



GT-3 GUITAR EFFECTS PROCESSOR

Owner's Manual

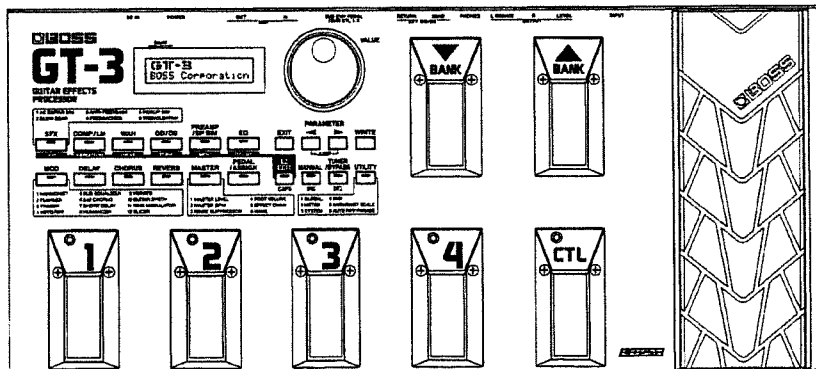
Thank you for purchasing the BOSS GT-3 Guitar Effects Processor.

Before using this unit, carefully read the sections entitled:

- IMPORTANT SAFETY INSTRUCTIONS (page 2)
- USING THE UNIT SAFELY (page 3 – 4)
- IMPORTANT NOTES (page 7)

These sections provide important information concerning the proper operation of the unit.

Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, this manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.



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.

For EU Countries

Apparatus containing Lithium batteries

CAUTION

Danger of explosion if battery is incorrectly replaced.
Replace only with the same or equivalent type recommended by the manufacturer.
Discard used batteries according to the manufacturer's instructions.

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

Eksplosjonsfare ved feilaktig skifte av batteri.
Benytt samme batteritype eller en tilsvarende type anbefalt av apparatfabrikanten.
Brukte batterier kasseres i henhold til fabrikantens instruksjoner.

VAROITUS

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For EU Countries



This product complies with the requirements of European Directive 89/336/EEC.

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

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.



AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.




USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠ CAUTION Notices


 WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
 CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.


About the Symbols


	The ⚠ symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⓧ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.



ALWAYS OBSERVE THE FOLLOWING


WARNING


- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 

- Do not open (or modify in any way) the unit or its AC adaptor. 


- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 


- Never use or store the unit in places that are: 
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.


- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 


- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock. 


WARNING

- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged. 


- This unit, 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 immediately stop using the unit, and consult an audiologist. 


- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 


- Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: 
 - The AC adaptor, the power-supply cord, or the plug has been damaged; or
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 


⚠ WARNING


- Protect the unit from strong impact. (Do not drop it!) 


- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 


- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 


⚠ CAUTION


- The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. 


- Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit. 


- Whenever the unit is to remain unused for an extended period of time, disconnect the AC adaptor. 


- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 

- Never climb on top of, nor place heavy objects on the unit. 

- Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 

- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices. 

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 12). 

- Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. 

Main Features

Provides a wealth of functions handy for live performance

The GT-3 features all the functions needed for performing live. It not only allows you to change patches while playing, but also allows you to control the Patches in real time using the pedals. Also provided are many other functions, such as a tuning function.

Distortion created by using COSM technology

By combining a digital preamplifier that incorporates the leading-edge COSM technology with analog distortion provided by BOSS, the GT-3 can create all kinds of distortion sounds.

Professional quality

The GT-3 provides thirty-one professional-level effects, including studio-quality reverb, two-voice harmony, an acoustic guitar simulator, guitar synth, a newly developed auto-riff function, and pickup simulator.

Easy editing

Editing is easy — you can create your own personalized sounds by simply adjusting four parameters for each of the preset effect setups.

Quick settings

Preset settings have been assigned to each edit function. Simply by selecting the relevant preset setting for the function (effect) you wish to use, you can easily synthesize any effect sound you like. You can store your original settings as a user setting for later use.

Compatible with electric acoustic guitars

The GT-3 supports electric acoustic guitars with special features such as anti-feedback and a special pre-amp mode.

Panel buttons that correspond to the effects

Buttons on the panel perfectly correspond to the built-in effects, allowing you to turn on/off each effect or edit quickly.

Expression pedal and Control pedal

The unit features an Expression pedal that allows its function to be set individually for each patch, and a Control pedal. You can use the Expression pedal for different functions depending on the patch, such as a wah pedal or volume pedal.

Internal pedal system

You can change the value of the parameter you have selected using the virtual expression pedal in real-time. You can also control the Fade-In/Out or a parameter's modulation.

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IMPORTANT NOTES

In addition to the items listed under “USING THE UNIT SAFELY” on page 3 – 4, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

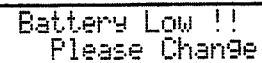
- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners,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

Repairs and Data

- Please be aware that all data contained in the unit’s memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when 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 not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- This unit contains a battery which powers the unit’s memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the “Information” page.



Battery Low !!
Please Charge

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit’s memory in another MIDI device (e.g., a sequencer).
- Unfortunately, it may be impossible to restore the contents of data that was stored in another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit’s buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable’s internal elements.
- To avoid disturbing your neighbors, try to keep the unit’s volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified Expression pedal (EV-5 (Roland) or FV-300L; sold separately). By connecting any other Expression pedals, you risk causing malfunction and/or damage to the unit.

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 GT-3

This section explains the basic operation of the GT-3, such as connecting the GT-3 with external devices, and selecting from the effect sounds stored in the GT-3's memory.

Section 2 Modifying various settings

This section explains how to modify effect sound settings. Read this section when you wish to change the settings of various functions.

Section 3 Effect guide

This section explains the function of the effect parameters.

Section 4 Using MIDI

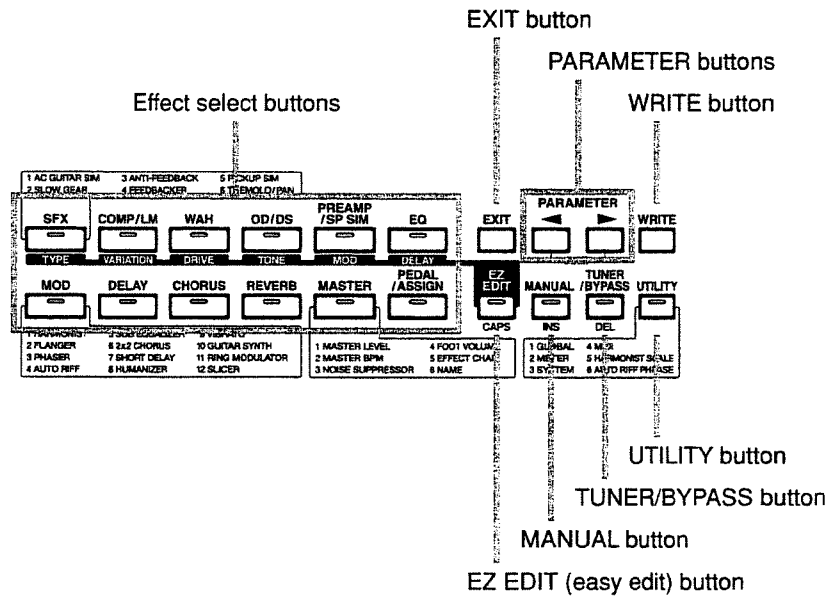
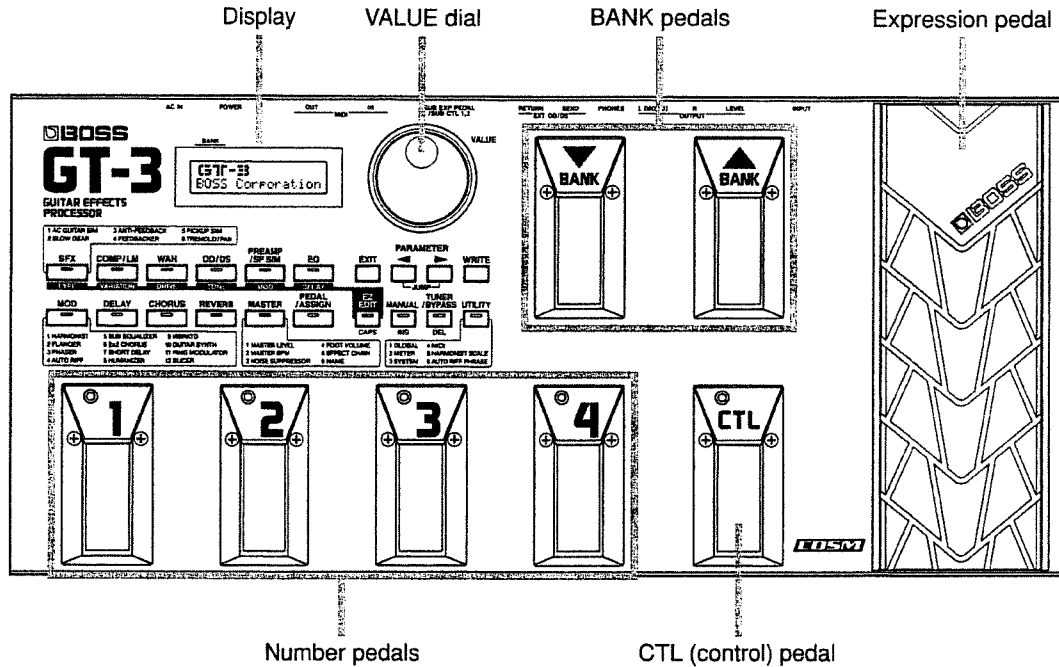
This section explains how data can be transmitted and received via MIDI. Read this section when you wish to use the MIDI functions of the GT-3.

Section 5 Appendix

This section contains material that will help you get the most out of your GT-3, lists of the factory settings, and a helpful troubleshooting section.

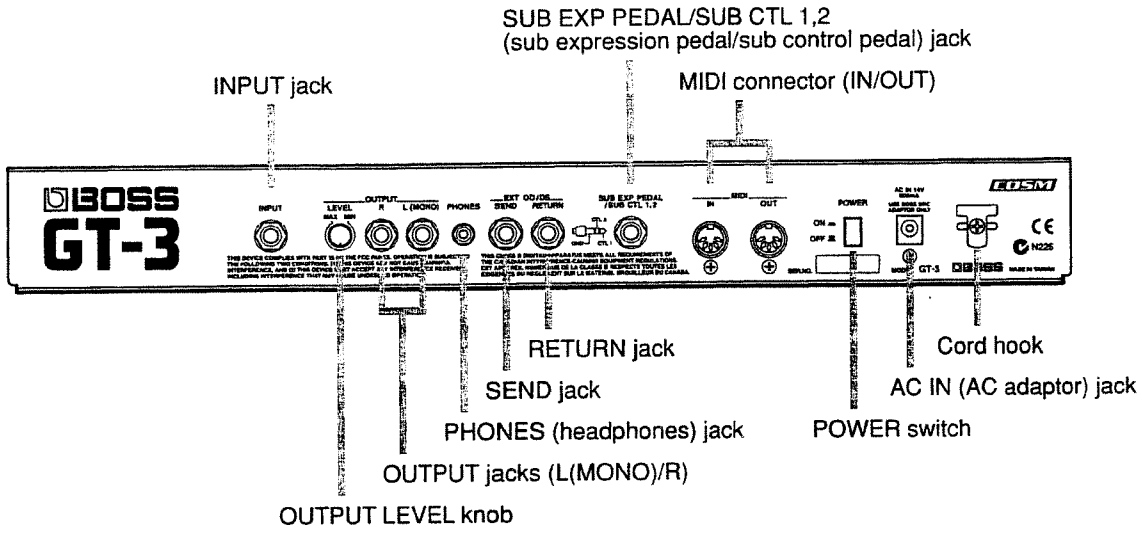
Panel descriptions

Front panel



* The names of buttons are enclosed with [] in this manual. So, for instance, "Press [WRITE]" means to press the WRITE button. Also, [PARAMETER] means to press the two PARAMETER buttons.

Rear panel



Section 1 Try out the GT-3

Before you begin

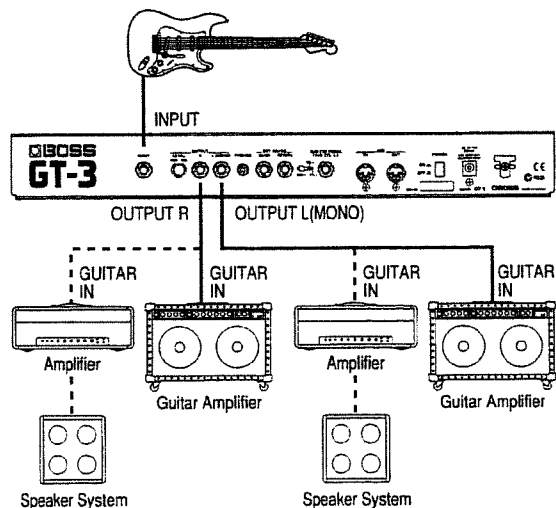
In order to take full advantage of the GT-3's performance, be sure to make the following settings.

Connections

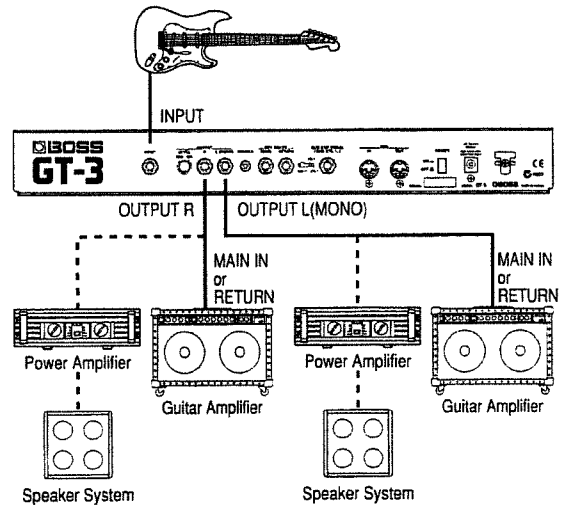
After connecting the GT-3 to a guitar or guitar amplifier as shown below, connect the power cable.

- * To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.
- * The volume on your amplifier should be turned up only after switching on all the other units.
- * To output in monaural, connect a cable to only the OUTPUT L (MONO) jack.
- * Use only the specified expression pedal (Boss FV-300L + PCS-33 (Roland) or EV-5 (Roland); sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- * When shipped from the factory, "Your Setting" is set to "Gt.Amp (Combo)."

Your Setting ? (page 13): Gt.Amp (Combo) Gt.Amp (Stack)

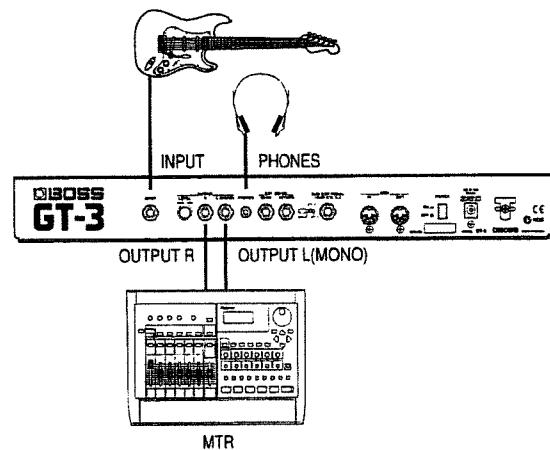


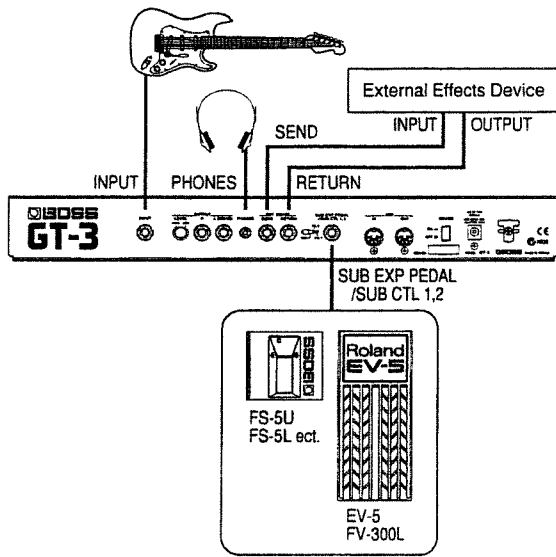
Your Setting ? (page 13): Power Amp (Combo) Power Amp (Stack)



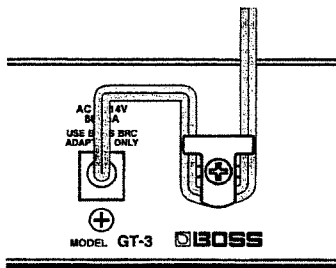
- * This is the connection that best demonstrates the performance of the GT-3. If the guitar amp has no RETURN or MAIN IN jack, make the connection to ordinary input (if the amp has both L and H, connect to L), and set the tone controls for the guitar amp so that BASS = 0, MIDDLE = 10, and TREBLE = 0. If the amplifier has a channel switch, set it to the normal (clean) channel.

Your Setting ? (page 13): Line (Headphones)

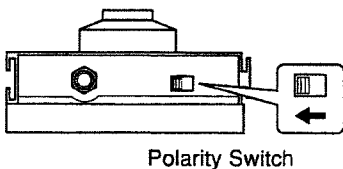




* To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.



- * When you connect an Expression pedal to the SUB EXP PEDAL/SUB CTL 1,2 jack, be sure to set the Minimum Volume to the "MIN" position.
- * If connecting a footswitch (FS-5U; optional) to the SUB EXP PEDAL/SUB CTL 1,2 jack, set the polarity switch as shown below.



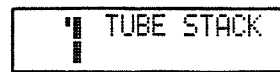
* In order to use the foot switch, you must make system function settings (page 35).

Power-on

Once the connections have been completed (page 11 – 12), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

- GT-3 →
- External effects device →
- Guitar amplifier (power amplifier)

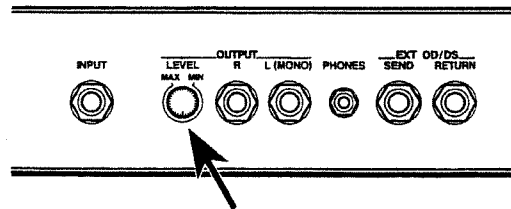
The following display will appear, and after several seconds, the GT-3 will be ready for normal playing. This display is referred to as the "Play page."



- * When the power is turned on, the last-selected patch number will be selected.
- * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

Adjusting the output level

Adjust the output level as appropriate for the devices to which the GT-3 is connected.



Settings for connected equipment

Specify the type of the equipment that is connected to the OUTPUT jack.

[Procedure]

1. Press [UTILITY].

The indicator of the button is lit, and the display shows the screen of the global function. Then, the display turns to parameters of the global function.



... then,

Your Setting ?
Gt.Amp(Combo)

- 2. Set the type of device connected to the OUTPUT jack using the VALUE dial.**

Gt.Amp (Combo):

Use this setting when connecting to the guitar input of a combo-type guitar amp (i.e., amp and speaker contained in a single unit).

Gt.Amp (Stack):

Use this setting when connecting to the guitar input of a stack-type guitar amp (i.e., amp and speaker in separate units).

Power Amp (Combo):

Use this setting when connecting to the RETURN or MAIN IN of a combo-type guitar amp.

Power Amp (Stack):

Use this setting when connecting to a power amp and speaker box, or to the RETURN or MAIN IN of a stack-type guitar amp.

Line (Headphones):

Use this setting when connecting to a mixer or MTR. This setting is also used when using headphones.

- 3. Press [EXIT] to end the procedure.**

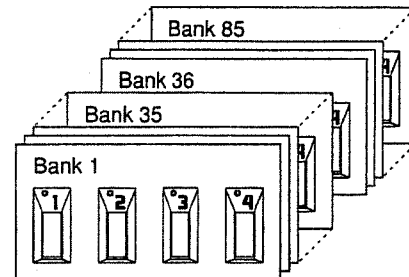
** To enjoy optimum performance from the GT-3, we recommend setting "Your Setting" to "Power Amp (Combo)" or "Power Amp (Stack)" and connecting to RETURN or MAIN IN on the guitar amp. If the guitar amp has no RETURN or MAIN IN jack, make the connection to ordinary input (if the amp has both L and H, connect to L), and set the tone controls for the guitar amp so that BASS = 0, MIDDLE = 10, and TREBLE = 0. If the amplifier has a channel switch, set it to the normal (clean) channel.*

Selecting an effect sound

< What is a Patch? >

On the GT-3, a collection of settings which specifies how the various effects are to be combined, and contains specific settings which fine tune the sound are stored together into what is called a "Patch."

