control specified GP-100 parameters during your performance. The Control Assign settings (p. 21) determine the GP-100 parameter that is controlled by each MIDI message.

Transmit data

GP-100 settings such as effect sounds etc. can be transmitted as exclusive messages to other MIDI devices. This allows another GP-100 to be given the same settings, or effect sound settings to be stored in a sequencer or other data storage device.

Operations from an FC-200 MIDI Foot Controller

* When connecting an FC-200 MIDI foot controller to the GP-100, please refer to "GP-100 Operation Using the FC-200" (p. 58).

Select Patches

You can switch among the 400 Patches of the GP-100 by operating a pedal.

Control specified parameters

The expression pedal or foot switches can be used to control specified GP-100 parameters as you play. The Control Assign settings (p. 21) determine the GP-100 parameters that are controlled.

Edit effect settings

You can edit GP-100 effect settings by pedal operations. This allows you to edit sounds even at a distance from the GP-100.

Operation Using the MCR-8 Multi Controller

All panel operations of the GP-100 can be performed from the MCR-8 using the same procedure as from the GP-100. This allows you to edit sounds even at a distance from the GP-100.

* When connecting an MCR-8 multi controller (optional) to the GP-100, refer to "GP-100 Operation Using the MCR-8" (p. 63).

MIDI Utility Function Settings

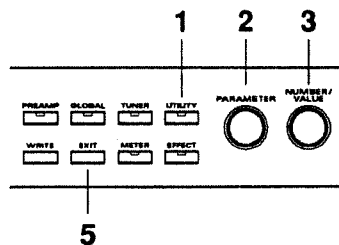
The following pages explain the MIDI-related utility functions of the GP-100. Make settings as needed for your situation. The following utility functions are provided.

MIDI Channel
 MIDI Omni Mode
 MIDI OUT/THRU
 MIDI Bulk Dump
 MIDI Bulk Load
 MIDI MCR-8 Edit
 MIDI MCR-8 CH
 MIDI Map Select
 MIDI Program Change Map

(Procedure)

* When using the following functions, please refer to the procedure given for each function.

MIDI Bulk Dump
 MIDI Bulk Load
 MIDI Program Change Map



1 Press the [UTILITY] button enough times to get the desired MIDI related item to appear in the display. Each press of the button takes you to the next one of the following items.

* When you have gone through all items the first one will reappear.
 * While utility function settings are being made, the button indicator will be lit.

<Function Setting>
 <MIDI Settings>

MIDI Channel
 Channel = 1

Make settings for operation via MIDI.

<Harmonist Settings>
 <FC-200 Settings>

2 Rotate the PARAMETER knob until the parameter you wish to set appears in the display.

3 Use the VALUE knob to modify the value.

4 Repeat steps 2—3 to set the desired utility function parameters.

5 Press the [EXIT] button to end the procedure.

MIDI Related Parameters

MIDI Channel: 1—16

MIDI Channel
 Channel = 1

Set the MIDI channel used for transmitting and receiving MIDI messages.

* The "Device ID" specified when handling exclusive messages will be the same as the MIDI channel.

* With the factory settings, the MIDI channel will be channel 1.

MIDI Omni Mode: On, Off

MIDI Omni Mode
 Omni On

If Omni Mode is turned on, MIDI data will be received on all channels, regardless of the MIDI Channel setting.

* Even if Omni Mode is turned on, exclusive messages will be received only on the channel (i.e., Device ID) that matches the MIDI Channel setting.

* With the factory settings, the setting is Omni On.

MIDI OUT/THRU: MIDI OUT, MIDI THRU

MIDI OUT/THRU
 MIDI OUT

This determines the function of the MIDI OUT/THRU connector.

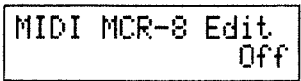
MIDI OUT: It will function as a MIDI OUT connector. Use this setting when you wish to transmit bulk data.

MIDI THRU: It will function as a MIDI THRU connector. MIDI messages input at the MIDI IN connector will be retransmitted just as they are from the MIDI THRU connector.

* With the factory settings, "MIDI OUT" is selected.

Transmitting/Receiving Data Via MIDI

MIDI MCR-8 Edit: On, Off



This setting determines whether the GP-100 can be operated from a connected MCR-8 multi controller.

* For details on connecting an MCR-8 and operating the GP-100 from the MCR-8, refer to "GP-100 Operation Using the MCR-8" (p. 63).

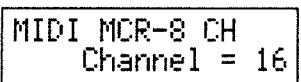
On: Data will be received from the MCR-8. The GP-100 can be operated from the MCR-8 as well.

* When using an MCR-8, you also need to set the "MIDI MCR-8 CH" setting.

* When using an MCR-8, set the "MIDI Omni Mode" to "Off."

Off: Data will not be received from the MCR-8.

MIDI MCR-8 CH (channel): 1—16



This sets the MIDI channel on which data will be received from the MCR-8.

* When the MCR-8 power is turned on, the MIDI channel is set to "16."

The GP-100 can use exclusive messages to set another GP-100 to the same settings, or to transmit its settings to a device such as a sequencer for storage. The process of transmitting such data is called Bulk Dump, and the process of receiving such data is called Bulk Load.

* In order to perform a Bulk Dump, you need to set "MIDI OUT/THRU" to "MIDI OUT."

Data that can be transmitted

The following types of data can be transmitted. When transmitting data, you can specify the starting and ending points of the data to be sent, so only the desired data is transmitted.

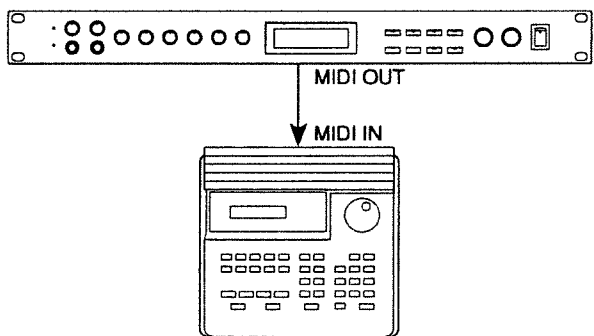
Display	Data that is transmitted
SYSTEM	All data not included in the Patches
#1-200	The setting contents of Patches 1—200
Temp	The contents of the currently selected Patch

Transmitting Data (Bulk Dump)

<Connections>

When saving the data to a sequencer

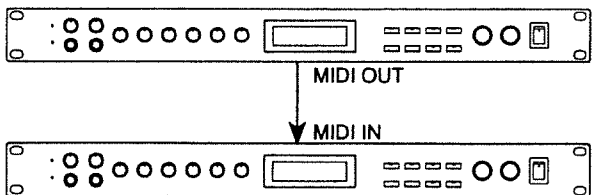
Make connections as shown below, and set the sequencer to a condition ready to receive exclusive messages.



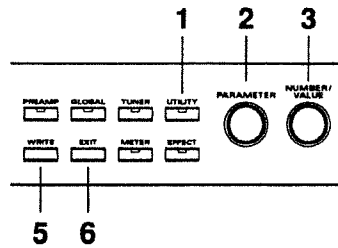
* For details on sequencer operation, refer to the manual for the sequencer you are using.

When copying the data to another GP-100

Make connections as shown below, and set the MIDI channels (= Device ID) of both units to match.



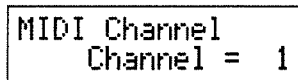
<Transmission Procedure>



- 1 Each time you press the [UTILITY] button, the following items will appear in succession. Call up the MIDI-related items on the display.

- * When you have gone through all items the first one will reappear.
- * While utility function settings are being made, the button indicator will be lit.

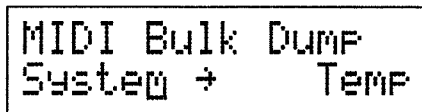
<Function Settings>
<MIDI-Related Settings>



Make settings for operations using MIDI.

<Harmonist Settings>
<FC-200 Settings>

- 2 Rotate the PARAMETER knob until the following parameter appears in the display.



- 3 Use the VALUE knob to modify the start and end points.
- 4 Repeat steps 2—3 to set the start and end points of the data to be transmitted.
- 5 Press the [WRITE] button to transmit the data.



When the transmission has been completed, the previous display will reappear.

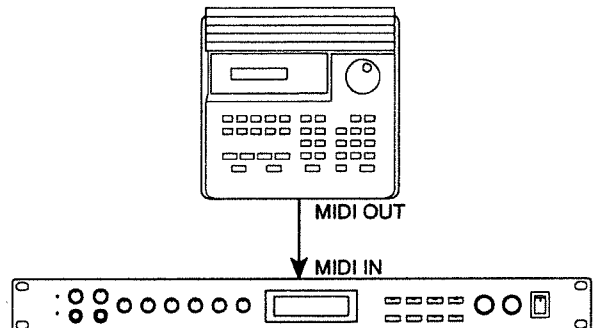
- 6 Press the [EXIT] button to end the procedure.

Receiving Data (Bulk Load)

<Connections>

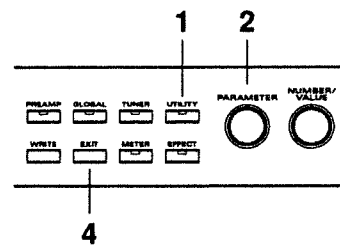
When receiving data saved on a sequencer into the GP-100

Make connections as follows. Set the GP-100 to the MIDI channel (=Device ID) to which it was set when transmitting the data.



* For details on sequencer operation, refer to the manual for the device you are using.

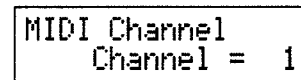
<Reception Procedure>



- 1 Press the [UTILITY] button several times until the MIDI-related items appear in the display. Each time you press the [UTILITY] button, the following items will appear in succession.

- * When you have gone through all items the first one will reappear.
- * While utility function settings are being made, the button indicator will be lit.

<Function Settings>
<MIDI-Related Settings>



Make settings for operations using MIDI.

<Harmonist Settings>
<FC-200 Settings>

Program Change Map Settings

- 2 Rotate the PARAMETER knob until the following parameter appears in the display.

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

- 3 Transmit data from the transmitting device. When the GP-100 receives data, the following display will appear.

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

When data reception is complete, the following display will appear.

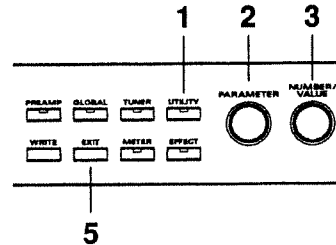
```
MIDI Bulk Load
Idling...
```

At this time, data may continue to be received.

- 4 Press the [EXIT] button to end the procedure.

When using Program Change messages sent from an external MIDI device to select GP-100 Patches, you can freely specify the correspondence between the Program Change number that was received and the GP-100 Patch that will be selected.

(Procedure)



- 1 Press the [UTILITY] button several times until the MIDI-related items appear in the display. Each time you press the button, the following items will be successively selected.

** When all items have been cycled through, you will return to the original display.*

** While making Utility function settings, the button indicator will be lit.*

<Function Settings>

<MIDI-Related Settings>

```
MIDI Channel
Channel = 1
```

Make settings for MIDI operations.

<Harmonist Settings>

<FC-200 Settings>

- 2 Rotate the PARAMETER knob until the parameter you wish to set appears in the display.
- 3 Use the VALUE knob to modify the value.
- 4 Repeat steps 2—3 to make Program Change Map settings.
- 5 Press the [EXIT] button to end the procedure.

Program Change Map Parameters

MIDI Map Select

```
MIDI Map Select
Fix
```

When Program Change messages are received, this setting determines whether Patches will be selected as determined by the Program Change Map settings, or as determined by the default settings.

