# GT-PRO

## GUITAR EFFECTS PROCESSOR

## Owner's Manual

Thank you, and congratulations on your choice of the BOSS **GT-PRO** 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 5–6)**

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, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

### ■ Printing Conventions in This Manual

- Text or numerals enclosed in square brackets [ ] indicate bottons.

  **[WRITE]** WRITE button
  **[SYSTEM]** SYSTEM button

- **EXP pedal** is an abbreviation of "Expression pedal."

- Reference such as (p. **) indicate pages in this manual to which you can refer.

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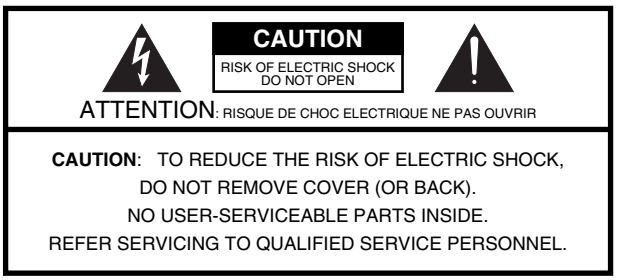
**WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.



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

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

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

# IMPORTANT SAFETY INSTRUCTIONS
# SAVE THESE INSTRUCTIONS

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

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

**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.

# 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.<br>* 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 perform any internal modifications on the unit.
- 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" sheet.
- 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.
- This unit should be used only with a rack or stand that is recommended by Roland.
- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

### ⚠WARNING

- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the rear side of unit.
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!
- 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 power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet when:
  - The power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - 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.

## ⚠ WARNING

- 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.

- 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" sheet.

- DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result.

- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

## ⚠ CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation.

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from an outlet.

- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- 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 power cord or its plug with wet hands when plugging into, or unplugging from, an outlet.

- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.

- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. **).

- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

# IMPORTANT NOTES

**In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2 and 3, please read and observe the following:**

## Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- 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.
- Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.

## 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.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

## 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), computer, 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" sheet.

# 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 loosing 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) or computer.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory 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.
- 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.
- A small amount of heat will radiate from the unit during normal operation.
- 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; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

# Handling CD-ROMs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD-ROM discs may not be read properly. Keep your discs clean using a commercially available CD cleaner.

# Copyright

- When exchanging audio signals through a digital connection with an external instrument, this unit can perform recording without being subject to the restrictions of the Serial Copy Management System (SCMS). This is because the unit is intended solely for musical production, and is designed not to be subject to restrictions as long as it is used to record works (such as your own compositions) that do not infringe on the copyrights of others. (SCMS is a feature that prohibits second-generation and later copying through a digital connection. It is built into MD recorders and other consumer digital-audio equipment as a copyright-protection feature.)
- Do not use this unit for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

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# Main Features

## Professional Guitar Effects System

Everything that has gone into the GT-PRO, from the use of only the finest analog parts, to the quality AD/DA converter for superior wide dynamic range, to the balanced XLR and digital (coaxial) output connectors, is geared toward providing the absolute best in sound, offering the pro guitarist an effects processor of unprecedented quality that is worthy of the name "PRO."

## Highly Evolved COSM Amp/Speakers

The GT-PRO includes amp/speaker systems that can be used simultaneously, utilizing COSM amp/speakers featuring 46 different amp types, including newly modeled amps. You can combine amps flexibly in a variety of ways; for example, by mixing two amps together or setting them up in a stereo arrangement. What's more, you can customize the amp and speaker combinations, giving you the freedom to create your own original amp types.

## A Variety of COSM Effects

You can actually combine and use up to an amazing fifteen different effects simultaneously, connecting them in any sequence you prefer to create an incredible spectrum of sound variations.

The GT-PRO features a wide variety of newly developed effects including "stereo dual delay," "spring & modulation reverb," "sitar simulator," "wave synth," and more. The GT-PRO includes Quick FX for rapid and efficient control of numerous different functions, EZ Tone, and an amazing array of other great features. Representing a culmination of all of BOSS's guitar effects technology, the GT-PRO truly is the ultimate guitar multi-effects device.

## Solo Switch/Dynamic Sense/Internal Pedal System

The COSM amps feature a Solo Switch for each channel, which instantly imparts a feeling of greater power the moment it is switched on. Additionally, Dynamic Sense provides seamless switching between two COSM amps in response to the nuances of your picking. You can even control the different effects with the guitar volume knob.

The "Internal Pedal System," which allows you to operate the pedals automatically, and other features all work to help you increase the expressiveness of your performances.

## External Loop & Amp Control

The GT-PRO provides three external loop setups for connecting external effects processors. In addition to rearranging the order in which the GT-PRO's effects are connected, if two sets of connectors are used in Stereo mode you can communicate powerfully using external spacial effects.

The GT-PRO is also equipped with two amp control jacks, allowing you to switch channels for a connected preamp and centralize control of foot-switch-operated external devices from the GT-PRO.

## FC-200 Mode, Numerous Connectors

The GT-PRO includes an FC-200 mode, which lets you integrate an FC-200 MIDI foot controller (sold separately), giving you true freedom in controlling your effects–with no rack size concerns–for functionality far surpassing that of floor type devices.

What's more, the rear panel input and direct tune out jacks provide greater ease in connecting with rack systems.

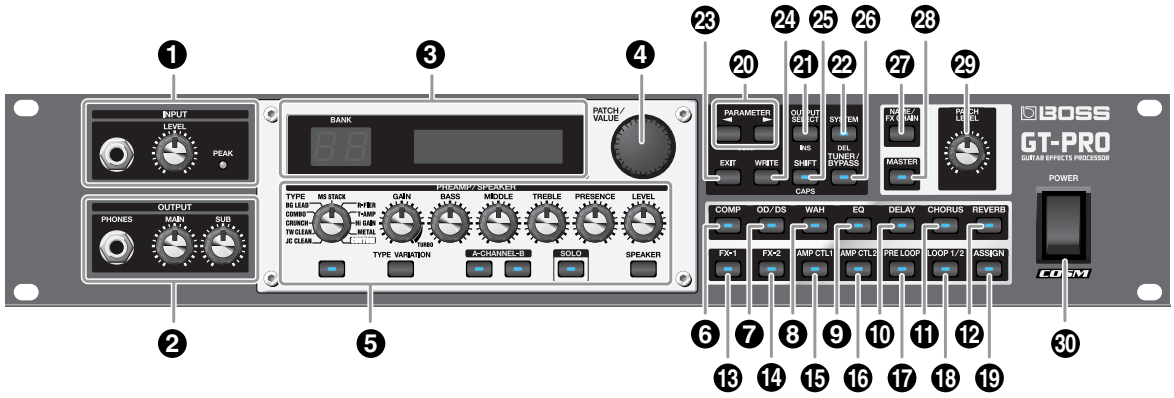
The USB connector also enables you to connect the GT-PRO to a computer, and you can make detailed edits from the computer with the included GT-PRO Editor/Librarian software. The GT-PRO achieves the flexibility needed for use anywhere, whether it be on stage, in a studio, or even for home recording.

**COSM (Composite Object Sound Modeling)**

Composite Object Sound Modeling (COSM) is BOSS/Roland's innovative and powerful sound modeling technology. COSM analyzes the many factors that make up the original sound, such as the electrical and physical characteristics of the original, and then produces a digital model that can reproduce the same sound.

# Names of Things and What They Do

## Front Panel




### 1. INPUT

**INPUT Jack**
The guitar is connected here.

**INPUT LEVEL Knob**
Adjusts the level of the signals input through the INPUT jacks (both front and rear).

**PEAK Indicator**
Indicates the status of the input level. This indicator lights at 6 dB before the level at which distortion begins.

### 2. OUTPUT

**PHONES Jack**
Connect headphones here.

* *The output from the PHONES jack is a mix of the output from the MAIN OUT jacks and SUB OUT jacks.*

**MAIN Volume Knob**
Adjusts the volume level of the output from the MAIN OUT jacks.

**SUB Volume Knob**
Adjusts the volume level of the output from the SUB OUT jacks (1/4" phone type).

* *The output from the SUB OUT (XLR type) connector is set at a fixed level, regardless of the position of the SUB volume knob.*

### 3. Display

A variety of information about the GT-PRO appears here. The left display shows the bank number.

### 4. PATCH/VALUE Dial

Use this when switching patches and changing the values of settings.

### 5. PREAMP/SPEAKER

**TYPE Knob**
Selects the preamp type.

**GAIN Knob**
Adjusts the degree of preamp distortion.

**BASS Knob**
Adjusts the sound quality of the preamp's low-frequency range.

**MIDDLE Knob**
Adjusts the sound quality of the preamp's midrange frequency.

**TREBLE Knob**
Adjusts the sound quality of the preamp's high-frequency range.

**PRESENCE Knob**
Adjusts the sound quality of the preamp's ultra high frequency range.

**LEVEL Knob**
Adjusts the preamp volume level.

**PREAMP/SPEAKER On/Off Button**
Press to change the settings.

**TYPE VARIATION Button**
Switches the type variation.

**CHANNEL Button**
This switches between preamp Channels A and B.

**SOLO Button**
This switches the Solo switch (p. 29) on and off.

**SPEAKER Button**
Selects the speaker type.

### 6. COMP On/Off Button
Press to change the settings.

### 7. OS/DS On/Off Button
Press to change the settings.

### 8. WAH On/Off Button
Press to change the settings.

### 9. EQ On/Off Button
Press to change the settings.

### 10. DELAY On/Off Button
Press to change the settings.

### 11. CHORUS On/Off Button
Press to change the settings.

### 12. REVERB On/Off Button
Press to change the settings.

### 13. FX-1 On/Off Button
Press to change the settings.

### 14. FX-2 On/Off Button
Press to change the settings.

### 15. AMP CTL 1 On/Off Button
This switches the Amp Control 1 on and off.

### 16. AMP CTL 2 On/Off Button
This switches the Amp Control 2 on and off.

### 17. PRE LOOP On/Off Button
This switches the Pre Loop on and off.

### 18. LOOP 1/2 On/Off Button
Press to change the settings.

### 19. ASSIGN On/Off Button
Press to change the settings.

### 20. PARAMETER Buttons
Press to select parameters.
To jump to the main parameters, hold down one of these buttons while you press the other. With items for which there aren't that many parameters, the GT-PRO jumps to the last (or initial) parameter.

### 21. OUTPUT SELECT Button
Allows you to select an output appropriate for the connected device.
Be sure to make this selection before you start to perform.

### 22. SYSTEM Button
Use for making settings for the GT-PRO's overall operating environment.
The indicator lights when the GT-PRO is connected to your computer.

### 23. EXIT Button
Use this to undo operations.

### 24. WRITE Button
Press to store settings.

### 25. SHIFT Button
Switches the Shift function on and off. While Shift is activated, values change in units of ten when you turn the PATCH/VALUE dial.
The function of certain buttons also changes if they are pressed while Shift is activated.

### 26. TUNER/BYPASS Button
Press to use the tuner functions.

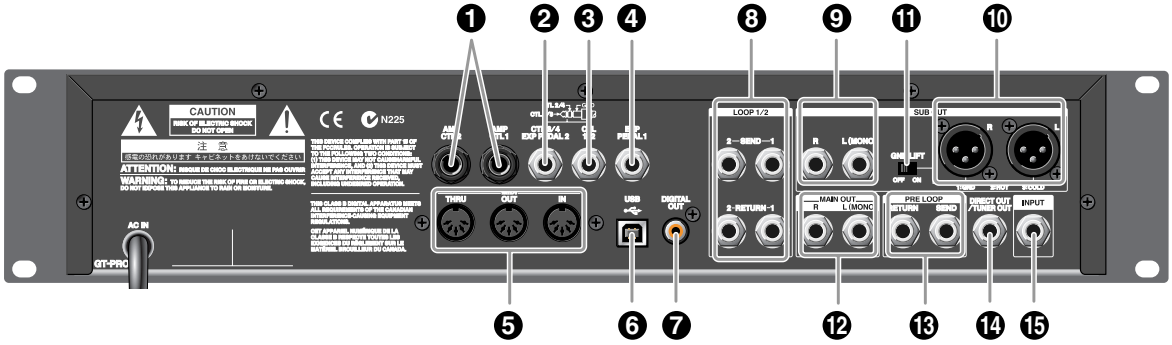
### 27. NAME/FX CHAIN Button
Use for naming patches (p. 23), or setting the effect chain (p. 22).

### 28. MASTER Button
Press to change the settings.

### 29. PATCH LEVEL Knob
Adjusts the volume level of the currently selected patch.

### 30. POWER Switch
Turns the power on and off.

# Rear panel




## 1. AMP CTL 1 Jack/AMP CTL 2 Jack

When using the AMP CONTROL function (p. 54), connect to the jack used for switching guitar amp channels.

## 2. CTL 3/4/EXP PEDAL 2 Jack

Connect the optional foot switches (such as the FS-6/FS-5U) or expression pedal (such as the EV-5) here.

* *With the factory settings, no function is assigned.*

## 3. CTL 1/2 Jack

Connect the optional foot switches (such as the FS-6/FS-5U) here.

## 4. EXP PEDAL 1 Jack

Connect an optional expression pedal (such as the EV-5) here.

* *With the factory settings, this is automatically set for use as a foot volume (p. 55).*

## 5. MIDI IN/OUT/THRU Connectors

Connect an FC-200 (p. 81) or other external MIDI device here to transmit and receive MIDI information.

## 6. USB Connector

Use a USB cable to connect this connector to your computer to exchange data between the GT-PRO and the computer.

## 7. DIGITAL OUT Connector

Outputs digital audio signals.

## 8. LOOP 1/2 SEND/RETURN Jacks

When using LOOP 1/2 (p. 52), connect these to external effects processors.