The unit offers 340 patches in all. Patches are organized by Bank and Number, as illustrated below.



User Banks (1 – 35)

User Banks can be used to store new effects programs you have made. The patches in these banks are called "User Patches."

1 TUBE STACK

Preset Banks (36 – 85)

The GT-3's effects settings have been preprogrammed in Preset Banks. These programs are called "Preset Patches." You cannot write new patches into these banks, but you can edit any Preset Patch and store it as a User Patch.

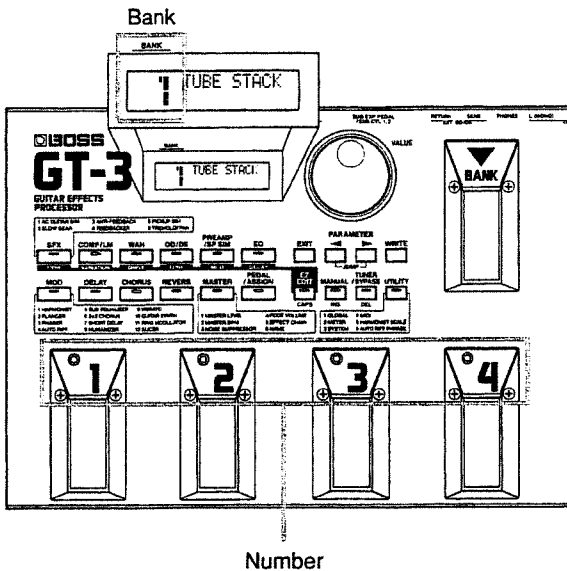
** When a Preset Patch is being selected, the bank in the display is inverted.*

ETC TUBE STACK

How to select a patch on the GT-3

Patches are selected by switching to the appropriate Bank (1 – 85) and Number (1 – 4).

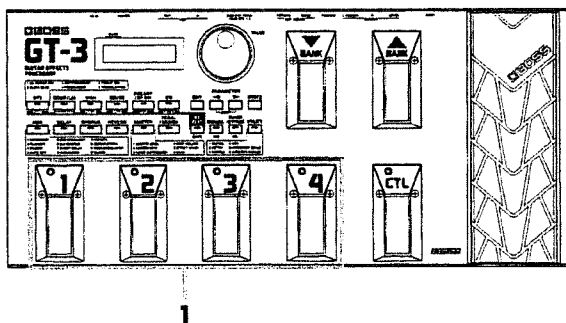
The GT-3 shows “Bank/Number” in the following positions.



* Patches are not selected until the number is finally specified. That is patches are not selected by setting the bank. If you wish to select a patch just by specifying the bank, set the system function (page 35). It is also possible to set it so that patches will be changed by using the VALUE dial.

* Delay and reverb sounds are interrupted when the patch is changed.

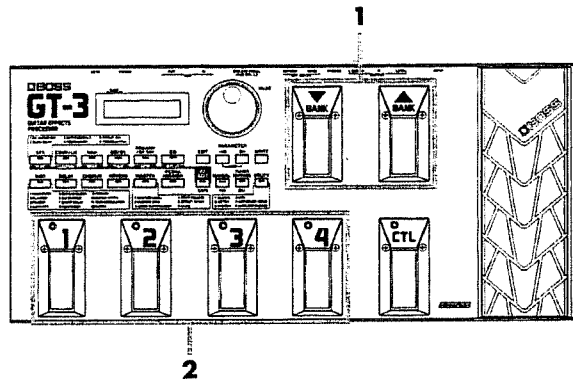
To change only the Number



1. Specify the number of the patch you wish to use by pressing the corresponding Number pedal.

The indicator for the Number pedal you have pressed will light up, and you are switched to the new patch.

To change the Bank and the Number



1. Press the BANK pedal.

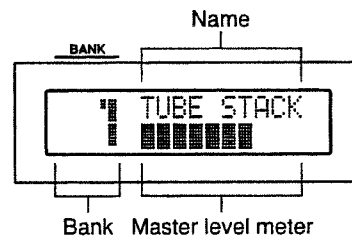
The unit switches to the bank you have selected. The indicator over the previous number pedal (the one selected before you pressed the BANK pedal) will begin flashing, meaning that you can now specify the number of the patch you wish to use (At this point, the new patch has not yet been selected).

2. Specify the number of the patch you wish to use by pressing the relevant Number pedal.

The indicator for the Number pedal you have pressed lights, showing that the new patch is now selected.

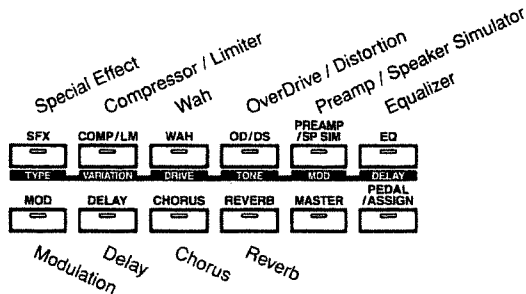
About the screen display

The following types of information are shown in the Play page.



About the indication of the effect select buttons

The effect select buttons corresponding to each effect will be lit or dark to indicate the effect on/off settings of each patch number.



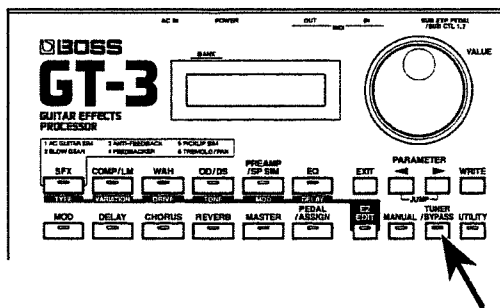
Tuner/Bypass function

By using the Tuner/Bypass function, you can switch the unit to the bypass mode (which allows the input sound to be output directly) and therefore activate the Tuner.

* When the Tuner/Bypass function is working, set the output level with "Volume setting in the Tuner/Bypass mode (page 16)."

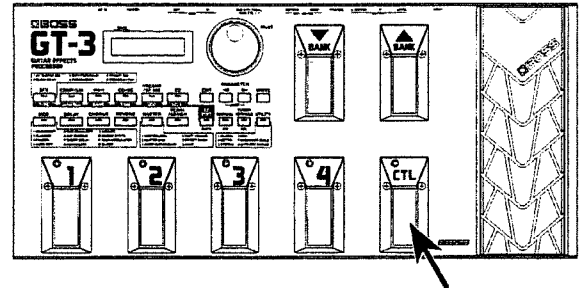
Changing to the Tuner/Bypass mode

< Switching from the front panel >



Each time you press [TUNER/BYPASS], the Tuner/Bypass function will be turned on or off. When Tuner/Bypass is on, the indicator for the TUNER/BYPASS button will be lit.

< Switching from the CTL pedal >



Each time you press the CTL pedal, the Tuner/Bypass function will be turned on or off. When Tuner/Bypass is on, the indicators for the CTL pedal and TUNER/BYPASS button will be lit.

To turn on or off the Tuner/Bypass using the CTL pedal, set "Setting the Control pedal (page 24)" as shown below.

* You can set the Tuner/Bypass function using the control assign.

< Quick Setting >

CTL PEDAL: P9=TUNER ON

< Manual Setting >

CTL PEDAL: On

CTL PEDAL Target: TUNER On/Off

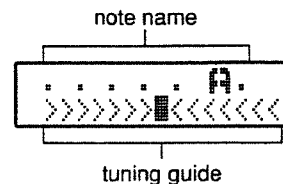
CTL PEDAL Target Min: Off

CTL PEDAL Target Max: On

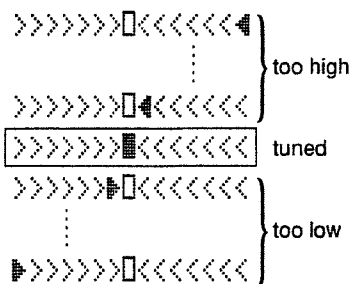
CTL PEDAL Source Mode: Toggle

About the Display

The internal tuner of the GT-3 shows the note name in the upper row of the display and the tuning guide in the lower row, indicating the difference between the input sound and the indicated sound.



If the pitch deviation is within +/-50 cents, the tuning guide will indicate the amount of deviation. While watching the tuning guide, adjust the tuning until only the middle indicator (tuned) is lit.



Tuning 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.

* *Cleanly play a single note only on the string that you wish to tune.*

2. Adjust the tuning until the note name of the string you played appears in the display.

guitar tuning

	6th string	5th string	4th string	3rd string	2nd string	1st string
regular	E	A	D	G	B	E
flat	D#	G#	C#	F#	A#	D#
double-flat	D	G	C	F	A	D

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

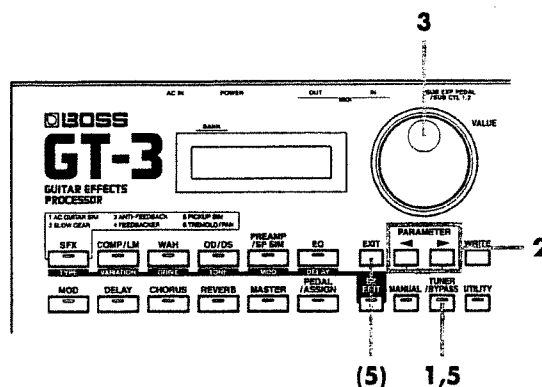
Here you can make tuner settings. Make settings as appropriate for the way that you wish to use this function.

The following items can be set.

- Standard pitch setting
- Volume setting in the Tuner/Bypass mode

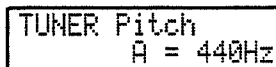
[Procedure]

Each of the tuner settings can be made using the following procedure.



1. Press [TUNER/BYPASS] to turn on the Tuner/Bypass function.
2. Press [PARAMETER] so that the item that you wish to set appears in the display.
3. Use the VALUE dial to modify the setting.
4. Repeat steps 2 – 3 to modify the setting of the desired items.
5. Press [TUNER/BYPASS] or [EXIT] to end the procedure. (You will return to the play page.)

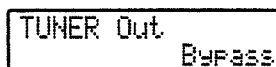
[Standard pitch settings] (435 – 445 Hz)



“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 GT-3 allows you to set the standard pitch over the range of 435 – 455 Hz.

* *At the factory settings, this is set to 440 Hz.*

[Volume setting in the Tuner/Bypass mode] (Mute, Bypass)



Set the output for the Tuner/Bypass mode as follows.

Mute: All sounds will be muted, with no sound being output.

Bypass: All the input sounds will be output directly.

* *At the factory settings, “Bypass” is selected.*

* *When "Bypass" is selected and the Tuner/Bypass is on, the volume of the direct sound can be adjusted by using the Expression pedal.*

Section 2 Modifying various settings

On the GT-3, the settings that determine the connection order of the internal effects processors and the settings for each processor are collectively known as a "Patch number." The GT-3 contains 340 patch numbers. This section explains how to edit the contents of a patch number to create a new effect sound, and then store your new settings.

Before you begin creating sounds

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

< What a patch contains >

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

- Connection order of the effects processors
- On/off of each effects processor
- Settings for each effects processor
- Output level setting
- Settings for the Expression pedal
- Settings for the Control pedal
- Control assign (8 types)
- Name

< Sound editing procedure >

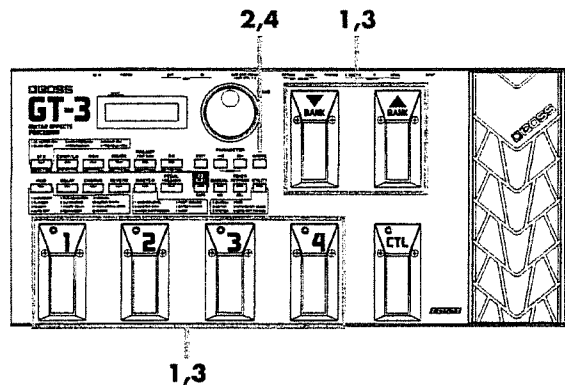
1. Select a Patch that is close to the effect sound you want to create.
2. Copy the contents of the patch number you have selected into a patch number (in the user patch) you no longer wish to keep (page 18).
 - * If you wish to modify the contents of the patch number selected in step 1, there is no need to copy the data.
3. Modify the contents of the copied (selected) patch number.
 - 3-1 Modify the on/off setting of each effect device (page 22)
 - 3-2 Modify the connection order of the effect devices (page 23)
 - 3-3 Modify the settings of each effect device (page 23)
 - 3-4 Assign functions to the Expression pedal and Control pedal (page 24)
 - 3-5 Assign the function to the control assign (page 26)
4. Assign a name to the new effect sound (page 31).
5. Write the new effect sound (page 32).

The modified settings of the new effect sound are temporary, and will be lost if you select another patch. If you want to save your new effect sound, use "the write operation" (page 32) to store it.

Copying a patch


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. To make an effect similar to one previously stored, or change the order of the effects, use the copy feature.

[Procedure]



1. Change to the Play page, then select the source Patch.
2. Press [WRITE].

The display will change, meaning that you can now specify the destination patch number.


3. Select the destination patch number.

You can specify the patch number with the same procedure used for "Selecting an effect sound" (page 13). You can also select the destination patch using the VALUE dial. The display shows the selected patch number and patch name.
4. Press [WRITE] to execute the copy operation.

The copy destination patch will be selected, and you will return to the play page.

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

Effect sound settings

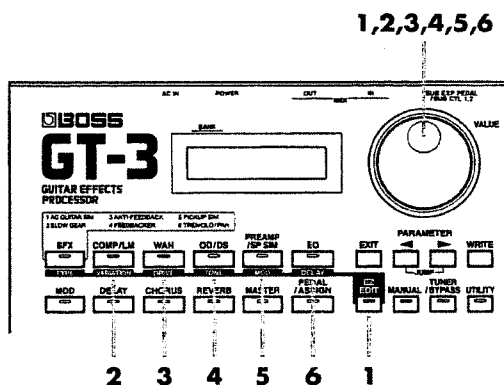
In addition to the conventional method of editing by setting individual parameters, the GT-3 allows you to make effect sound settings in two additional ways: by selecting a preset sound and adjusting only four parameters (Easy edit), or by simply selecting one of the preset effect settings that are provided for each effect (Quick setting).

Easy edit

This method lets you create a sound by selecting one of the preset sounds and adjusting only four parameters. Since you can also start with a patch and modify it, it's easy to create the desired sound even if you are not sure of the effect or settings of each effect unit. The preset sounds are classified into several Types, and each type has several Variations.

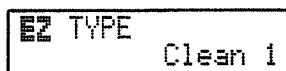
< Setting from the front panel >

[Procedure]



1. Press [EZ EDIT], and use the VALUE dial to select the desired TYPE.

* If you set TYPE to "Patch Data," you will be able to create a sound based on the currently selected patch.



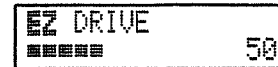
2. Press [VARIATION], and use the VALUE dial to select a sound.

* If you have set TYPE to "Patch Data," it will not be possible to change the VARIATION.



3. Press [DRIVE], and use the VALUE dial to adjust the amount of distortion or sustain.

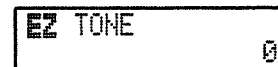
* If you set DRIVE to "Patch Data," the distortion or sustain of the sound will be the same as the original patch data.



* If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the VALUE dial.

4. Press [TONE], and use the VALUE dial to adjust the tone.

* If you set TONE to "Patch Data," the tone of the sound will be the same as the original patch data.



* If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the VALUE dial.

5. Press [MOD], and use the VALUE dial to adjust the depth or modulation of the sound.

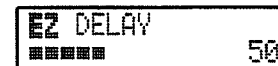
* If you set MOD (modulation) to "Patch Data," the sound will be the same as the original patch data.



* If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the VALUE dial.

6. Press [DELAY], and use the VALUE dial to adjust the reverberation of the sound.

* If you set DELAY to "Patch Data," the sound will be the same as the original patch data.



* If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the VALUE dial.

7. When you are finished making settings.

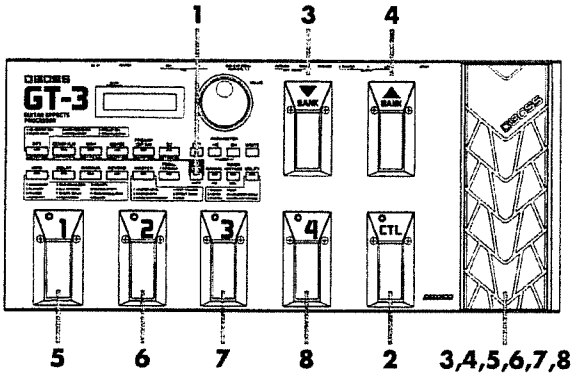
- If you wish to save the settings, perform the write operation (page 32).

- If you want to make adjustments that are more precise, use the procedures described under "Quick settings" (page 21), or "Sound creation by editing each effect (parameter)" (page 22).

< Making settings with the pedals >

You can make the settings for an effect sound as you play the guitar.

[Procedure]

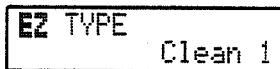


1. Press [EZ EDIT]

2. Press the CTL pedal.

3. Press the BANK ▼ pedal and use the Expression pedal to choose the TYPE you prefer.

- * Make the setting by shifting the Expression pedal to the maximum or minimum value, starting near the pedal's center position.
- * If you set TYPE to "Patch Data," you will be able to create a sound based on the currently selected patch.



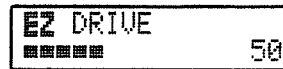
4. Press the BANK ▲ pedal, then use the Expression pedal to select the tone.

- * Make the setting by shifting the Expression pedal to the maximum or minimum value, starting near the pedal's center position.
- * If you have set TYPE to "Patch Data," it will not be possible to change the VARIATION.



5. Press the Number 1 pedal, then use the expression pedal to adjust the amount and the extent of the sound's distortion.

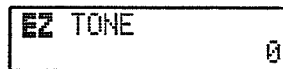
- * If you set DRIVE to "Patch Data," the distortion or sustain of the sound will be the same as the original patch data.



- * If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the Expression pedal.

6. Press the Number 2 pedal, then use the Expression pedal to adjust the sound's brilliance.

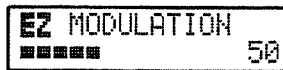
- * If you set TONE to "Patch Data," the tone of the sound will be the same as the original patch data.



- * If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the Expression pedal.

7. Press the Number 3 pedal, then use the Expression pedal to adjust the sound's fatness and undulations.

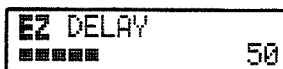
- * If you set MOD (modulation) to "Patch Data," the sound will be the same as the original patch data.



- * If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the Expression pedal.

8. Press the Number 4 pedal, then use the Expression pedal to adjust the sound's reverberation.

- * If you set DELAY to "Patch Data," the sound will be the same as the original patch data.



- * If you set TYPE to a setting other than "Patch Data," the "Patch Data" selection will not appear even if you adjust the Expression pedal.

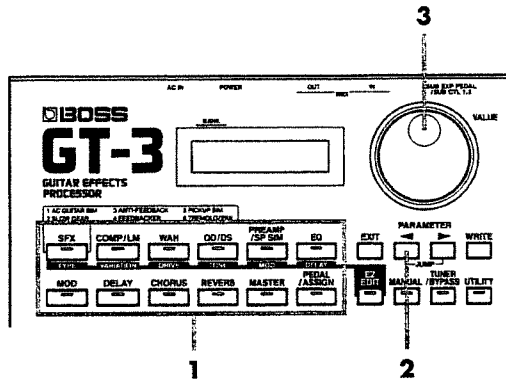
9. When you are finished making settings.

- If you wish to save the settings, perform the write operation (page 32).
- If you want to make adjustments that are more precise, use the procedures described under "Quick settings" (page 21), or "Sound creation by editing each effect (parameter)" (page 22).

Quick setting

Simply by selecting an effect setting preprogrammed in each effect, you can easily make a new effect sound. There are two types of effect settings, preset setting and user setting. By previously writing the desired contents in the user setting, you can use the effect of the same setting for several patch numbers.

[Procedure]

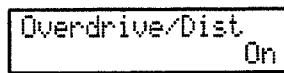


1. Press the Effect select button that corresponds to the effect that you wish to modify.

The display shows the parameters of the effect you have selected.

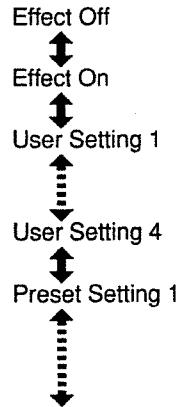
* During editing, the display shows the last parameter that you have edited in each effect.

2. Get the display to show the first parameter using [PARAMETER(◀)].



3. Select the effect setting you like using the VALUE dial.

* Rotating the Value dial will call up the effect settings in sequence, as follows.