Prog: The Patch numbers specified by the Program Change Map will be selected.

Fix: The Patch numbers of the default settings will be selected. For the contents of the default settings, refer to "Using Bank Select messages to select Patches" (p. 71).

MIDI Program Map

```
MIDI Program Map
B#0 P# 1 → # 1
```

Bank Select
Number
Program
Number
GP-100
Patch Number

Make settings for the Program Change Map. Use the PARAMETER knob to select the Bank Select number and Program number, and use the VALUE knob to specify the GP-100 Patch that will be selected by that incoming message.

** If you want to select GP-100 Patches without using Bank Select messages, i.e., using only Program Change messages, set Program Change numbers (1—128) for Bank Select number "0."*

Section 5

Appendix

GP-100 Operation Using the FC-200

When an FC-200 MIDI foot controller (optional) is connected, you can control the GP-100 using pedal operations. This section includes all the information you need when using an FC-200 connected to the GP-100.

Bank Limit Settings

When using the FC-200, the FC-200 needs to be set to the proper settings for use with the GP-100. This is done by operating the GP-100. The settings are transmitted to the FC-200 via MIDI.

** Make sure that the MIDI channels of the GP-100 and FC-200 match. With the factory settings, the MIDI channels of both devices are set at channel 1.*

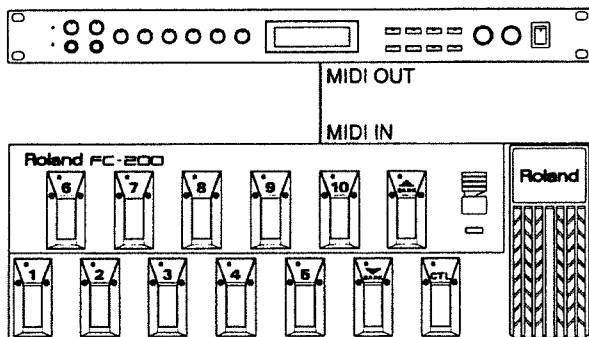
Bank Limit: 0—39

```
FC200 Bank Limit
Bank = 39
```

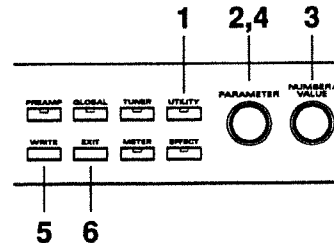
When the FC-200 is in Program Change mode, the bank pedal specifies the bank. This parameter determines the upper limit of the bank.

If you wish to be able to select from all 400 Patches of the GP-100, set this parameter to "39." For example, if you want to limit the GP-100 Patch numbers selectable from the FC-200 to "200," set the Bank Limit parameter to "19" (Bank 19 + Number 10 = 200). In this case, the FC-200 will display only up to bank "19."

<Connections>



(Procedure)



- 1 Press the [UTILITY] button several times until the parameter you wish to set appears in the display. Each time you press the button, the following items will be successively selected.

** When all items have been cycled through, you will return to the original display.*

** While making Utility function settings, the button indicator will be lit.*

- <Function Settings>
- <MIDI-Related Settings>
- <Harmonist Settings>
- <FC-200 Settings>

```
FC200 CTL Pedal
Momentary
```

Make settings for the FC-200 MIDI foot controller (optional) from the GP-100 via MIDI.

- 2 Rotate the PARAMETER knob until the "MIDI Bank Limit" parameter appears in the display.
- 3 Use the VALUE knob to modify the value.
- 4 Rotate the PARAMETER knob until the following parameter appears in the display.

```
FC200 Data Send
Push [WRITE]
```

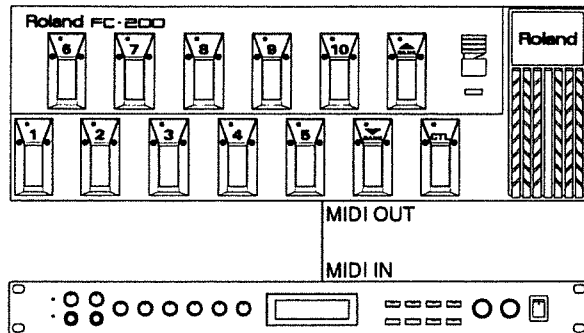
- 5 Press the [WRITE] button to transmit the data.

** At this time, data will be transmitted to set the FC-200 in a state (Bank Select: On) where it will be able to transmit Bank Select messages. If the FC-200 is connected for use to a device other than the GP-100, operate the FC-200 to set its Bank Select setting to "Off."*

- 6 Press the [EXIT] button to end the procedure. When the procedure is completed, restore the MIDI cable connections to the previous state.

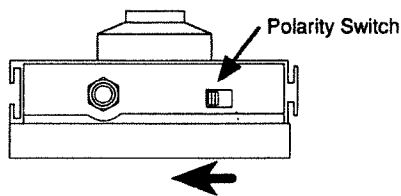
GP-100 and FC-200 Connections

* Before making connections, be sure to turn off all power. Making connections with the power turned on may cause problems.



* If you wish to use a foot switch to switch modes on the FC-200, connect a BOSS FS-5U foot switch (optional) to the Mode jack of the FC-200.

* If you wish to use a BOSS FS-5U (optional) or BOSS FS-5L (optional) as the foot switch, set the polarity switch as follows.



Selecting Patches from the FC-200

Here's how to select GP-100 Patches from the FC-200. Start the procedure from the following state.

GP-100: the Play page
FC-200: Program Change mode

* If the GP-100 display shows something other than the Play page (p. 9), press the [EXIT] button to return to the Play page.

Correspondence between GP-100 Patch numbers and FC-200 Program numbers

GP-100 Patch numbers and FC-200 Program numbers have a direct numerical correspondence. So, when you select a number on the FC-200, the GP-100 will also switch to the identically-numbered Patch.

* By using the MIDI Program Change Map (p. 56), you can also cause differently-numbered Patches to be selected.

About FC-200 Program numbers

FC-200 Program numbers (1—400) are formed by adding the program number corresponding to the Number (1—10) to the program number for the Bank (0—39).

Banks 0—39 correspond to Program numbers as follows.

Bank	0	1	2...	38	39
Program number	0	10	20...	380	390

Numbers 1—10 correspond to Program numbers as follows.

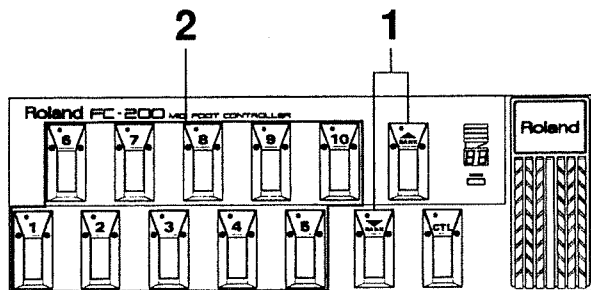
Number	1	2	3...	10
Program number	1	2	3...	10

For example, if Bank=1 and Number=2, the Program Number would be 10+2=12.

If Bank=2 and Number=10, the Program Number would be 20+10=30

FC-200 operations

Here's how to use the Bank and Number pedals of the FC-200 to select GP-100 Patches.



1. Selecting the bank.

Each time you press a Bank pedal (UP/DOWN) the bank will change, and will be shown in the display. Pressing "UP" takes you to the next higher bank, and pressing "DOWN" takes you to the next lower bank.

** Simply changing the Bank number will not make Program numbers change. The Program number will change when you next select a number.*

2. Selecting the number.

Press a Number pedal (1—10). The number pedal indicator will light, and the Program number will change. At the same time, the GP-100 Patch number will change.

** If you wish to select a program number which has the same Bank number as the previous selection, it is not necessary to re-select the Bank.*

** In addition to this procedure, it is also possible to change program numbers just by selecting a different Bank, or to use the number pedals as numeric keys when selecting a Bank. For details refer to "Changing FC-200 Settings from the GP-100" (p. 62).*

Control Assign Operations Using the FC-200

Using the control pedal

When the FC-200's CTL pedal is pressed, Control Change messages (controller number 80) will be transmitted from the FC-200.

The GP-100 can receive these Control Change messages as one of the "control assign sources" specified in each Patch, and control the specified target parameters.

** The CTL pedal can be used when the FC-200 is in "Program change mode" or "Control change mode."*

** The control pedal is a "momentary-type" pedal which transmits on (max) when pressed and off (minimum) when released. It is possible to change it to a "latch-type" pedal that transmits on or off each time the pedal is pressed. For details refer to "Changing FC-200 Settings from the GP-100" (p. 62) or the FC-200 owner's manual.*

For example by making the following control assign settings for a control source "Assign2"—"Assign 16," you can use the control pedal to switch the TUNER on/off.

For details on control assign, refer to "Control Assign Settings" (p. 21).

Target	TUNER On/Off
(Target Min	Off
(Target Max	On
Source	MIDI CTL #80
Source Mode	Toggle
(Source Act.Range Lo	0)
(Source Act.Range Hi	127)

Using the expression pedal

When the FC-200's expression pedal is moved, Control Change messages (controller number 7) will be transmitted from the FC-200.

The GP-100 can receive these Control Change messages as one of the "control assign sources" specified in each Patch, and control the specified target parameters.

** The control pedal can be used when the FC-200 is in "Program Change mode," "Control Change mode," or "Note mode."*

For example by making the following control assign settings for a control source, "Assign1"—"Assign 8," you can use the expression pedal to control the Master Level.

For details on control assign, refer to "Control Assign Settings" (p. 21).

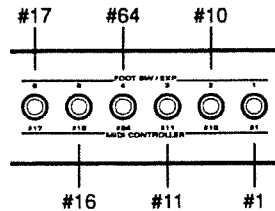
Target	Master Level
Target Min	Off
Target Max	On
Source	MIDI CTL #7
Source Mode	Normal
(Source Act.Range Lo	0)
(Source Act.Range Hi	127)

Using the FOOT SW/EXP Jack

When a separately available foot switch or expression pedal is connected to an FC-200 FOOT SW/EXP Jack, pedal or switch movements will transmit Control Change messages of the controller number specified for each jack.

The GP-100 can receive these Control Change messages as one of the "control assign sources" specified in each Patch, and control the specified target parameters.

The controller numbers specified for each FC-200 jack are as follows.



* These can be used when the FC-200 is in "Program Change mode," "Control Change mode," or "Note mode."

The type and timing of the messages transmitted by the FOOT SW/EXP Jack will depend on the type of device that is connected. Use the type of foot switch or pedal that is appropriate for your needs.

When an FS-5L (BOSS) foot switch is connected

When you press the switch, an "On" (maximum value) message will be transmitted. When you press the switch once again, an "Off" (minimum value) message will be transmitted. The pedal indicator will light when the pedal is on.

When an FS-5U (BOSS) foot switch is connected

When you press the switch an "On" (maximum value) message will be transmitted, and when you release the switch an "Off" (minimum value) message will be transmitted.

When an EV-5 expression pedal is connected

When you move the expression pedal, messages will be transmitted to continuously indicate the current position of the pedal, from minimum to maximum values.

No-Hands Editing (Using the FC-200 to Create Sounds)

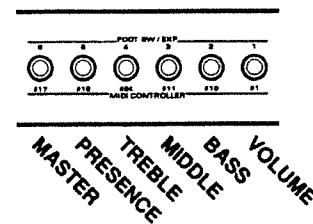
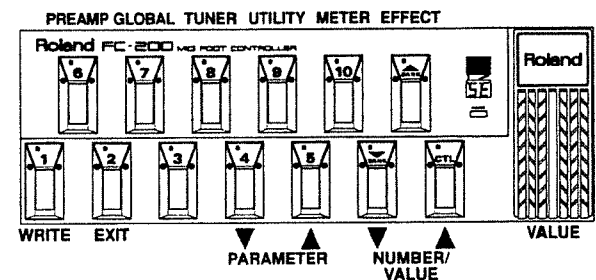
You can operate the FC-200 to edit GP-100 sounds. Since this is done by pedal operations, you can even modify GP-100 settings while you continue playing.