## 9. SUB OUT Jacks R/L (MONO)

There are 1/4" phone jacks that output unbalanced signals.
Connect to amps, mixers, or other devices.

## 10. SUB OUT Connectors R/L

There are XLR type connectors that provide balanced output. Connect to amps, mixers, or other devices.

* *The SUB OUT R/L connectors are unaffected by the SUB volume knob (p. 17) and SUB OUT Level (p. 100). Signals are always output at a fixed level (+4 dBu).*

## 11. GND LIFT Switch

This disconnects the 1: GND pin from the input's ground. Switch this to "ON" if humming or other noise from ground loops becomes a problem. The GT-PRO is normally used with this set to OFF.

## 12. MAIN OUT Jacks R/L (MONO)

There are 1/4" phone jacks that output unbalanced signals.

## 13. PRE LOOP SEND/RETURN Jacks

When using PRE LOOP (p. 53), connect these to external effects processors.

## 14. DIRECT OUT/TUNER OUT Jack

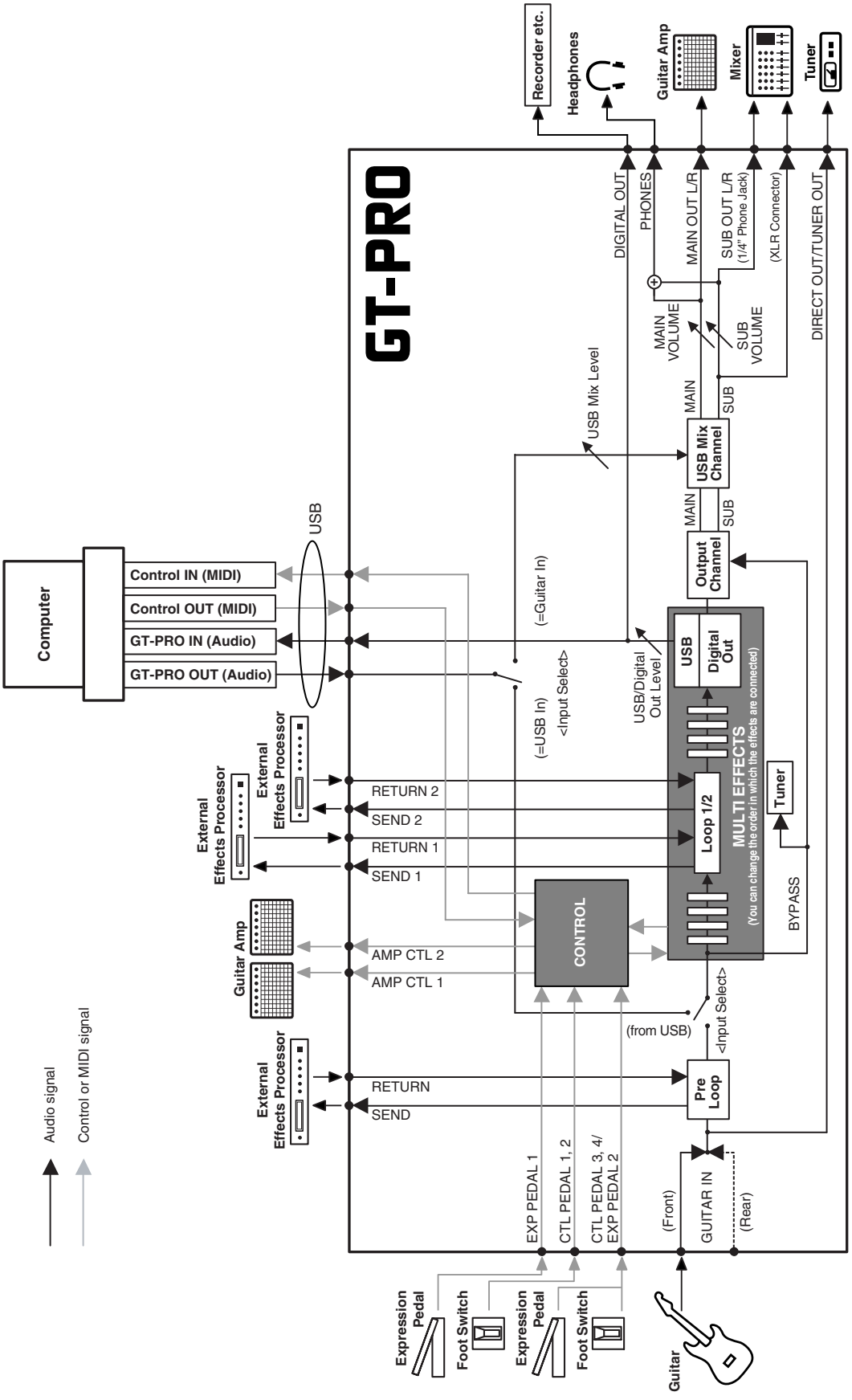
Signals input through the INPUT jacks (front and rear) are output as is without change.
Use these jacks when connecting tuners and similar devices.

## 15. INPUT Jack

The guitar is connected here.
Additionally, when the GT-PRO is installed in a system rack, signals sent to the GT-PRO from other rack-type equipment are input here.

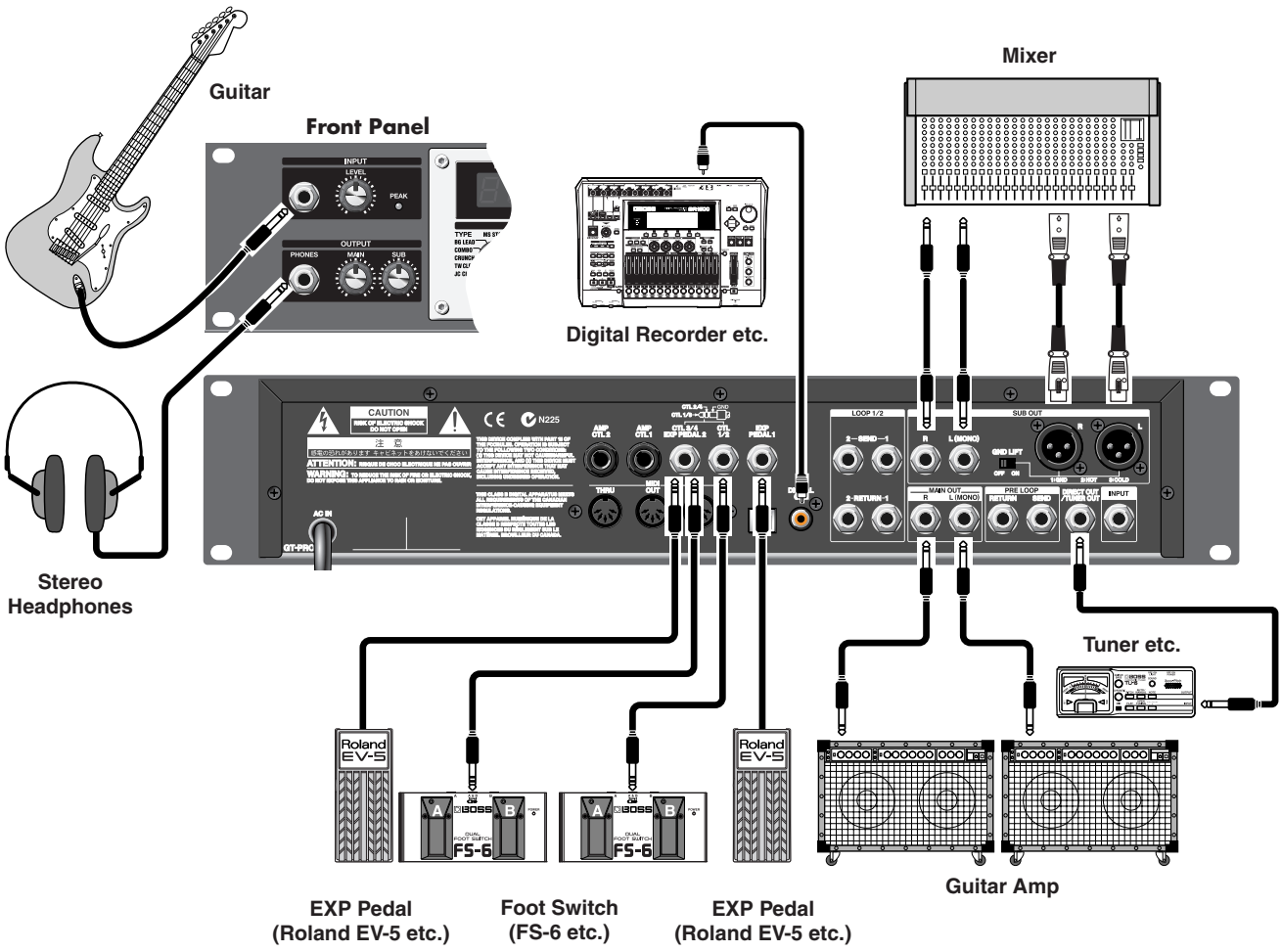
* *This jack cannot be used simultaneously with the INPUT jack on the front panel. The front panel INPUT jack takes precedence.*

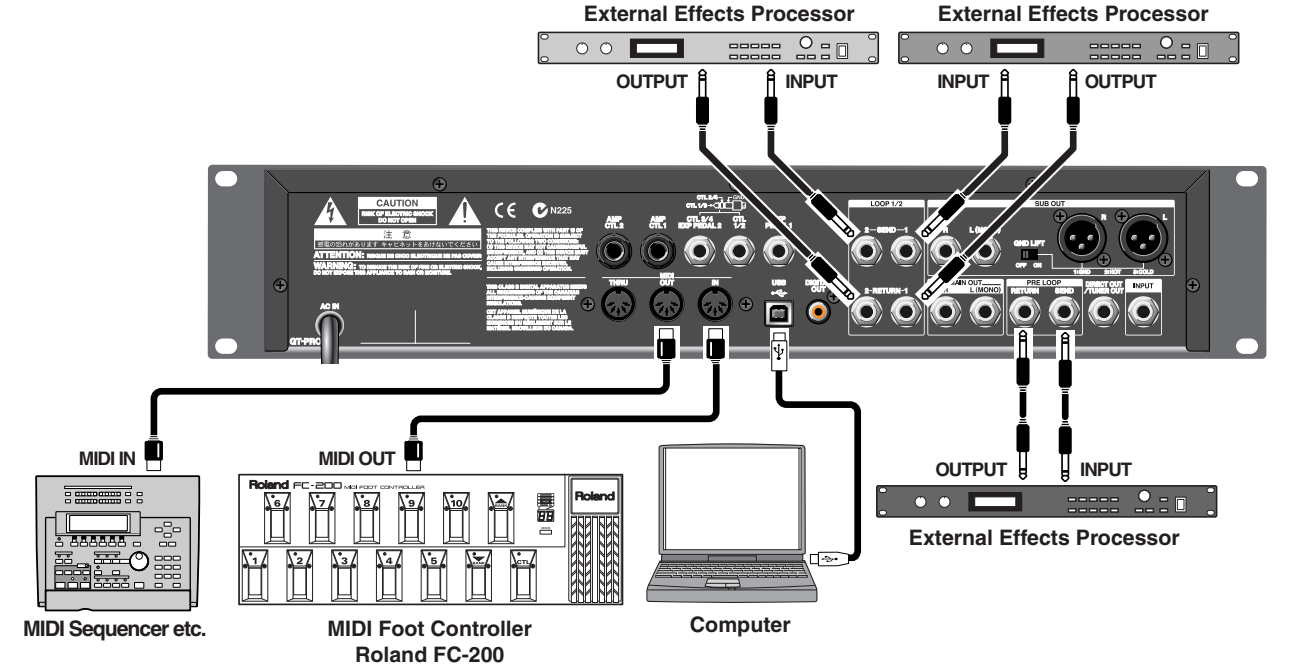
# Signal Flow


GT-PRO
Recorder etc.
Headphones
Guitar Amp
Mixer
Tuner
DIGITAL OUT
PHONES
MAIN OUT L/R
SUB OUT L/R (1/4" Phone Jack)
(XLR Connector)
DIRECT OUT/TUNER OUT
MAIN VOLUME
SUB VOLUME
USB Mix Level
MAIN
SUB
USB Mix Channel
Output Channel
USB
Digital Out
USB/Digital Out Level
(=Guitar In)
(=USB In)
<Input Select>
MULTI EFFECTS
(You can change the order in which the effects are connected)
Loop 1/2
Tuner
BYPASS
CONTROL
Computer
Control IN (MIDI)
Control OUT (MIDI)
GT-PRO IN (Audio)
GT-PRO OUT (Audio)
USB
External Effects Processor
RETURN 2
SEND 2
RETURN 1
SEND 1
Guitar Amp
AMP CTL 2
AMP CTL 1
(from USB)
<Input Select>
Pre Loop
RETURN
SEND
EXP PEDAL 1
CTL PEDAL 1, 2
CTL PEDAL 3, 4/ EXP PEDAL 2
(Front)
GUITAR IN
(Rear)
Expression Pedal
Foot Switch
Guitar
Audio signal
Control or MIDI signal

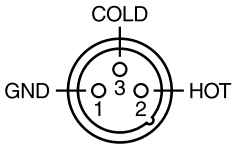
# Chapter 1 Playing Sounds

## Making the Connections

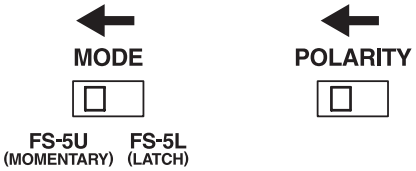


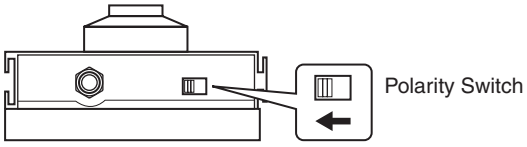
* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*
* *Raise the amp volume only after turning on the power to all connected devices.*
* *When outputting in mono, connect the cable to the MAIN OUT L (MONO) jack.*
* *Use only the specified expression pedal (Roland EV-5 or Roland FV-300L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.*
* *This instrument is equipped with balanced (XLR) type connectors. Wiring diagrams for these connectors are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.*



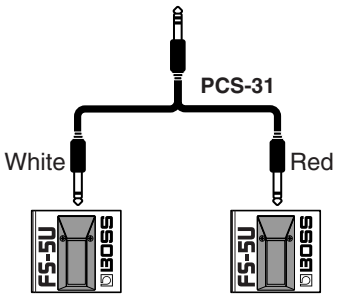

* *When using the unit with an expression pedal connected to the EXP PEDAL 1 and EXP PEDAL 2 jack, set Minimum Volume to the "MIN" position.*
* *When using the unit with a foot switch (the optional FS-6) connected to the CTL 1/2 jack and CTL 3/4 jack, set the MODE switch and POLARITY switch as shown below.*




* *When using the unit with a foot switch (the optional FS-5U) connected to the SUB EXP PEDAL/SUB CTL 1,2 jack, set the polarity switch as shown below.*




* *You can use the special (optional Roland) PCS-31 connector cord to connect two foot switches.*




- When using the unit with the EXP pedals connected to the EXP PEDAL 1 jack and EXP PEDAL 2 jack, make the settings given on p. 63 and p. 65.
- When using the unit with the foot switches connected to the CTL 1/2 jack and CTL 3/4 jack, make the settings given on p. 62.
- For more on using the AMP CTL 1 jack and AMP CTL 2 jack, refer to p. 54.
- For more on using the LOOP 1/2 SEND/RETURN jacks, refer to p. 52.