4. Finish setting the effect by repeating steps 1 – 3.

5. When you finish making settings:

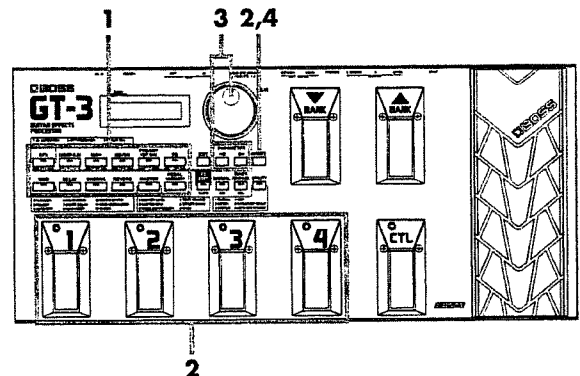
- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the write operation (page 32).

< Writing the edited data into the user settings >

You can store up to 5 different settings for each effect select button into the user settings. By storing the effect settings that you frequently use into the user settings, you can easily use the same effect setting for several different patch numbers. The following shows the procedure for writing an effect setting into a user setting.

* The contents of the preset settings cannot be modified, but it is possible to modify the parameter settings made from a preset setting within a patch or store the modified data into a user setting.

[Procedure]



1. Press the effect select button that corresponds to the effect you wish to store into a user setting.

The display shows the settings of the effect you have selected.

2. Specify the destination. While holding down the Number pedal that corresponds to the number (1 – 4) of the destination location, press [WRITE].

The display shows the name of the user setting currently written in that location.

* Pressing [EXIT] at this point cancels the writing procedure and returns you to where you were in step 1.

3. Name the user setting. Move the cursor using [PARAMETER], then change the letters with the VALUE dial.

* While changing the letters, the following functions are available:

CAPS: This selects capital or lowercase letters at the cursor.

INS: This inserts a space at the cursor and shifts the following letters to the right.

DEL: This deletes the letter at the cursor and shifts the following letters to the left.

4. Press [WRITE].

The settings of the effect and the name information will be stored in the user setting you have selected in step 2.

.....

Sound creation by editing each effect (parameter)

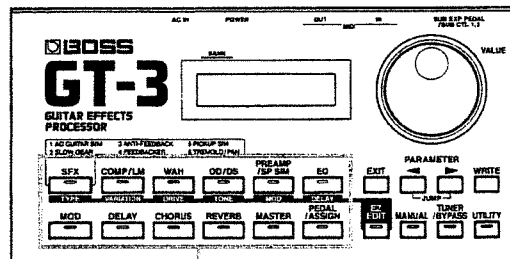
In this method, you can create effect sounds by controlling the on/off of each effect, the setup order, and the effect parameters (the knobs on a compact effect).

* You can also modify settings made using Easy edit or Quick setting.

Effect on/off settings

You can turn on whichever effects you wish to use, while effects you do not wish to use can be turned off. For effects which are turned on, the indicator of the effect select button corresponding to each effect will light.

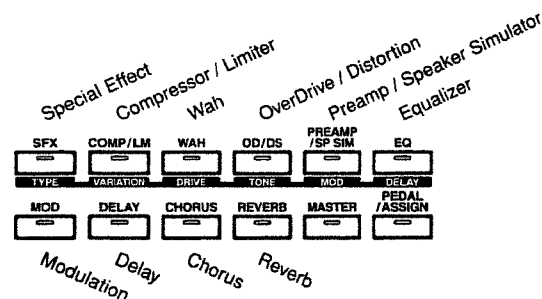
[Procedure]



1,2

1. Press the effect select button that corresponds to the effect you wish to turn on or off.

The screen will show the settings of the selected effect.



2. Once again, press the effect select button that corresponds to the effect you wish to switch. The effect will be turned on or off.

You can turn on or off the effect by rotating the VALUE dial.

* When you edit an effect sound, the name of the effect that has been turned off will flash in the display.

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

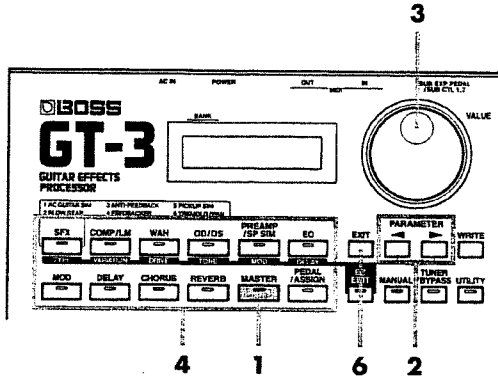
4. When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the write operation (page 32).

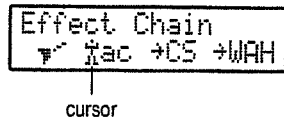
Setting the effect unit connection order

You can freely set the order in which the effects are connected.

[Procedure]



1. Press [MASTER].
2. Use [PARAMETER] to access the following parameter in the display (Effect Chain).



* Effects which are switched off will be shown in lowercase letters.

3. Use the VALUE dial to move the cursor to the position where you wish to insert an effects processor.
4. Using the effect select buttons, select the effect you want.
The selected effects processor will be inserted at the cursor's position.
* The noise suppressor and foot volume can be controlled by [MASTER] and [PEDAL/ASSIGN], respectively.
5. Repeat steps 3 - 4 to place the effects in the desired order.
6. Press [EXIT] to complete the settings for the connection order you have produced.
The play page is retrieved.

[NOTE]

While making settings for the connection order you can also switch effects on/off if you want. The two effects processors that appear immediately to left and right of the cursor can be switched off or on by pressing their respective effect select button.

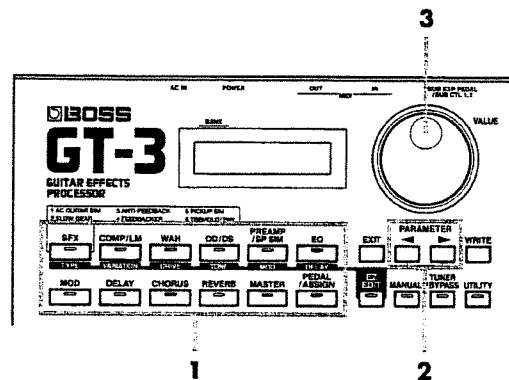
7. When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the write operation (page 32).

Settings for each effects processor

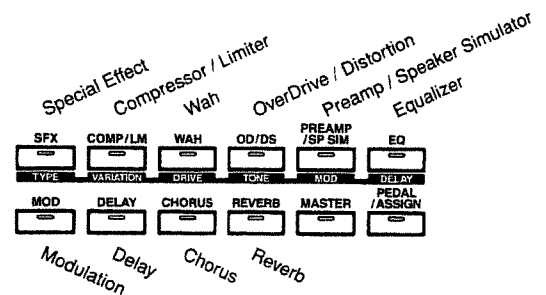
Each of the effects processors are controlled by a variety of parameters. By individually modifying the values for these parameters, you can create original effect sounds.

[Procedure]



1. Press the effect select button that corresponds to the effect you wish to edit.

The screen will show the parameters of the selected effect.



2. Use [PARAMETER] to access the parameter whose value you wish to modify.

If the display shows several parameters, move the cursor to the parameter to be edited using [PARAMETER].

* *By holding down PARAMETER [▶] ([◀]) and pressing PARAMETER [◀] ([▶]), you can jump directly to important parameters. For effects with a small number of parameters, you can jump to the last (or first) parameter.*

3. Rotate the VALUE dial to modify the value.

4. Repeat steps 2 – 3 to finish making effect settings.

5. Continue with the effects settings by changing effects and repeating the procedures from step 1 as needed.

6. When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the write operation (page 32).

Setting the Expression pedal / Control pedal

To set the effect you can obtain during performance by using the Expression pedal and the CTL pedal on the GT-3, do as follows. There are two ways for setting the effect. One is setting parameters one after another and the other is the quick setting that is calling the pedal setting you have previously programmed.

Sound creation by using pedal settings (Quick setting)

The effect that can be set to the Expression pedal

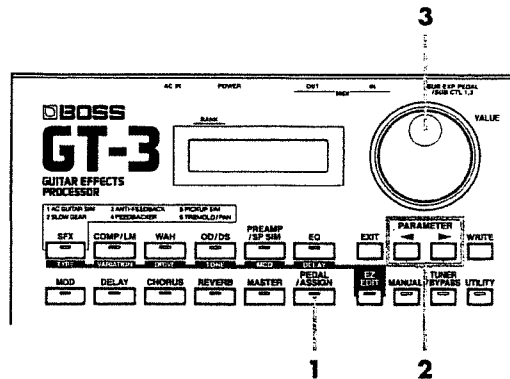
The effects that can be set to the Expression pedal are as follows. If you wish to use other parameters, take "When you do not wish to use the quick setting (page 25)."

- P1: FOOT VOLUME
- P2: WAH PEDAL
- P3: PEDAL SHIFT
- P4: DELAY LEVEL
- P5: PEDAL DRIVE
- P6: PREAMP VOL
- P7: CHORUS LEV
- P8: REVERB LEV
- P9: HUMAN PEDAL
- P10: MASTER LEV
- P11: A.WAH FREQ
- P12: PEDAL RING

The effects that can be set to the CTL pedal

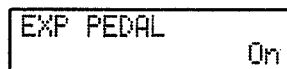
The effects that can be set to the CTL pedal are as follows. If you wish to use other parameters, take "When you do not wish to use the quick setting (page 25)."

- P1: MASTER BPM
- P2: FEEDBACKER
- P3: VIBRATO
- P4: DELAY ON
- P5: AFB SEARCH
- P6: AR HOLD
- P7: SYNTH HOLD
- P8: MUTE
- P9: TUNER ON
- P10: MANUAL ON

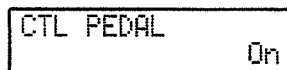
[Procedure]

1. Press [PEDAL/ASSIGN].
2. Use [PARAMETER] to access the following parameter in the display.

< Setting the effect operated with the Expression pedal >



< Setting the effect operated with the CTL pedal >



3. Select the effect to be edited using the VALUE dial.

* Set the Patch that does not use any pedal to "Off."

4. Repeat steps 2 and 3 and complete setting the effects to be controlled with the Expression pedal and CTL pedal.

5. When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the write operation (page 32).

* The GT-3's CTL pedal indicates the CTL pedal effect set here. The indicator lights when the target value reaches the maximum value for the target range (the value set to Max).

When you do not wish to use the quick setting

If you do not want to use the quick setting function at all, take the same procedure as the following "Control assign settings." The parameters that are available are as follows.

Assign On/Off: Control assign on/off

Target: The parameter that will be controlled

Target Range: The variable range of target

Source Mode: The result of operating a foot switch

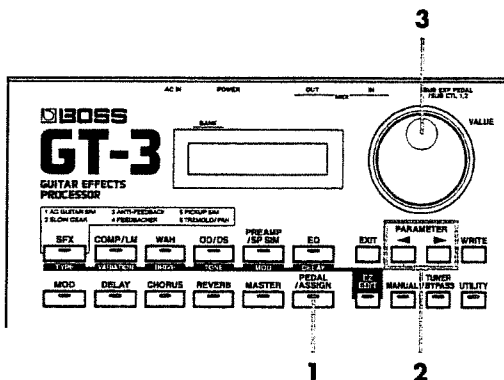
* Set the source mode only for the CTL pedal.

* When you use the active range or internal pedal system, set it with control assign.

Control assign settings

Control assign settings are needed for controlling the parameters by using the Expression pedal or Control pedal on the GT-3 or an external pedal or MIDI device. You can set up to 8 different functions (assign numbers 1 – 8) to each patch number to determine which controller should control which parameter.

[Procedure]



1. Press [PEDAL/ASSIGN].
2. Get the display to show the parameter to be set with [PARAMETER].

Assign On/Of	ASSIGN 1 On
Target	ASSIGN 1 Target FU :Level
Target value range: Min	ASSIGN 1 Target Min: 0
Target value range: Max	ASSIGN 1 Target Max: 100
Source	ASSIGN 1 Source EXP PEDAL
Source Mode	ASSIGN 1 Source Mode: Normal
Control value range: Min	ASSIGN 1 Source Act.Range Lo: 0
Control value range: Max	ASSIGN 1 Source Act.Range Hi:127
.....	
Internal Pedal Trigger	ASSIGN 1 I-PDL Trig: CTL PEDAL
Internal Pedal Time	ASSIGN 1 I-PDL Time: 70
Internal Pedal Curve	ASSIGN 1 I-PDL Curve: Linear
.....	

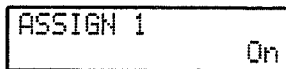
Wave Pedal Rate	ASSIGN 1 W-PDL Rate: 50
-----------------	----------------------------

Wave Pedal Waveform	ASSIGN 1 W-PDL Waveform: SAW
---------------------	---------------------------------

3. Change values with the VALUE dial.
4. Repeat steps 2 – 3 to make all desired control assign settings.
5. When you finish making settings:
 - If you wish to continue setting other items, make the desired settings.
 - If you wish to save the settings, use the write operation (page 32).

Assign On/Off: on/off of the control assign

This sets the on/off of 8 control assigns. Set only the control assign to be used to on. Similarly to the effect settings, you can use the control assign function just by calling the assign setting preprogrammed. There are two types of assign settings; preset settings and user settings. By writing the assign settings you like in the user settings, you can easily set the same control assign to several patch numbers.



* You can set 8 different control assigns to each patch number. Be sure to set the control assign that you do not use to off.

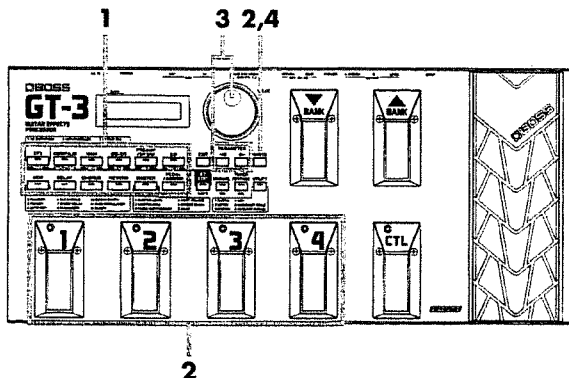
.....

< Saving to the user settings >

You can save up to 4 user settings. By saving the control assign settings frequently used into user settings, you can easily set the same control assign to several patch numbers. The following explains how to save the control assign data into a user setting.

* The contents of the preset settings cannot be changed. You can, however, edit the parameters that use a preset setting within a patch or save the edited data into a user setting.

[Procedure]



1. Get the control assign setting you wish to save into a user setting to appear in the display.

2. Specify the destination user setting. While holding down the Number pedal that corresponds to the destination (1 – 4), press [WRITE].

The display indicates the name of the user setting currently saved.

* Pressing [EXIT] will cancel the saving operation and return to the condition of step 1.

3. Name the user setting.

Move the cursor with [PARAMETER], then change letters with the VALUE dial.

* While changing letters, the following functions can be used:

CAPS: This selects capital or lowercase letters on the cursor.

INS: This puts a space on the cursor and shifts the following letters to right.

DEL: This deletes the letter on the cursor and shifts the following letter to left.

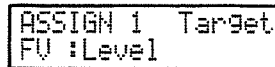
4. Press [WRITE].

The contents of the control assign will be written into the user setting you have selected in step 2 together with the name information.

.....

Target: The parameter that will be controlled

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



- Master Level
- Effect On/Off for each effect
- Effect unit parameters
- Master BPM (Tap entry)
- Manual On/Off
- Tuner/Bypass On/Off

* 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.

* The following targets cannot be used when the Wave pedal is selected for the assign source.

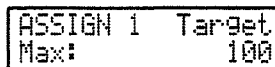
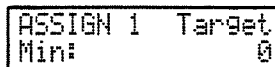
- SFX, COMP/LM, WAH, Fx Select for Each MOD Block
- AFB: Search
- MANUAL On/Off
- TUNER On/Off

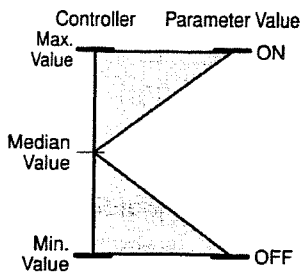
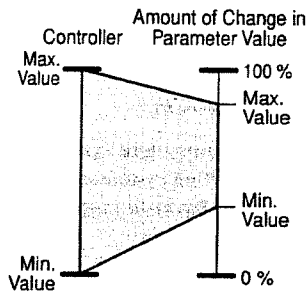
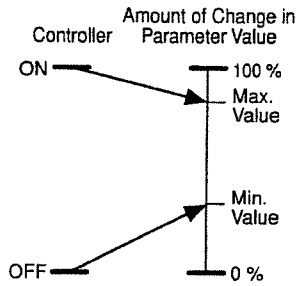
Target Range:

About the variable range of the target

The values of the parameters selected as targets will vary between the "minimum" and "maximum" set with the GT-3.

When you are using a controller that selects on or off, such as Control pedal or a footswitch, the value will be "minimum" at OFF (CLOSE) and "maximum" at ON (OPEN). When you use the controller whose value changes continuously, such as the Expression pedal, the value will change between the "minimum" and "maximum." When it is the target that selects on or off, the on or off will be selected at the center value of the received message.





- * 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 controllers that control the target parameters

Selection for the controller (source) that will control the target parameter.

The following controllers can be selected as sources.

```
ASSIGN 1 Source
EXP PEDAL
```

- Expression pedal on the GT-3
- CTL pedal on the GT-3
- Expression pedal (optional: EV-5 (Roland), FV-300L+PCS-33 (Roland)) or Footswitch (optional: FS-5U, FS-5L, FS-1 (Roland), DP-2 (Roland), etc.) connected to the SUB EXP PEDAL/SUB CTL 1,2 jack
- Internal pedal system (Internal pedal)
- Internal pedal system (Wave pedal)
- Control change message from an external MIDI device (1 - 31, 64 - 95)

- * The CTL pedal indicator operates according to the settings of the CTL pedal.
- * For a detailed explanation on the Internal Pedal system, see "About the internal pedal system (page 29)."

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: FS-5U, DP-2 (Roland), etc.).

- * The Control pedal on the GT-3 is of the momentary type. Please select the mode you like.

```
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-5L, FS-1(Roland), 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.

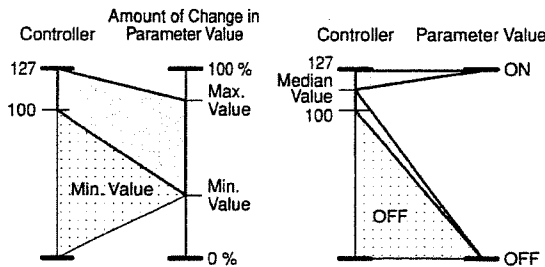
Active Range: Control value range

If a continuously variable controller such as an Expression pedal 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.

```
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.

* When you use the Internal Pedal System, you must set the range of the value that varies according to the changes in the internal pedal.

About the Internal Pedal system

The GT-3 features a function called Internal Pedal system. Using this system, you can control the value of the selected parameter with the assumed Expression pedal in real-time.

The Internal Pedal system features the following two functions, allowing you to set "Source" for each assign number (1 – 8) of the control assigns.

- Internal Pedal
- Wave Pedal

Internal Pedal

With the trigger you have set, the assumed Expression pedal starts working. If you have set "Internal Pedal" to "Source," set the following parameters.

[Trig (Trigger)]

```
ASSIGN 1 I-PDL
Trig: CTL PEDAL
```

This sets the trigger that activates the virtual Expression pedal.

PatchChange:

This is activated when a patch is selected.

EXP PEDAL-L:

This is activated when the Expression pedal on the GT-3 is returned.

EXP PEDAL-M:

This is activated when the Expression pedal on the GT-3 is depressed. It does not start working until the pedal is depressed as deeply as up to the middle.

EXP PEDAL-H:

This is activated when the Expression pedal on the GT-3 is depressed. It does not start working until the pedal is depressed deep down.

CTL PEDAL:

This is activated when the CTL pedal on the GT-3 is depressed.

SUB EXP PEDAL:

This is activated when the pedal connected to the SUB EXP PEDAL jack is depressed.

SUB CTL 1:

This is activated when the pedal connected to the SUB CTL 1 jack is depressed.

SUB CTL 2:

This is activated when the pedal connected to the SUB CTL 2 jack is depressed.

MIDI CC# 1 – 31, 64 – 95:

This is activated when the value of the Control Change messages (CC#01 – 31, 64 – 95) from an external MIDI device exceeds the middle value.

[Time] (0 – 100)

```

ASSIGN 1  I-PDL
Time:      70
    
```

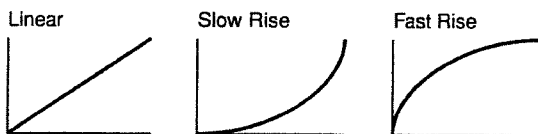
This controls the time needed for the assumed Expression pedal to move from the returned (lifted) position to the depressed (lowered) position.