Start the procedure in the following condition.

FC-200: Exclusive mode

* Make sure that the GP-100 and the FC-200 are both set to the same MIDI channel. With the factory settings, the MIDI channel is set to channel 1.

The functions of each button and knob on the GP-100's front panel are assigned to the foot switches and expression pedal of the FC-200 as follows. You can use the FC-200 to perform the same operations as you can from the GP-100's front panel.



Changing FC-200 Settings from the GP-100

Here's how you can modify FC-200 settings by operating the GP-100. The settings are transmitted via MIDI to the FC-200. Connections and procedure are the same as explained in "Bank Limit Settings" (p. 58).

** Make sure that the GP-100 and the FC-200 are both set to the same MIDI channel. With the factory settings, the MIDI channel is set to channel 1.*

- 1 Press the [UTILITY] button several times until the parameter you wish to set appears in the display. Each time you press the button you will cycle through the following items.

<Function Settings>
<MIDI-Related Settings>
<Harmonist Settings>
<FC-200 Settings>

```
FC200 CTL Pedal
Momentary
```

Make settings for the FC-200 MIDI foot controller (optional) from the GP-100 via MIDI.

- 2 Rotate the PARAMETER knob until the parameter you wish to set appears in the display.
- 3 Use the VALUE knob to modify the value.
- 4 Repeat steps 2—3 to make FC-200 settings.
- 5 Rotate the PARAMETER knob until the following parameter appears in the display.

```
FC200 Data Send
Push [WRITE]
```

- 6 Press the [WRITE] button, and the data will be transmitted.

** At this time, data will be transmitted to set the FC-200 in a state (Bank Select: On) where it will be able to transmit Bank Select messages. If the FC-200 is connected for use to a device other than the GP-100, operate the FC-200 to set its Bank Select setting to "Off."*

- 7 Press the [EXIT] button to end the procedure.
When the procedure is completed, restore the MIDI cable connections to the previous state.

<FC-200 parameters that are set>

Control pedal operation mode: Momentary, Latch

```
FC200 CTL Pedal
Momentary
```

This sets the way in which the FC-200 control pedal will operate.

Momentary: The pedal will function as a momentary-type switch; "On" (maximum value) when the pedal is pressed, and "Off" (minimum value) when the pedal is released.

Latch: The pedal will function as a latch-type switch; alternating between "On" (maximum value) and "Off" (minimum value) each time the pedal is pressed.

Bank Limit settings: 0—39

```
FC200 Bank Limit
Bank = 39
```

When the FC-200 is in Program Change mode, the Bank pedal specifies the Bank. This setting specifies the upper limit of the Bank.

Program Number change when selecting a Bank: Number, Bank

```
FC200 PC Out
Number
```

When the FC-200 is in Program Change mode, this parameter specifies whether the GP-100 Patch will change when the Bank is selected, or when the Number is selected.

** This parameter corresponds to the FC-200's "Bank Output" setting.*

Number: The GP-100 Patch will not change when you change the Bank. It will change when you use the number pedals to specify the Number.

Bank: The GP-100 Patch will change when you change the Bank. The number of the last-selected number pedal will be used.

GP-100 Operation Using the MCR-8

Using the number pedals to change banks: Use Number Pedal, Bank Pedal Only

```
FC200 BankChange
Bank Pedal Only
```

This specifies whether or not the number pedals will be used as numeric keys to select Banks when the FC-200 is in Program Change mode.

* This parameter corresponds to the FC-200's "Bank Change" setting.

Use Number Pedal:

When you press the Bank pedal UP, the second digit (10's place) of the bank shown in the display will blink. Press the desired number pedal to set the second digit of the bank number. When you press the Bank pedal DOWN, the first digit (1's place) of the bank shown in the display will blink. Press the desired number pedal to set the first digit of the bank number.

* If you input a value that exceeds the Bank Limit, this operation will be ignored.

Bank Pedal Only:

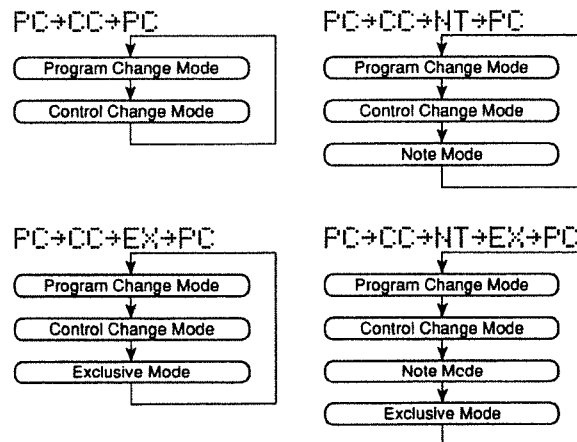
Each time you press a Bank pedal the bank will change, and will be shown in the display. Pressing UP will move to the next higher bank, and pressing DOWN will move to the next lower bank.

Mode jack loop setting:

```
FC200 Jack Loop
PC→CC→PC
```

This setting determines how the mode will change when a foot switch (FS-5U: BOSS) connected to the FC-200's Mode jack is used to switch modes.

* This parameter corresponds to the FC-200's "Jack Loop."



All panel operations of the GP-100 can be performed from the MCR-8. This allows you to perform remote editing of the GP-100.

Connections

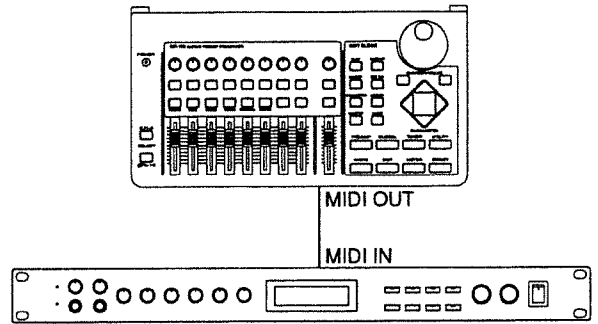
Connect the GP-100 and MCR-8.

The two devices must be set as follows.

GP-100:	MIDI Omni Mode:	Off
	MIDI MCR-8 Edit:	On
	MIDI MCR-8 CH:	16
MCR-8:	MODE Switch:	4
	COMPUTER Switch:	MIDI

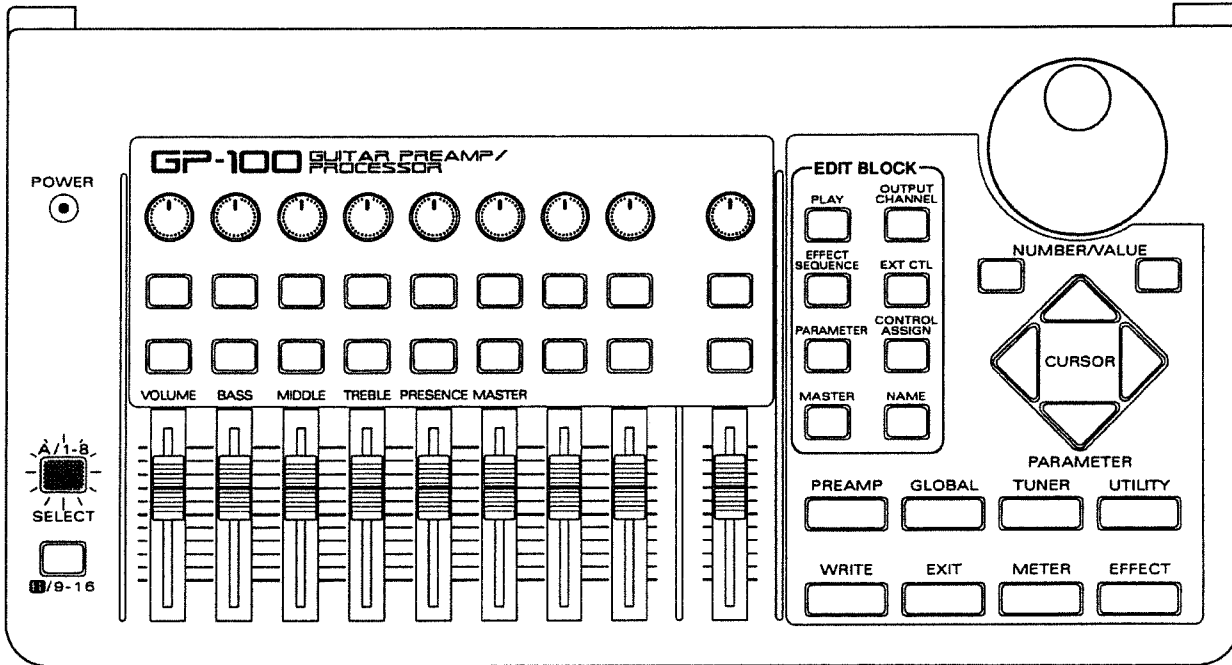
* Make sure that the GP-100's "MIDI MCR-8 CH" matches the MIDI channel of the MCR-8. With the factory settings, both are set to MIDI channel 16.

* When making connections, be sure to turn down the volume of your amp system and turn off all power. Making connections with the power on can cause malfunctions.



GP-100 Sound Editing from the MCR-8

The functions of each button and knob on the GP-100 front panel are assigned to the switches and sliders of the MCR-8 as follows. You can perform all GP-100 panel operations from the MCR-8.



* About the Edit Block

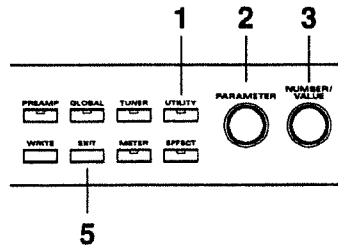
If you change the MCR-8 Edit Block, the first parameter of the selected block will appear in the display.

Harmonist: About the User Scale

Here's how to make harmony settings when the Harmonist is set to "Mode:Harmony," "Scale:User."

If setting the scale to "Preset" (preset scale) does not produce the desired harmony, you can create harmony based on the scale settings you specify here (user scale).

(Procedure)



- 1 Press the [UTILITY] button several times until the parameter you wish to set appears in the display. Each time you press the button you will cycle through the following items.

** When all items have been cycled through, you will return to the original display.*

** While making Utility function settings, the button indicator will be lit.*

<Function Settings>
<MIDI-Related Settings>
<Harmonist Settings>

```
Har. Input
Tonic Tonic : 0
```

Specify a user scale for Harmonist
<FC-200 Settings>

- 2 Rotate the PARAMETER knob until the display shows the harmony and input note scale degree of the preset scale that you wish to modify.

```
Har. Input
+5th 4th :+ 7
```

Harmony Input Scale

** As you rotate the PARAMETER knob, the display will successively show the input note scale for each harmony.*

** If you press the PARAMETER knob as you rotate it, only the harmony will change.*

- 3 Use the VALUE knob to modify the Pitch Shift amount (-24—+24) of the effect sound.

```
Har. Input
+5th 4th :+ 7
```

the amount of
pitch shift

** At the factory settings, the pitch shift amounts of the user scale are the same as the pitch shift amounts of the preset scale. When setting the user scale, you need only make the necessary changes — where it diverges from the preset scale.*

** Modifying the pitch shift amounts for harmony and input note scale (with respect to the preset scale settings) will affect the pitch shift amounts as follows.*

```
Har. Input ↓↓↓
+5th 4th :+ 8
```

- 4 Repeat steps 2—3 to complete the user scale settings.
- 5 Press the [EXIT] button to end the procedure.