# Turning on the Power

Once the connections have been completed (p. 15), 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.

**1. Before turning on the power, confirm the following.**

- Are all external devices properly connected?
- Is the volume on the GT-PRO, your amp, and all other connected devices turned down to the minimum level?

**2. Switch ON the POWER switch on the GT-PRO's front panel.**

The display changes, showing the following. A few seconds later, the unit enters the ordinary performance mode.

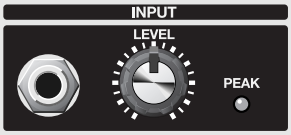
The screen that appears at this point is called the "**Play screen**."

* *Upon power-up, the patch most recently selected when the power was last turned off is 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.*

**3. Next, turn on the power to any external effects processors, then to the guitar amp (power amp).**

# Adjusting the Input Level

Use the INPUT LEVEL knob to adjust the input level to suit your guitar.




1. **Play your guitar at the maximum loudness that you will produce in normal playing.**
2. **Adjust the INPUT LEVEL knob until the PEAK indicator lights briefly.**

* *The PEAK indicator will light 6 dB before clipping level (the level where distortion begins).*

* *If the input level is too high, the GT-PRO will not produce the desired effects.*

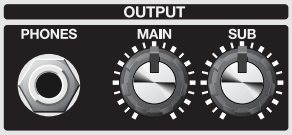
**MEMO**

When using the GT-PRO with different guitars, you can conveniently adjust the input levels for each patch with the INPUT LEVEL knob and adjust for the volume differences between each guitar with SYS: Input Level.

Refer to "Adjusting the Tone of the Sounds Input to the GT-PRO (Input Level/Input Presence)" (p. 97)

# Adjusting the Output Level

Adjust the GT-PRO's output level.




- The level of the output from the MAIN OUT jacks is adjusted with the MAIN volume knob.

## Adjusting the SUB OUT Output Level

- The level of the output from the SUB OUT jacks (1/4" phone type) is adjusted with the SUB volume knob.

* *The output from the SUB OUT (XLR type) connector is set at a fixed level, regardless of the position of the SUB volume knob.*

---

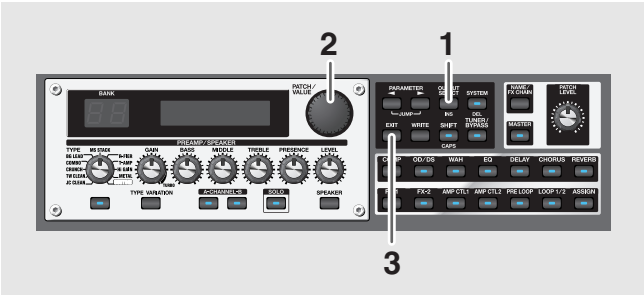
The output from the PHONES jack is a mix of the output from the MAIN OUT and SUB OUT.

When using headphones, use both the MAIN and SUB knobs as required to adjust the volume level.

---

# Selecting the MAIN OUT Output Device (Amp) (Main Output Select)

Select the type of device connected to the MAIN OUT jack.




1. **Press [OUTPUT SELECT].**

   The Main Output Select settings screen appears.

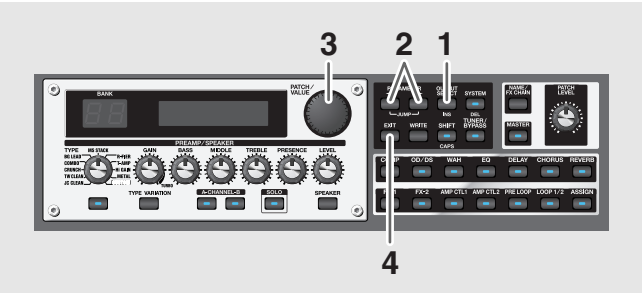
2. **Turn the PATCH/VALUE dial to select the type of device connected to the MAIN OUT jack.**

| Value | Explanation |
|---|---|
| **JC-120** | Use this setting when connecting to Roland's JC-120 guitar amp. |
| **SMALL AMP** | Use this setting when connecting to small guitar amp. |
| **COMBO AMP** | Use this setting when connecting to the guitar input of a combo amp other than the JC-120 guitar amp (where the amp and speaker or speakers are combined in a single unit). |
| * *Depending on you guitar amp, you may be able to obtain good results with the "JC-120" setting.* | |
| **STACK AMP** | Use this setting when connecting to the guitar input of a stack-type guitar amp (where the amp and speaker or speakers are separated). |
| **JC-120 Return** | Use this setting when connecting to RETURN of a JC-120. |
| **COMBO Return** | Use this setting when connecting to RETURN with a combo amp. |
| **STACK Return** | Use this setting when connecting to RETURN of a stack amp or rack mounted power amp.<br>Set to STACK Return also when using a guitar power amp and speaker cabinet combination. |
| **LINE/PHONES** | Use this setting when using headphones or when connecting to a multi-track recorder for recording. |
| * *When using the speaker simulator, set this to LINE/PHONES.* | |

3. **Press [EXIT] to return to the Play screen.**

## Selecting the SUB OUT Output Device (Amp) (Sub Output Select)

Select the type of device connected to the SUB OUT jack/connector.




1. **Press [OUTPUT SELECT].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "SUB: Output Sel." is displayed.**

3. **Turn the PATCH/VALUE dial to select the type of device connected to the SUB OUT jack/connector.**

* *The types of devices that can be selected are the same as those in Main Output Select.*

4. **Press [EXIT] to return to the Play screen.**

To derive the maximum performance from the GT-PRO, be sure to make the correct setting for Main Output Select and Sub output Select, the one that's most suitable for your setup.

* *The speaker simulator (p. 28) is enabled only when Main Output Select/Sub Output Select is set to LINE/PHONES.*

* *You cannot change the tone with Main Output Select/Sub Output Select when PREAMP/SPEAKER On/Off (p. 28) is set to Off.*

## Turning Off the Power

1. **Before turning off the power, confirm the following.**
   - Is the volume on the GT-PRO, your amp, and all other connected devices turned down to the minimum level?
2. **Turn off the power to any external effects processors, then to the guitar amp (power amp) and other devices.**
3. **Turn the GT-PRO's power off.**

* *If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. Refer to "Power Supply" (p. 5).*

### Guitar Tuning

You can use the GT-PRO's built-in "tuner function" to tune your guitar.

For instructions on using this function, refer to "Tuning the Guitar (Tuner/Bypass)" (p. 101).

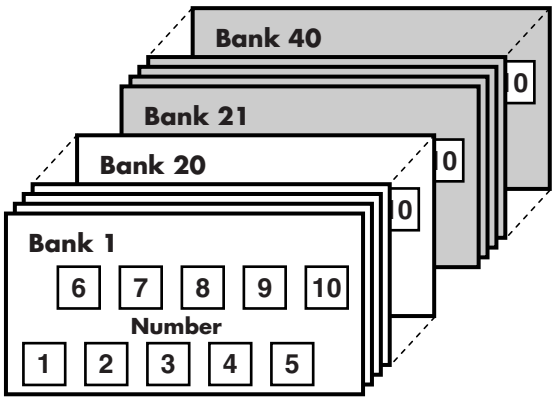
# Chapter 2 Creating Your Own Favorite Tones (Patches)



## What is a Patch?

The GT-PRO can store 400 combinations (or "sets") of effects and parameter settings.

Each of these sets is called a "Patch," with patches organized by Bank (1–40) and Number (1–10) as shown below.




### User Banks (1–20)

Newly created effects settings are saved in the User banks. Patches in these banks are called "User patches."

A "U" appears in the right display when a User patch is being used.

### Preset Banks (21–40)

The Preset banks contain effect settings that really help bring out the special characteristics of the GT-PRO. The patches in these banks are called "Preset patches." Although you cannot overwrite the Preset patches with your own settings, you can change (edit) a Preset patch's settings, then save the result as a User patch.

A "P" appears in the right display when a Preset patch is being used.

* *When the GT-PRO is set to FC-200 mode (p. 81), the banks are indicated by numbers one less than the normal numbers (User: 0–19; Preset: 20–39).*

## How to Switch Patches (Patch Change)

Whenever you're at the Play screen, you can turn the PATCH/VALUE dial to change patches.

To switch banks at a time, press [SHIFT] so its indicator is lighted (Shift: ON), then rotate the PATCH/VALUE dial.

* *Use the setting on p. 98 when you want to set the upper limit for patches that can be selected with the PATCH/VALUE dial.*

* *Unconfirmed changes in settings are cleared when patches are switched. If you want to save changed settings, carry out the Write procedure (p. 24).*

**MEMO**

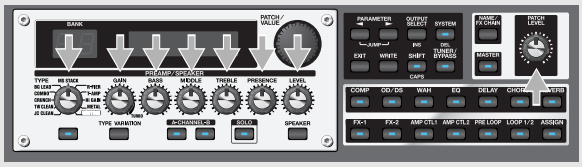
You can also set the unit so certain effects continue to be used with a following patch after you switch patches. For details, refer to "Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)" (p. 97).

### If the Patch Does Not Switch

On the GT-PRO, you cannot switch patches in any screen other than the Play screen. Press [EXIT] to return to the Play screen (p. 16).

## Adjusting the Tones with the Knobs

The GT-PRO panel features eight knob controls. These knobs let you make adjustments or changes to the selected patch's tone quickly and easily.



| Knob | Explanation |
|---|---|
| **PREAMP/SPEAKER** | |
| **TYPE** | Selects the preamp type. |
| * *After pressing [TYPE VARIATION], you can select variations by turning the knob to the type you want.* | |
| **GAIN** | Adjusts the degree of preamp distortion. The distortion gets stronger as the knob is turned to the right. |
| **BASS** | Adjusts the sound quality of the preamp's low-frequency range. The low frequencies are boosted as the knob is turned to the right. |
| **MIDDLE** | Adjusts the sound quality of the preamp's midrange. The midrange frequencies are boosted as the knob is turned to the right. |
| **TREBLE** | Adjusts the sound quality of the preamp's high-frequency range. The high frequencies are boosted as the knob is turned to the right. |
| **PRESENCE** | Adjusts the sound quality of the preamp's Ultra-high-frequency range. The high frequencies are boosted as the knob is turned to the right. |
| **LEVEL** | Adjusts the preamp volume level. The volume increases as the knob is turned to the right. |
| **PATCH LEVEL** | |
| Adjusts the overall volume level. The volume increases as the knob is turned to the right. | |

**NOTE**

When you want to save a tone created with the knob controls, proceed as described in "Storing Patches (Patch Write)" (p. 24).

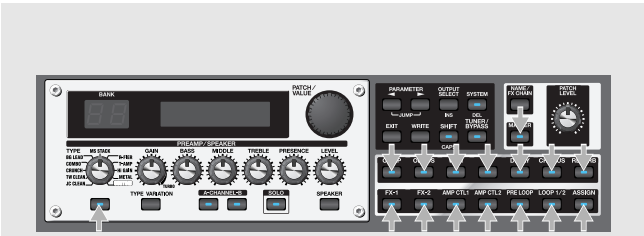
If the power is turned off, or if the tone is switched (Patch Change; p. 19) before you've carried out the Write procedure, the newly created tone will be discarded.

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

## Turning the Effect On and Off

The GT-PRO's internal effects are switched on and off with button controls. The indicator for an effect's ON/OFF button lights up when the effect is enabled.

* *[AMP CTL1], [AMP CTL2], and [PRE LOOP] are switched on and off when pressed once.*



1. **Press the ON/OFF button for the effect you want to be able to switch on and off.**

   The settings for the selected effect appear in the display.

   * *With FX-1 and FX-2, the settings for the currently selected effect are shown.*

2. **Press the ON/OFF button again to switch the effect on or off.**

   The effect name flashes in the display when that effect is disabled.