[Curve]

```

ASSIGN 1  I-PDL
Curve:    Linear
    
```

This selects one of the three types that determines how the assumed Expression pedal changes.

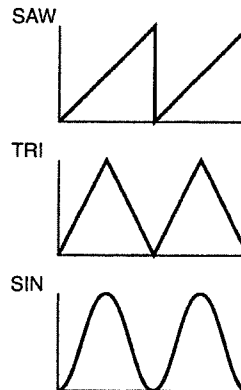


[Waveform]

```

ASSIGN 1  W-PDL
Waveform: SAW
    
```

This selects one of the three types that determines how the assumed Expression pedal should change.



Wave Pedal

This changes the parameter selected as a target in a certain cycle with the assumed Expression pedal. When you have set "Wave Pedal" for "Source," the following parameters should be set.

* The following targets cannot be operated with the Wave pedal.

- SFX, COMP/LM, WAH, Fx Select for Each MOD Block
- AFB: Search
- MANUAL On/Off
- TUNER On/Off

[Rate] (0 – 100)

```

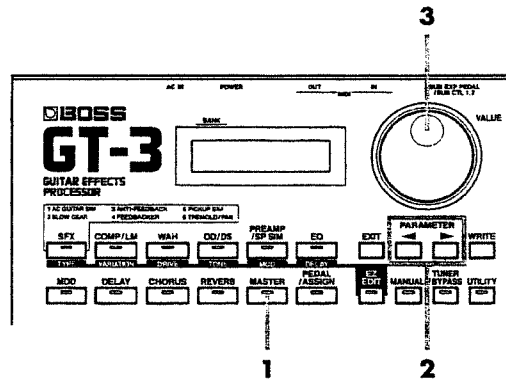
ASSIGN 1  W-PDL
Rate:     50
    
```

This determines the time spend for one cycle of the assumed Expression pedal.

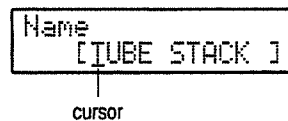
Modifying the patch name

Each patch can have a name consisting of up to 11 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. Press [MASTER].
2. Use [PARAMETER] to select the name-modification screen. Then use [PARAMETER] to move the cursor to the text you want to modify.

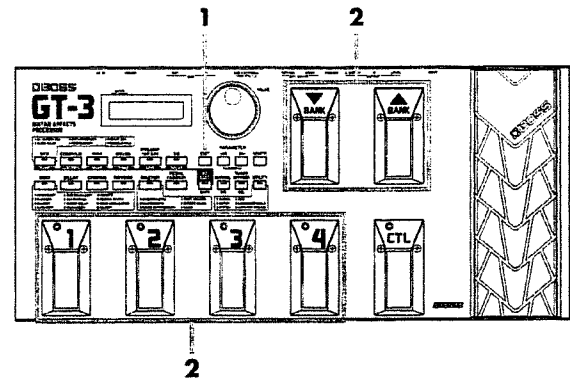


3. Use the VALUE dial to modify the character.
 - * While you are editing letters, the following functions are available:
 - CAPS:** This selects capital or lowercase letters on the cursor.
 - INS:** This puts a space on the cursor and shifts the following letters to the right.
 - DEL:** This deletes the letter on the cursor and shifts the following letter to the left.
4. Repeat steps 2 – 3 to assign the patch name.
5. When you finish making settings:
 - If you wish to continue setting other items, make the desired settings.
 - If you wish to save the settings, use the write operation (page 32).

Canceling changes

To cancel changes (edits) in an effect sound and return to the original values, use the following procedure.

[Procedure]



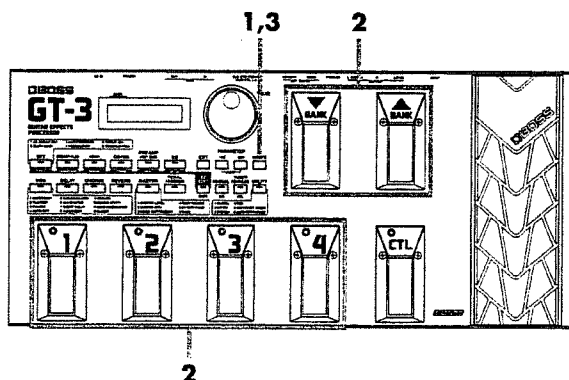
1. While making changes, press [EXIT] to return to the Play page.
2. Select a patch.

The patch number will change, the modifications will be discarded, and the settings will return to their unmodified condition.

Storing the modified settings (The write operation)

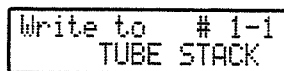
Patch settings you modify are temporary, and will return to the unmodified settings when you select another patch. If you wish to keep the modified settings, use the write operation.

[Procedure]



1. When you finish making settings, press [WRITE].

The display shows the destination patch number and name.



2. Select the destination Patch Number.

You can specify the destination patch number in the similar way as "Selecting an effect sound" (page 13). You can also specify the destination using the VALUE dial. The display shows the selected patch number and patch name.

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

* You cannot write it into the preset area. If you have edited the settings in the preset area, specify the patch number in the user area as a destination.

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

3. Press [WRITE].

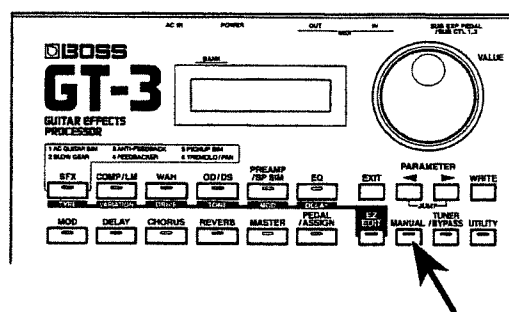
The modified settings will be stored in the patch number you specified in step 2. When the write operation is completed, the Play page will reappear.

Using the manual mode

The GT-3 features the manual mode that allows you to use the pedals as an on/off selector pedal for the specified effects. By using this manual mode, you can select on/off of the specified effect without changing the patch numbers.

Changing to the manual mode

< Changing to the manual mode with the panel buttons >



Each time you press [MANUAL], the manual mode will be turned on or off. When the manual mode is turned on, the display shows the effect that corresponds to each pedal.

< Changing to the manual mode with the CTL pedal >

Each time you press the CTL pedal, the manual mode will be turned on or off. When the manual mode is turned on, the indicator of the CTL pedal is lit and the display shows the effect that corresponds to each pedal.

When you change on/off of the manual mode using the CTL pedal, set "Setting the Control pedal" (page 24) as shown below.

* You can also control the manual mode with control assign.

< Quick settings >

CTL PEDAL: P10=MANUAL ON

< Manual settings >

CTL PEDAL: On
 CTL PEDAL Target: MANUAL On/Off
 CTL PEDAL Target Min: Off
 CTL PEDAL Target Max: On
 CTL PEDAL Source Mode: Toggle

Using the manual mode

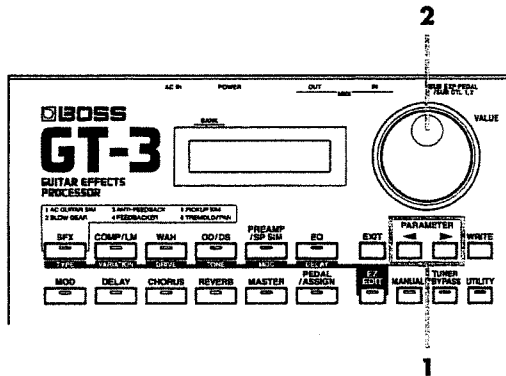
When the manual mode is turned on, the display shows the name of the effect that corresponds to each pedal. You can see if the patch effect is turned on or off with the indicator (lit or off) of each pedal in the manual mode. When you depress a pedal, the relevant effect will be turned on or off.



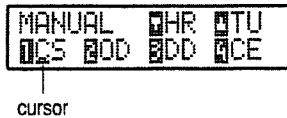
Setting the manual mode

The following shows how to set the manual mode. Select the effect that should be assigned to each pedal.

[Procedure]



1. Move the cursor to the pedal number for which you wish to change the effect assignment using the [PARAMETER].

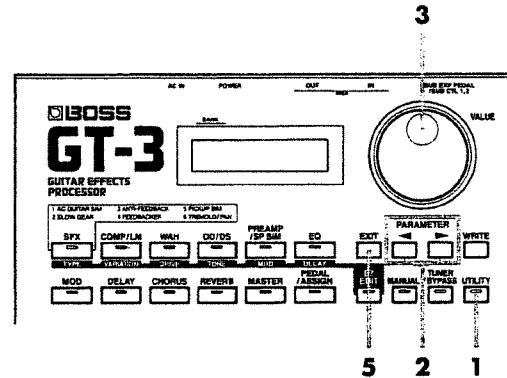


2. Select the effect to be assigned using the VALUE dial.
3. Repeat steps 1 and 2 to assign the effects to other pedals.

Utility function settings

The following pages explain the GT-3'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.

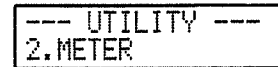
* When you are setting the utility functions, the indicator of the button will be lit.

< 1. GLOBAL >



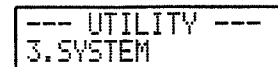
This function can temporarily change the settings commonly for all the patches.

< 2. METER >



This function causes the display to show the output level of the specified effect.

< 3. SYSTEM >



This function sets the basic system of the GT-3.

< 4. MIDI >



Make settings related to MIDI.

< 5. HR SCALE (Harmonist scale) >



Set the user scale for the harmonist function.

< 6. AR PHRASE (Auto riff phrase) >



Make settings for each phrase when the auto riff function is used.

2. Use [PARAMETER] to access the parameter that you wish to edit.

When more than one parameter is shown in a display, move the cursor to the parameter to be changed with [PARAMETER].

* By holding down PARAMETER [▶] ([◀]) and pressing PARAMETER [◀] ([▶]), you can jump directly to important parameters.

3. Change the value using the VALUE dial.

4. Repeat steps 1 – 3 to set the desired utility parameters.

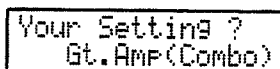
5. Press [EXIT] to end the procedure. (You will return to the Play page.)

Utility function parameters

< GLOBAL >

The GT-3 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.

[Your Setting?]



Specify the type of the equipment that is connected to the output jack.

* To enjoy optimum performance from the GT-3, we recommend setting "Your Setting" to "Power Amp (Combo)" or "Power Amp (Stack)" and connecting to RETURN or MAIN IN on the guitar amp. If the guitar amp has no RETURN or MAIN IN jack, make the connection to ordinary input (if the amp has both L and H, connect to L), and set the tone controls for the guitar amp so that BASS = 0, MIDDLE = 10, and TREBLE = 0. If the amplifier has a channel switch, set it to the normal (clean) channel.

Gt.Amp (Combo):

Use this setting when connecting to the guitar input of a combo-type guitar amp (i.e., amp and speaker contained in a single unit).

Gt.Amp (Stack):

Use this setting when connecting to the guitar input of a stack-type guitar amp (i.e., amp and speaker in separate units).

Power Amp (Combo):

Use this setting when connecting to the RETURN or MAIN IN of a combo-type guitar amp.

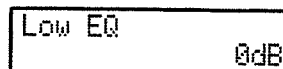
Power Amp (Stack):

Use this setting when connecting to a power amp and speaker box, or to the RETURN or MAIN IN of a stack-type guitar amp.

Line (Headphones):

Use this setting when connecting to a mixer or MTR. This setting is also used when using headphones.

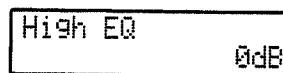
[Low EQ (low equalizer)] (-20dB – +20dB)



Adjusts the low frequency range tone.

* This adjusts the tone regardless of the equalizer on/off setting of each patch.

[High EQ (high equalizer)] (-20dB – +20dB)



Adjusts the high frequency range tone.

* This adjusts the tone regardless of the equalizer on/off setting of each patch.

[NS Threshold (noise suppressor threshold)]
 (-20db – +20dB)

NS Threshold 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.

- * If you wish to use the data set in each patch, set it to "0dB."
- * 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.

- * If you wish to use the settings of each patch without change, set this to "100%."
- * This will have no effect on patches in which reverb is turned off.

< METER >

Input.
 ■■■■■■■■■■

The display shows the output level of the effect in meter indication. Rotating the VALUE dial will sequentially call the output levels of the effects which have been turned on. This function may be effectively used for checking the output level of each effect.

- * When the output level is too high, the result will not be satisfactory. Check the output level of each effect and set it to an appropriate level.

< SYSTEM >

[LCD Contrast] (1 – 16)

LCD Contrast 1

Depending on the location of the GT-3, the display may be difficult to read. In such a case, adjust the display contrast.

[Dial Function]

Dial Function
 P.NUMBER & VALUE

This sets the action of the VALUE dial.

P.NUMBER & VALUE:

This can be used for both selecting a patch number and changing settings during editing. You can change Patch numbers by rotating the VALUE dial as well as using the pedals.

VALUE Only:

The VALUE dial should be used only for changing settings during editing.

[SUB CTL 1 Func (sub control pedal 1 function)]

SUB CTL1 Func
 Assignable

[SUB CTL 2 Func (sub control pedal 2 function)]

SUB CTL2 Func
 Assignable

This assigns the functions to the SUB CTL 1 jack and SUB CTL 2 jack.

Assignable:

Use this as the controller jack of the control assign. Connect to the correct device (Expression pedal, footswitch).

MANUAL On/Off:

This can be used as a remote jack for selecting on or off of the manual function. Connect the footswitch (optional: FS- 5U etc.) of the momentary type.

TUNER On/Off:

This can be used as a remote jack for selecting on or off of the Tuner function. Connect the footswitch (optional: FS- 5U etc.) of the momentary type.

[Patch Change Mode]

```
PatchChange Mode
Wait for a NUM.
```

This sets how to change the patch numbers with pedal operation.

Switch It Now:

A new patch number is selected the moment any of the bank or number is specified.

Wait for a NUM. (wait for a number):

The change to a new patch number is not made until the number is specified with the number pedal. Changing the bank settings (numbers) does not affect the patch number, only changing the display. Depressing the relevant pedal will confirm the bank and number, selecting a new patch number.

[BANK Extent] (1 – 85)

```
BANK Extent
85
```

Specify the upper limit of the bank.

[Assign Hold]

```
Assign Hold
On
```

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

* *Assign Hold is not enabled when Toggle (whereby each press of the pedal toggles between the Min and Max values) is selected as the Assign Source mode.*

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 GT-3, the target parameter for that controller will be affected.

< MIDI >

This section contains the MIDI-related settings. The following parameters can be set. For details on each parameter, refer to "MIDI utility function settings" (page 59).

- [MIDI RX Channel (MIDI receive channel)]
- [MIDI Omni Mode] Omni Off, Omni On
- [MIDI TX Channel (MIDI transmit channel)]
- [MIDI Device ID]
- [MIDI PC OUT (MIDI program change out)]
- [MIDI EXP OUT (MIDI Expression pedal out)]
- [MIDI CTL OUT (MIDI Control pedal out)]
- [MIDI SUB CTL1OUT (MIDI sub control 1 out)]
- [MIDI SUB CTL2OUT (MIDI sub control 2 out)]
- [MIDI Map Select]
- [MIDI Program Map (MIDI program change map)]
- [MIDI Bulk Dump]
- [MIDI Bulk Load]

< Harmonist Scale >

```
Key=C DIR EFF
User1: C -C ♯
```

This sets the harmony when the harmonist is set to "Mode: Harmony", "Harm: Scale 1–Scale 29." When setting the harmonist, consider the key as "C."

If you cannot obtain the harmony you desire even by selecting "Harm; -2 oct– +2 oct," use the Scale set here (user scale). Set the note name of the output sound (harmony) to the note name of the input sound.

User:

You can set 29 different scales (1 – 29). Specify the number of the user scale.

DIR (direct):

Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-3 judge the note name.

EFF (effect):

Sets the note name of the output sound.

<Auto Riff Phrase>

User1 STEP OUT
IN:C 1 C

Specify each phrase for when the auto riff function is set to "Phrase=User1-10."

For each step, you can specify an output note for an input note name, and make this setting for each input note. To set the final step for each input note, set OUT (output note) to "end."

When set to "-", the step maintains the state of the previous step, and no attack is added.

User: You can specify ten different phrases (1 - 10) as user phrases. Here you will specify the user phrase number.

IN: Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-3 judge the note name.

STEP: You can also play on the guitar and put the step forward.

OUT: Specify the note name of the output sound.

Section 3 Effect guide

This section explains each effect and the function of the parameters which make up each effect.

* Effect names may be abbreviated as shown below.

- 2CE (2x2 Chorus)
- AC (AC.Guitar Sim)
- AFB (Anti Feedback)
- AR (Auto Riff)
- AW (Auto Wah)
- CE (Chorus)
- CS (Compressor)
- DD (Delay)
- EQ (Equalizer)
- FB (Feedbacker)
- FL (Flanger)
- FV (Foot Volume)
- HR (Harmonist)
- HU (Humanizer)
- LM (Limiter)
- NS (Noise Suppressor)
- OD (Overdrive/Dist)
- PH (Phaser)
- PIC (Pickup Sim.)
- PRE (Preamp)
- RM (Ring Modulator)
- RV (Reverb)
- SEQ (Sub Equalizer)
- SDD (Short Delay)
- SG (Slow Gear)
- SL (Slicer)
- SYN (Guitar Synth)
- TR (Tremolo/Pan)
- TU (Tuner)
- VB (Vibrato)
- WAH (Pedal Wah)

* The sound being input to each effect is called the "direct sound," and the sound modified by the effect is called the "effect sound."

SFX (Special Effect)

Effect	Off, On	
FX Select	AC, SG, AFB, FB, PIC, TR	
< AC; Acoustic Guitar Simulator >		
Top	0 – 100	
Body	0 – 100	
Level	0 – 100	
< SG; Slow Gear >		
Sens	0 – 100	
Rise Time	0 – 100	
< AFB; Anti Feedback >		
Manual Freq	0 – 100	
Manual Depth	0 – 100	
Search	Off, On	
< FB; Feedbacker >		
Mode	OSC, Boost	
Rise Time	0 – 100	
Rise Time (▲)	0 – 100	Mode=OSC
F.B.Level	0 – 100	Mode=OSC
F.B.Level (▲)	0 – 100	Mode=OSC
Vib Rate	0 – 100	Mode=OSC
Vib Depth	0 – 100	Mode=OSC
F.B.Depth	0 – 100	Mode=Boost
F.B.Tone	Normal, +1oct	Mode=Boost
< PIC; Pickup Simulator >		
Type	'S' to 'H', 'H' to 'S', 'H' to 'HF'	
Tone	-50 – +50	
Level	0 – 100	
< TR; Tremolo/Pan >		
Mode	Tremolo, Pan	
Wave Shape	0 – 100	
Rate	0 – 100	
	BPM \circ – BPM ♪	
	$\left(\begin{array}{ccc} \text{BPM } \circ & \text{BPM } \text{♪} & \text{BPM } \circ_3 \\ \text{BPM } \text{♪} & \text{BPM } \text{♪} & \text{BPM } \text{♪}_3 \\ \text{BPM } \text{♪} & \text{BPM } \text{♪} & \text{BPM } \text{♪}_3 \\ \text{BPM } \text{♪} & \text{BPM } \text{♪} & \text{BPM } \text{♪}_3 \\ \text{BPM } \text{♪} & & \end{array} \right)$	
Depth	0 – 100	

This produces one of the following effects: Acoustic Guitar Simulator, Slow Gear, Anti Feedback, Feedbacker, Pickup Simulator, or Tremolo/Pan.

Effect

Turn SFX (special effect) on/off.

FX Select (effect select)

This selects the effect to be used from the following ones.

AC (acoustic guitar simulator):

This simulates the sound of an acoustic guitar. It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

SG (slow gear):

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

AFB (anti-feedback):

This prevents the acoustic feedback that can be produced by the body resonances of a guitar.

FB (feedbacker):

This allows you to use feedback playing techniques.

PIC (pickup simulator):

This produces the sound of different types of pickup. You can produce thick humbucking-style sounds even with a single-coil guitar.

TR (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).

< When "AC (Acoustic Guitar Simulator)" is selected >**Top**

This adjusts the interference to the strings made by the top plate. That is, it adjusts the attack sense or harmonic contents.

Body

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Level

This adjusts the volume of the acoustic guitar simulator.

< When "SG (Slow Gear)" is selected >**Sens (sensitivity)**

This adjusts the sensitivity of the slow gear. When it is set to a lower value, the effect of the slow gear can be obtained only with a stronger picking, while no effect is obtained with a weaker picking. When the value is set higher, the effect is obtained even with a weak picking.