(Pitch shift amounts of the preset scale)

The following table shows the scale and pitch shift amount of the effect notes that are output for a key setting of "C" with the preset scale.

+2oct	C (+24)	C [♯] (+24)	D (+24)	D [♯] (+24)	E (+24)	F (+24)	F [♯] (+24)	G (+24)	G [♯] (+24)	A (+24)	A [♯] (+24)	B (+24)
+14th	B (+23)	B (+22)	C (+22)	C (+21)	D (+22)	E (+23)	E (+22)	F (+22)	F (+21)	G (+22)	G (+21)	A (+22)
+13th	A (+21)	A [♯] (+21)	B (+21)	B (+20)	C (+20)	D (+21)	D (+20)	E (+21)	E (+20)	F (+20)	F [♯] (+20)	G (+20)
+12th	G (+19)	G (+18)	A (+19)	A (+18)	B (+19)	C (+19)	C (+18)	D (+19)	D (+18)	E (+19)	E (+18)	F (+18)
+11th	F (+17)	F [♯] (+17)	G (+17)	G [♯] (+17)	A (+17)	B (+18)	B (+17)	C (+17)	C [♯] (+17)	D (+17)	D [♯] (+17)	E (+17)
+10th	E (+16)	E (+15)	F (+15)	F [♯] (+15)	G (+15)	A (+16)	A (+15)	B (+16)	B (+15)	C (+15)	C [♯] (+15)	D (+15)
+9th	D (+14)	D [♯] (+14)	E (+14)	F (+14)	F [♯] (+14)	G (+14)	G [♯] (+14)	A (+14)	A [♯] (+14)	B (+14)	C (+14)	C [♯] (+14)
+1oct	C (+12)	C [♯] (+12)	D (+12)	D [♯] (+12)	E (+12)	F (+12)	F [♯] (+12)	G (+12)	G [♯] (+12)	A (+12)	A [♯] (+12)	B (+12)
+7th	B (+11)	B (+10)	C (+10)	C (+9)	D (+10)	E (+11)	E (+10)	F (+10)	F (+9)	G (+10)	G (+9)	A (+10)
+6th	A (+9)	A [♯] (+9)	B (+9)	B (+8)	C (+8)	D (+9)	D (+8)	E (+9)	E (+8)	F (+8)	F [♯] (+8)	G (+8)
+5th	G (+7)	G (+6)	A (+7)	A (+6)	B (+7)	C (+7)	C (+6)	D (+7)	D (+6)	E (+7)	E (+6)	F (+6)
+4th	F (+5)	F [♯] (+5)	G (+5)	G [♯] (+5)	A (+5)	B (+6)	B (+5)	C (+5)	C [♯] (+5)	D (+5)	D [♯] (+5)	E (+5)
+3rd	E (+4)	E (+3)	F (+3)	F [♯] (+3)	G (+3)	A (+4)	A (+3)	B (+4)	B (+3)	C (+3)	C [♯] (+3)	D (+3)
+2nd	D (+2)	D [♯] (+2)	E (+2)	F (+2)	F [♯] (+2)	G (+2)	G [♯] (+2)	A (+2)	A [♯] (+2)	B (+2)	B (+2)	C [♯] (+2)
Tonic	C (0) (Tonic)	C [♯] (0) (↘2nd)	D (0) (2nd)	D [♯] (0) (↘3rd)	E (0) (3rd)	F (0) (4th)	F [♯] (0) (↘5th)	G (0) (5th)	G [♯] (0) (↘6th)	A (0) (6th)	A [♯] (0) (↘7th)	B (0) (7th)
-2nd	B (-1)	B (-2)	C (-2)	C (-3)	D (-2)	E (-1)	E (-2)	F (-2)	F (-3)	G (-2)	G (-3)	A (-2)
-3rd	A (-3)	A [♯] (-3)	B (-3)	B (-4)	C (-4)	D (-3)	D (-4)	E (-3)	E (-4)	F (-4)	F [♯] (-4)	G (-4)
-4th	G (-5)	G (-6)	A (-5)	A (-6)	B (-5)	C (-5)	C (-6)	D (-5)	D (-6)	E (-5)	E (-6)	F (-6)
-5th	F (-7)	F [♯] (-7)	G (-7)	G [♯] (-7)	A (-7)	B (-6)	B (-7)	C (-7)	C [♯] (-7)	D (-7)	D [♯] (-7)	E (-7)
-6th	E (-8)	E (-9)	F (-9)	F [♯] (-9)	G (-9)	A (-8)	A (-9)	B (-8)	B (-9)	C (-9)	C [♯] (-9)	D (-9)
-7th	D (-10)	D [♯] (-10)	E (-10)	F (-10)	F [♯] (-10)	G (-10)	G [♯] (-10)	A (-10)	A [♯] (-10)	B (-10)	C (-10)	C [♯] (-10)
-1oct	C (-12)	C [♯] (-12)	D (-12)	D [♯] (-12)	E (-12)	F (-12)	F [♯] (-12)	G (-12)	G [♯] (-12)	A (-12)	A [♯] (-12)	B (-12)
-9th	B (-13)	B (-14)	C (-14)	C (-15)	D (-14)	E (-13)	E (-14)	F (-14)	F (-15)	G (-14)	G (-15)	A (-14)
-10th	A (-15)	A [♯] (-15)	B (-15)	B (-16)	C (-16)	D (-15)	D (-16)	E (-15)	E (-16)	F (-16)	F [♯] (-16)	G (-16)
-11th	G (-17)	G (-18)	A (-17)	A (-18)	B (-17)	C (-17)	C (-18)	D (-17)	D (-18)	E (-17)	E (-18)	F (-18)
-12th	F (-19)	F [♯] (-19)	G (-19)	G [♯] (-19)	A (-19)	B (-18)	B (-19)	C (-19)	C [♯] (-19)	D (-19)	D [♯] (-19)	E (-19)
-13th	E (-20)	E (-21)	F (-21)	F [♯] (-21)	G (-21)	A (-21)	A (-22)	B (-21)	B (-22)	C (-21)	C [♯] (-21)	D (-21)
-14th	D (-22)	D [♯] (-22)	E (-22)	F (-22)	F [♯] (-22)	G (-22)	G [♯] (-22)	A (-22)	A [♯] (-22)	B (-22)	C (-22)	C [♯] (-22)
-2oct	C (-24)	C [♯] (-24)	D (-24)	D [♯] (-24)	E (-24)	F (-24)	F [♯] (-24)	G (-24)	G [♯] (-24)	A (-24)	A [♯] (-24)	B (-24)

As an example, let's use the table to see how harmony is output. We will assume that the Harmonist settings are "Key:C(Am)", "Scale:User", and "Harmony:+5th".

+2oct	C (+24)	C [♯] (+24)	D (+24)	D [♯] (+24)	E (+24)	F (+24)	F [♯] (+24)	G (+24)	G [♯] (+24)	A (+24)	A [♯] (+24)	B (+24)
+14th	B (+23)	B (+22)	C (+22)	C (+21)	D (+22)	E (+23)	E (+22)	F (+22)	F (+21)	G (+22)	G (+21)	A (+22)
+13th	A (+21)	A [♯] (+21)	B (+21)	B (+20)	C (+20)	D (+21)	D (+20)	E (+21)	E (+20)	F (+20)	F [♯] (+20)	G (+20)
+12th	G (+19)	G (+18)	A (+19)	A (+18)	B (+19)	C (+19)	C (+18)	D (+19)	D (+18)	E (+19)	E (+18)	F (+18)
+11th	F (+17)	F [♯] (+17)	G (+17)	G [♯] (+17)	A (+17)	B (+18)	B (+17)	C (+17)	C [♯] (+17)	D (+17)	D [♯] (+17)	E (+17)
+10th	E (+16)	E (+15)	F (+15)	F [♯] (+15)	G (+15)	A (+16)	A (+15)	B (+16)	B (+15)	C (+15)	C [♯] (+15)	D (+15)
+9th	D (+14)	D [♯] (+14)	E (+14)	F (+14)	F [♯] (+14)	G (+14)	G [♯] (+14)	A (+14)	A [♯] (+14)	B (+14)	C (+14)	C [♯] (+14)
+1oct	C (+12)	C [♯] (+12)	D (+12)	D [♯] (+12)	E (+12)	F (+12)	F [♯] (+12)	G (+12)	G [♯] (+12)	A (+12)	A [♯] (+12)	B (+12)
+7th	B (+11)	B (+10)	C (+10)	C (+9)	D (+10)	E (+11)	E (+10)	F (+10)	F (+9)	G (+10)	G (+9)	A (+10)
+6th	A (+9)	A [♯] (+9)	B (+9)	B (+8)	C (+8)	D (+9)	D (+8)	E (+9)	E (+8)	F (+8)	F [♯] (+8)	G (+8)
+5th	G (+7)	G (+6)	A (+7)	A (+6)	B (+7)	C (+7)	C (+6)	D (+7)	D (+6)	E (+7)	E (+6)	F (+6)
+4th	F (+5)	F [♯] (+5)	G (+5)	G [♯] (+5)	A (+5)	B (+6)	B (+5)	C (+5)	C [♯] (+5)	D (+5)	D [♯] (+5)	E (+5)
+3rd	E (+4)	E (+3)	F (+3)	F [♯] (+3)	G (+3)	A (+4)	A (+3)	B (+4)	B (+3)	C (+3)	C [♯] (+3)	D (+3)
+2nd	D (+2)	D [♯] (+2)	E (+2)	F (+2)	F [♯] (+2)	G (+2)	G [♯] (+2)	A (+2)	A [♯] (+2)	B (+2)	B (+2)	C [♯] (+2)
Tonic	C (0) (Tonic)	C [♯] (0) (↘2nd)	D (0) (2nd)	D [♯] (0) (↘3rd)	E (0) (3rd)	F (0) (4th)	F [♯] (0) (↘5th)	G (0) (5th)	G [♯] (0) (↘6th)	A (0) (6th)	A [♯] (0) (↘7th)	B (0) (7th)

In this case if you play "F", the "+5th" note relative to the input note "F" would be "C(+7)", so a harmony of "F" and "C" would be output. If you wished to create a chord consisting of "F" and "C#" when you played "F", use the above procedure to modify the "Har.:+5th" and "Input=4th(F)" settings from "+7(C)" to "+8(C#)" so a harmony of "F" and "C#" would be output.

Taking Advantage of the GP-100

(Input note spelling for each key)

The spelling (sharp or flat) of input notes will depend on the key setting. The following table shows how each scale note is indicated for each key.

B	B	C	C [♯]	D	D [♯]	E	F	F [♯]	G	G [♯]	A	A [♯]
B [♭]	B [♭]	B	C	D [♭]	D	E [♭]	E	F	G [♭]	G	A [♭]	A
A	A	A [♯]	B	C	C [♯]	D	D [♯]	E	F	F [♯]	G	G [♯]
A [♭]	A [♭]	A	B [♭]	B	C	D [♭]	D	E [♭]	E	F	G [♭]	G
G	G	G [♯]	A	A [♯]	B	C	C [♯]	D	D [♯]	E	F	F [♯]
F [♯]	F [♯]	G	G [♯]	A	A [♯]	B	C	C [♯]	D	D [♯]	E	F
F	F	G [♭]	G	A [♭]	A	B [♭]	B	C	D [♭]	D	E [♭]	E
E	E	F	F [♯]	G	G [♯]	A	A [♯]	B	C	C [♯]	D	D [♯]
E [♭]	E [♭]	E	F	G [♭]	G	A [♭]	A	B [♭]	B	C	D [♭]	D
D	D	D [♯]	E	F	F [♯]	G	G [♯]	A	A [♯]	B	C	C [♯]
D [♭]	D [♭]	D	E [♭]	E	F	G [♭]	G	A [♭]	A	B [♭]	B	C
C	C	C [♯]	D	D [♯]	E	F	F [♯]	G	G [♯]	A	A [♯]	B
Key	Tonic	2nd	2nd	3rd	3rd	4th	5th	5th	6th	6th	7th	7th
	Input											

Using Send/Return

Parallel mix with external effects processors

Connect send/return 1 to an overdrive and send/return 2 to distortion, and make the following settings to create a sound in which overdrive and distortion are mixed in parallel.