3. **To select another effect to be switched on and off, repeat Steps 1 and 2.**

4. **Press [EXIT] to return to the Play screen.**

5. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

   * *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

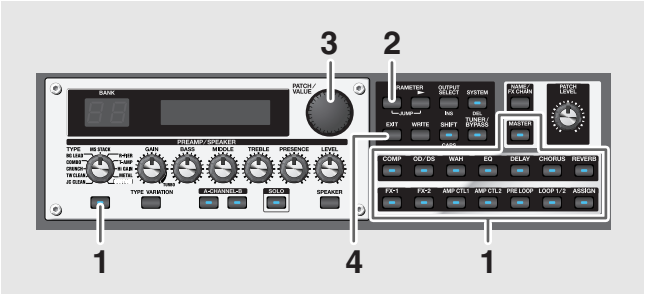
**MEMO**

The [ASSIGN] indicator lights when any of the Assigns 1–12 (p. 66) is on.

## Setting the Effects Simply (QUICK FX)

Each effect includes prepared sample settings called "Quick Settings."

You can easily create new effect sounds just by selecting and combining these Quick Settings.




1. **Press the on/off button for the effect with the settings you want to change.**

   The parameters for the selected effect appear in the display.

   During editing, the most recently edited parameter appears (except PPEAMP/SPEAKER).

2. **Press PARAMETER [ ◄ ] so that the Quick Setting select screen appears in the display.**

3. **Rotate the PATCH/VALUE dial to select the Quick Setting you want.**

   **U**:** User Quick Setting (p. 26)

   **P**:** Preset Quick Setting

* *"---: User Setting" indicates that the effect indicated in the upper row of the display is set to be saved to the currently selected patch, or that the settings are currently being modified.*

* *When FX-1 or FX-2 has been selected in Step 1, the settings for the effect selected by means of the FX1/FX2 Select parameter (p. 36, p. 45) are switched.*

* *When Preamp/Speaker has been selected in Step 1, you can choose different type of settings for channel A and B.*

4. **Press [EXIT] to return to the Play screen.**

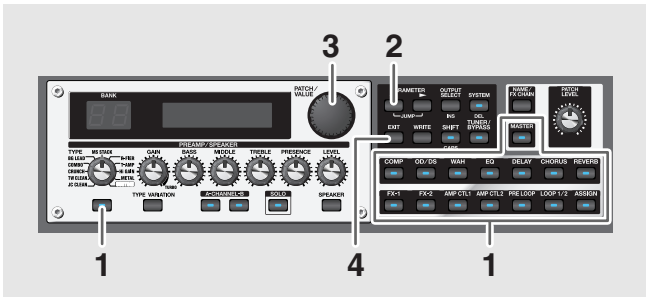
5. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

## Calling Up Existing Patch Settings

Just as with the Quick Settings, you can call up and use only the specific effect settings you need from the User and Preset patches.

When there is a Preset patch you want to use as material, this allows you to create patches simply and easily without any need to make detailed settings.




1. **Press the on/off button for the effect with the settings you want to change.**

   The parameters for the selected effect appear in the display.

2. **Press PARAMETER [ ◄ ] so that the Quick Setting select screen appears in the display.**

3. **Use the PATCH/VALUE dial to select the patch with the settings you want to call up.**

* *Patches are displayed following the Quick Settings.*

4. **Press [EXIT] to return to the Play screen.**

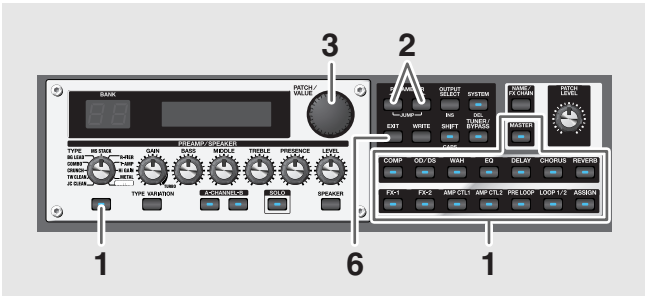
5. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

## Making More Precise Effect Settings

Each effect comprises several different kinds of parameters. You can more precisely create the sounds you want by editing each of these parameters individually.

* *For more detail of the each effect parameters, refer to "Chapter 4 Introduction to Effects and Parameters" (p. 28).*




1. **Press the on/off button for the effect with the settings you want to change.**

   The parameters for the selected effect appear in the display.

2. **Press PARAMETER [ ◄ ] [ ► ] to select the parameter whose settings are to be changed.**

   When more than one parameter is shown in the display, press PARAMETER [ ◄ ] [ ► ] to move the cursor to the parameter to be set.

MEMO

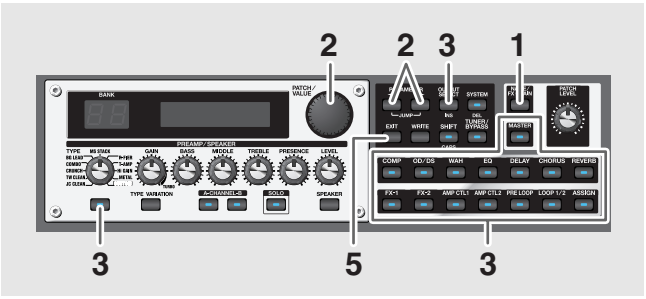
You can jump to the core parameters by pressing PARAMETER [ ◄ ] (or [ ► ]) while holding down PARAMETER [ ► ] (or [ ◄ ]). With items for which there aren't that many parameters, the GT-PRO jumps to the last (or first) parameter.

3. **Rotate the VALUE dial to change the value of a setting.**
4. **Repeat Steps 2 and 3 for any other parameter settings you want to change.**
5. **If you further want to change parameter settings in any other effects, repeat Steps 1 through 4.**
6. **Press [EXIT] to return to the Play screen.**
7. **If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

## Changing the Connection Order of Effects (Effect Chain)

Here's how you can change the order in which the effects are connected.




1. **Press [NAME/FX CHAIN] twice.**

   The effect chain screen appears.

* *Effects are shown in lowercase letters when turned off.*

2. **Use the PATCH/VALUE dial or PARAMETER [ ◄ ] [ ► ] to move the cursor to the point where you want to have an effect inserted.**

* *"DGT" indicates output to the DIGITAL OUT connector/ USB connector.*

3. **Press the ON/OFF button for the effect you want to insert.**

   The selected effect is inserted at the cursor position.

* *Use [MASTER] to set the Noise Suppressor, use [ASSIGN] to set the Foot Volume, and use [OUTPUT SELECT] to set the Digital Out.*

4. **If you want to change the sequence further, repeat Steps 2 and 3.**

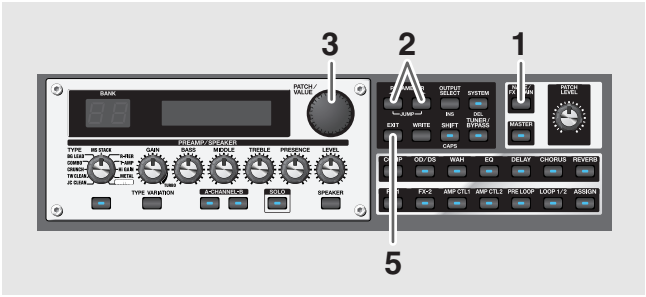
* *Effects can be switched on and off even while making the settings for the connection order. With effects appearing to the left and right of the cursor, the ON/OFF button corresponding to the effect can be pressed to turn them on/off.*

5. **Press [EXIT] to return to the Play screen.**
6. **If you want to save the sequence you've set up, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

* *If you want to name the patch or edit the name, proceed to "Naming Patches (Patch Name)" (p. 23) before you save.*

# Naming Patches (Patch Name)

Each patch can be given a name (Patch Name) consisting of up to sixteen characters. You'll probably want to take advantage of this feature by assigning names that suggest the sound you'll obtain, or the song in which it'll be used.




1. **Press [NAME/FX CHAIN].**

   The patch name setting screen appears.

2. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor to the text area you want to edit.**

3. **Rotate the PATCH/VALUE dial to change the characters.**

   You can use the following functions when changing text characters.

| Button | Function |
|---|---|
| **INS** | Inserts a blank space at the cursor position. |
| **DEL** | Deletes the character at the cursor position and shifts the characters following it to the left. |
| **CAPS** | Switches the character at the cursor position between upper and lower case. |

4. **If you want to edit names further, repeat Steps 2 and 3.**

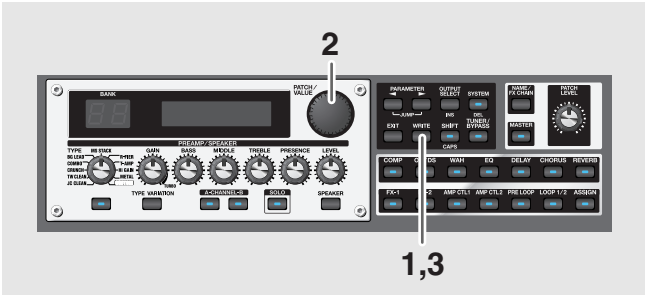
5. **Press [EXIT] to return to the Play screen.**

6. **If you want to save a patch name, proceed as described in "Storing Patches (Patch Write)" (p. 24).**

# Chapter 3 Saving the Tones You Have Created

## Storing Patches (Patch Write)

When you want to keep a tone created with the Quick Settings or a tone with altered parameter values, use the "Write procedure" to save it to a User patch.




**1. Press [WRITE].**

The screen for specifying the save-destination User patch appears in the display.

Destination user Patch

**2. Rotate the PATCH/VALUE dial to select the save-destination User patch.**

* *This step is unnecessary if the current User patch is acceptable.*

* *To cancel the Write procedure, press [EXIT]. The Play screen returns to the display.*

* *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 19) to select the save destination.*

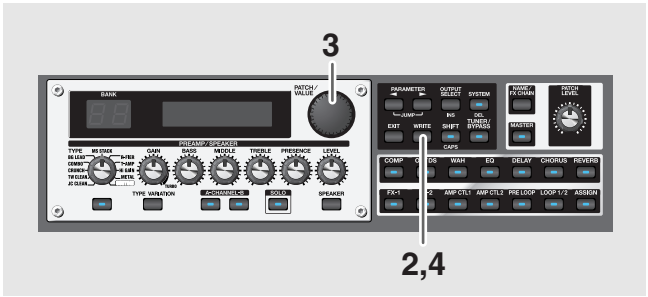
**3. Press [WRITE].**

The GT-PRO switches to the write-destination patch, and you're returned to the Play screen.

* *The sound of the patch previously stored at the write destination will be lost once the write is executed.*

## Copying Patches (Patch Copy)

You can copy a Preset or User patch to another User patch.




**1. Select the copy-source patch.**

Refer to "How to Switch Patches (Patch Change)" (p. 19).

**2. Press [WRITE].**

The screen for specifying the copy-destination patch number appears in the display.

Destination User Patch

**3. Rotate the PATCH/VALUE dial to select the copy-destination User patch.**

* *To cancel the copy, press [EXIT]. The Play screen returns to the display.*

* *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 19) to select the copy destination.*

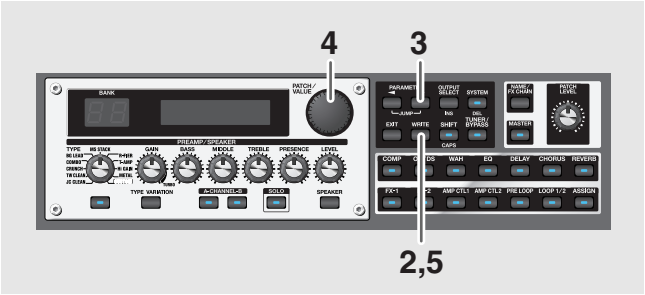
**4. Press [WRITE].**

The GT-PRO switches to the copy-destination patch, and you're returned to the Play screen.

* *The sound of the patch previously stored at the copy destination will be lost once the copy is executed.*

# Exchanging Patches (Patch Exchange)

On the GT-PRO, you can "swap" or exchange the positions of two User patches. The following explains how this is done.

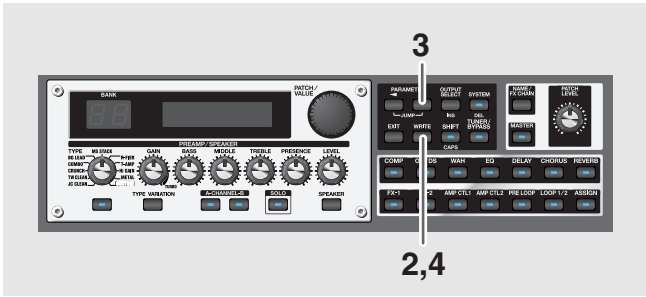



1. **Select the exchange source patch.**
   Refer to "How to Switch Patches (Patch Change)" (p. 19).
2. **Press [WRITE].**
3. **Press PARAMETER [ ► ].**
   The content of the display changes, and the GT-PRO is ready for the exchange destination User patch to be specified.

4. **Rotate the PATCH/VALUE dial to select the exchange destination User patch.**
   * *To cancel the exchange, press [EXIT]. The Play screen returns to the display.*
   * *You can also use the procedure described in "How to Switch Patches (Patch Change)" (p. 19) to select the exchange destination.*
5. **Press [WRITE].**
   The patch stored in the exchange source memory location and the patch stored in the exchange destination memory location are exchanged, and you're returned to the Play screen.

# Initializing Patches

You can return (initialize) the User patches to their original standard settings.
This is convenient when you want to create a new patch from scratch.