Rise Time

This adjusts the time needed for the volume to reach its maximum from the moment you begin picking.

< When "AFB (Anti-Feedback)" is selected >**Manual Freq (manual frequency)**

Adjust the fixed frequency point at which feedback will be cancelled.

Manual Depth

Adjust the suppression strength of the fixed frequency point for feedback cancellation.

Search

Changing the setting from "Off" to "On" causes the points at which feedback occurs to be automatically searched for and set. This is normally assigned to the CTL pedal for use. Points determined as the result of a search are cleared once a patch change is made. Refer to "Control pedal settings" (page 24) and make the settings shown below.

** As all other operations are suspended while the search is in progress, this can interrupt Auto Riff phrases or cause other problem conditions.*

< Quick Settings >

CTL PEDAL: P5=AFB Search

< Manual Settings >

CTL PEDAL: On
 CTL PEDAL Target: AFB: Search
 CTL PEDAL Target Min: Off
 CTL PEDAL Target Max: On
 CTL PEDAL Source Mode: Normal

< When "FB (Feedbacker)" is selected >

To use the feedbacker, play the guitar accurately using single notes, then turn the effect on. The feedback effect will be turned off by setting the effect to off. To turn on or off the effect, use the CTL pedal. Set the pedal so that the effect is on only while the pedal is depressed. Set it with the CTL pedal's setting.

* For a detailed explanation, see "Setting the Control pedal" (page 24).

* It is also possible to use control assign.

* 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 effect.

Mode

Select either oscillator "OSC" or boost "Boost."

OSC (oscillator):

An artificial feedback sound will be created internally.

Boost:

Only the frequency at which you want feedback will be boosted, making it easier to use feedback playing techniques.

* Since boost mode only assists you with feedback playing, the result will not be satisfactory if the volume of your guitar amp is low.

Rise Time

This determines the time needed for the volume of the feedback sound to reach its maximum from the moment the effect is turned on.

Rise Time (▲)

This determines the time needed for the volume of the one octave higher feedback sound to reach its maximum from the moment the effect is turned on.

F.B.Level (feedback level)

Adjusts the volume of the feedback sound.

F.B.Level (▲) (feedback level)

This adjusts the volume of the one octave higher feedback sound.

Vib Rate (vibrato rate)

This adjusts the rate of the vibrato when the feedback is on.

Vib Depth (vibrato depth)

This adjusts the depth of the vibrato when the feedback is on.

F.B.Depth (feedback depth)

Adjust the amount of boost for the feedback frequency.

F.B.Tone (feedback tone)

Adjust the frequency range at which you wish to create feedback.

< When "PIC (Pickup Simulator)" is selected >

Type

'S' to 'H' (single to hum):

This converts the sound of a single coil pickup to the sound of a humbucking pickup.

'H' to 'S' (hum to single):

This converts the sound of a humbucking pickup to the sound of a single coil pickup.

'H' to 'HF' (hum to half-tone):

This converts the sound of a humbucking pickup to the half-tone sound of a single-coil pickup.

Tone

Adjusts the tone.

Level

Adjusts the volume.

< When "TR (Tremolo/Pan)" is selected >

* Please set this effect to the last position using the procedure "Setting the effect unit connection order" (page 23).

Mode

Selection for tremolo or pan.

Tremolo:

The volume will change cyclically.

Pan:

The sound will be moved cyclically between left and right.

Wave Shape

This adjusts changes in volume level.

Rate

Adjusts the frequency (speed) of the change.

* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).

Depth

Adjusts the depth of the effect.

COMPRESSOR / LIMITER

Effect Off, On
 FX Select CS, LM

< CS; Compressor >

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

< LM; Limiter >

Threshold 0 – 100
 Release 0 – 100
 Tone -50 – +50
 Level 0 – 100

The compressor is an effect that attenuates loud input levels and boosts soft input levels, thus evening out the volume to create sustain without distortion.

The limiter attenuates loud input levels to prevent distortion.

Effect

Turns the compressor/limiter effect on/off.

FX Select (effect select)

Select either compressor "CS" or limiter "LM".

CS (compressor):

The effect will function as a compressor.

LM (limiter):

The effect will function as a limiter.

< When "CS (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.

Tone

Adjusts the tone.

Level

Adjusts the volume.

< When "LM (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.

Tone

Adjusts the tone.

Level

Adjusts the volume.

WAH

Effect	Off, On
FX Select	WAH, AW

< WAH; Pedal Wah >

Pedal	0 – 100
Level	0 – 100

< AW; Auto Wah >

Mode	LPF, BPF
Polarity	Down, Up
Sens	0 – 100
Freq	0 – 100
Peak	0 – 100
Rate	0 – 100
	BPM ♪ – BPM ♪
Depth	0 – 100
Level	0 – 100

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

Effect

Turns the pedal wah/auto wah effect on/off.

FX Select (effect select)

Selects either pedal wah “WAH” or auto wah “AW”.

WAH (pedal wah):

The effect will function as a pedal wah.

AW (auto wah):

The effect will function as an auto wah.

< When “WAH (Pedal Wah)” is selected >

The effect of the wah pedal can be obtained by operating the Expression pedal.

* For a detailed explanation, see “Setting the Expression pedal” (page 24).

Pedal

This adjusts the position of the wah pedal.

Level

Adjusts the volume.

< When “AW (Auto Wah)” is selected >

Mode

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

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.

Sens (sensitivity)

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.

Freq (frequency)

This adjusts the center frequency of the Wah effect.

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.

* With a value of “50” a standard wah sound will be produced.

Rate

Adjusts the frequency of the auto wah.

* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).

Depth

Adjusts the depth of the auto wah effect.

Level

Adjusts the volume.

OVERDRIVE / DISTORTION

Effect	Off, On
Type	Natural OD, Vintage OD, Turbo OD, Blues, Crunch, Distortion1, Distortion2, Grunge, Metal1, Metal2, Fuzz, EXT OD/DS
Drive	0 – 100
Bass	-50 – +50
Treble	-50 – +50
Level	0 – 100

This effect distorts the sound to create long sustain. It provides eleven types of distortion, and an external overdrive/distortion that allows you to connect and use an external effect device.

Effect

Turns the overdrive/distortion effect on/off.

Type

Selects the type of distortion.

Natural OD (natural overdrive):

A natural overdrive sound is obtained.

Vintage OD (vintage overdrive):

A vintage overdrive sound is obtained.

Turbo OD (turbo overdrive):

Allows you to obtain a rich effect just like distortion, without losing the subtle nuance of the overdrive.

Blues:

The processed distortion can faithfully reproduce the tone changes created by picking nuances, or controlling the knobs on the guitar.

Crunch:

Allows you to obtain a crunch sound just like distorting a tube amplifier.

Distortion 1:

Allows you to obtain a standard distortion sound.

Distortion 2:

Allows you to obtain a distortion sound with a rich middle.

Grunge:

Allows you to obtain a rough distortion.

Metal 1:

A distortion for a powerful metal sound.

Metal 2:

A distortion for a metal sound with a more unusual and metallic character in the middle frequencies.

Fuzz:

This produces a basic fuzz sound with.

EXT OD/DS (external overdrive/distortion):

Use an external effect device connected to the EXT OD/DS jack.

Drive

Adjusts the depth of distortion.

Bass

Adjusts the tone for the low frequency range.

Treble

Adjusts the tone for the high frequency range.

Level

Adjusts the volume.

PREAMP / SPEAKER SIMULATOR

Effect Type	Off, On JC-120, Clean TWIN, Crunch, MATCH Drive, VOXY Drive, Blues, BG Lead, MS1959 (I), MS1959 (II), MS1959 (I+II), SLDN Lead, Metal 5150, Metal Drive , AC Guitar
Volume	0 – 100
Bass	0 – 100
Middle	0 – 100
Treble	0 – 100
Presence	0 – 100
Master	0 – 100
Bright	Off, On
Gain	Low, Middle, High
Mic Set	Center, 1cm – 10cm
Mic Level	0 – 100
Direct Level	0 – 100

Adjust the distortion and tone of the guitar sound.

- * When all Bass, Middle and Treble are set to "0," no sound may be produced depending on the Type settings.

Effect

Turns the preamp effect on/off.

- * The speaker simulator will be turned "On" if the system parameter "Your Setting?" is set to "Line (Headphones)."

Type

This sets the type of the guitar preamp. The distortion and tone characteristics of each amp are as shown below:

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.

Crunch:

Allows you to obtain a crunch effect that creates a natural distortion.

MATCH Drive:

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

VOXY Drive:

Allows you to obtain the Liverpool sound of the 60's.

Blues:

A lead sound with a rich middle ideal for Blues.

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 Drive:

A high gain and powerful metal sound.

AC.Guitar (acoustic guitar):

This is a preamp for electric-acoustic guitars.

- * Choosing "AC.Guitar" activates the built-in flat-amp simulator, delivering a natural sound with no guitar-amp idiosyncrasies. Note that when "Your Setting" for GLOBAL is set to "Line (Headphones)," the flat-amp simulator is switched off.

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" or "VOXY 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

Turns the bright setting on/off.

Off: Bright is not used.

On: Bright is switched on to create a lighter and crisper tone.

* 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."

* The sound of each Type is created on the basis that the Gain is set to "Middle." So, normally set it to "Middle."

Mic Set. (mic setting)

This simulates the microphone position. "Center" simulates the condition that the microphone is set in the middle of the speaker cone. "1 – 10 cm" means that the microphone is moved away from the center of the speaker cone.

Mic Level

Adjusts the volume of the microphone.

Direct Level

Adjusts the volume of the direct sound.

* If you've chosen "AC.Guitar" for Type, use with Mic Level = 100 and Direct Level = 0.

EQUALIZER

Effect	Off, On
Low EQ	-20dB – +20dB
Lo-Mid f	100Hz – 10.0kHz
Lo-Mid Q	0.5 – 16
Lo-Mid EQ	-20dB – +20dB
Hi-Mid f	100Hz – 10.0kHz
Hi-Mid Q	0.5 – 16
Hi-Mid EQ	-20dB – +20dB
High EQ	-20dB – +20dB
Level	-20dB – +20dB

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

Effect

Switches the equalizer effect on/off.

Low EQ (low equalizer)

Adjusts the low frequency range tone.

Lo-Mid f (low-middle frequency)

Specify the center of the frequency range that will be adjusted by the "Lo-Mid EQ."

Lo-Mid Q (low-middle Q)

Adjusts the width of the area affected by the EQ centered at the "Lo-Mid f." Higher values will narrow the area.

Lo-Mid EQ (low-middle equalizer)

Adjusts the low-middle frequency range tone.

Hi-Mid f (high-middle frequency)

Specify the center of the frequency range that will be adjusted by the "Hi-Mid EQ."

Hi-Mid Q (high-middle Q)

Adjusts the width of the area affected by the EQ centered at the "Hi-Mid f." Higher values will narrow the area.

Hi-Mid EQ (high-middle equalizer)

Adjusts the high-middle frequency range tone.

High EQ (high equalizer)

Adjusts the high frequency range tone.

Level

Adjusts the volume after the equalizer.

MODULATION

Effect Off, On
FX Select HR, FL, PH, AR, SEQ, 2CE, SDD, HU, VB, SYN, RM, SL

< HR; Harmonist >

Voice 1-Voice, 2-Mono, 2-Stereo
HR1,2 Mode Fast, Medium, Slow, Mono, Harmony
HR1,2 Pitch -24 – +24
Mode=Fast, Medium, Slow, Mono
HR1,2 Fine -50 – +50
Mode=Fast, Medium, Slow, Mono
HR1,2 Harm -2oct – +2oct, Scale 1 – Scale29
Mode=Harmony
HR1,2 PreDly 0ms – 300ms
BPM ♪ – BPM ♫
HR1 Feedback 0 – 100
HR1,2 Level 0 – 100
Key C(Am) – B(G#m) Mode=Harmony
Direct Level 0 – 100

< FL; Flanger >

Rate 0 – 100
BPM ♪ – BPM ♫
Depth 0 – 100
Manual 0 – 100
Resonance 0 – 100
Separation 0 – 100
Level 0 – 100

< PH; Phaser >

Type 4Stage, 8Stage, 12Stage, Bi-Phase
Rate 0 – 100
BPM ♪ – BPM ♫
Depth 0 – 100
Manual 0 – 100
Resonance 0 – 100
Step Off, On
Step Rate 0 – 100
BPM ♪ – BPM ♫
Level 0 – 100 Step = On

< AR; Auto Riff >

Phrase Preset1 – Preset30, User1 – User10
Loop Off, On
Tempo 0 – 100
BPM ♪ – BPM ♫
Sens 0 – 100
Key C(Am) – B(G#m) Phrase=Preset
Attack 0 – 100
Hold Off, On
Effect Level 0 – 100
Direct Level 0 – 100

< SEQ; Sub Equalizer >

Low EQ -20dB – +20dB
Lo-Mid f 100Hz – 10.0kHz
Lo-Mid Q 0.5 – 16
Lo-Mi EQ -20dB – +20dB
Hi-Mid f 100Hz – 10.0kHz
Hi-Mid Q 0.5 – 16

Hi-Mid EQ -20dB – +20dB
High EQ -20dB – +20dB
Level -20dB – +20dB

< 2CE; 2x2 Chorus >

Xover f 100Hz – 4.00kHz
Lo Rate 0 – 100
BPM ♪ – BPM ♫
Lo Depth 0 – 100
Lo PreDly 0.0msec – 40.0msec
Lo Level 0 – 100
Hi Rate 0 – 100
BPM ♪ – BPM ♫
Hi Depth 0 – 100
Hi PreDly 0.0msec – 40.0msec
Hi Level 0 – 100

< SDD; Short Delay >

DlyTime 0ms – 400ms,
BPM ♪ – BPM ♫
Feedback 0 – 100
Effect Level 0 – 120

< HU; Humanizer >

Mode Picking, Auto, Random
Vowel 1 a, e, i, o, u Mode=Picking, Auto
Vowel 2 a, e, i, o, u Mode=Picking, Auto
Sens 0 – 100 Mode=Picking
Rate 0 – 100
BPM ♪ – BPM ♫
Depth 0 – 100
Manual 0 – 100 Mode=Auto
Level 0 – 100

< VB; Vibrato >

Rate 0 – 100
BPM ♪ – BPM ♫
Depth 0 – 100
Trigger Off, On
Rise Time 0 – 100

< SYN; Guitar Synth >

Sens 0 – 100
Wave Square, Saw, Brass, Bow
Chromatic Off, On Wave=Square, Saw
Octave Shift 0, -1, -2 Wave=Square, Saw
PWM Rate 0 – 100 Wave=Square
PWM Depth 0 – 100 Wave=Square
Cutoff Freq 0 – 100
Resonance 0 – 100
FLT.Sens 0 – 100
FLT.Decay 0 – 100
FLT.Depth -100 – +100
Attack Decay, 0 – 100
Release 0 – 100
Velocity 0 – 100
Hold Off, On Wave=Square, Saw
Synth Level 0 – 100
Direct Level 0 – 100

< RM; Ring Modulator >

Mode Normal, Intelligent
Freq 0 – 100
Effect level 0 – 100
Direct Level 0 – 100

< SL; Slicer >

Pattern	P1 – P20
Rate	0 – 100
	BPM ♪ – BPM ♪
Trigger Sens	0 – 100

This produces one of the following effects: **Harmonist, Flanger, Phaser, Auto Riff, Sub Equalizer, 2x2 Chorus, Short Delay, Humanizer, Vibrato, Guitar Synth, Ring Modulator, or Slicer.**

Effect

Turns the modulation effect on/off.

FX Select (effect select)

This selects the effect to be used from the following ones.

HR (harmonist):

This effect changes the pitch of the original sound. It is variable up and down 2 octaves.

FL (flanger):

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

PH (phaser):

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

AR (auto riff):

This allows you to automatically produce a phrase simply by picking a single note. This can be used to easily play extremely rapid phrases.

SEQ (sub equalizer):

This adjusts the tone as a sub equalizer. A parametric type is adopted for the high-middle and low-middle range.

2CE (2 x 2 chorus):

This adds a pitch-shifted sound to the original sound, producing an effect of greater depth and spaciousness. Two separate stereo chorus units are used for the low-frequency and high-frequency ranges in order to create a more natural chorus sound.

SDD (short delay):

This is the delay with the maximum delay time of 400 ms. This effect is efficient for making the sound fatter.

HU (humanizer):

This can create vowel sounds of the human beings using the guitar sound.

VB (vibrato):

This effect creates vibrato by slightly modulating the pitch.

SYN (guitar synth):

This detects the pitch of an electric guitar and outputs a synthesizer sound.

RM (ring modulator):

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

SL (slicer):

This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.

< When "HR (Harmonist)" is selected >**Voice**

This selects the number of voices for the pitch shift sound (harmony).

1-Voice:

One-voice pitch-shifted sound output in monaural.

2-Mono:

Two-voice pitch-shifted sound (HR1, HR2) output in monaural.

2-Stereo:

Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.

Mode

Selection for the harmonist mode.

Fast, Medium, Slow:

A chord can be input with a normal pitch shifter. The response is slower in the order of Fast, Medium and Slow, but the modulation is lessened in the same order.

Mono:

Compared with the conventional pitch shifter, the modulation is minimized. Play in a single note.

Harmony:

This creates harmony that matches the key of the song being played. Play in a single note.

Pitch

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

Fine

Make fine adjustments to the pitch shift.

* The amount of the change in the Fine "100" is equivalent to that of the Pitch "1."

Harm (harmony)

This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound. When the scale is set to "User," this parameter sets the user scale number to be used.

PreDly (pre delay)

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."

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).*

Feedback

This adjusts the feedback amount of the pitch shift sound.

Level

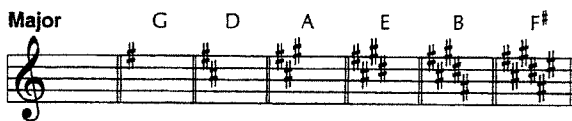
This adjusts the volume of the pitch shift sound.

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.



Minor Am Dm Gm Cm Fm B^bm E^bm



Minor Em Bm F[#]m C[#]m G[#]m D[#]m

Direct Level

Adjusts the volume of the direct sound.

< When "FL (Flanger)" is selected >

Rate

This sets the rate of the flanging effect.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Depth

Determines the depth of the flanging effect.

Manual

Adjusts the center frequency at which to apply the effect.

Resonance

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Separation

Adjusts the diffusion. The diffusion increases as the value increases.

Level

This adjusts the volume of the flanger.

< When "PH (Phaser)" is selected >

Type

Selects the number of stages that the phaser effect will use.

4Stage:

This is a four-phase effect. A light phaser effect is obtained.

8Stage:

This is an eight-phase effect. It is a popular phaser effect.

12Stage:

This is a twelve-phase effect. A deep phase effect is obtained.

Bi-Phase:

This is the phaser with two phase shift circuits connected in series.

Rate

This sets the rate of the phaser effect.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Depth

Determines the depth of the phaser effect.

Manual

Adjusts the center frequency of the phaser effect.

Resonance

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Step

This sets on/off of the step function. When the step function is turned on, the change of a sound will be in steps.

Step Rate

This sets the cycle of the steps that changes the rate and depth. When it is set to a higher value, the change will be finer.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Level

This adjusts the volume of the phaser.

< When "AR (Auto Riff)" is selected >

** Running the following operations while Auto Riff is playing may result in disturbances in the sound.*

- Turning AFB: Search to On
- Reception of large amounts of MIDI data

Phrase

Select the phrase.

Loop

If "Loop" is turned "On," the phrase will be played back continuously.

Tempo

Adjust the speed of the phrase.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the tempo to one-half or one-fourth of the BPM when the set tempo is increased).*

Sens (sensitivity)

Adjust the sensitivity of triggering. With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes. If this parameter is set to a value of "100," retriggering will not occur.

Key

Select the key of the song that you wish to play.

Attack

Adjust the strength of the attack. By adding an attack to each note of the phrase you can produce a sensation as though the notes were being picked.

Hold

If you turn hold "On" after you pick a note, the effect sound will continue even after there is no input signal.

Effect Level

Adjust the volume of the effect sound.

Direct Level

Adjust the volume of the direct sound.

< When "SEQ (Sub Equalizer)" is selected >

Low EQ (low equalizer)

Adjusts the low frequency range tone.

Lo-Mid f (low-middle frequency)

Specify the center of the frequency range that will be adjusted by the "Lo-Mid EQ."

Lo-Mid Q (low-middle Q)

Adjusts the width of the area affected by the EQ centered at the "Lo-Mid f." Higher values will narrow the area.

Lo-Mid EQ (low-middle equalizer)

Adjusts the "Lo-Mid f" range tone.