Send/Return

Mode: Normal
 Type: S/R1 & S/R2
 Select: S/R1 • S/R2

Another application of send/return

By connecting return 1 and return 2 to a CD player etc. and making the following settings, you can play along with a CD.

Send/Return

Effect Sequence: reverb output
 Mode: Direct Mix
 Type: Stereo

Using an Expression Pedal

Make GP-100 control assign settings to determine how an expression pedal will function.

As a wah pedal

If you wedge a pencil eraser etc. into an expression pedal to narrow the range of movement and make the following settings, you can obtain a wah effect with less pedal movement than usual.

Control Assign: 1 to 8

Target Wah:Freq
 Target Min 7
 Target Max 56
 Source EXP PEDAL or MIDI CTL #7
 (Source Mode Normal)
 Source Act.Range Lo 0
 Source Act.Range Hi 60

Controlling two or more parameters simultaneously

When using an expression pedal to control two or more parameters simultaneously, you can adjust the effective range of the pedal independently for each parameter for more effective control. With the following settings, the Feedbacker will be triggered when you begin depressing the expression pedal, and continuing to depress the pedal will allow you detailed control over the Feedbacker vibrato.

Control Assign: 2 to 8

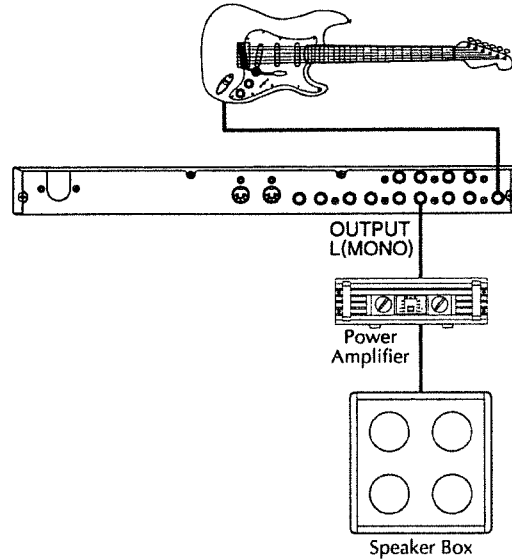
Target FB:Trigger
 Target Min Off
 Target Max On
 Source EXP PEDAL or MIDI CTL #7
 (Source Mode Normal)
 Source Act.Range Lo 0
 Source Act.Range Hi 5

Target FB:Vib Rate
 Target Min 60
 Target Max 80
 Source EXP PEDAL or MIDI CTL #7
 (Source Mode Normal)
 Source Act.Range Lo 5
 Source Act.Range Hi 64

Target FB:Vib Depth
 Target Min 0
 Target Max 20
 Source EXP PEDAL or MIDI CTL #7
 (Source Mode Normal)
 Source Act.Range Lo 5
 Source Act.Range Hi 127

Examples of System Setup

Basic Setup

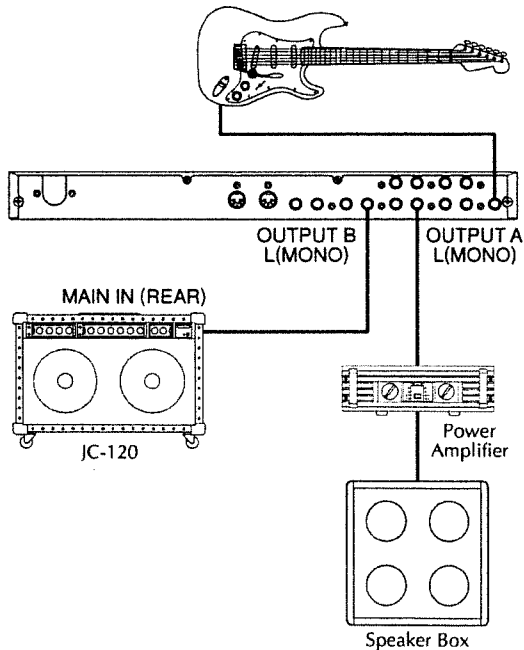


GLOBAL

Amp Being Used Solid State
 SP Being Used Stack
 SP Color Adjust

** When using a guitar amp that does not have a main input, connect the GP-100 to the LOW input of the guitar amp, and set the tone controls to a flat state (for a 3-tone control, set bass and treble to 0, and middle to 10).*

Switching between lead and rhythm



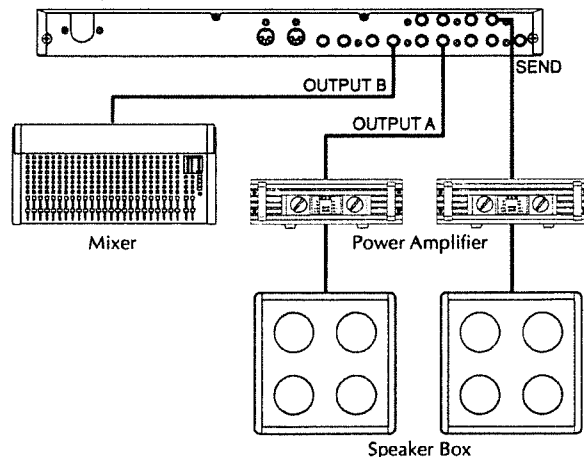
About MIDI

GLOBAL

Amp Being Used:A	Tube
SP Being Used:A	Stack
SP Color:A	Straight
Amp Being Used:B	Solid State
SP Being Used:B	Built In
SP Color:B	Straight

Connect a main amp + stack-type speaker to output channel 1, and a JC-120 to output channel 2. By sending distorted lead sounds from output 1, and clean rhythm sounds from output 2, each Patch can be played through the most suitable type of speaker, allowing you to produce a wide variety of tone colors.

Application example



GLOBAL

Amp Being Used:A	Tube
SP Being Used:A	Stack
SP Color:A	Straight
Amp Being Used:B	Tube
SP Being Used:B	Stack
SP Color:B	Straight

Send/Return

Effect Sequence Mode	immediately following the preamp Branch Out
----------------------	---

Set the Send/Return "Mode" to "Branch Out," and set the connection order to immediately following the PREAMP. The dry sound from immediately after the PREAMP will be output from the SEND Jack, and the effect processed sound will be output from OUTPUT Jack 1. Since the SEND Jack will always output a sound without effect processing, you can obtain an unadulterated, clean sound even while you use a lot of effects. By connecting a direct line from OUTPUT Jack 2 to the PA console, and making effective use of the line sound for some sounds, you can perform with nearly CD-quality sound.

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

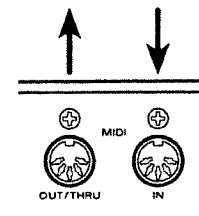
In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

1. How MIDI messages are transmitted and received

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

MIDI connectors

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



MIDI IN: This connector receives messages from another MIDI device.

MIDI OUT: This connector transmits messages from this device.

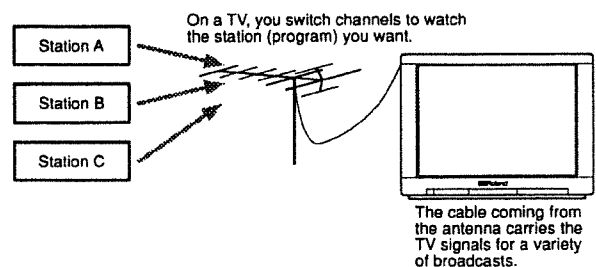
MIDI THRU: This connector re-transmits the messages that were received at MIDI IN.

* The GP-100 has a "MIDI IN" and a "MIDI OUT/THRU" connector. The "MIDI OUT/THRU" connector can function either as a "MIDI OUT" or as a "MIDI THRU", depending on how the GP-100 is set.

MIDI channels

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

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



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

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

2. Main types of MIDI message used by the GP-100

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

<Channel Messages>

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

Program Change messages

These messages are generally used to select sounds, and include a program number from 1 to 128 which specifies the desired sound. The GP-100 is also able to receive Bank Select messages (a type of Control Change message), allowing you to select the complete range of Patch numbers from 1 to 400.

Control Change messages

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

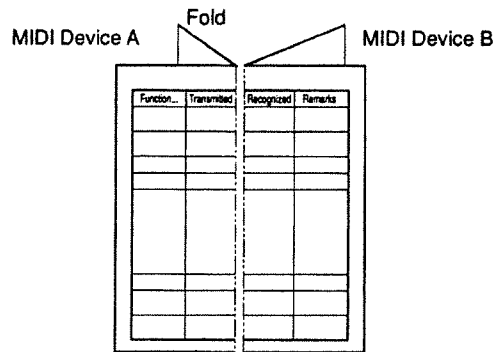
<System Messages>

System messages include exclusive messages, messages used for synchronization, and messages used to keep a MIDI system running correctly. Exclusive messages are the main type of message in this category used by the GP-100.

About the MIDI Implementation Chart

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

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



* A "MIDI Implementation" booklet (optional) containing a detailed explanation of the GP-100's MIDI capabilities is also available. Programmers or other interested users can order this at a nearby Roland dealer.

Using Bank Select Messages to Select Patches

If you wish to use Bank Select messages transmitted from an external MIDI device to select GP-100 Patch numbers, refer to the following table to see how the Bank Select message / Program Change message transmitted by the external MIDI device corresponds to the GP-100 Patch number.

** Bank Select messages consist of a combination of Control Change 0 and 32 messages.*

		PROGRAM CHANGE											
BANK SELECT	0	1	2	-----	27	28	29	30	-----	100	101	-----	128
	1	101	102	-----	127	128	129	130	-----	200	201	-----	228
	2	201	202	-----	227	228	229	230	-----	300	301	-----	328
	3	301	302	-----	327	328	329	330	-----	400	400	-----	400

Factory Settings

<Global>

Low EQ:	0 dB
High EQ:	0 dB
Threshold Level:	0 dB
Reverb Level:	100%
OUTPUT Channel:	Patch
SP Simulator:	Patch
Amp Being Used:A:	Solid State
SP Being Used:A:	Built In
SP Color:A:	Straight
Amp Being Used:B:	Solid State
SP Being Used:B:	Built In
SP Color:B:	Straight
PREAMP/PROCESSOR:	Coupled

<Tuner>

TUNER Pitch:	A = 440 Hz
TUNER Level:	0%

<Utility: Function Settings>

OUTPUT A Level:	+4 dBm
OUTPUT B Level:	+4 dBm
SEND 1 Level:	-10 dBm
RETURN 1 Level:	-10 dBm
SEND 2 Level:	-10 dBm
RETURN 2 Level:	-10 dBm
EFFECT/EXP PEDAL:	EFFECT REMOTE
CONTROL 1 Jack:	Number Up
CONTROL 2 Jack:	Number Down
Number Up/Down:	Min: 1 Max: 400
EFFECT Off:	Direct
Assign Hold:	Off
LCD Contrast:	15

<Utility: MIDI-Related Settings>

MIDI Channel:	1
MIDI Omni Mode:	Omni On
MIDI OUT/THRU:	MIDI OUT
MIDI MCR-8 Edit:	Off
MIDI MCR-8 CH:	16
MIDI Map Select:	Fix
MIDI Program Map:	same as Fix

<Utility: Harmonist Settings>

same as Preset Scale

<Utility: FC-200 Settings>

FC200 CTL Pedal:	Momentary
FC200 Bank Limit:	39
FC200 PC Out:	Number
FC200 Bank Change:	Bank Pedal Only
FC200 Jack Loop:	PC-CC-PC

Restoring the Factory Settings (Initialization)

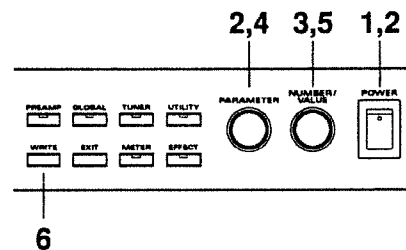
If you wish to restore the GP-100 to the factory settings, use the following procedure (Initialization). You can choose to initialize all settings, or initialize only a specified area of data, such as Patch data in the user area or system settings such as Utility data.