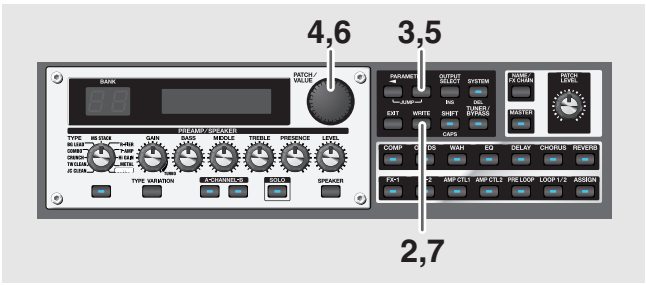

1. **Select the User patch you want to initialize.**
   Refer to "How to Switch Patches (Patch Change)" (p. 19).
2. **Press [WRITE].**
3. **Press PARAMETER [ ► ] twice.**
   The screen for specifying the initialize-destination patch number appears in the display.

   * *You can use the PATCH/VALUE dial to change the selection of the User patch to be initialized.*
   * *To cancel the initialization, press [EXIT]. The Play screen returns to the display.*
4. **Press [WRITE].**
   The GT-PRO switches to the initialized patch, and the Play screen returns to the display.
   * *The tones stored in patches are lost once the initialization is executed.*

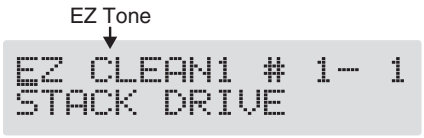
## Initializing Patches with a Tone Similar to What You Have in Mind

If you already have a clear idea about the kind of sound you want to create, you can save yourself a lot of trouble by starting out with a patch that is relatively similar to what you have in mind, then tweak its settings until you arrive at what you want. In addition to the patches actually used in performances, the GT-PRO also offers a collection of sample settings that are a great help in creating new patches.
These are called "**EZ Tones**."

You can use the EZ Tone function to quickly find and call up settings that are close to the sound you want to create.




1. **Select the User patch you want to initialize.**
   Refer to "How to Switch Patches (Patch Change)" (p. 19).
2. **Press [WRITE].**
3. **Press PARAMETER [ ► ] three times.**
   The screen in which you specify the EZ Tone you want to use appears.




4. **Rotate the PATCH/VALUE dial to select the EZ tone.**
5. **Press PARAMETER [ ► ].**
   The cursor moves to the patch number for the patch to be initialized.

6. **Rotate the PATCH/VALUE dial to select the initialization destination User patch.**

* *To cancel the initialization, press [EXIT]. The Play screen returns to the display.*

7. **Press [WRITE].**
   The GT-PRO switches to the initialized patch, and the Play screen returns to the display.

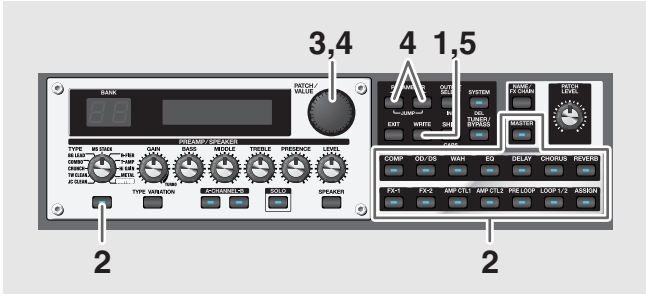
* *The tones stored in patches are lost once the initialization is executed.*

## Storing Settings by Effect (User Quick Settings)

In addition to storing settings in the form of patches, you can also store settings in terms of their effect.

Since you can use such stored settings in other patches, just like with the Preset Quick Settings (p. 21), storing the settings you like ahead of time as effects is a convenient way to create new patches.

| Effects That Can Be Stored | |
|---|---|
| PREAMP for each channels | EQ |
| OVERDRIVE/DISTORTION | WAH |
| DELAY | LOOP 1/2 |
| CHORUS | FX-1/FX-2 Effects |
| REVERB | ASSIGN |
| COMP | |




1. **Press [WRITE].**
2. **Press the ON/OFF button for the effect whose settings you want to save.**
   The screen for specifying the destination to which to save the settings appears.

**In case of Assign 1–12 (p. 66)**
Press [ASSIGN] several times in order to select the save-source assign number.

* *For PREAMP/SPEAKER, the setting in currently chosen channel set by Channel Select (p. 28) will be saved.*

* *For FX-1/FX-2, the settings in currently chosen effects set by FX1/FX2 Select (p. 36, p. 45) will be saved.*

3. **Use the PATCH/VALUE dial to select the destination for the settings.**

**4. When you want to change the User Quick Setting name (12 characters), use PARAMETER [ ◄ ] [ ► ] to move the cursor, and use the PATCH/VALUE dial to change the characters.**

You can use the following functions when changing text characters.

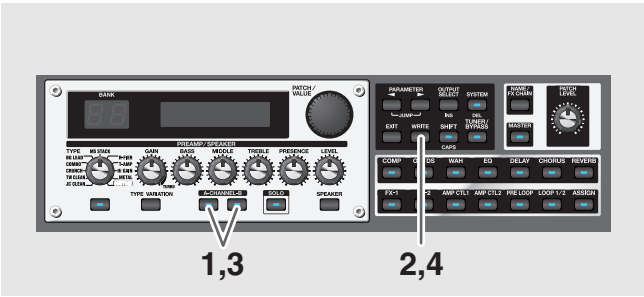
| Button | Function |
|---|---|
| **INS** | Inserts a blank space at the cursor position. |
| **DEL** | Deletes the character at the cursor position and shifts the characters following it to the left. |
| **CAPS** | Switches the character at the cursor position between upper and lower case. |

**5. Press [WRITE].**

The settings are saved, and the Play screen returns to the display.

# Copying the PREAMP/SPEAKER Settings to Another Channel

You can take the PREAMP/SPEAKER settings for one channel and copy them to another channel.




**1. Press [CHANNEL A] or [CHANNEL B] to select the copy-source channel.**

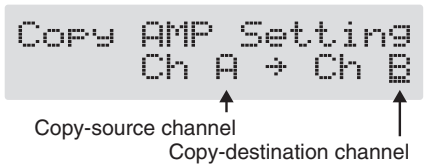
**2. Press [WRITE].**

**3. Press [CHANNEL A] or [CHANNEL B] to select the copy-destination channel.**

The channel copy screen appears in the display.

You can alternatively rotate the PATCH/VALUE dial to change the copy-destination channel.

* *If you press the button for the same channel as the copy source, a channel other than the copy-source channel is selected for the copy destination.*




* *To cancel the copy, press [EXIT]. The Play screen returns to the display.*

**4. Press [WRITE].**

The settings are copied, and the Play screen returns to the display.

**5. If you want to keep a tone for which you have made settings, use the "Write procedure" (p. 24) to save it to a User patch.**

# Chapter 4 Introduction to Effects and Parameters

In this chapter you will find detailed descriptions for each of the GT-PRO's onboard effects, and the parameters used to control them.

**MEMO**

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

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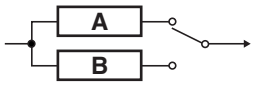
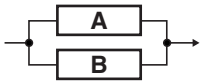
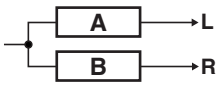
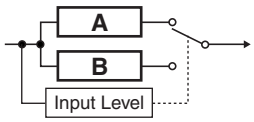
Those companies are not affiliated with BOSS and have not licensed or authorized BOSS's GT-PRO.
Their marks are used solely to identify the equipment whose sound is simulated by BOSS's GT-PRO.

## PREAMP/SPEAKER (Preamp/ Speaker Simulator)

COSM technology plays an indispensable role in simulating the distinguishing characteristics of various guitar amps in the "Preamp" section, and is also used to simulate various speaker sizes and cabinet constructions in the "Speaker Simulator."

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the PREAMP/SPEAKER effect on/ off. |
| **Channel Mode** | |
| Single, Dual Mono, Dual L/R, Dynamic | Selects how the two channels are to be used. |
| **Single**<br>Only the channel selected with Channel Select is used.<br>  | |
| **Dual Mono**<br>The output of Channels A and B is mixed.<br>  | |
| **Dual L/R**<br>Channel A is output from the left and Channel B is output from the right.<br>  | |
| **Dynamic**<br>Channels A and B are switched according to the guitar input volume level. This produces dynamic tonal changes in response to the picking dynamics.<br>* *For more information, refer to "Controlling Various Parameters Through the Guitar Volume" (p. 92).*<br>  | |
| **Channel Select** | |
| A, B | Selects the preamp channel whose settings are to be changed. |
| **Channel Delay Time** | |
| 0–50ms | The output from Channel B is slightly delayed. |
| Adjusting this increases the sense of depth and breadth in the sound.<br>* *This parameter is enabled when Channel mode is set to Dual Mono or Dual L/R.* | |

| Parameter/ Range | Explanation |
|---|---|
| **Dynamic Sens** | |
| 0–100 | Effective with Dynamic selected for Channel Mode. Adjusting the sensitivity in response to the input level changes the timing of the channel switches. |
| **Type *1** | |
| refer to Type List | This sets the type of the guitar preamp. |
| **Gain *1** | |
| 0–120 | Adjusts the distortion of the amp. |
| **Bass *1** | |
| 0–100 | Adjusts the tone for the low frequency range. |
| **Middle *1** | |
| 0–100 | Adjusts the tone for the middle frequency range. |
| **Treble *1** | |
| 0–100 | Adjusts the tone for the high frequency range. |
| **Presence *1** | |
| 0–100 | Adjusts the tone for the ultra high frequency range. |
| **Level *1** | |
| 0–100 | Adjusts the volume of the entire preamp. |
| * *Be careful not to raise the Level setting too high.* | |
| **Bright *1** | |
| Off, On | Turns the bright setting on/off. |
| **Off**<br>Bright is not used. | |
| **On**<br>Bright is switched on to create a lighter and crisper tone. | |
| * *Depending on the "Type" setting, this may not be displayed.* | |
| **Gain SW *1** | |
| Low, Middle, High | Provides for selection from three levels of distortion: Low, Middle, and High. 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."* | |
| **Solo Sw *1** | |
| Off, On | Pressing [SOLO] switches the tone to one suitable for solos. |
| **Solo Level *1** | |
| 0–100 | Adjusts the volume level when the Solo switch is ON. |
| **SP Type (Speaker Type) *1** | |
| see below | Select the speaker type. |
| * *The speaker simulator effect is not applied to the sound output from MAIN OUT when Main Output Select (p. 17) is set to anything other than LINE/PHONES.*<br>* *The speaker simulator effect is not applied to the sound output from SUB OUT when Sub Output Select (p. 18) is set to anything other than LINE/PHONES.* | |

| Parameter/ Range | Explanation |
|---|---|
| **Off** | This turns off the speaker simulator. |
| **Original** | This is the built-in speaker of the amp you selected with "Type." |
| **1x8"** | This is a compact open-back speaker cabinet with one 8-inch speaker. |
| **1x10"** | This is a compact open-back speaker cabinet with one 10-inch speaker. |
| **1X12"** | This is a compact open-back speaker cabinet with one 12-inch speaker. |
| **2X12"** | This is a general open-back speaker cabinet with two 12-inch speakers. |
| **4X10"** | This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers. |
| **4X12"** | This is an optimal speaker cabinet for a large enclosed amp with four 12-inch speakers. |
| **8X12"** | This is a double stack of two cabinets, each with four 12-inch speakers. |
| **Custom1** | Custom speaker 1 |
| **Custom2** | Custom speaker 2 |
| **Mic Type *1** | |
| see below | This setting selects the simulated mic type. |
| **DYN57** | General dynamic mic used for instruments and vocals. Optimal for use in miking guitar amps. |
| **DYN421** | Dynamic mic with extended low end. |
| **CND451** | Small condenser mic for use with instruments. |
| **CND87** | Condenser mic with flat response. |
| **FLAT** | Simulates a mic with perfectly flat response. Produces a sonic image close to that of listening to the sound directly from the speakers (on site). |
| **Mic Dis. (Mic Distance) *1** | |
| Off Mic, On Mic | Simulates the distance between the mic and speaker. |
| **Off Mic**<br>This setting points the mic away from the speaker. | |
| **On Mic**<br>Provides conditions whereby the mic is directed more towards the speaker. | |
| **Mic Pos. (Mic Position) *1** | |
| Center, 1–10 | This simulates the microphone position. |
| **Center**<br>Simulates the condition that the microphone is set in the middle of the speaker cone. | |
| **1–10**<br>Simulates the condition that the microphone is moved away from the center of the speaker cone. | |
| **Mic Level *1** | |
| 0–100 | Adjusts the volume of the microphone. |
| **Direct Level *1** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** You can make separate settings for Channel A and Channel B.