Hi-Mid f (high-middle frequency)

Specify the center of the frequency range that will be adjusted by the "Hi-Mid EQ."

Hi-Mid Q (High-middle Q)

Adjusts the width of the area affected by the EQ centered at the "Hi-Mid f." Higher values will narrow the area.

Hi-Mid EQ (High-middle equalizer)

Adjusts the "Hi-Mid f" range tone.

High EQ (high equalizer)

Adjusts the high frequency range tone.

Level

Adjusts the volume after the equalizer.

< When "2CE (2x2 Chorus)" is selected >

Xover f (crossover frequency)

This parameter sets the frequency at which the frequency components of the direct sound are divided into bass and treble bands.

Lo Rate (low rate)

Adjust the speed of the chorus effect for the low frequency range.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Lo Depth (low depth)

Adjust the depth of the chorus effect for the low frequency range. If you wish to use this as a doubling effect, use a setting of "0."

Lo PreDly (low pre-delay)

Adjust the time from when the low frequency range direct sound is output until the effect sound is output. Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).

Lo Level (low level)

Adjust the volume of the low frequency range.

Hi Rate (high rate)

Adjust the speed of the chorus effect for the high frequency range.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Hi Depth (high depth)

Adjust the depth of the chorus effect for the high frequency range. If you wish to use this as a doubling effect, use a setting of "0."

Hi PreDly (high pre-delay)

Adjust the time from when the high frequency range direct sound is output until the effect sound is output. Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).

Hi Level (high level)

Adjust the volume of the high frequency range.

< When "SDD (Short Delay)" is selected >**Dly Time (delay time)**

Adjusts the delay time.

* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).

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.

Effect Level

Adjusts the volume of delay sound.

< When "HU (Humanizer)" is selected >**Mode**

This sets the mode that switches the vowels.

Picking:

It changes from vowel 1 to vowel 2 along with the picking. The time spent for the change is adjusted with the rate.

Auto:

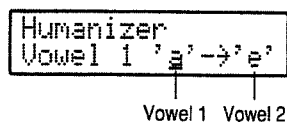
By adjusting the rate and depth, two vowels (Vowel 1 and Vowel 2) can be switched.

Random:

Five vowels (a, e, i, o, u) are called out at random by adjusting the rate and depth.

Vowel 1

This selects the first vowel.

**Vowel 2**

This selects the second vowel.

Sens (sensitivity)

This adjusts the sensitivity of the humanizer. When it is set to a lower value, no effect of the humanizer is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the humanizer can be obtained whether the picking is weak or strong.

Rate

This adjusts the cycle for changing the two vowels.

* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).

Depth

This adjusts the depth of the effect.

Manual

This determines the point where the two vowels are switched. When it is set to "50," vowel 1 and vowel 2 are switched in the same length of time. When it is set to lower than "50," the time for vowel 1 is shorter. When it is set to higher than "50," the time for vowel 1 is longer.

Level

This sets the volume of the humanizer.

Vowel selection with the Expression pedal

To select one of the two vowels using the Expression pedal, set "Setting the Expression pedal" (page 24) as shown below.

* You can also use the control assign.

< Quick Settings >

EXP PEDAL: P9=HUMAN PEDAL

< Manual Settings >

EXP PEDAL: On
EXP PEDAL Target: HU: Manual
EXP PEDAL Target Min: 0
EXP PEDAL Target Max: 100

< When "VB (Vibrato)" is selected >

Rate

This adjusts the rate of the vibrato.

* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).

Depth

This adjusts the depth of the vibrato.

Trigger

This selects on/off of the vibrato with the footswitch.

* This effect assumes that the trigger will be turned on with a footswitch for attaining the vibrato effect.

Rise Time

This sets the time passing from the moment the trigger is turned on until the set vibrato is obtained.

.....

Vibrato On/Off

To switch the trigger on/off of the vibrato using the CTL pedal, set "Setting the Control pedal" (page 24) as shown below.

* You can also use the control assign.

< Quick Settings >

CTL PEDAL: P3=VIBRATO

< Manual Settings >

CTL PEDAL: On
CTL PEDAL Target: VB: Trigger
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

.....

< When "SYN (Guitar Synth)" is selected >

When you use a guitar synthesizer, observe the following points.

- * It does not work properly when a chord is played. Be sure to mute all the other strings and play in a single note.
- * When you are to play the next string while a certain sound is still playing, perfectly mute the previous sound then play the next one with a clear attack.
- * If the unit cannot detect the attack, it may not sound correctly.

Sens (sensitivity)

This adjusts the input sensitivity. The response of the internal sound source is better with a higher sensitivity value, but the malfunctions will be increased on the other hand. So, try to set it as high as possible without causing malfunction.

Wave

This selects a wave type that is the source of the guitar synthesizer.

Square (□□□):

The unit detects the pitch and attack information from the input guitar sound, then send the square waveform from the internal sound source.

Saw (∕∕∕):

The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform from the internal sound source.

Brass:

The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It gives a quick sound rise and send the sound with a sharp edge.

Bow:

The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It outputs a soft sound without attack.

Chromatic

This switches on or off the chromatic function. When it is on, the pitch change of the synthesizer sound is in semitone steps. This does not respond to pitch changes less than a semitone, such as what might be obtained with bending or vibrato. Thus, this is effectively used for realistically playing musical instruments whose pitch will change in steps greater than a semitone, such as a keyboard.

* Use this parameter when "Square" or "Saw" is selected for wave.

Octave Shift

This allows you to shift the pitch of the internal sound module in an octave step from the guitar sound.

* This parameter should be set when "Square" or "Saw" is selected for the wave.

PWM Rate (pulse wise modulation rate)

This gives breadth or fatness to the sound by applying modulation to the waveform (only to Square) in the internal sound module. A higher value will quicken the rate of the modulation.

* This parameter should be set only when "Square" is selected for the wave.

PWM Depth (pulse wise modulation depth)

This adjusts the depth of the PWM. When it is set to "0," no PWM effect is obtained.

* This parameter should be set only when "Square" is selected for the wave.

Cutoff Freq (cutoff frequency)

This adjusts the frequency where the harmonics contents of the sound is cut off.

Resonance

This adjusts how much of the harmonics contents around the cutoff frequency should be emphasized.

FLT.Sens (filter sensitivity)

This adjusts the sensitivity of the filter. When it is set to a lower value, the filter is affected only with a stronger picking. When it is set higher, the filter changes even with a weaker picking. When it is set to "0," the depth of the filter will be the same no matter how the picking strength may be.

FLT.Decay (filter decay)

This sets the time needed until the filter change will be stable.

FLT.Depth (filter depth)

This adjusts the depth of the filter. When the value is higher, the filter will change more drastically. The polarity of the filter will be opposite with "+" and "-."

Attack

This adjusts the time needed for a synthesizer sound to reach its maximum. When it is set to a lower value, the sound will rise quickly. When it is set higher, the sound will rise slowly. When it is set to "Decay," the sound will rise quickly and turn to a Release status regardless of the input of the guitar sound.

* When "Brass" or "Bow" is selected for the wave, the attack time will not be quicker from a certain level even if the attack is set to "Decay" or "0."

Release

This determines the time needed for the synthesizer sound to reach zero from the moment the input of the guitar sound is completed.

* When "Brass" or "Bow" is selected for the wave, the guitar signal itself is processed. That is, the synthesizer sound will go down when the guitar signal goes down no matter how long the release may be set.

Velocity

This adjusts the amount of the volume change of the synthesizer sound. When it is set to high, the volume change will be greater depending on the picking strength. When it is set to "0," no volume change is caused even by changing the picking manner.

Hold

The hold function can sustain the output of the synthesizer sound. If you turn on the hold while a synthesizer sound is being output, the synthesizer sound will be held until you turn it off.

You can control the on/off of the hold using the footswitch. Normally, select "Hold Off."

* This parameter is used when "Square" or "Saw" is selected for the wave.

Synth Level

This determines the volume of the synthesizer sound.

Direct Level

This determines the volume of the direct sound.

Hold On/Off

To switch hold on/off using the CTL pedal, set "Setting the Control pedal" (page 24) as follows.

* You can also use the control assign.

< Quick Settings >

CTL PEDAL: P7=SYNTH HOLD

< Manual Settings >

CTL PEDAL: On

CTL PEDAL Target: SYN: Hold

CTL PEDAL Target Min: Off

CTL PEDAL Target Max: On

CTL PEDAL Source Mode: Normal

< When "RM (Ring Modulator)" is selected >**Mode**

This selects the mode for the ring modulator.

Normal:

By ring-modulating the signal with the guitar sound and the signal of the internal oscillator, it can create a bell like sound. You can obtain a non-musical sound with the sense of pitch.

Intelligent:

By ring-modulating the input signal, a bell like sound is created. The intelligent ring modulator changes the oscillation frequency according to the pitch of the input sound and therefore produces a sound with the sense of pitch, which is quite different from "Normal." This effect does not give a satisfactory result if the pitch of the guitar sound is not correctly detected. So, you must use a single note.

Freq (frequency)

This adjusts the frequency of the internal oscillator.

Effect Level

This adjusts the volume of the effect sound.

Direct Level

This adjusts the volume of the direct sound.

< When "SL (Slicer)" is selected >**Pattern**

Select the slice pattern that will be used to cut the sound.

Rate

Adjust the rate at which the sound will be cut.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Trigger Sens

Adjust the sensitivity of triggering. With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes.

DELAY

Effect	Off, On
Type	Single, Tap
DlyTime	0ms – 1800ms BPM ♪ – BPM ♫
DlyTime.F	0msec – 20msec
Tap Time	0% – 100%
Feedback	0 – 100
High Cut	700Hz – 11.0 kHz, Flat
Effect Level	0 – 120

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

Effect

Turns the delay effect on/off.

Type

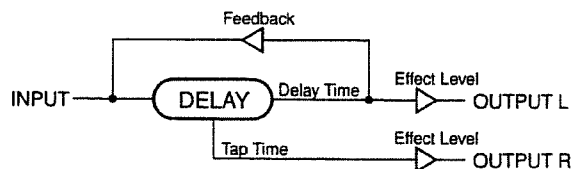
This selects how to output the delay sound.

Single:

By adjusting the delay time and feedback, you can obtain a normal delay effect.

Tap:

This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.

**DlyTime (delay time)**

This determines the delay time.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased).*

DlyTime.F (delay time fine)

Make fine adjustments to the delay time.

Tap Time

Adjusts the delay time of the right channel delay. This setting adjusts the right channel delay time relative to the left channel delay time (considered as 100 %).

Feedback

“Feedback” is returning a delay signal to the input. This parameter determines the amount of feedback. A higher value will increase the number of the delay repeats.

High Cut (high cut filter)

The high cut filter cuts the frequency contents that are higher than the set frequency. This parameter adjusts the frequency where the high cut filter starts working. When it is set to “Flat,” the high cut filter does not work at all.

Effect Level

This adjusts the volume of the delay sound.

CHORUS

Effect	Off, On
Mode	Mono, Stereo
Rate	0 – 100
	BPM \circ – BPM \flat
Depth	0 – 100
Pre Delay	0.0msec – 40.0msec
High Cut	700Hz – 11.0kHz, Flat
Effect Level	0 – 100

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

Effect

Turns the chorus effect on/off.

Mode

Selection for the chorus mode.

Mono:

This chorus effect outputs the same sound from both L and R.

Stereo:

This is a stereo chorus effect that adds different chorus sounds to L and R.

Rate

Adjusts the rate of the chorus effect.

** When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 57) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).*

Depth

Adjusts the depth of the chorus effect. To use it for doubling, set the value to “0.”

Pre Delay

Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).

High Cut (high cut filter)

The low cut filter cuts the frequencies below the specified frequency. This setting adjusts the frequency at which the low cut filter will begin to take effect. When “Flat” is selected, the low cut filter will have no effect.

Effect Level

Adjusts the volume of the effect sound.

REVERB

Effect	Off, On
Type	Room 1, Room 2, Hall 1, Hall 2, Plate
Rev Time	0.1sec – 10.0sec
Pre Delay	0msec – 100msec
Low Cut	55.0Hz – 800Hz
High Cut	700Hz – 11.0kHz, Flat
Density	0 – 10
Effect Level	0 – 100

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

Effect

Turns the reverb effect on/off.

Type

This selects the reverb type. various different simula-
tions of space are offered.

Room 1:

Simulates the reverberation in a small room.
Provides the bright reverberation of a live room.

Room 2:

Simulates the reverberation in a small room.
Provides warm reverberations.

Hall 1:

Simulates the reverberation in a concert hall.
Provides clear and spacious reverberations.

Hall 2:

Simulates the reverberation in a concert hall.
Provides warm reverberations.

Plate:

Simulates plate reverberation (a reverb unit that
uses the vibration of a metallic plate). Provides a
metallic sound with a distinct upper range.

Rev Time (reverb time)

Adjusts the length (time) of reverberation.

Pre Delay

Adjusts the time until the reverb sound appears.

Low Cut (low cut filter)

The low cut filter cuts the frequencies below the speci-
fied frequency. This setting adjusts the frequency at
which the low cut filter will begin to take effect.

High Cut (high cut filter)

The high cut filter cuts the frequencies above the speci-
fied frequency. This setting adjusts the frequency at
which the high cut filter will begin to take effect.
When "Flat" is selected, the high cut filter will have no
effect.

Density

This adjusts the density of the reverb sound.

Effect Level

Adjusts the volume of the reverb sound.

MASTER

< Master >

Master Level	0 – 100
Master BPM	40 – 250

< NS; Noise Suppressor >

Effect	Off, On
Threshold	0 – 100
Release	0 – 100

< FV; Foot Volume >

Level	0 – 100
-------	---------

This the Master, Noise Suppressor and Foot Volume.

< Master >**Master Level**

This adjusts the output volume of the GT-5.

Master BPM

Adjust the BPM value for each patch.

* *BPM (beats per minute) indicates the number of quarter note beats that occur each minute.*

.....

Control with the Master BPM

To input the Master BPM with the CTL pedal, set "Setting the Control pedal" (page 24) as follows.

* *You can also use the control assign.*

< Quick Settings >

CTL PEDAL: P1=MASTER BPM

< Manual Settings >

CTL PEDAL: On
 CTL PEDAL Target: Master BPM (Tap)
 CTL PEDAL Target Min: Off
 CTL PEDAL Target Max: On
 CTL PEDAL Source Mode: Normal

.....

< NS (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.

* *Please connect the noise suppressor prior to the reverb-ation type effect. This setup will prevent unnatural break of the reverb-ation type effect.*

Effect

Turns the noise suppressor effect on/off.

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."

< FV (Foot Volume)>**Level**

This adjusts the volume.

.....

Control with the Foot Volume

To control the volume of the foot volume with the Expression pedal, set "Setting the Expression pedal" (page 24) as follows.

* *You can also use the control assign.*

< Quick Settings >

EXP PEDAL: P1=FOOT VOLUME

< Manual Settings >

EXP PEDAL: On
 EXP PEDAL Target: FV: Level
 EXP PEDAL Target Min: 0
 EXP PEDAL Target Max: 100

.....

Section 4 Using MIDI

How MIDI can be used

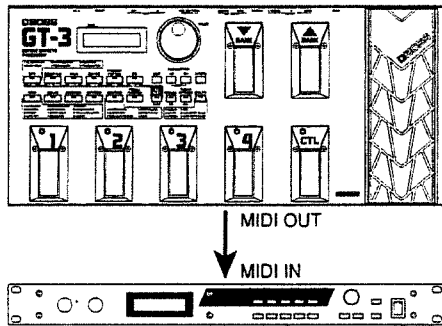
On the GT-3 you can use MIDI to perform the following operations.

* *MIDI requires you to set the channel numbers of the two devices to be connected to the same number. If the MIDI channels are not matched correctly, the data cannot be communicated between the two MIDI devices.*

Operation from the GT-3

< Transmitting program change messages >

When a patch is selected on the GT-3, the program change message that corresponds to the selected patch number will be transmitted. The external MIDI device will then turn to the setting depending on the program change it has received.



< Transmitting control change messages >

The operation information from the CTL pedal, Expression pedal or the external device connected to the SUB EXP PEDAL/SUB CTL 1,2 jack will be transmitted as control change messages. This can be used for controlling the parameters on the external MIDI device.

< Transmitting data >

You can transfer the setting data stored in the GT-3, such as an effect sound to another MIDI device using the Exclusive messages. This can be convenient for setting the other GT-3 to exactly the same settings or store the effect sound settings into a sequencer.

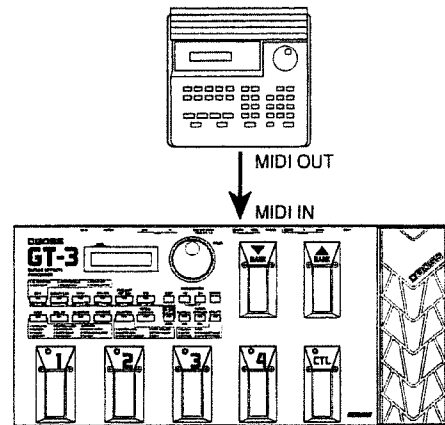
Operations from external MIDI devices

< Select patches >

The patch numbers on the GT-3 will change in keeping with the program change messages sent to it from an external MIDI device.

You can set up the correspondence between MIDI program change messages and patch numbers on the GT-3 with the "Program change map" (page 63), if you wish to make the effect sounds correspond to the sounds on some other MIDI device.

The setup shown below is for playing the guitar to a sequencer's playing. If you wish to automatically change patches on the GT-3, place the program change number that corresponds to the relevant patch together with the performance data at the position where you wish to change patches on the GT-3.



< Receiving control change messages >

Through MIDI, the GT-3 is able to receive control change messages and control specified parameters during live performance. Set the parameters to be controlled with "Control assign" (page 26).

< Receiving data >

Here's how to receive data transmitted from another GT-3, or receive GT-3 data that was saved on a sequencer.

MIDI utility function settings

The following pages explain the MIDI-related utility functions of the GT-3. Make settings as needed for your situation.

The following utility functions are provided.

[MIDI RX Channel (MIDI receive channel)]

[MIDI Omni Mode]

[MIDI TX Channel (MIDI transmit channel)]

[MIDI Device ID]

[MIDI PC OUT (MIDI program change out)]

[MIDI EXP OUT (MIDI Expression pedal out)]

[MIDI CTL OUT (MIDI Control pedal out)]

[MIDI SUB CTL1OUT (MIDI sub control 1 out)]

[MIDI SUB CTL2OUT (MIDI sub control 2 out)]

[MIDI Map Select]

[MIDI Program Map (MIDI program change map)]

[MIDI Bulk Load]

[MIDI Bulk Dump]

[Procedure]

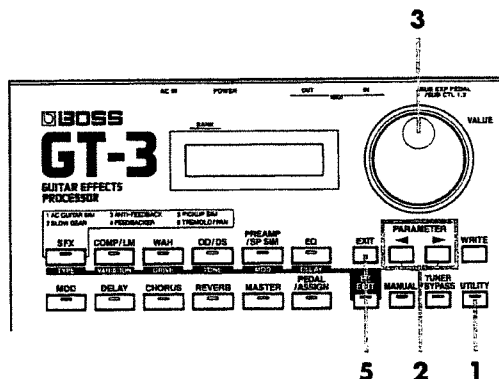
* When using the following functions, please refer to the procedure given for each function.

[MIDI Bulk Dump]

[MIDI Bulk Load]

[MIDI Map Select]

[MIDI Program Map (MIDI program change map)]



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

* While utility function settings are being made, the button indicator will be lit.

- < 1. GLOBAL >
- < 2. METER >
- < 3. SYSTEM >
- < 4. MIDI >

```
--- UTILITY ---
4.MIDI
```

Make settings for operation via MIDI.

- < 5. HR SCALE (harmonist scale) >
- < 6. AR PHRASE (auto riff phrase) >

2. Get the display to show the parameter to be controlled, using [PARAMETER].

If more than one parameter is shown in the display, move the cursor to the parameter to be edited using [PARAMETER].

3. Use the VALUE dial to modify the value.

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

5. Press [EXIT] to end the procedure.

Utility parameters related with MIDI

[MIDI RX Channel (MIDI receive channel)]

(1 – 16)

```
MIDI RX Channel
Channel = 1
```

Set the MIDI channel used for receiving MIDI messages.