The following types of data can be initialized.

Display Shows	Settings Initialized
System	All parameters accessed through the UTILITY Mode PREAMP Settings[1]—[4]
# 1	Settings for Patch Number 1
# 2	Settings for Patch Number 2
⋮	⋮
#199	Settings for Patch Number 199
#200	Settings for Patch Number 200

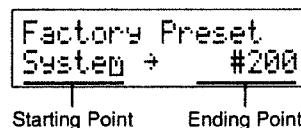
* System data includes the preamp settings 1—4.

(Procedure)



- 1 Turn off the power.
- 2 While pressing the PARAMETER knob, turn on the power. A display will appear, allowing you to specify the area of data you wish to initialize.

* If you decide not to initialize the settings, press the [EXIT] button. Initialization will be canceled, and the normal power-on display will appear.



- 3 Use the VALUE knob to specify the beginning of the area to be initialized.
- 4 Use the PARAMETER knob to move the cursor to the setting for the end of the area to be initialized.
- 5 Use the VALUE knob to specify the end of the area.
- 6 Press the [WRITE] button, and the specified area of data will be initialized. The GP-100 will then be in its normal power-on state.

Troubleshooting

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

No Sound / Volume Too Low

- Are the connection cables broken?
Try using a different set of connection cables.
- Is the GP-100 correctly connected to the other devices?
Check connections with the other devices. (p. 7)
- Is the connected amp/mixer turned off, or the volume lowered?
Check the settings of your amp/mixer system.
- Is the INPUT Level knob lowered?
Adjust the INPUT Level knob to an appropriate position. (p.9)
- Is the OUTPUT Level knob lowered?
Adjust the OUTPUT Level knob to an appropriate position.(p.9)
- Is Effect turned off?
If the EFFECT Off operation has been set to "MUTE," setting EFFECT Off will mean that the direct sound is not output either.(p.28)
- Are the OUTPUT Channels set correctly?
Sound will be output only to the OUTPUT Jacks which are assigned to the OUTPUT Channels. (p. 21)
- Are the preamp settings at minimum?
Check the preamp settings. You may also use the "Meter function" (p. 24).
- Is each effect set correctly?
Use the "Meter function" (p. 24) to check the output level of each effect. If there is an effect for which the meter does not move, check the settings for that effect. (p. 19)
- Is "Master Level" specified as a control assign Target?
Move the controller to which it is assigned.

Sound Is Distorted (the clip indicator lights frequently)

- Have you adjusted the input level knob?
Adjust the INPUT Level knob to an appropriate setting. (p. 9)
- Are the nominal INPUT and OUTPUT Levels set appropriately?
Set the nominal INPUT and OUTPUT Levels to "+4 dBm."
- Are the levels of connected devices excessively high?
Adjust the output levels of connected devices to an appropriate setting.

Patch Number Does Not Change

- Is something other than the Play page (p. 9) shown in the display?
On the GP-100, Patches can be selected only when the Play page is displayed. Press the [EXIT] button to return to the Play page.

Pedal Connected to CONTRL 1/2 Jack Doesn't Change Patches

- Is something other than the Play page (p. 9) shown in the display?
On the GP-100, Patches can be selected only when the Play page is displayed. Press the [EXIT] button to return to the Play page.
- Has the Patch number select range been set appropriately?
Check the "Number Up/Down" range. (p. 28)
- Has the function of the CONTROL 1/2 Jack been set correctly?
Set the function of the CONTROL 1/2 Jack to either "Number Up" or "Number Down." (p. 28)

Parameters Specified with Control Assign Can't Be Controlled

- When using an expression pedal
Make sure that the function of the EFFECT REMOTE / EXP Jack is set to "EXP PEDAL." (p. 28)
- When a foot switch is connected to the CONTROL 1/2 Jack
Make sure that the function of the jack to which the foot switch is assigned is set to "Assignable." (p. 28)
- When using MIDI to control parameters
Make sure that the MIDI channels of both devices match. (p. 53)
Make sure that the control numbers you are using match. (p. 21)

MIDI Messages Are Not Received

- Are the MIDI cables broken?
Try another set of MIDI cables.
- Is the GP-100 correctly connected to the other MIDI device?
Check connections with the other MIDI device.
- Do the MIDI channel settings of both devices match?
Make sure that the MIDI channels of both devices match. (p. 53)

MIDI Implementation Chart

Function***		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 - 16	1 - 16 1 - 16 *3	Memorized
Mode	Default Messages Altered	x x *****	OMNI ON/OFF x x	Memorized
Note Number	True Voice	x *****	x *****	
Velocity	Note ON Note OFF	x x	x x	
After Touch	Key's Ch's	x x	x o *1	
Pitch Bend		x	o *1	
Control Change	0, 32 1 - 31 64 - 95 8 - 30 48 - 53 64 - 69 96	x x x x x x x	o *2 o *1 o *1 o *4 o *4 o *4 o *4	Bank Select
Prog Change	True #	x *****	o 0 - 127	Program Number 1 - 128
System Exclusive		o	o	
System Common	Song Pos Song Sel True	x x x	x x x	
System Real Time	Clock Commands	x x	x x	
AUX Messages	Local ON/OFF All Notes OFF Active Sense Reset	x x x x	x x o x	
Notes	*1: Recognizes messages designated for use for "realtime control over parameters." *2: MSB data of a value of 04H or higher, and the LSB are ignored. *3: Channels which can be used for reception of information from an MCR-8. *4: Used by an MCR-8 for control. (Alter internal parameters; not in conformance with standard MIDI definitionsx.)			

Mode 1 : OMNI ON, POLY
 Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
 Mode 4 : OMNI OFF, MONO

o : Yes
 x : No

Specifications

GP-100: GUITAR PREAMP/PROCESSOR

AD Conversion (INPUT)

22 bit (AF Method) 128 times Oversampling $\Delta\Sigma$ modulation

AD Conversion (RETURN)

18 bit linear 128 times Oversampling $\Delta\Sigma$ modulation

DA Conversion

18 bit linear

Sampling Frequency

44.1 kHz

Program Memories

400: 200 (User) + 200 (Preset)

Nominal Input Level

INPUT: -10 dBm / +4 dBm

RETURN: -10 dBm / +4 dBm

Input Impedance

INPUT: 1 M Ω

RETURN: 100 k Ω

Nominal Output Level

OUTPUT: -10 dBm / +4 dBm

SEND: -10 dBm / +4 dBm

Output Impedance

OUTPUT: 2 k Ω

SEND: 2 k Ω

Dynamic Range

108 dB or greater

Control

INPUT Level Knob

OUTPUT Level knob

<PREAMP>

VOLUME Knob

BASS Knob

MIDDLE Knob

TREBLE Knob

PRESENCE Knob

MASTER Knob

<Other>

PARAMETER Knob

NUMBER/VALUE Knob

PREAMP Button

GLOBAL Button

TUNER Button

UTILITY Button

WRITE Button

EXIT Button

METER Button

EFFECT Button

POWER Switch

Display

16 characters, 2 lines (backlit LCD)

Indicators

CLIP Indicator

SIGNAL Indicator

Button Indicators

Connectors

<Front>

INPUT Jack

HEADPHONES Jack

<Rear>

INPUT Jack

SEND Jacks 1/2

RETURN Jacks 1/2

OUTPUT Jacks A (L(MONO)/R)

OUTPUT Jacks B (L(MONO)/R)

EXTERNAL CONTROL Jacks 1/2

EFFECT REMOTE/EXPRESSION Jack

CONTROL 1/2 Jack

MIDI OUT / THRU Connector

Power Supply

AC117 V, AC230 V or AC240 V

Power Consumption

13 W

Dimensions

482 (W) x 299 (D) x 44 (H) mm

19 (W) x 11-13/16 (D) x 1-3/4 (H) inches

Weights

3.6 kg / 7 lbs 15 oz

Accessories

Owner's Manual

Options

MIDI FOOT CONTROLLER FC-200

Foot Switch: DP-2, FS-1, FS-5U/5L(BOSS)

EXPRESSION PEDAL EV-5, FV-300L(BOSS)+PCS-33

MULTI CONTROLLER MCR-8

**0 dBm = 0.775 dBm*

** The specifications for this product are subject to change without prior notice.*

About the AF(Advanced Focus) Method

This newly developed AD conversion process virtually eliminates all quantization noise, and dramatically improves overall dynamic range. It accomplishes this by using two types of AD converters (with different input levels) to convert audio signals into data in combination with a unique DSP method for creating a composite of the separately obtained data streams.

Since the GP-100 uses two 18-bit AD units for processing sound, the length of the AD conversion data is extended to 22 bits after the AF process. Actual test results have yielded a dynamic range in excess of 118 dB in the GP-100's AD section, testifying to the extremely clear sound quality that can be achieved with this processing method.

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MEMO

MEMO

MEMO

Information

When you need repair service, call your local Roland Service Station or the authorized Roland distributor in your country as shown below.

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7200 Dominion Circle
Los Angeles, CA. 90040-
3696, U. S. A.
TEL: (213) 685 5141

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Roland Canada Music Ltd.
(Head Office)
5480 Parkwood Way
Richmond B. C., V6V 2M4
CANADA
TEL: (604) 270 6626

Roland Canada Music Ltd.
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9425 Transcanadienne
Service Rd. N., St Laurent,
Quebec H4S 1V3, CANADA
TEL: (514) 335 2009

Roland Canada Music Ltd.
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346 Watline Avenue,
Mississauga, Ontario L4Z
1X2, CANADA
TEL: (416) 890 6488

AUSTRALIA

Roland Corporation
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38 Campbell Avenue
Dee Why West. NSW 2099
AUSTRALIA
TEL: (02) 982 8266

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Roland Corporation
(NZ) Ltd.
97 Mt. Eden Road, Mt. Eden,
Auckland 3, NEW
ZEALAND
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Roland (U.K.) Ltd.
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8UY, UNITED KINGDOM
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Swansea Office
Atlantic Close, Swansea
Enterprise Park, Swansea,
West Glamorgan SA79FJ,
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Centre Audio
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11 Brunswick Place Dublin 2
Republic of Ireland
TEL: (01) 677322

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Viale delle Industrie 8 20020
ARESE MILANO ITALY
TEL: (02) 93581311

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Roland Electronics
de España, S. A.
Calle Bolivia 239 08020
Barcelona, SPAIN
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GERMANY

Roland Elektronische
Musikinstrumente
Handelsgesellschaft mbH.
Oststrasse 96, 22844
Norderstedt, GERMANY
TEL: (040) 52 60090

FRANCE

Guillard Musiques Roland
ZAC de Rosarge Les Echets
01700
MIRIBEL FRANCE
TEL: (72) 26 5060

Guillard Musiques Roland
(Paris Office)
1923 rue Léon Geoffroy
94400 VITRY-SUR-SEINE
FRANCE
TEL: (1) 4680 86 62

BELGIUM/HOLLAND/ LUXEMBOURG

Roland Benelux N. V.
Houtstraat 1 B-2260 Oevel-
Westerlo BELGIUM
TEL: (014) 575811

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Roland Scandinavia A/S
Langebrogade 6 Box 1937
DK-1023 Copenhagen K.
DENMARK
TEL: 31 95 31 11

SWEDEN

Roland Scandinavia A/S
Danvik Center 28 A, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (08) 702 0020

NORWAY

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Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo 2
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SF-02101 Espoo FINLAND
TEL: (00) 43 5011

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Roland (Switzerland) AG
Musitronic AG
Gerberstrasse 5, CH-4410
Liestal, SWITZERLAND
TEL: (061) 921 1615

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Room 211, Ramat Gan 52511
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Claremont 7700
Republic of South Africa
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As of Feb. 23. 1995

For Nordic Countries

Apparatus containing Lithium batteries

ADVARSEL!