## Type List

| Type | Explanation |
|---|---|
| **JC CLEAN** | |
| **JC-120** | This is the sound of the Roland JC-120. |
| **Warm Clean** | This gives a mellow, clean sound. |
| **Jazz Combo** | This is a sound suited to jazz. |
| **Full Range** | This is a sound with flat response. Good for acoustic guitar |
| **BrightClean** | A bright, clean tone. |
| **TW CLEAN** | |
| **Clean TWIN** | This models a Fender Twin Reverb. |
| **Pro Crunch** | This models a Fender Pro Reverb. |
| **Tweed** | This models a Fender Bassman 4 x 10″ Combo. |
| **Warm Crunch** | This gives a mellow, crunch sound. |
| **CRUNCH** | |
| **Crunch** | This is a crunch sound that can produce natural distortion. |
| **Blues** | This is a sound suited to blues. |
| **Wild Crunch** | This is a crunch sound with wild distortion. |
| **StackCrunch** | This is a crunch sound with high gain. |
| **COMBO** | |
| **VO Drive** | This models the drive sound of a VOX AC-30TB. |
| **VO Lead** | This models the lead sound of the VOX AC-30TB. |
| **VO Clean** | This models the clean sound of the VOX AC-30TB. |
| **MATCH Drive** | This models the sound input to left input on a Matchless D/C-30. |
| **Fat MATCH** | This models the sound of a Matchless with a modified high gain. |
| **MATCH Lead** | This models the sound input to right input on a Matchless D/C-30. |
| **BG LEAD** | |
| **BG Lead** | This models the lead sound of the MESA/Boogie combo amp. |
| **BG Drive** | This models a MESA/Boogie with TREBLE SHIFT SW on. |
| **BG Rhythm** | This models the rhythm channel of a MESA/Boogie. |
| **SmoothDrive** | This is a smooth drive sound. |
| **Mild Drive** | This is a mellow drive sound. |
| **MS STACK** | |
| **MS1959 (I)** | This models the sound input to Input I on a Marshall 1959. |
| **MS1959 (II)** | This models the sound input to Input II on a Marshall 1959. |
| **MS1959 (I+II)** | This models the sound of a Marshall 1959 with Inputs I and II connected in parallel. |
| **MS HiGain** | This models the sound of a Marshall with a modified midrange boost. |
| **Power Stack** | This provides the sound of a stack amp with active type tone circuitry. |

| Type | Explanation |
|---|---|
| **R-FIER** | |
| **R-FIER Cln** | Models the sound of the Channel 1 CLEAN Mode on the MESA/Boogie DUAL Rectifier. |
| **R-FIER Raw** | Models the sound of the Channel 2 RAW Mode on the MESA/Boogie DUAL Rectifier. |
| **R-FIER Vnt1** | Models the sound of the Channel 2 VINTAGE Mode on the MESA/Boogie DUAL Rectifier. |
| **R-FIER Mdn1** | Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier. |
| **R-FIER Vnt2** | Models the sound of the Channel 3 VINTAGE Mode on the MESA/Boogie DUAL Rectifier. |
| **R-FIER Mdn2** | Models the sound of the Channel 3 MODERN Mode on the MESA/Boogie DUAL Rectifier. |
| **T-AMP** | |
| **T-AMP Clean** | This models a Hughes & Kettner Triamp AMP1. |
| **T-AMP Crunch** | This models a Hughes & Kettner Triamp AMP2. |
| **T-AMP Lead** | This models a Hughes & Kettner Triamp AMP3. |
| **Edge Lead** | A sharp lead sound. |
| **HiGAIN** | |
| **SLDN** | This models a Soldano SLO-100. |
| **Drive Stack** | This is a drive sound with high gain. |
| **Lead Stack** | This is a lead sound with high gain. |
| **Heavy Lead** | A powerful lead sound featuring extreme distortion. |
| **METAL** | |
| **5150 Drive** | This models the lead channel of a Peavey EVH 5150. |
| **Metal Stack** | This is a drive sound suited to metal. |
| **Metal Lead** | This is a lead sound suited to metal. |
| **CUSTOM** | |
| Custom1 | Custom amp 1 |
| Custom2 | Custom amp 2 |
| Custom3 | Custom amp 3 |

# OVERDRIVE/DISTORTION

This effect distorts the sound to create long sustain.

It provides 30 types of distortion and three different custom settings.

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the OD/DS effect on/off. |
| **Type** | |
| refer to Type List | Selects the type of distortion. |
| **Drive** | |
| 0–120 | Adjusts the depth of distortion. |
| **Bottom** | |
| -50–+50 | Adjusts the tone for the low frequency range. |
| Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound. | |
| **Tone** | |
| -50–+50 | Adjusts the tone. |
| Turning this to the left produces a mild tone, while turning it to the right creates a sharper tone. | |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the overdrive/distortion sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## Type List

| Type | Explanation |
|---|---|
| **Booster** | This is a booster that works very well with COSM amps. |
| **Blues OD** | This is a crunch sound of the BOSS BD-2. |
| **Crunch** | A lustrous crunch sound with an added element of amp distortion. |
| **Natural OD** | This is an overdrive sound that provides distortion with a natural feeling. |
| **Turbo OD** | This is the high-gain overdrive sound of the BOSS OD-2. |
| **Fat OD** | This is a mellow overdrive sound. |
| **OD-1** | This is the sound of the BOSS OD-1. |
| **T-Scream** | This models an Ibanez TS-808. |
| **Warm OD** | Overdrive with special mid range tone. |
| **Distortion** | This gives a basic, traditional distortion sound. |
| **Mild DS** | This is a distortion sound that provides a mild distortion. |
| **Drive DS** | This is a powerful distortion sound. |
| **RAT** | This models a Proco RAT. |
| **GUV DS** | This models an Marshall GUV' NOR. |
| **DST+** | This models an MXR DISTORTION+. |
| **Solid DS** | This is a distortion sound featuring an edge effect. |
| **Mid DS** | This distortion sound features a boosted midrange. |
| **Stack** | A fat sound with an added element of a stack amp's distortion. |
| **Modern DS** | Sound of a large high gain amp. |
| **Power DS** | Sound of Overdrive through a stack amp. |
| **R-MAN** | This models a ROCKMAN. |
| **Metal Zone** | This is the sound of the BOSS MT-2. |
| **Heavy Metal** | This creates a heavier distortion sound. |
| **Lead** | Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion. |
| **Loud** | This is a distortion sound with a boosted low end. |
| **Sharp** | This is a distortion sound with a boosted high end. |
| **Mechanical** | This distortion sound boosts the low and high ends, yielding a mechanical-sounding distortion. |
| **'60s FUZZ** | This models a FUZZFACE. |
| **Oct FUZZ** | This models an ACETONE FUZZ. |
| **MUFF FUZZ** | This models an Electro-Harmonix Big Muff π. |
| **Custom1** | Custom OD/DS 1 |
| **Custom2** | Custom OD/DS 2 |
| **Custom3** | Custom OD/DS 3 |

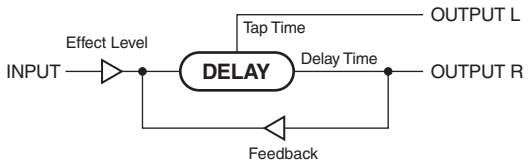
# DELAY

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

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the DELAY Effect on/off. |
| **Type** | |
| see below | This selects which type of delay. |

**Single**
Delay sound of 0 to 1800 ms delay time.

**Pan**
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.

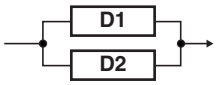



**Stereo**
The direct sound is output from the left channel, and the effect sound is output from the right channel.

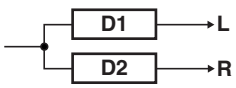
**Dual Series**
This is a delay comprising two different delays connected in series. Each delay time can be set in a range from 0 ms to 900 ms.

D1: Delay 1
D2: Delay 2

**Dual Parallel**
This is a delay comprising two delays connected in parallel. Each delay time can be set in a range from 0 ms to 900 ms.




**Dual L/R**
This is a delay with individual settings available for the left and right channels. Delay 1 goes to the left channel, Delay 2 to the right.




**Reverse**
This produces an effect where the sound is played back in reverse.

**Analog**
This gives a mild analog delay sound. The delay time can be set within the range of 0 to 1800 ms

**Tape**
This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 0 to 1800 ms.

**Warp**
This simultaneously controls the delay sound's feedback level and volume to produce a totally unreal delay.

**Modulate**
This delay adds a pleasant wavering effect to the sound.

| Parameter/ Range | Explanation |
|---|---|

**Hold**
Up to 2.8 seconds of performance content is recorded, then played back repeatedly. You can also layer this as you perform something else, then record these together (overdub), allowing you to produce what is called "sound-on-sound."

* *For more detail the operation, refer to"Using the HOLD (Hold Delay)" (p. 34).*

* *If you switch patches with the Type set to either Dual Series, Dual Parallel, or Dual L/R and then begin to play immediately after the patches change, you may be unable to attain the intended effect in the first portion of what you perform.*

* *When the Type is switched from Modulate to Hold (or Hold to Modulate), the following settings are switched to OFF and the held sound is cleared.*

- When FX (1 or 2) with FB (Feedbacker: p. 42) (OSC) selected is ON
- When AR (Auto Riff: p. 48) Hold is ON
- When SH (Sound Hold: p. 51) Hold is ON

| **Delay Time** | |
|---|---|
| 0 ms–1800 ms,<br>BPM ♪ –BPM 𝅝 | 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. 55) 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). When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.*

| **Tap Time** | |
|---|---|
| 0%–100%<br>(Type = Pan) | Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%). |

| **Feedback** | |
|---|---|
| 0–100 | Adjusts the amount of feedback. |

"Feedback" is returning a delay signal to the input. A higher value will increase the number of the delay repeats.

| **High Cut (High Cut Filter)** | |
|---|---|
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter begins to take effect. |

This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When it is set to "Flat," the high cut filter is off or has no effect.

| **Delay1 Time *1** | |
|---|---|
| 0 ms–900 ms,<br>BPM ♪ –BPM 𝅝 | This determines the delay time of the Delay1. |

* *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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). When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.*

| **Delay1 Feedback *1** | |
|---|---|
| 0–100 | Adjusts the amount of feedback of the Delay1. |

A higher value will increase the number of the delay repeats.

| Parameter/ Range | Explanation |
|---|---|
| **Delay1 HiCut (Delay 1 High Cut Filter) *1** | |
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter of the Delay1 begins to take effect. |
| When it is set to "Flat," the high cut filter is off or has no effect. | |
| **Delay1 Level *1** | |
| 0–120 | Adjusts the volume of the Delay1. |
| **Delay2 Time *1** | |
| 0 ms–900 ms,<br>BPM ♪ –BPM 𝅝 | This determines the delay time of the Delay2. |
| * *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Delay2 Feedback *1** | |
| 0–100 | Adjusts the amount of feedback of the Delay2. |
| **Delay2 Hicut (Delay 2 High Cut Filter) *1** | |
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter of the Delay2 begins to take effect. |
| When it is set to "Flat," the high cut filter is off or has no effect. | |
| **Delay2 Level *1** | |
| 0–120 | Adjusts the volume of the Delay2. |
| **Warp SW *2** | |
| Off, On | Turns the Warp on/off. |
| This parameter is assigned to the CTL pedal. | |
| **Warp Rise Time *2** | |
| 0–100 | Adjusts how rapidly the warped delay sound rises. |
| **Warp Feedback Depth *2** | |
| 0–100 | Adjusts the feedback level of the warped delay sound. |
| **Warp E.Level Depth *2** | |
| 0–100 | Adjusts the volume of the warped delay sound. |
| **Mod. Rate (Modulation Rate) *3** | |
| 0–100 | Adjusts the modulation rate of the delay sound. |
| **Mod. Depth (Modulation Depth) *3** | |
| 0–100 | Adjusts the modulation depth of the delay sound. |
| **Effect Level** | |
| 0–120 | Adjusts the volume of the delay sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** Setting available when Type is set to Dual Series, Dual Parallel, or Dual L/R.

***2** Setting available when Type is set to Warp.

***3** Setting available when Type is set to Modulate.

**MEMO**

You can change the value in increments of ten by pressing [SHIFT] so its indicator is lighted before you rotate the PATCH/VALUE dial.

**MEMO**

You can use [DELAY] as a tap input button (but only while changing settings) if you first press [SHIFT] so its indicator is lit (Shift: ON).

- After [DELAY] is pressed several times, the interval between presses of the button is then used as the delay time setting.

  * *When Type is set to Dual Series or Dual Parallel, the delay time for Delay 2 is changed; when set to Dual L/R, both delay times are changed.*

- You can change the Master BPM by setting the delay time to the BPM and pressing [DELAY] several times.

  * *When the Type is set to Dual Series, Dual Parallel, or Dual L/R, the delay time for Delay 2 is set to the BPM.*

## Using the HOLD (Hold Delay)

* *Recording and playback of performances and other operations are carried out with pedals while Hold is in effect. Connect external pedals (foot switches) or an FC-200.*

1. **Referring to p. 62–p. 67 of "Chapter 6 Using Pedals to Control the Effects," assign the following functions to the connected external pedal (or foot switch) or FC-200 pedals.**

   **Target:** Hold Dly Rec/Dub **Source Mode:** Normal

   **Target:** Hold Dly Stop **Source Mode:** Normal

2. **Press [DELAY], then press PARAMETER [ ◄ ] [ ► ] so that "Type" is displayed.**

* *If the delay is off, pressing [DELAY] once switches the delay on.*

3. **Rotate the PATCH/VALUE dial to select "Hold."**

* *After switching to HOLD, you cannot perform any operation during the 2.8-second period before the unit switches to recording standby. Wait for at least 2.8 seconds before moving on to the next step.*

4. **Press [EXIT] to return to the Play screen.**

5. **Press the pedal to which Hold Dly Rec/Dub is assigned.**

   Recording starts when you press the pedal.

   The bank indicated in the left part of the display flashes while recording is in progress.

6. **Press the pedal to which Hold Dly Rec/Dub is assigned again to stop recording.**

   Playback of the recorded content begins simultaneously (and the bank indicated in the left part of the display lights).

* *The maximum recording time is 2.8 seconds. If the recording time exceeds 2.8 seconds, the recording stops automatically, and the recorded content is then played back.*

* *An oscillating sound may be audible with extremely short recording times.*

7. **When layering recordings, repeat Steps 5 and 6.**

* *The recorded content is cleared when the Type or patch is switched to a different setting or when the power is turned off.*

8. **To return to recording standby, press the pedal to which Hold Dly Stop is assigned.**

   The unit returns to recording standby, and the bank indicated in the left part of the display goes blank for a set interval and then flashes.