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

[MIDI Omni Mode] (Omni Off, Omni On)

```
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, system exclusive data is received only if its device ID matches the "Device ID" setting.

* With the factory settings, the setting is omni on.

[MIDI TX Channel (MIDI transmit channel)]
(1 – 16, Rx)

```
MIDI TX Channel
Channel = Rx
```

Set the MIDI channel used for transmitting MIDI messages.

When "Rx" is selected, the MIDI channel will be the same as the MIDI receive channel.

* With the factory settings, "Rx" is selected.

[MIDI Device ID] (1 – 32)

```
MIDI Device ID
ID = 1
```

Determines the device ID used for transmitting and receiving exclusive messages.

* At the factory settings, the device ID is set to "1."

[MIDI PC OUT (MIDI program change out)]
(Off, On)

```
MIDI PC OUT
On
```

This selects whether or not to output program change messages when patch numbers are changed on the GT-3.

Off: Program change messages are not output even when patch numbers are changed.

On: When a patch number is changed, the program change message is output.

* The GT-3 transmits the bank select message as well as the program change. For a detailed explanation, see "Changing patches using bank select messages" (page 66).

[MIDI EXP OUT (MIDI expression pedal out)]
(Off, 1 – 31, 33 – 95)

```
MIDI EXP OUT
CC# 7
```

This sets the controller number of the control change message when it is transmitted for the operation information of the Expression pedal. When it is set to "Off," no control change message will be transmitted.

[MIDI CTL OUT (MIDI control pedal out)]
(Off, 1 – 31, 33 – 95)

```
MIDI CTL OUT
CC#80
```

This sets the controller number of the control change message when it is transmitted for the operation information of the CTL pedal. When it is set to "Off," no control change message will be transmitted.

[MIDI SUB CTL1 OUT (MIDI sub control 1 out)]
(Off, 1 – 31, 33 – 95)

```
MIDI SUB CTL1OUT
Off
```

This sets the controller number of the control change message when it is transmitted for the operation information of the external device connected to the SUB CTL 1 jack. When it is set to "Off," no control change message will be transmitted.

[MIDI SUB CTL2OUT (MIDI sub control 2 out)]
(Off, 1 – 31, 33 – 95)

```
MIDI SUB CTL2OUT
Off
```

This sets the controller number of the control change message when it is transmitted for the operation information of the external device connected to the SUB CTL 2 jack. When it is set to "Off," no control change message will be transmitted.

Transmitting / receiving data via MIDI

The GT-3 can use exclusive messages to set another GT-3 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.

Transmitting data (Bulk dump)

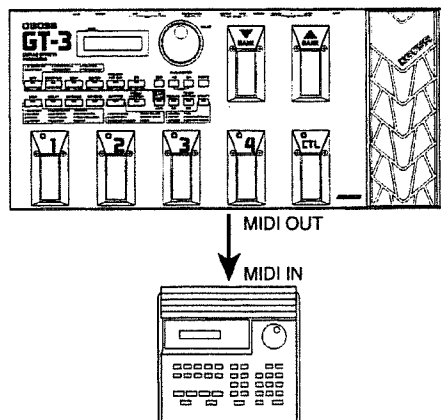
The following types of data can be transmitted. When transmitting data, you can specify the starting and ending points of the data to be sent, so only the desired data is transmitted.

Display	Data that is transmitted
System	Tuner, Utility, and Manual settings
Quick FX	Effect setting, pedal setting and control assign setting data stored in the user.
#1-1 - #35-4	The setting contents of patches 1-1 - 35-4
Temp	The contents of the currently selected patch

< Connections >

When saving the data to a sequencer

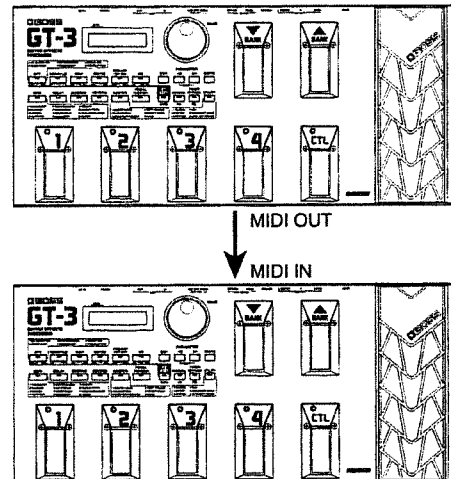
Make connections as shown below, and set the sequencer to a condition ready to receive exclusive messages.



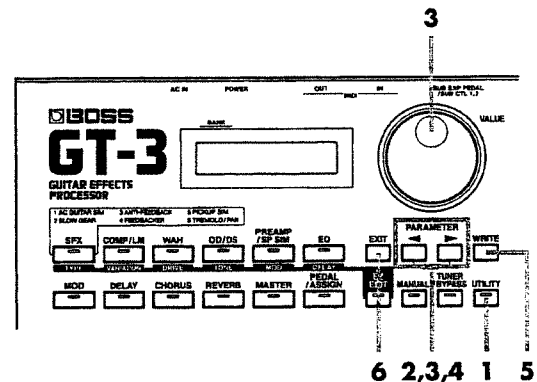
* For details on sequencer operation, refer to the manual for the sequencer you are using.

When copying the data to another GT-3

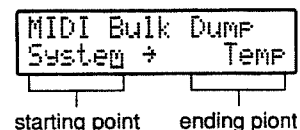
Make connections as shown below, and set the device ID of both units to match.



< Transmission procedure >



1. Select "4.MIDI" with [UTILITY].
2. Use [PARAMETER] to access the following parameter (Bulk Dump) in the display.



3. Move the cursor to "starting point" with [PARAMETER], then select the data to be the starting point with the VALUE dial.
4. Move the cursor to "ending point" with [PARAMETER], then select the data to be the ending point with the VALUE dial.

5. Press [WRITE] to transmit the data.