Lithiumbatteri - Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING!

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL!

Lithiumbatteri - Eksplosjonsfare.
Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten.
Brukt batteri returneres apparatleverandøren.

VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das
GUITAR PREAMP/PROCESSOR GP-100

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der BMPT-AmtsblVfg 243/1991, 46/1992 funk-entstört ist.
Der vorschriftsmäßige Betrieb mancher Geräte (z. B. Meßsender) kann allerdings gewissen Einschränkungen unterliegen. Beachten Sie deshalb die Hinweise in der Bedienungsanleitung.

Dem Zentralamt für Zulassungen im Fernmeldewesen wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf die Einhaltung der Bestimmungen eingeräumt.

Roland Corporation
4-16 Dojimahama 1-Chome Kita-ku Osaka 530 Japan
(Name und Anschrift des Herstellers/Importeurs)

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

CLASS B

NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

CLASSE B

AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Règlement des signaux parasites par le ministère canadien des Communications.

GP-100

GP-100 Patch Name Table

Roland

< Preset Area >

No.	Patch Name	Algorithm	No.	Patch Name	Algorithm
301	HALEN BIG BOTTOM	DELAY	351	SVOICE HARMONY	HARMONY
302	FAT MS STACK	BASIC	352	STEREO HARMONY	HARMONY
303	FAT ECHO STACK	BASIC	353	REVERSE SHIFT	HARMONY
304	FAT SUPER SATCH	DELAY	354	PEDAL SHIFT	DELAY
305	MILD FUZZ LEAD	VINTAGE	355	ANDREWS HARMONY	HARMONY
306	PUNK STACK	DELAY	356	DIMINISHED ECHO	HARMONY
307	TEMPO DRIVE	DELAY	357	SUBOCTAVE CLEAN	BASIC
308	BG POWER STACK	DELAY	358	REVERSE ECHO	HARMONY
309	METAL DISTORTION	DELAY	359	BOUNCIN FIFTHS	HARMONY
310	BRIDGE OF SIGHTS	DELAY	360	GUITAR SYNTH?	HARMONY
311	VINTAGE WAH	BASIC	361	MAJOR CHORD	HARMONY
312	WAH WAH STACK	BASIC	362	OCTAVE DOWN	BASIC
313	COMPRESSION WAH	DELAY	363	SIZZLIN HARMONY	HARMONY
314	WAH WAH LEAD	DELAY	364	DETUNED OCTAVE	HARMONY
315	VOODOO CHILD	DELAY	365	PEDAL 2FRET DOWN	DELAY
316	CLEAN WAH	DELAY	366	DIMINISHED PAN	HARMONY
317	TWEED WAH WAH	BASIC	367	GUITAR SOUNDTRAK	HARMONY
318	WAH WAH SHIFT	DELAY	368	TWIN LEAD in C	DELAY
319	LOW PEAK WAH	DELAY	369	REVERSED OCTAVE	HARMONY
320	STEVIE STRAT WAH	DELAY	370	4th PITCH SHIFT	HARMONY
321	TURBO CRY BABY	BASIC	371	BACKING ← → SOLO 1	DUAL
322	WAH PHASE	DELAY	372	CLEAN DRIVE	DUAL
323	FUZZ WAH WAH	BASIC	373	DUAL AMPLIFIER	DUAL
324	PEDAL PHASE 1	DELAY	374	BACKING ← → SOLO 2	DUAL
325	MILD WAH TWIN	DELAY	375	OVERDRIVE/DIST	DUAL
326	PEDAL VCF RESO	VINTAGE	376	BACKING ← → SOLO 3	DUAL
327	FLANGING WAH	DELAY	377	BROWN BLUES	DUAL
328	JC CLEAR PEDLWAH	DELAY	378	TOO ROLLINSTONED	DUAL
329	PEDAL PHASE 2	DELAY	379	CLEAN ← → BLUES	DUAL
330	COMP WAH DRIVE	DELAY	380	SUPER SIZZLER	DUAL
331	SUPER PHASER	DELAY	381	FANTASY STRINGS	VINTAGE
332	METAL FLANGE	DELAY	382	FEEDBACKER	VINTAGE
333	COMP PHASE	DELAY	383	OTTOWA ECHO	VINTAGE
334	TREMOLO DRIVE	VINTAGE	384	SYNTH TONE	VINTAGE
335	SPACE PHASER	DELAY	385	DUANE TREMOLO	VINTAGE
336	ROTARY	DELAY	386	MONSTER CRY	VINTAGE
337	MUTE PHASE	DELAY	387	FANTASY ECHO	VINTAGE
338	ROTARY DRIVE	DELAY	388	CRYING FUNNY CAT	VINTAGE
339	CLASSIC PHASE	DELAY	389	WAH GEAR ECHO	VINTAGE
340	FLANGING CHORUS	DELAY	390	PANNING WAH	VINTAGE
341	PHASING CHORUS	DELAY	391	SLOW GEAR SG-1	VINTAGE
342	MODULATED PHASE	DELAY	392	TREMOLO	VINTAGE
343	FLANGING PHASE	DELAY	393	VIBRATO VB-2	VINTAGE
344	CLEAN PHASE	DELAY	394	PANNING	VINTAGE
345	HI BAND FLANGER	DELAY	395	AUTO WAH	VINTAGE
346	FLANGE DRIVE	DELAY	396	PEDAL FEEDBACKER	VINTAGE
347	GROWLING PAN	VINTAGE	397	TREMOLO WAH	VINTAGE
348	VIBRATO WAH	VINTAGE	398	METAL VIBRO WAH	VINTAGE
349	PHASING ECHO	DELAY	399	METAL VIBRO PAN	VINTAGE
350	CRYING PAN	VINTAGE	400	SYNTH BASS	HARMONY

GP-100 Patch Name Table

Roland

< Preset Area >

No.	Patch Name	Algorithm	No.	Patch Name	Algorithm
201	JC-120 CLEAN	DELAY	251	'70s FUSION OD-1	DELAY
202	VINTAGE TWIN	BASIC	252	WEST COAST	DELAY
203	TEMPO DELAY	DELAY	253	'60s BACK BEAT	DELAY
204	CLEAN CUTTING	DELAY	254	BLUES DRIVE	BASIC
205	DEEP CHORUS	DELAY	255	VENTURE LEAD	DELAY
206	CRUNCH COMP	DELAY	256	BLUES COMBO	BASIC
207	STANDARD JAZZ	BASIC	257	CRUNCH SLDN	BASIC
208	CLEAN ARPEGGIO	DELAY	258	DETUNED DRIVE	DELAY
209	CLEAN CHORUS	DELAY	259	MS 1959 CRUNCH	BASIC
210	LONG SUSTAIN	DELAY	260	JC-120 DRIVE	DELAY
211	MILD JAZZ	VINTAGE	261	CLASSIC STACK	BASIC
212	MELLOW COMP	BASIC	262	BOOGIE LEAD	BASIC
213	CUTTING COMP	BASIC	263	METAL STACK 5150	DELAY
214	AMERICAN TWIN	BASIC	264	SLDN SUPER LEAD	BASIC
215	ORANGE COMP	DELAY	265	JIMMY STACK	BASIC
216	DUCKING DELAY	DELAY	266	BOSTON LEAD	DELAY
217	ANALOG DELAY	DELAY	267	PURPLE HAZE	DELAY
218	JAZZ TONE	BASIC	268	STEREO DRIVE	DELAY
219	MILD SUSTAIN	VINTAGE	269	MILD BG LEAD	BASIC
220	MELLOW TONE	VINTAGE	270	HEAVY METAL	DELAY
221	BLACK FACE CLEAN	BASIC	271	MELLOW DRIVE	BASIC
222	LONELY CHORUS	DELAY	272	BRIAN ECHO	DELAY
223	SCOTTY TAP ECHO	VINTAGE	273	TURBO OD-2 LEAD	DELAY
224	CHORUS TREMOLO	VINTAGE	274	METALLIC DIST	BASIC
225	BRIGHT TWIN	BASIC	275	ROCK WOMAN DRIVE	DELAY
226	COMP'D TWIN	BASIC	276	METAL BACKING	DELAY
227	SUPER BRIGHT JC	VINTAGE	277	FAT BG DRIVE	BASIC
228	TWIN CHORUS ECHO	DELAY	278	SWEET TURBO OD	DELAY
229	UNMATCHED AC-30	BASIC	279	'60s FUZZ	DELAY
230	GYPSY EYES	DELAY	280	SWEET 1959 LEAD	VINTAGE
231	BLUES TOP BOOST	VINTAGE	281	HEAVY DRIVE	DELAY
232	ROCKIN TWEED #1	BASIC	282	METAL 5150 LEAD	BASIC
233	TURBO TWEEDY	BASIC	283	TURBO OD-2	BASIC
234	UK CRUNCH-BRIGHT	BASIC	284	FUZZ LEAD	DELAY
235	JC-120 DAYDREAM	BASIC	285	WOMAN TONE	BASIC
236	WHACKY PLUCK	DELAY	286	STEREO ECHO	DELAY
237	RHYTHM MASTER	VINTAGE	287	PRESENCE LEAD	DELAY
238	ACOUSTICRISP	DELAY	288	SWEET DISTORTION	BASIC
239	ECHOPLEX TWIN	DELAY	289	GRANGE DIST	BASIC
240	TAP DELAY TWIN	DELAY	290	DISTORTION	BASIC
241	MATCH DRIVE	BASIC	291	EDDIES CHORUS	DELAY
242	AMERICAN DRIVE	BASIC	292	BIG BOOGIE BUZZ	BASIC
243	BLUES LEAD	DELAY	293	TURBO TAPPER	BASIC
244	VINTAGE OD LEAD	BASIC	294	STONE FREE STRAT	BASIC
245	SMALL COMBO	DELAY	295	TWEED DELUXE	BASIC
246	DIAMOND ECHO	DELAY	296	SLDN COMPABUZ	BASIC
247	VOXY DRIVE	DELAY	297	OU812 STACK	BASIC
248	ROCK'N ROLL	BASIC	298	DOUBLE METAL	DELAY
249	VINTAGE OD-1	BASIC	299	SATURATION ECHO	DELAY
250	HARD JAZZ	DELAY	300	RASPY MATCH LTD	VINTAGE