* *When playback is stopped, the recorded content is erased.*

* *To start recording again, wait 2.8 seconds, then carry out step 5.*

## CHORUS

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

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the CHORUS effect on/off. |
| **Mode** | |
| Mono, Stereo1, Stereo2 | Selection for the chorus mode. |
| **Mono**<br>This chorus effect outputs the same sound from both L and R. | |
| **Stereo1**<br>This is a stereo chorus effect that adds different chorus sounds to L and R. | |
| **Stereo2**<br>This is a stereo chorus effect produced by synthesizing the spatial characteristics of the direct sound and the effect sound. | |
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the chorus effect. |
| To use it for doubling effect, set the value to "0." | |
| **Pre Delay** | |
| 0.0 msec–40.0 msec | 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). | |
| **Low Cut (Low Cut Filter)** | |
| Flat, 55 Hz–800 Hz | This sets the frequency at which the low cut filter begins to take effect. |
| This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect. | |
| **High Cut (High Cut Filter)** | |
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter begins to take effect. |
| This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect. | |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the effect sound. |

# REVERB

This effect adds reverberation to the sound.

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the REVERB effect on/off. |
| **Type** | |
| see below | This selects the reverb type. Various different simulations of space are offered. |
| **Ambience**<br>Simulates an ambience mic (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth. | |
| **Room**<br>Simulates the reverberation in a small room. Provides warm reverberations. | |
| **Hall1**<br>Simulates the reverberation in a concert hall. Provides clear and spacious reverberations. | |
| **Hall2**<br>Simulates the reverberation in a concert hall. Provides warm reverberations. | |
| **Plate**<br>Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range. | |
| **Spring**<br>This simulates the sound of a guitar amp's built-in spring reverb. | |
| **Modulate**<br>This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound. | |
| **Reverb Time** | |
| 0.1 sec–10.0 sec | Adjusts the length (time) of reverberation. |
| **Pre Delay** | |
| 0 msec–100 msec | Adjusts the time until the reverb sound appears. |
| **Low Cut (Low Cut Filter)** | |
| Flat, 55 Hz–800 Hz | This sets the frequency at which the low cut filter begins to take effect. |
| This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect. | |
| **High Cut (High Cut Filter)** | |
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter begins to take effect. |
| This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect. | |
| **Density** | |
| 0–10 | Adjusts the density of the reverb sound. |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the reverb sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

# COMP (Compressor)

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

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the COMP effect on/off. |
| **Type** | |
| Compressor, Limiter | This selects whether the compressor or limiter is used. |
| **Sustain (Type= Compressor)** | |
| 0–100 | Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain. |
| **Attack (Type= Compressor)** | |
| 0–100 | Adjusts the strength of the picking attack when the strings are played. |
| Higher values result in s sharper attack, creating a more clearly defined sound. | |
| **Threshold (Type= Limiter)** | |
| 0–100 | Adjust this as appropriate for the input signal from your guitar. |
| When the input signal level exceeds this threshold level, limiting will be applied. | |
| **Release (Type= Limiter)** | |
| 0–100 | Adjusts the time from when the signal level drops below the threshold until when limiting is removed. |
| **Tone** | |
| -50–+50 | Adjusts the tone. |
| **Level** | |
| 0–100 | Adjusts the volume. |

# WAH

You can control the wah effect in real time by adjusting the EXP pedal connected to the EXP PEDAL 1 or 2 jack or FC-200 EXP pedal.

TIP

When you have an EXP pedal connected to the EXP PEDAL 1 jack or FC-200 EXP pedal, you can set the pedal so that it automatically begins functioning as a wah pedal when this effect is switched on (p. 63, p. 64).

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the WAH effect on/off. |
| **Type** | |
| see below | This selects the wah type. |
| **CRY WAH** | This models the sound of the CRY BABY wah pedal popular in the `70s. |
| **VO WAH** | This models the sound of the VOX V846. |
| **Fat WAH** | This a wah sound featuring a bold tone. |
| **Light WAH** | This wah has a refined sound with no unusual characteristics. |
| **7String WAH** | Wah featuring a broader range of variations for the seven-string guitar. |
| **Reso WAH** | This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters. |
| **Custom1** | Custom wah 1 |
| **Custom2** | Custom wah 2 |
| **Custom3** | Custom wah 3 |
| **Pdl Position (Pedal Position)** | |
| 0–100 | Adjusts the position of the wah pedal. |
| **Level** | |
| 0–100 | Adjusts the volume. |

# FX-1/FX-2

With FX-1 and FX-2, you can select the effect to be used from the following.

You can select the same effect for FX-1 and FX-2.

| Effect | | | |
|---|---|---|---|
| **FX-1 FX-2 Common** | **ACS** | Advanced Compressor | p. 37 |
| | **LM** | Limiter | p. 37 |
| | **TW** | Touch Wah | p. 37 |
| | **AW** | Auto Wah | p. 38 |
| | **TM** | Tone Modify | p. 38 |
| | **GS** | Guitar Simulator | p. 38 |
| | **TR** | Tremolo | p. 39 |
| | **PH** | Phaser | p. 39 |
| | **FL** | Flanger | p. 40 |
| | **PAN** | Pan | p. 40 |
| | **VB** | Vibrato | p. 40 |
| | **UV** | Uni-V | p. 41 |
| | **RM** | Ring Modulator | p. 41 |
| | **SG** | Slow Gear | p. 41 |
| | **DF** | Defretter | p. 41 |
| | **STR** | Sitar Simulator | p. 42 |
| | **FB** | Feedbacker | p. 42 |
| | **AFB** | Anti-Feedback | p. 43 |
| | **HU** | Humanizer | p. 43 |
| | **SL** | Slicer | p. 43 |
| | **WSY** | Wave Synth | p. 44 |
| | **SEQ** | Sub Equalizer | p. 44 |
| **FX-2 Only** | **HR** | Harmonist | p. 45 |
| | **PS** | Pitch Shifter | p. 46 |
| | **PB** | Pedal Bend | p. 47 |
| | **OC** | Octave | p. 47 |
| | **RT** | Rotary | p. 47 |
| | **2CE** | 2x2 Chorus | p. 48 |
| | **AR** | Auto Riff | p. 48 |
| | **SYN** | Guitar Synth | p. 49 |
| | **AC** | Acoustic Processor | p. 50 |
| | **SH** | Sound Hold | p. 51 |
| | **SDD** | Sub Delay | p. 51 |

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Switches the FX-1 (FX-2) effect on/off. |
| **FX1/FX2 Select** | |
| see above | Selects the effect to be used. |

## ACS (Advanced Compressor)

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

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| see below | Selects the compressor type. |
| **BOSS Comp** | This models a BOSS CS-3. |
| **Hi-BAND** | This is a compressor that adds an even stronger effect in the high end. |
| **Light** | This is a compressor with a light effect. |
| **D-Comp** | This models a MXR DynaComp. |
| **ORANGE** | This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER. |
| **Fat** | When applied heavily, this compressor effect provides a fat tone with a boosted midrange. |
| **Mild** | When applied heavily, this compressor effect produces a sweet tone with the high end cut. |
| **Stereo Comp** | This selects a stereo compressor. |
| **Sustain** | |
| 0–100 | Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain. |
| **Attack** | |
| 0–100 | Adjusts the strength of the picking attack. Larger values will result in a sharper attack, creating a more clearly defined sound. |
| **Tone** | |
| -50–+50 | Adjusts the tone. |
| **Level** | |
| 0–100 | Adjusts the volume. |

## LM (Limiter)

The limiter attenuates loud input levels to prevent distortion.

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| see below | Selects the limiter type. |
| **BOSS Limitr** | This selects a stereo limiter. |
| **Rack 160D** | This models a dbx 160X. |
| **Vtg Rack U** | This models a UREI 1178. |
| **Attack** | |
| 0–100 | Adjusts the strength of the picking attack when the strings are played. |
| Higher values result in s sharper attack, creating a more clearly defined sound. | |
| **Threshold** | |
| 0–100 | Adjust this as appropriate for the input signal from your guitar. |
| When the input signal level exceeds this threshold level, limiting will be applied. | |
| **Ratio** | |
| 1: 1–∞: 1 | This selects the compression ratio used with signals in excess of the threshold level. |
| **Release** | |
| 0–100 | Adjusts the time from when the signal level drops below the threshold until when limiting is removed. |
| **Level** | |
| 0–100 | Adjusts the volume. |

## TW (Touch Wah)

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

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| LPF, BPF | Selects the wah mode. |
| **LPF (Low Pass Filter)**<br>This creates a wah effect over a wide frequency range. | |
| **BPF (Band Pass Filter)**<br>This creates a wah effect in a narrow frequency range. | |
| **Polarity** | |
| Down, Up | Selects the direction in which the filter will change in response to the input. |
| **Up**<br>The frequency of the filter will rise. | |
| **Down**<br>The frequency of the filter will fall. | |
| **Sens** | |
| 0–100 | Adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. |
| Higher values will result in a stronger response. With a setting of "0," the strength of picking will have no effect. | |

| Parameter/ Range | Explanation |
|---|---|
| **Frequency** | |
| 0–100 | Adjusts the center frequency of the Wah effect. |
| **Peak** | |
| 0–100 | Adjusts the way in which the wah effect applies to the area around the center frequency. |
| Higher values will produce a stronger tone which emphasizes the wah effect more.<br>With a value of "50" a standard wah sound will be produced. | |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |
| **Level** | |
| 0–100 | Adjusts the volume of the effect sound. |

## AW (Auto Wah)

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

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| LPF, BPF | Selects the wah mode. |
| **LPF (Low Pass Filter)**<br>This creates a wah effect over a wide frequency range. | |
| **BPF (Band Pass Filter)**<br>This creates a wah effect in a narrow frequency range. | |
| **Frequency** | |
| 0–100 | Adjusts the center frequency of the Wah effect. |
| **Peak** | |
| 0 –100 | Adjusts the way in which the wah effect applies to the area around the center frequency. |
| Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of "50" a standard wah sound will be produced. | |
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the auto wah effect. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |
| **Level** | |
| 0–100 | Adjusts the volume of the effect sound. |

## TM (Tone Modify)

This changes the tone of the connected guitar.

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| see below | Selects the type of tone modification. |
| **Fat** | Fat tone with boosted mid range. |
| **Presence** | Bright tone with boosted high-mid range. |
| **Mild** | Mild tone with the high end cut back. |
| **Tight** | Tone with the low frequencies cut. |
| **Enhance** | Tone with the high frequencies boosted. |
| **Resonator1, 2, 3** | This produces a tone with greater power and punch by adding resonance in the low-frequency range and midrange. |
| **Low** | |
| -50–+50 | Adjusts the tone for the low frequency range. |
| **High** | |
| -50–+50 | Adjusts the tone for the High frequency range |
| **Resonance** | |
| 0–100 | This adjusts the strength of the low-end and midrange resonance when Type is set to Resonator 1, 2, or 3. |
| **Level** | |
| 0–100 | Adjusts the volume. |

## GS (Guitar Simulator)

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

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| see below | Selects the type of the guitar simulator. |
| **'S'→'H'** | Changes from a single-coil pickup tone to a humbucking pickup tone. |
| **'H'→'S'** | Changes from a humbucking pickup tone to a mixed tone of two single-coil pickups. |
| **'H'→'HF'** | Changes from a humbucking pickup tone to a single-coil pickup half tone. |
| **'S'→Hollow** | Changes a single-coil pickup tone to a full-acoustic tone with the body resonance added. |
| **'H'→Hollow** | Changes a humbucking pickup tone to a full-acoustic tone with the body resonance added. |
| **'S'→AC** | Changes a single-coil pickup tone to an acoustic guitar tone. |
| **'H'→AC** | Changes a humbucking pickup tone to an acoustic guitar tone. |
| **'P'→AC** | Changes a piezo pickup tone to an acoustic guitar tone. |

| Parameter/ Range | Explanation |
|---|---|
| **Low** | |
| -50–+50 | Adjusts the tone for the low frequency range. |
| **High** | |
| -50–+50 | Adjusts the tone for the High frequency range |
| **Body** | |
| 0–100 | Adjusts the way the body sounds when Type is set to 'S' → Hollow, 'H' → Hollow, 'S' → AC, 'H' → AC, or 'P' → AC. |
| The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup. | |
| **Level** | |
| 0–100 | Adjusts the volume. |

## TR (Tremolo)

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

| Parameter/ Range | Explanation |
|---|---|
| **Wave Shape** | |
| 0–100 | Adjusts changes in volume level. |
| **Rate** | |
| 0–100,<br>BPM 𝅝 –BPM 𝅘𝅥𝅯 | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the effect. |

## PH (Phaser)

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

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| see below | Selects the number of stages that the phaser effect will use. |
| **4 Stage** | This is a four-phase effect. A light phaser effect is obtained. |
| **8 Stage** | This is an eight-phase effect. It is a popular phaser effect. |
| **12 Stage** | This is a twelve-phase effect. A deep phase effect is obtained. |
| **Bi-Phase** | This is the phaser with two phase shift circuits connected in series. |
| **Rate** | |
| 0–100,<br>BPM 𝅝 –BPM 𝅘𝅥𝅯 | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Determines the depth of the phaser effect. |
| **Manual** | |
| 0–100 | Adjusts the center frequency of the phaser effect. |
| **Resonance** | |
| 0–100 | Determines the amount of resonance (feedback). |
| Increasing the value will emphasize the effect, creating a more unusual sound. | |
| **Step Rate** | |
| Off, 0–100,<br>BPM 𝅝 –BPM 𝅘𝅥𝅯 | This sets the cycle of the step function that changes the rate and depth. |
| When it is set to a higher value, the change will be finer. Set this to "Off" when not using the Step function. | |
| * *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the phaser. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## FL (Flanger)