```
MIDI Bulk Dump
Data Dumping...
```

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

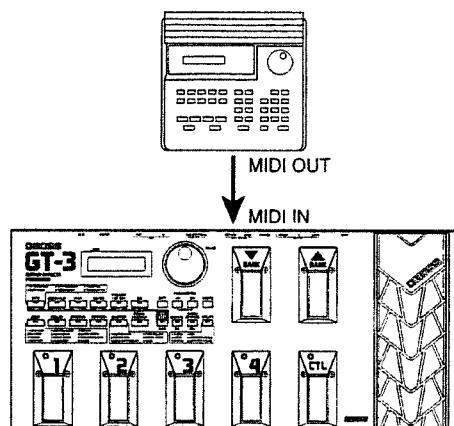
6. Press [EXIT] to end the procedure.

Receiving data (Bulk load)

< Connections >

When receiving data saved on a sequencer into the GT-3

Make connections as follows. Set the GT-3 to the 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. Select "4.MIDI" with [UTILITY].
2. Use [PARAMETER] to access the following parameter (Bulk Load) in the display.

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

3. Transmit data from the transmitting device. When the GT-3 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.

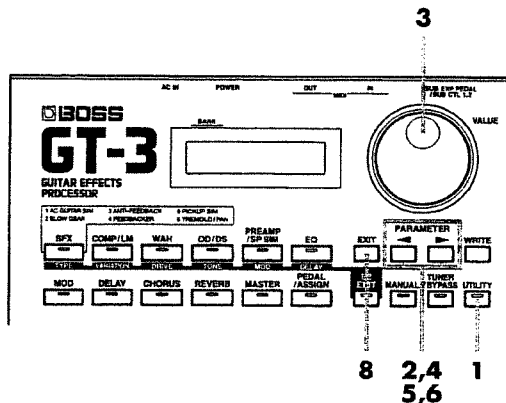
4. Press [EXIT] to end the procedure.

Press [EXIT], and the GT-3 responds with "Checking ..." and checks the received data. When it finishes checking the data, it will return to the Play page.

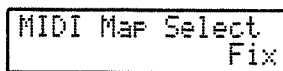
Program change map settings

When using program change messages sent from an external MIDI device to select GT-3 patches, you can freely specify the correspondence between the program change number that was received and the GT-3 patch that will be selected.

[Procedure]

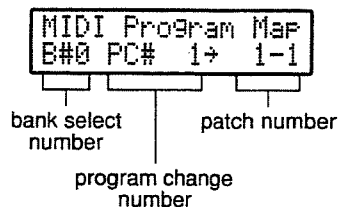


1. Select "4.MIDI" with [UTILITY].
2. Use [PARAMETER] to access the following parameter (MIDI Map Select) in the display.



3. Set the MIDI map select with the VALUE dial.

When the MIDI map select is set to "Fix," press [EXIT] to leave the procedure. When it is set to "Prog," carry out steps 4 through.



4. Use [PARAMETER] to access the following parameter (MIDI Program Map) in the display.
5. Use [PARAMETER] to move the cursor to the program change number, and use the VALUE dial to specify the program change number to be received.

* To change the bank select to be received, use the same procedure.

6. Use [PARAMETER] to move the cursor to the patch number, and use the VALUE dial to specify the GT-3 patch number that will correspond to the received program change number.

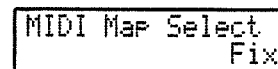
* The Preset Patch is displayed in reversed indication.

7. Repeat steps 5 – 6 to complete the program change map by specifying the Patch number that will correspond to each program change number.

8. Press [EXIT] to end the procedure.

Program change map parameters

MIDI Map Select



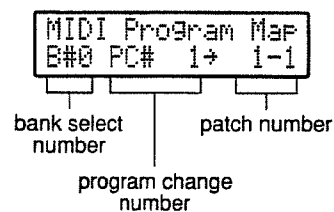
When program change messages are received, this setting determines whether patches will be selected as determined by the program change map settings, or as determined by the default settings.

Fix: The patch numbers of the default settings will be selected. For the contents of the default settings, refer to "Changing patches using bank select messages" (page 66).

Prog: The patch numbers specified by the program change map will be selected.

MIDI Program Map

(MIDI program change map)



Make settings for the program change map.

* When the MIDI map select is set to "Fix," this is not shown.

* If you want to select GT-3 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

About MIDI

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.

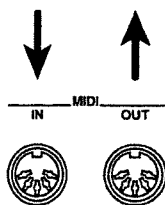
In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

How MIDI messages are transmitted and received

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

MIDI connectors

The following 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:

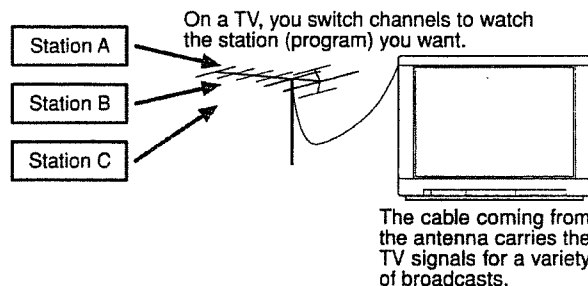
This connector re-transmits the messages that were received at MIDI IN.

* *The GT-3 features both "MIDI IN" and "MIDI OUT" connectors.*

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.*

Main types of MIDI message used by the GT-3

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 change number from 1 to 128 which specifies the desired sound. The GT-3 also allows you to select any of the 340 different patch numbers in conjunction with bank select messages; a type of control change message.

Control change messages

These messages are used to enhance the expressiveness of a performance. Each message includes a controller 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 controller number.

The specified parameters can be controlled with the GT-3.

< System messages >

System messages include exclusive messages, messages used for synchronization, and messages used to keep a MIDI system running correctly.

Exclusive messages

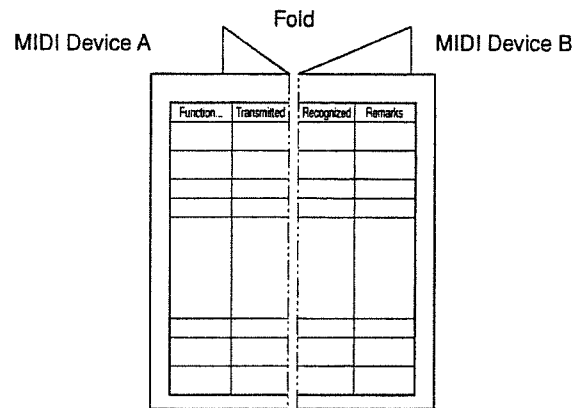
Exclusive messages handle information related to a unit's own unique sounds, or other device-specific information. Generally, such messages can only be exchanged between devices of the same model by the same manufacturer. Exclusive messages can be employed to save the settings for effects programs into a sequencer, or for transferring such data to another GT-3.

The two instruments must be set to the same device ID numbers when exchanging SysEx messages.

About the MIDI implementation

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 separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.

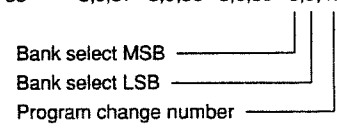
Changing patches using bank select messages

A bank select message consists of a set of two control change messages, the controllers numbered 0 and 32. Normally, you select a sound by using the bank select message followed by a program change message. On the GT-3, these messages are used for changing patch numbers.

Changing patch numbers on an external MIDI device from the GT-3

When a patch is selected on the GT-3, the bank select and program change messages sent from the GT-3 correspond with each other as shown below.

Bank	Number				Bank	Number				Bank	Number			
	1	2	3	4		1	2	3	4		1	2	3	4
1	0,0,1	0,0,2	0,0,3	0,0,4	31	1,0,21	1,0,22	1,0,23	1,0,24	61	2,0,41	2,0,42	2,0,43	2,0,44
2	0,0,5	0,0,6	0,0,7	0,0,8	32	1,0,25	1,0,26	1,0,27	1,0,28	62	2,0,45	2,0,46	2,0,47	2,0,48
3	0,0,9	0,0,10	0,0,11	0,0,12	33	1,0,29	1,0,30	1,0,31	1,0,32	63	2,0,49	2,0,50	2,0,51	2,0,52
4	0,0,13	0,0,14	0,0,15	0,0,16	34	1,0,33	1,0,34	1,0,35	1,0,36	64	2,0,53	2,0,54	2,0,55	2,0,56
5	0,0,17	0,0,18	0,0,19	0,0,20	35	1,0,37	1,0,38	1,0,39	1,0,40	65	2,0,57	2,0,58	2,0,59	2,0,60
6	0,0,21	0,0,22	0,0,23	0,0,24	36	1,0,41	1,0,42	1,0,43	1,0,44	66	2,0,61	2,0,62	2,0,63	2,0,64
7	0,0,25	0,0,26	0,0,27	0,0,28	37	1,0,45	1,0,46	1,0,47	1,0,48	67	2,0,65	2,0,66	2,0,67	2,0,68
8	0,0,29	0,0,30	0,0,31	0,0,32	38	1,0,49	1,0,50	1,0,51	1,0,52	68	2,0,69	2,0,70	2,0,71	2,0,72
9	0,0,33	0,0,34	0,0,35	0,0,36	39	1,0,53	1,0,54	1,0,55	1,0,56	69	2,0,73	2,0,74	2,0,75	2,0,76
10	0,0,37	0,0,38	0,0,39	0,0,40	40	1,0,57	1,0,58	1,0,59	1,0,60	70	2,0,77	2,0,78	2,0,79	2,0,80
11	0,0,41	0,0,42	0,0,43	0,0,44	41	1,0,61	1,0,62	1,0,63	1,0,64	71	2,0,81	2,0,82	2,0,83	2,0,84
12	0,0,45	0,0,46	0,0,47	0,0,48	42	1,0,65	1,0,66	1,0,67	1,0,68	72	2,0,85	2,0,86	2,0,87	2,0,88
13	0,0,49	0,0,50	0,0,51	0,0,52	43	1,0,69	1,0,70	1,0,71	1,0,72	73	2,0,89	2,0,90	2,0,91	2,0,92
14	0,0,53	0,0,54	0,0,55	0,0,56	44	1,0,73	1,0,74	1,0,75	1,0,76	74	2,0,93	2,0,94	2,0,95	2,0,96
15	0,0,57	0,0,58	0,0,59	0,0,60	45	1,0,77	1,0,78	1,0,79	1,0,80	75	2,0,97	2,0,98	2,0,99	2,0,100
16	0,0,61	0,0,62	0,0,63	0,0,64	46	1,0,81	1,0,82	1,0,83	1,0,84	76	3,0,1	3,0,2	3,0,3	3,0,4
17	0,0,65	0,0,66	0,0,67	0,0,68	47	1,0,85	1,0,86	1,0,87	1,0,88	77	3,0,5	3,0,6	3,0,7	3,0,8
18	0,0,69	0,0,70	0,0,71	0,0,72	48	1,0,89	1,0,90	1,0,91	1,0,92	78	3,0,9	3,0,10	3,0,11	3,0,12
19	0,0,73	0,0,74	0,0,75	0,0,76	49	1,0,93	1,0,94	1,0,95	1,0,96	79	3,0,13	3,0,14	3,0,15	3,0,16
20	0,0,77	0,0,78	0,0,79	0,0,80	50	1,0,97	1,0,98	1,0,99	1,0,100	80	3,0,17	3,0,18	3,0,19	3,0,20
21	0,0,81	0,0,82	0,0,83	0,0,84	51	2,0,1	2,0,2	2,0,3	2,0,4	81	3,0,21	3,0,22	3,0,23	3,0,24
22	0,0,85	0,0,86	0,0,87	0,0,88	52	2,0,5	2,0,6	2,0,7	2,0,8	82	3,0,25	3,0,26	3,0,27	3,0,28
23	0,0,89	0,0,90	0,0,91	0,0,92	53	2,0,9	2,0,10	2,0,11	2,0,12	83	3,0,29	3,0,30	3,0,31	3,0,32
24	0,0,93	0,0,94	0,0,95	0,0,96	54	2,0,13	2,0,14	2,0,15	2,0,16	84	3,0,33	3,0,34	3,0,35	3,0,36
25	0,0,97	0,0,98	0,0,99	0,0,100	55	2,0,17	2,0,18	2,0,19	2,0,20	85	3,0,37	3,0,38	3,0,39	3,0,40
26	1,0,1	1,0,2	1,0,3	1,0,4	56	2,0,21	2,0,22	2,0,23	2,0,24					
27	1,0,5	1,0,6	1,0,7	1,0,8	57	2,0,25	2,0,26	2,0,27	2,0,28					
28	1,0,9	1,0,10	1,0,11	1,0,12	58	2,0,29	2,0,30	2,0,31	2,0,32					
29	1,0,13	1,0,14	1,0,15	1,0,16	59	2,0,33	2,0,34	2,0,35	2,0,36					
30	1,0,17	1,0,18	1,0,19	1,0,20	60	2,0,37	2,0,38	2,0,39	2,0,40					



* If you wish to know whether the receiving device can recognize bank select messages or not, refer to the description for control changes in the MIDI implementation chart provided in the owner's manual of the receiving device.

* If the receiving device does not recognize bank select messages, it will ignore the bank select messages and recognize only the program change messages.

Changing patch numbers on the GT-3 using the bank select messages sent from an external MIDI device

To change patch numbers on the GT-3 using bank select messages sent from an external MIDI device, check how the external bank select and program change messages correspond with the patch numbers on the GT-3.

PC#	Bank select				PC#	Bank select				PC#	Bank select			
	0	1	2	3		0	1	2	3		0	1	2	3
1	1-1	26-1	51-1	76-1	36	9-4	34-4	59-4	84-4	71	18-3	43-3	68-3	:
2	1-2	26-2	51-2	76-2	37	10-1	35-1	60-1	85-1	72	18-4	43-4	68-4	:
3	1-3	26-3	51-3	76-3	38	10-2	35-2	60-2	85-2	73	19-1	44-1	69-1	:
4	1-4	26-4	51-4	76-4	39	10-3	35-3	60-3	85-3	74	19-2	44-2	69-2	:
5	2-1	27-1	52-1	77-1	40	10-4	35-4	60-4	85-4	75	19-3	44-3	69-3	:
6	2-2	27-2	52-2	77-2	41	11-1	36-1	61-1	:	76	19-4	44-4	69-4	:
7	2-3	27-3	52-3	77-3	42	11-2	36-2	61-2	:	77	20-1	45-1	70-1	:
8	2-4	27-4	52-4	77-4	43	11-3	36-3	61-3	:	78	20-2	45-2	70-2	:
9	3-1	28-1	53-1	78-1	44	11-4	36-4	61-4	:	79	20-3	45-3	70-3	:
10	3-2	28-2	53-2	78-2	45	12-1	37-1	62-1	:	80	20-4	45-4	70-4	:
11	3-3	28-3	53-3	78-3	46	12-2	37-2	62-2	:	81	21-1	46-1	71-1	:
12	3-4	28-4	53-4	78-4	47	12-3	37-3	62-3	:	82	21-2	46-2	71-2	:
13	4-1	29-1	54-1	79-1	48	12-4	37-4	62-4	:	83	21-3	46-3	71-3	:
14	4-2	29-2	54-2	79-2	49	13-1	38-1	63-1	:	84	21-4	46-4	71-4	:
15	4-3	29-3	54-3	79-3	50	13-2	38-2	63-2	:	85	21-1	47-1	72-1	:
16	4-4	29-4	54-4	79-4	51	13-3	38-3	63-3	:	86	22-2	47-2	72-2	:
17	5-1	30-1	55-1	80-1	52	13-4	38-4	63-4	:	87	22-3	47-3	72-3	:
18	5-2	30-2	55-2	80-2	53	14-1	39-1	64-1	:	88	22-4	47-4	72-4	:
19	5-3	30-3	55-3	80-3	54	14-2	39-2	64-2	:	89	23-1	48-1	73-1	:
20	5-4	30-4	55-4	80-4	55	14-3	39-3	64-3	:	90	23-2	48-2	73-2	:
21	6-1	31-1	56-1	81-1	56	14-4	39-4	64-4	:	91	23-3	48-3	73-3	:
22	6-2	31-2	56-2	81-2	57	15-1	40-1	65-1	:	92	23-4	48-4	73-4	:
23	6-3	31-3	56-3	81-3	58	15-2	40-2	65-2	:	93	24-1	49-1	74-1	:
24	6-4	31-4	56-4	81-4	59	15-3	40-3	65-3	:	94	24-2	49-2	74-2	:
25	7-1	32-1	57-1	82-1	60	15-4	40-4	65-4	:	95	24-3	49-3	74-3	:
26	7-2	32-2	57-2	82-2	61	16-1	41-1	66-1	:	96	24-4	49-4	74-4	:
27	7-3	32-3	57-3	82-3	62	16-2	41-2	66-2	:	97	25-1	50-1	75-1	:
28	7-4	32-4	57-4	82-4	63	16-3	41-3	66-3	:	98	25-2	50-2	75-2	:
29	8-1	33-1	58-1	83-1	64	16-4	41-4	66-4	:	99	25-3	50-3	75-3	:
30	8-2	33-2	58-2	83-2	65	17-1	42-1	67-1	:	100	25-4	50-4	75-4	:
31	8-3	33-3	58-3	83-3	66	17-2	42-2	67-2	:	:	:	:	:	:
32	8-4	33-4	58-4	83-4	67	17-3	42-3	67-3	:	:	:	:	:	:
33	9-1	34-1	59-1	84-1	68	17-4	42-4	67-4	:	:	:	:	:	:
34	9-2	34-2	59-2	84-2	69	18-1	43-1	68-1	:	:	:	:	:	:
35	9-3	34-3	59-3	84-3	70	18-2	43-2	68-2	:	128	25-4	50-4	75-4	85-4

PC#: Program Change Number

Factory settings

< TUNER >

TUNER Pitch: A=440Hz
TUNER Out: Bypass

< MANUAL >

1: LM (COMP/LM)
2: OD (OD/DS)
3: DD (DELAY)
4: CE (CHORUS)
▲:HR (MOD)
▼:TU (TUNER)

< GLOBAL >

Your Setting?: Gt.Amp (Combo)
Low EQ: 0dB
High EQ: 0dB
NS Threshold: 0dB
Reverb Level: 100%

< SYSTEM >

LCD Contrast: 16
Dial Function: P.NUMBER & VALUE
SUB CTL1 Func: Assignable
SUB CTL2 Func: Assignable
Patch Change Mode: Wait for a Num.
BANK Extent: 85
Assign Hold: On

< MIDI >

MIDI RX Channel: 1
MIDI Omni Mode: Omni On
MIDI TX Channel: Rx
MIDI Device ID: 1
MIDI PC OUT: On
MIDI EXP OUT: 7
MIDI CTL OUT: 80
MIDI SUB CTL1OUT: Off
MIDI SUB CTL2 OUT: Off
MIDI Map Select: Fix

< HARMONIST SCALE >

< AUTO RIFF PHRASE >

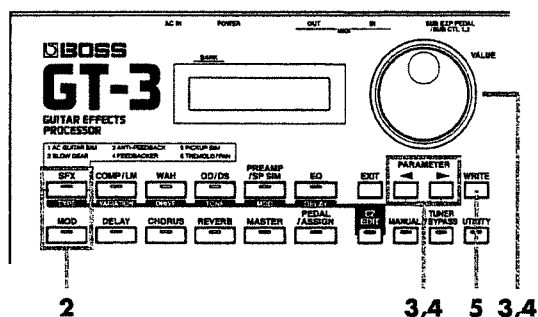
Restoring the factory settings (Initialization)

To restore the factory settings of the GT-3, do as follows. You can initialize all settings, or only a specified section of the patch data in the user area or utility settings.

The following types of data can be initialized.

Display	Data that is initialized
System	Utility parameters
Quick FX	Effect setting, pedal setting and control assign setting data stored in the user.
#1-1 - #35-4	The setting contents of patches 1-1 - 35-4

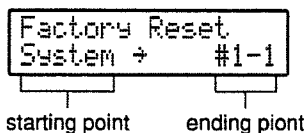
[Procedure]



1. Turn off the power.
2. While holding [MOD] and [SFX] down, switch on the unit.

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 [EXIT]. Initialization will be canceled, and the normal power-on display will appear.



3. Move the cursor to "Starting Point" with [PARAMETER], then use the VALUE dial to get the display to show the data that is the beginning point of the initialization.
4. Move the cursor to "Ending Point" with [PARAMETER], then get the display to show the ending point of the initialization, also using the VALUE dial.
5. Press [WRITE].

The specified area of data will be initialized. The GT-3 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 GT-3 correctly connected to the other devices?**
Check connections with the other devices (page 11 – 12).
- **Is the connected amp/mixer turned off, or the volume lowered?**
Check the settings of your amp/mixer system.
- **Is the OUTPUT LEVEL knob lowered?**
Adjust the OUTPUT LEVEL knob to an appropriate position (page 12).
- **Is Tuner/Bypass set to On?**
When the volume is set to “MUTE” in the Tuner/Bypass mode, even the direct sound will not be output by setting the Tuner/Bypass to “On” (page 15).
- **Is each effect set correctly?**
Use the “Meter function” (page 35) 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 (page 23).
- **Is “Master Level” specified as a control assign Target?**
Move the controller to which it is assigned.

Patch number does not change

- **Is something other than the Play page shown in the display?**
On the GT-3, patches can be selected only when the Play page is displayed. Press [EXIT] to return to the Play page (page 12).

Parameters specified with control assign can't be controlled

- **When using the Expression pedal**
- **When using the Control pedal**
Check that the effect that includes the parameter to be controlled is set to effect on.
- **When a foot switch is connected to the SUB EXP PEDAL/SUB CTL 1,2 jack**
Make sure that the function of the jack to which the foot switch is assigned is set to “Assignable” (page 35).
- **When using MIDI to control parameters**
Make sure that the MIDI channels of both devices match (page 58).
Make sure that the controller numbers you are using match (page 26).

MIDI messages are not received

- **Are the MIDI cables broken?**
Try another set of MIDI cables.
- **Is the GT-3 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 (page 58).
- **When you send messages from the GT-3, make sure the GT-3 is set to the settings appropriate for sending data.**
Check the on/off status for transmission of program change messages and the settings for the controller numbers to be transmitted (page 58).

MIDI Implementation Chart

Function...	Transmitted	Recognized	Remarks
Basic Channel Default Changed	1-16 1-16	1-16 1-16	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 X	
Pitch Bend	X	X	
Control Change	0, 32 1 - 31 33 - 63 64 - 95 O (0 - 3) O O O	O *1 O *2 X O *2	Bank Select
Program Change : True #	O 0 - 127	O 0 - 127	Program Number 1 - 128
System Exclusive	O	O	
System Common : Song Pos : Song Sel : Tune	X X X	X X X	
System Real Time : Clock : Commands	X X	X X	
Aux Message : All sound off : Local ON/OFF : All Notes OFF : Active Sense : Reset	X X X X X	X X X X X	
Notes	<p>*1 MSB data of a value of 04H or higher, and the LSB are ignored. *2 Recognizes messages designated for use for "realtime control over parameters." * A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.</p>		

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

GT-3: Guitar Effects Processor

AD Conversion

24 bit AF Method 64 times Oversampling $\Delta \Sigma$ Modulation

DA Conversion

20 bit 128 times Oversampling $\Delta \Sigma$ Modulation

Sampling Frequency

44.1 kHz

Program Memories

340: 140 (User) + 200 (Preset)

Nominal Input Level

INPUT: -10 dBm

RETURN: -10 dBm

Input Impedance

INPUT: 1 M Ω

RETURN: 220 k Ω

Nominal Output Level

OUTPUT: 0 dBm

SEND: -10 dBm

Output Impedance

OUTPUT: 2 k Ω

SEND: 2 k Ω

Dynamic Range

100 dB or greater (IHF-A)

Controls

< Front >

Value dial

Effect select buttons

SFX, COMP/LM, WAH, OD/DS,
PREAMP/SP SIM, EQ, MOD, DELAY,
CHORUS, REVERB, MASTER,
PEDAL/ASSIGN

Exit button

Parameter buttons L/R

Write button

Manual button

Utility button

Tuner/Bypass button

Number pedals 1-4

Bank pedals up/down

Control pedal

Expression pedal

< Rear >

Output level knob

Power switch

Display

16 characters, 2 lines (backlit LCD)

Connectors

Input jack

Output jacks L(MONO)/R

Headphones jack (stereo mini type)

Send jack

Return jack

Sub expression pedal/Sub control pedal 1,2 jack

MIDI Connectors IN/OUT

Power Supply

AC 14 V; Supply AC adaptor

(BOSS BRC-120, 230, 240)

Current Draw

800 mA

Dimensions

487 (W) x 222 (D) x 97 (H) mm

19-3/16 (W) x 8-3/4 (D) x 3-7/8 (H) inches

Weight

4.0 kg/ 8 lbs 14 oz

Accessories

Owner's Manual

Roland Service

AC adaptor

Options

Foot Switch: FS-5U, FS-5L

Expression Pedal: EV-5 (Roland)

FV-300L + PCS-33 (Roland)

* 0 dBm = 0.775 Vrms

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

About the AF (Adaptive 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.

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Patch Name Table

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1-1	TUBE STACK	13-1	BOTTOM MTL	25-1	FUZZ LEAD
1-2	COOL CRUNCH	13-2	NICE CRUNCH	25-2	CRUNCH CHO
1-3	FAT LEAD	13-3	BRIGHT TWIN	25-3	THIN AC
1-4	AUTO RIFF	13-4	SLICE METAL	25-4	FL DRIVE
2-1	METAL DIST	14-1	GRUNGE DIST	26-1	GRUNGE DS
2-2	CLEAN JC120	14-2	ST DRIVE	26-2	1959 CRUNCH
2-3	'70s STACK	14-3	CLEAN STACK	26-3	BLACK PANEL
2-4	SLICE WAH	14-4	PAD GUITAR	26-4	PICKING WAH
3-1	COMBO LEAD	15-1	METAL SOLO	27-1	RADIO DRIVE
3-2	AC.GUITAR	15-2	YOUNG UK	27-2	1959 CHORUS
3-3	CLASSIC DS	15-3	MILD CLEAN	27-3	CUTTING
3-4	ARPEGGIATOR	15-4	PHASER SFX	27-4	LEAD<--->CLEAN
4-1	HARD ROCK	16-1	FAT FUZZ	28-1	POWER DRIVE
4-2	LM CRUNCH	16-2	COUNTRY	28-2	BLUES LEAD
4-3	COOL CLEAN	16-3	JC-120	28-3	ARPEGGIO
4-4	LP -> ST	16-4	RING PAN	28-4	FADE IN
5-1	STACK OD	17-1	DISTORTION-	29-1	MID DRIVE
5-2	DRY MATCH	17-2	HARD STRT	29-2	VOXY CRUNCH
5-3	AMERICAN	17-3	NATURAL LM	29-3	MELLOW COMP
5-4	ST -> JAZZ	17-4	STEP PHASER	29-4	FADE OUT
6-1	GRUNGE OD	18-1	MATCH LEAD	30-1	SLDN COMP
6-2	CRUNCH DD	18-2	HARD JAZZ	30-2	POWER TWIN
6-3	MS CLEAN	18-3	CLEANforHUM	30-3	SOLO E.AcGt
6-4	FLANGE DIST	18-4	PEDAL -1OCT	30-4	DIMINISHED
7-1	BLUES ECHO	19-1	LED STACK	31-1	PRESENCE DS
7-2	MS CRUNCH	19-2	WEST COAST	31-2	COMBO DRIVE
7-3	Bi CHORUS	19-3	AC WITH DLY	31-3	UNPLUGGED
7-4	FAST FLANGE	19-4	LP->HF TONE	31-4	PANNING SL
8-1	LA LEAD	20-1	1959 LEAD	32-1	SUST LEAD
8-2	CRUNCH TR	20-2	VOXY DRIVE	32-2	BLUES BD-2
8-3	JAZZ CLEAN	20-3	SLICEN DICE	32-3	ORGAN TONE
8-4	HUMAN WAH	20-4	MELLOW WAH	32-4	HUMAN GATE
9-1	COMP TURBO	21-1	METAL POP	33-1	SMALL AMP
9-2	HARD BLUES	21-2	COMP+OD	33-2	CRUNCH OD
9-3	CLEAN LINE	21-3	SMASH DRIVE	33-3	MOD ECHO
9-4	HARD WAH	21-4	WAH CRUNCH	33-4	ROTARY
10-1	BG LEAD	22-1	TURBO LEAD	34-1	TURBO OD
10-2	BLUES ROOM	22-2	VINTAGE OD	34-2	ModernCOMBO
10-3	MILD SOLO	22-3	W DLY CLEAN	34-3	TELEPHONE
10-4	BACKING WAH	22-4	REAL FB.	34-4	TRIP PHASE
11-1	BOOMY FUZZ	23-1	VISUAL ROCK	35-1	DISTORTION
11-2	EDGE DRIVE	23-2	COMP BLUES	35-2	TIGHT COMP
11-3	COUNTRY TW	23-3	TELE TWANG	35-3	MONSTER CRY
11-4	3VOICE HARM	23-4	VOXY TREM	35-4	PrePH DRIVE
12-1	5150 CRUNCH	24-1	HEAVY LEAD	36-1	TUBE STACK
12-2	BLUES ROCK	24-2	TEXAS BLUES	36-2	COOL CRUNCH
12-3	CLEAN TWIN	24-3	PANNED JC	36-3	FAT LEAD
12-4	5th HARMONY	24-4	HARM RIFF	36-4	AUTO RIFF

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Patch Name Table

<u>Bank No.</u>	<u>Patch Name</u>	<u>Bank No.</u>	<u>Patch Name</u>	<u>Bank No.</u>	<u>Patch Name</u>
37-1	METAL DIST	49-1	5150 DRIVE	61-1	BLUESY
37-2	CLEAN JC120	49-2	5150 OCT	61-2	BRIT BLUZ
37-3	'70s STACK	49-3	BOOST BG	61-3	CHIK'NPIK'N
37-4	SLICE WAH	49-4	JB LEAD	61-4	SATCH TONE
38-1	COMBO LEAD	50-1	THRASH 5150	62-1	ROCK'N'ROLL
38-2	AC.GUITAR	50-2	MOD METAL	62-2	FUNK MASTER
38-3	CLASSIC DS	50-3	SMOOTH LEAD	62-3	TIGHT DRIVE
38-4	ARPEGGIATOR	50-4	OD2-->MS1959	62-4	VOXY BEATLE
39-1	HARD ROCK	51-1	LM CRUNCH	63-1	COOL CLEAN
39-2	STACK OD	51-2	DRY MATCH	63-2	AMERICAN
39-3	GRUNGE OD	51-3	CRUNCH DD	63-3	MS CLEAN
39-4	BLUES ECHO	51-4	MS CRUNCH	63-4	Bi CHORUS
40-1	LA LEAD	52-1	CRUNCH TR	64-1	JAZZ CLEAN
40-2	COMP TURBO	52-2	HARD BLUES	64-2	CLEAN LINE
40-3	BG LEAD	52-3	BLUES ROOM	64-3	MILD SOLO
40-4	BOOMY FUZZ	52-4	EDGE DRIVE	64-4	COUNTRY TW
41-1	5150 CRUNCH	53-1	BLUES ROCK	65-1	CLEAN TWIN
41-2	BOTTOM MTL	53-2	NICE CRUNCH	65-2	BRIGHT TWIN
41-3	GRUNGE DIST	53-3	ST DRIVE	65-3	CLEAN STACK
41-4	METAL SOLO	53-4	YOUNG UK	65-4	MILD CLEAN
42-1	FAT FUZZ	54-1	COUNTRY	66-1	JC-120
42-2	DISTORTION-	54-2	HARD STRT	66-2	NATURAL LM
42-3	MATCH LEAD	54-3	HARD JAZZ	66-3	CLEANforHUM
42-4	LED STACK	54-4	WEST COAST	66-4	AC WITH DLY
43-1	1959 LEAD	55-1	VOXY DRIVE	67-1	SLICEN DICE
43-2	METAL POP	55-2	COMP+OD	67-2	SMASH DRIVE
43-3	TURBO LEAD	55-3	VINTAGE OD	67-3	W DLY CLEAN
43-4	VISUAL ROCK	55-4	COMP BLUES	67-4	TELE TWANG
44-1	HEAVY LEAD	56-1	TEXAS BLUES	68-1	PANNED JC
44-2	FUZZ LEAD	56-2	CRUNCH CHO	68-2	THIN AC
44-3	GRUNGE DS	56-3	1959 CRUNCH.	68-3	BLACK PANEL
44-4	RADIO DRIVE	56-4	1959 CHORUS	68-4	CUTTING
45-1	POWER DRIVE	57-1	BLUES LEAD	69-1	ARPEGGIO
45-2	MID DRIVE	57-2	VOXY CRUNCH	69-2	MELLOW COMP
45-3	SLDN COMP	57-3	POWER TWIN	69-3	SOLO E.AcGt
45-4	PRESENCE DS	57-4	COMBO DRIVE	69-4	UNPLUGGED
46-1	SUST LEAD	58-1	BLUES BD-2	70-1	ORGAN TONE
46-2	SMALL AMP	58-2	CRUNCH OD	70-2	MOD ECHO
46-3	TURBO OD	58-3	ModernCOMBO	70-3	TELEPHONE
46-4	DISTORTION	58-4	TIGHT COMP	70-4	MONSTER CRY
47-1	METAL LEAD	59-1	'60s CRUNCH	71-1	SPACE ECHO
47-2	METAL 5150	59-2	ECHO LEAD	71-2	FANTASY
47-3	BRITISH MS	59-3	TEMPO DELAY	71-3	GATE SYNTH
47-4	HARD GRUNGE	59-4	R&B CRUNCH	71-4	SYNTH + GT
48-1	GUITAR HORN	60-1	LO DRIVE MS	72-1	PAD ECHO
48-2	DRIVE<-->SOLO	60-2	DRY CRUNCH	72-2	RESO LEAD
48-3	BOSTON LEAD	60-3	FAT CRUNCH	72-3	STRINGS
48-4	SWEET LEAD	60-4	UK CRUNCH	72-4	SQUARE BASS

GT-3

Patch Name Table

<u>Bank No.</u>	<u>Patch Name</u>	<u>Bank No.</u>	<u>Patch Name</u>	<u>Bank No.</u>	<u>Patch Name</u>
73-1	SYNTH BASS	85-1	E.Ac.BRIGHT		
73-2	SAW LEAD	85-2	E.Ac.CHORUS		
73-3	SQUARE LEAD	85-3	E.Ac.POWER		
73-4	GTSYN BRASS	85-4	E.Ac.SOLO		
74-1	RING TRIP				
74-2	ETHNIC BELL				
74-3	RING ECHO				
74-4	CRYING CAT				
75-1	LP → ST				
75-2	ST → JAZZ				
75-3	FLANGE DIST				
75-4	FAST FLANGE				
76-1	HUMAN WAH				
76-2	HARD WAH				
76-3	BACKING WAH				
76-4	3VOICE HARM				
77-1	5th HARMONY				
77-2	SLICE METAL				
77-3	PAD GUITAR				
77-4	PHASER SFX				
78-1	RING PAN				
78-2	STEP PHASER				
78-3	PEDAL -1OCT				
78-4	LP→HF TONE				
79-1	MELLOW WAH				
79-2	WAH CRUNCH				
79-3	REAL FB.				
79-4	VOXY TREM				
80-1	HARM RIFF				
80-2	FL DRIVE				
80-3	PICKING WAH				
80-4	LEAD←→CLEAN				
81-1	FADE IN				
81-2	FADE OUT				
81-3	DIMINISHED				
81-4	PANNING SL				
82-1	HUMAN GATE				
82-2	ROTARY				
82-3	TRIP PHASE				
82-4	PrePH DRIVE				
83-1	LEAD IN D				
83-2	MID CUT TR				
83-3	REBEL ROUSR				
83-4	FLANGED CLN				
84-1	E.Ac.MELLOW				
84-2	E.Ac.NORMAL				
84-3	E.Ac.DETUNE				
84-4	E.ACOUSTIC				

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