GP-100 Patch Name Table

Roland

< User Area >

No.	Patch Name	Algorithm	No.	Patch Name	Algorithm
101	MELLOW DRIVE	BASIC	151	METAL BACKING	DELAY
102	MILD JAZZ	VINTAGE	152	DUCKING DELAY	DELAY
103	HALEN BIG BOTTOM	DELAY	153	PUNK STACK	DELAY
104	BLUES TOP BOOST	VINTAGE	154	WHACKY PLUCK	DELAY
105	'70s FUSION OD-1	DELAY	155	BLUES COMBO	BASIC
106	TURBO CRY BABY	BASIC	156	PEDAL VCF RESO	VINTAGE
107	MAJOR CHORD	HARMONY	157	DIMINISHED PAN	HARMONY
108	PHASING CHORUS	DELAY	158	FLANGE DRIVE	DELAY
109	SLOW GEAR SG-1	VINTAGE	159	PEDAL FEEDBACKER	VINTAGE
110	HEAVY DRIVE	DELAY	160	STEREO ECHO	DELAY
111	BRIAN ECHO	DELAY	161	FAT BG DRIVE	BASIC
112	MELLOW COMP	BASIC	162	ANALOG DELAY	DELAY
113	FAT MS STACK	BASIC	163	TEMPO DRIVE	DELAY
114	ROCKIN TWEED #1	BASIC	164	RHYTHM MASTER	VINTAGE
115	WEST COAST	DELAY	165	CRUNCH SLDN	BASIC
116	WAH PHASE	DELAY	166	FLANGING WAH	DELAY
117	OCTAVE DOWN	BASIC	167	GUITAR SOUNDTRAK	HARMONY
118	MODULATED PHASE	DELAY	168	GROWLING PAN	VINTAGE
119	TREMOLO	VINTAGE	169	TREMOLO WAH	VINTAGE
120	METAL 5150 LEAD	BASIC	170	PRESENCE LEAD	DELAY
121	TURBO OD-2 LEAD	DELAY	171	SWEET TURBO OD	DELAY
122	CUTTING COMP	BASIC	172	JAZZ TONE	BASIC
123	FAT ECHO STACK	BASIC	173	BG POWER STACK	DELAY
124	TURBO TWEEDY	BASIC	174	ACOUSTICRISP	DELAY
125	'60s BACK BEAT	DELAY	175	DETUNED DRIVE	DELAY
126	FUZZ WAH WAH	BASIC	176	JC CLEAR PEDLWAH	DELAY
127	SIZZLIN HARMONY	HARMONY	177	TWIN LEAD in C	DELAY
128	FLANGING PHASE	DELAY	178	VIBRATO WAH	VINTAGE
129	VIBRATO VB-2	VINTAGE	179	METAL VIBRO WAH	VINTAGE
130	TURBO OD-2	BASIC	180	SWEET DISTORTION	BASIC
131	METALLIC DIST	BASIC	181	'60s FUZZ	DELAY
132	AMERICAN TWIN	BASIC	182	MILD SUSTAIN	VINTAGE
133	FAT SUPER SATCH	DELAY	183	METAL DISTORTION	DELAY
134	UK CRUNCH-BRIGHT	BASIC	184	ECHOPLEX TWIN	DELAY
135	BLUES DRIVE	BASIC	185	MS 1959 CRUNCH	BASIC
136	PEDAL PHASE 1	DELAY	186	PEDAL PHASE 2	DELAY
137	DETUNED OCTAVE	HARMONY	187	REVERSED OCTAVE	HARMONY
138	CLEAN PHASE	DELAY	188	PHASING ECHO	DELAY
139	PANNING	VINTAGE	189	METAL VIBRO PAN	VINTAGE
140	FUZZ LEAD	DELAY	190	GRANGE DIST	BASIC
141	ROCK WOMAN DRIVE	DELAY	191	SWEET 1959 LEAD	VINTAGE
142	ORANGE COMP	DELAY	192	MELLOW TONE	VINTAGE
143	MILD FUZZ LEAD	VINTAGE	193	BRIDGE OF SIGHS	DELAY
144	JC-120 DAYDREAM	BASIC	194	TAP DELAY TWIN	DELAY
145	VENTURE LEAD	DELAY	195	JC-120 DRIVE	DELAY
146	MILD WAH TWIN	DELAY	196	COMP WAH DRIVE	DELAY
147	PEDAL 2FRET DOWN	DELAY	197	4th PITCH SHIFT	HARMONY
148	HI BAND FLANGER	DELAY	198	CRYING PAN	VINTAGE
149	AUTO WAH	VINTAGE	199	SYNTH BASS	HARMONY
150	WOMAN TONE	BASIC	200	DISTORTION	BASIC

GP-100 Patch Name Table

Roland

< User Area >

No.	Patch Name	Algorithm	No.	Patch Name	Algorithm
001	CLASSIC STACK	BASIC	051	BOSTON LEAD	DELAY
002	JC-120 CLEAN	DELAY	052	CRUNCH COMP	DELAY
003	EDDIES CHORUS	DELAY	053	SLDN COMPABUZ	BASIC
004	BLACK FACE CLEAN	BASIC	054	COMP'D TWIN	BASIC
005	MATCH DRIVE	BASIC	055	DIAMOND ECHO	DELAY
006	VINTAGE WAH	BASIC	056	CLEAN WAH	DELAY
007	5VOICE HARMONY	HARMONY	057	DIMINISHED ECHO	HARMONY
008	SUPER PHASER	DELAY	058	ROTARY	DELAY
009	FANTASY STRINGS	VINTAGE	059	MONSTER CRY	VINTAGE
010	BACKING ← → SOLO 1	DUAL	060	BACKING ← → SOLO 3	DUAL
011	BOOGIE LEAD	BASIC	061	PURPLE HAZE	DELAY
012	VINTAGE TWIN	BASIC	062	STANDARD JAZZ	BASIC
013	BIG BOOGIE BUZZ	BASIC	063	OU812 STACK	BASIC
014	LONELY CHORUS	DELAY	064	SUPER BRIGHT JC	VINTAGE
015	AMERICAN DRIVE	BASIC	065	VOXY DRIVE	DELAY
016	WAH WAH STACK	BASIC	066	TWEED WAH WAH	BASIC
017	STEREO HARMONY	HARMONY	067	SUBOCTAVE CLEAN	BASIC
018	METAL FLANGE	DELAY	068	MUTE PHASE	DELAY
019	FEEDBACKER	VINTAGE	069	FANTASY ECHO	VINTAGE
020	CLEAN DRIVE	DUAL	070	BROWN BLUES	DUAL
021	METAL STACK 5150	DELAY	071	STEREO DRIVE	DELAY
022	TEMPO DELAY	DELAY	072	CLEAN ARPEGGIO	DELAY
023	TURBO TAPPER	BASIC	073	DOUBLE METAL	DELAY
024	SCOTTY TAP ECHO	VINTAGE	074	TWIN CHORUS ECHO	DELAY
025	BLUES LEAD	DELAY	075	ROCK'N ROLL	BASIC
026	COMPRESSION WAH	DELAY	076	WAH WAH SHIFT	DELAY
027	REVERSE SHIFT	HARMONY	077	REVERSE ECHO	HARMONY
028	COMP PHASE	DELAY	078	ROTARY DRIVE	DELAY
029	OTTOWA ECHO	VINTAGE	079	CRYING FUNNY CAT	VINTAGE
030	DUAL AMPLIFIER	DUAL	080	TOO ROLLINSTONED	DUAL
031	SLDN SUPER LEAD	BASIC	081	MILD BG LEAD	BASIC
032	CLEAN CUTTING	DELAY	082	CLEAN CHORUS	DELAY
033	STONE FREE STRAT	BASIC	083	SATURATION ECHO	DELAY
034	CHORUS TREMOLO	VINTAGE	084	UNMATCHED AC-30	BASIC
035	VINTAGE OD LEAD	BASIC	085	VINTAGE OD-1	BASIC
036	WAH WAH LEAD	DELAY	086	LOW PEAK WAH	DELAY
037	PEDAL SHIFT	DELAY	087	BOUNCIN FIFTHS	HARMONY
038	TREMOLO DRIVE	VINTAGE	088	CLASSIC PHASE	DELAY
039	SYNTH TONE	VINTAGE	089	WAH GEAR ECHO	VINTAGE
040	BACKING ← → SOLO 2	DUAL	090	CLEAN ← → BLUES	DUAL
041	JIMMY STACK	BASIC	091	HEAVY METAL	DELAY
042	DEEP CHORUS	DELAY	092	LONG SUSTAIN	DELAY
043	TWEED DELUXE	BASIC	093	RASPY MATCH LTD	VINTAGE
044	BRIGHT TWIN	BASIC	094	GYPSEY EYES	DELAY
045	SMALL COMBO	DELAY	095	HARD JAZZ	DELAY
046	VOODOO CHILD	DELAY	096	STEVIE STRAT WAH	DELAY
047	ANDREWS HARMONY	HARMONY	097	GUITAR SYNTH?	HARMONY
048	SPACE PHASER	DELAY	098	FLANGING CHORUS	DELAY
049	DUANE TREMOLO	VINTAGE	099	PANNING WAH	VINTAGE
050	OVERDRIVE/DIST	DUAL	100	SUPER SIZZLER	DUAL

正誤表

取扱説明書の一部に誤りがありましたので、お詫びするとともに訂正させていただきます。

(正) P.49

Speaker Simulator

(スピーカー・シミュレーター)

Type (タイプ)

シミュレートするスピーカーのタイプを選びます。

SP Simulator タイプ	キャビネット	スピーカー ユニット	マイク・ セッティング	コメント
Small	小型後面開放型	10インチ	オン・マイク	
Middle	後面開放型	12インチ	オン・マイク	
JC-120	後面開放型	12インチ(2個)	オン・マイク	ローランドJC-120のシミュレート
Built In 1	後面開放型	12インチ(2個)	オン・マイク	Clean Twinとベスト・マッチ
Built In 2	後面開放型	12インチ(2個)	オフ	Clean Twinとベスト・マッチ
Built In 3	後面開放型	12インチ(2個)	オン・マイク	Match Driveとベスト・マッチ
Built In 4	後面開放型	12インチ(2個)	オフ	Match Driveとベスト・マッチ
BG Stack 1	密閉	12インチ(2個)	オン・マイク	BG leadとベスト・マッチ
BG Stack 2	大型密閉	12インチ(2個)	オフ	BG leadとベスト・マッチ
MS Stack 1	大型密閉	12インチ(4個)	オン・マイク	MS1959とベスト・マッチ
MS Stack 2	大型密閉	12インチ(4個)	オフ	MS1959とベスト・マッチ
Metal Stack	大型2段重ね	12インチ(4個)	オフ	

CORRECTIONS

The Following corrections should bring Owner's Manual up-to-date.

(correct) Page 49

Speaker Simulator

Type

Selection for the type of speaker to be simulated.

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
Small	Small open-back enclosure	10 inch	On Mic	
Middle	Open-back enclosure	12 inch	On Mic	
JC-120	Open-back enclosure	12 inch (two units)	On Mic	JC-120 Simulation
Built In 1	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Clean Twin
Built In 2	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Clean Twin
Built In 3	Open-back enclosure	12 inch (two units)	On Mic	A setting suitable for Match Drive
Built In 4	Open-back enclosure	12 inch (two units)	Off Mic	A setting suitable for Match Drive
BG Stack 1	Sealed enclosure	12 inch (two units)	On Mic	A setting suitable for BG Lead
BG Stack 2	Large sealed enclosure	12 inch (two units)	Off Mic	A setting suitable for BG Lead
MS Stack 1	Large sealed enclosure	12 inch (four units)	On Mic	A setting suitable for MS1959
MS Stack 2	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS1959
Metal Stack	Large dual stack	12 inch (four units)	Off Mic	

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