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

| Parameter/ Range | Explanation |
|---|---|
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Determines the depth of the flanging effect. |
| **Manual** | |
| 0 –100 | Adjusts the center frequency at which to apply the effect. |
| **Resonance** | |
| 0–100 | Determines the amount of resonance (feedback). |
| Increasing the value will emphasize the effect, creating a more unusual sound. | |
| **Separation** | |
| 0–100 | Adjusts the diffusion. The diffusion increases as the value increases. |
| **Low Cut (Low Cut Filter)** | |
| Flat, 55 Hz–800 Hz | This sets the frequency at which the low cut filter begins to take effect. |
| This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect. | |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the flanger. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## PAN

With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.

| Parameter/ Range | Explanation |
|---|---|
| **Wave Shape** | |
| 0–100 | Adjusts changes in volume level. |
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the effect. |

## VB (Vibrato)

This effect creates vibrato by slightly modulating the pitch.

| Parameter/ Range | Explanation |
|---|---|
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the vibrato. |
| **Trigger** | |
| Off, On | This selects on/off of the vibrato. |
| * *It is assumed that this parameter will be assigned (p. 66) to the foot switch.* | |
| **Rise Time** | |
| 0–100 | This sets the time passing from the moment the trigger is turned on until the set vibrato is obtained. |

## UV (Uni-V)

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

| Parameter/ Range | Explanation |
|---|---|
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | Adjusts the rate of the Uni-V effect. |
| * *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the Uni-V effect. |
| **Level** | |
| 0–100 | Adjusts the volume. |

## 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.

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| Normal, Intelligent | This selects the mode for the ring modulator. |
| **Normal**<br>This is a normal ring modulator. | |
| **Intelligent**<br>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 single notes, not chords. | |
| **Frequency** | |
| 0–100 | Adjusts the frequency of the internal oscillator. |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the effect sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## SG (Slow Gear)

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

| Parameter/ Range | Explanation |
|---|---|
| **Sens** | |
| 0–100 | Adjusts the sensitivity of the slow gear. |
| When it is set to a lower value, the effect of the slow gear can be obtained only with a stronger picking, while no effect is obtained with a weaker picking. When the value is set higher, the effect is obtained even with a weak picking. | |
| **Rise Time** | |
| 0–100 | Adjusts the time needed for the volume to reach its maximum from the moment you begin picking. |

## DF (Defretter)

This simulates a fretless guitar.

| Parameter/ Range | Explanation |
|---|---|
| **Tone** | |
| -50–+50 | Adjusts the amount of blurring between the notes. |
| **Sens** | |
| 0–100 | This controls the input sensitivity of the defretter. |
| **Attack** | |
| 0–100 | Adjusts the attack of the picking sound. |
| **Depth** | |
| 0–100 | This controls the rate of the harmonics. |
| **Resonance** | |
| 0–100 | Adds a characteristically resonant quality to the sound. |
| **Effect Level** | |
| 0–100 | Adjust the volume of the defretter sound. |
| **Direct Level** | |
| 0–100 | Adjust the volume of the direct sound. |

## STR (Sitar Simulator)

This simulates the sound of the sitar.

| Parameter/ Range | Explanation |
|---|---|
| **Tone** | |
| -50–+50 | This adjusts the tone. |
| The high end is boosted as the value increases. | |
| **Sens** | |
| 0–100 | Adjusts the sensitivity of the sitar. |
| When it is set to a lower value, no effect of the sitar is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the sitar can be obtained whether the picking is weak or strong. | |
| **Depth** | |
| 0–100 | This adjusts the amount of effect applied. |
| **Resonance** | |
| 0–100 | This adjusts the undulation of the resonance. |
| **Buzz** | |
| 0–100 | Adjusts the amount of characteristic buzz produced by the "buzz bridge" when the strings make contact with it. |
| **Effect Level** | |
| 0–100 | Adjust the volume of the sitar sound. |
| **Direct Level** | |
| 0–100 | Adjust the volume of the direct sound. |

## FB (Feedbacker)

This allows you to use feedback playing techniques.

* *Note that the notes you want to apply feedback to must be played singly and cleanly.*

* *You can use the foot switch to switch the effect on and off. For more details, refer to p. 66.*

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| OSC, Natural | Select either oscillator "OSC" or natural "Natural." |
| **OSC (Oscillator)**<br>An artificial feedback sound will be created internally.<br>When OSC is selected, the effect is activated after a single note is played and the note stabilizes. A feedback effect is created when the effect switches on; the feedback disappears when the OSC effect switches off. | |
| **Natural**<br>Analyzes the pitch of the guitar sound being input, and then creates a feedback sound. | |
| **Rise Time *1** | |
| 0–100 | 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 (▲) *1** | |
| 0–100 | 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)** | |
| 0–100 | Adjusts the volume of the feedback sound. |
| **F.B.Level (▲) *1** | |
| 0–100 | Adjusts the volume of the one octave higher feedback sound. |
| **Vibrato Rate *1** | |
| 0–100,<br>BPM 𝅝 –BPM 𝅘𝅥𝅯 | Adjusts the rate of the vibrato when the feedbacker is on. |
| * *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Vibrato Depth *1** | |
| 0–100 | Adjusts the depth of the vibrato when the feedbacker is on. |

***1** Setting available with Mode set to OSC.

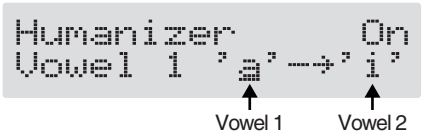
## AFB (Anti-feedback)

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

| Parameter/ Range | Explanation |
|---|---|
| **Freq1–3 (Frequency 1–3)** | |
| 0–100 | Set the fixed frequency point at which feedback will be cancelled. |
| You can set up to three cancellation points. | |
| **Depth1–3** | |
| 0–100 | Adjusts the degree of the anti-feedback at each of the three cancellation points. |

## HU (Humanizer)

This can create human vowel-like sounds.

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| Picking, Auto, Random | This sets the mode that switches the vowels. |
| **Picking**<br>It changes from vowel 1 to vowel 2 along with the picking. The time spent for the change is adjusted with the rate. | |
| **Auto**<br>By adjusting the rate and depth, two vowels (Vowel 1 and Vowel 2) can be switched automatically. | |
| **Random**<br>Five vowels (a, e, i, o, u) are called out at random by adjusting the rate and depth. | |
| **Vowel 1 *1** | |
| a, e, i, o, u | Selects the first vowel. |
|  | |
| **Vowel 2 *1** | |
| a, e, i, o, u | Selects the second vowel. |
| **Sens *2** | |
| 0–100 | 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** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Depth** | |
| 0–100 | Adjusts the depth of the effect. |
| **Manual *3** | |
| 0–100 | 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** | |
| 0–100 | Adjusts the volume. |

***1** Setting available with Mode set to Picking or Auto.

***2** Setting available with Mode set to Picking.

***3** Setting available with Mode set to Auto.

## SL (Slicer)

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

| Parameter/ Range | Explanation |
|---|---|
| **Pattern** | |
| P1–P20 | Select the slice pattern that will be used to cut the sound. |
| **Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Trigger Sens** | |
| 0–100 | 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. | |

## WSY (Wave Synth)

This is a synth sound that processes the guitar input signal.

| Parameter/ Range | Explanation |
|---|---|
| **Wave** | |
| Saw, Square | Selects a wave type which the synth sound is based. |
| **Saw** | |
| Creates a synth sound with a saw waveform ( ). | |
| **Square** | |
| Creates a synth sound with the square waveform ( ). | |
| **Cutoff Freq (Cutoff Frequency)** | |
| 0–100 | Adjusts the frequency where the harmonics contents of the sound are cut off. |
| **Resonance** | |
| 0–100 | This adjusts the amount of resonance (and the tone coloration) in the synth sound. |
| The higher the value, the more the synth tone coloration is emphasized. | |
| **FLT.Sens (Filter Sensitivity)** | |
| 0–100 | This adjusts the amount of filtering applied in response to the input. |
| **FLT.Decay (Filter Decay)** | |
| 0–100 | This sets the time needed for the filter to finish its sweep. |
| **FLT.Depth (Filter Depth)** | |
| 0–100 | Adjusts the depth of the filter. |
| When the value is higher, the filter will change more drastically. | |
| **Synth Level** | |
| 0–100 | Adjusts the volume of the synth sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## SEQ (Sub Equalizer)

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

| Parameter/ Range | Explanation |
|---|---|
| **Low Cut (Low Cut Filter)** | |
| Flat, 55 Hz–800 Hz | This sets the frequency at which the low cut filter begins to take effect. |
| This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect. | |
| **Low EQ** | |
| -20 dB–+20 dB | Adjusts the low frequency range tone. |
| **Low-Middle Frequency** | |
| 20.0 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "Low-Middle EQ." |
| **Low-Middle Q** | |
| 0.5–16 | Adjusts the width of the area affected by the EQ centered at the "Low-Middle Frequency." |
| Higher values will narrow the area. | |
| **Low-Middle EQ** | |
| -20 dB–+20 dB | Adjusts the "Low-Middle Frequency" range tone. |
| **High-Middle Frequency** | |
| 20.0 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "High-Middle EQ." |
| **High-Middle Q** | |
| 0.5–16 | Adjusts the width of the area affected by the EQ centered at the "High-Middle Frequency." |
| Higher values will narrow the area. | |
| **High-Middle EQ** | |
| -20 dB–+20 dB | Adjusts the "High-Middle Frequency" range tone. |
| **High EQ** | |
| -20 dB–+20 dB | Adjusts the high frequency range tone. |
| **High Cut (High Cut Filter)** | |
| 700 Hz–11.0 kHz, Flat | This sets the frequency at which the high cut filter begins to take effect. |
| This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When it is set to "Flat," the high cut filter is off or has no effect. | |
| **Level** | |
| -20 dB–+20 dB | Adjusts the volume before the equalizer. |

# FX-2

You can use the following effects in FX-2 in addition to whatever effect is shared by FX-1 and FX-2.

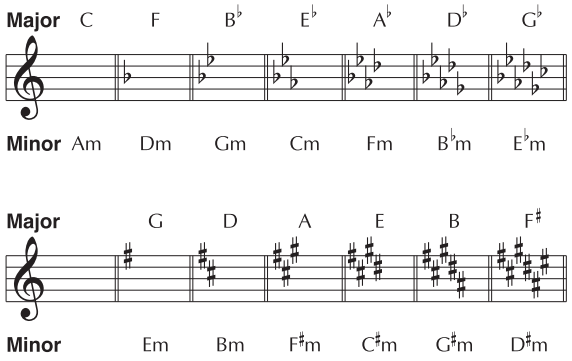
| Effect | | |
|---|---|---|
| **HR** | harmonist | p. 45 |
| **PS** | Pitch Shifter | p. 46 |
| **PB** | Pedal Bend | p. 47 |
| **OC** | Octave | p. 47 |
| **RT** | Rotary | p. 47 |
| **2CE** | 2 x 2 Chorus | p. 48 |
| **AR** | Auto Riff | p. 48 |
| **SYN** | Guitar Synth | p. 49 |
| **AC** | Acoustic Processor | p. 50 |
| **SH** | Sound Hold | p. 51 |
| **SDD** | Sub Delay | p. 51 |

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Switches the FX-2 effect on/off. |
| **FX2 Select** | |
| p. 36, see above | Selects the effect to be used. |

# HR (Harmonist)

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

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

| Parameter/ Range | Explanation |
|---|---|
| **Voice** | |
| 1-Voice, 2-Mono, 2-Stereo | This selects the number of voices for the pitch shift sound (harmony). |
| **1-Voice**<br>One-voice pitch-shifted sound output in monaural. | |
| **2-Mono**<br>Two-voice pitch-shifted sound (HR1, HR2) output in monaural. | |
| **2-Stereo**<br>Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels. | |
| **Harmony *1** | |
| -2 oct–+2 oct, Scale 1–Scale29 | 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 "Scale 1–Scale29," this parameter sets the user scale number to be used. | |
| **Pre Delay *1** | |
| 0 ms–300 ms, BPM ♪ –BPM ♩ | Adjusts the time from when the direct sound is heard until the harmonist 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Feedback** | |
| 0–100 | Adjusts the feedback amount of the harmonist sound. |
| **Level *1** | |
| 0–100 | Adjusts the volume of the harmony sound. |
| **Key** | |
| C (Am)–B (G#m) | 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.<br>  <br> | |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** HR1 and HR2 are set individually.

## Creating Harmonist Scales (User Scale)

When "Harmony" is set to any value from -2oct to +2oct, and the harmony does not sound the way you intend, use a "User scale."

You can set any of 29 different "User scales."

1. **Press [FX-2], then press PARAMETER [ ◄ ] [ ► ] so that "FX Select" is displayed.**
2. **Rotate the PATCH/VALUE dial to select "HR."**
3. **Press PARAMETER [ ◄ ] [ ► ] to select "HR1 Harm" (or "HR2 Harm"), then rotate the PATCH/VALUE dial to select a setting from "Scale 1-29."**
4. **Press PARAMETER [ ► ] a number of times so that the User scale settings screen is displayed.**

5. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor, then rotate the PATCH/VALUE dial to set the User scale.**

#### User:

You can change 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-PRO interpret the note name.

#### EFF (Effect):

Sets the note name of the output sound.

The triangle next to the note name indicates the octave.

One downward-pointing triangle indicates a note one octave below the note displayed; two triangles indicates a two-octave drop.

One upward-pointing triangle indicates a note one octave above the note displayed; two triangles indicates a two-octave rise.

## PS (Pitch Shifter)

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

| Parameter/ Range | Explanation |
|---|---|
| **Voice** | |
| 1-Voice, 2-Mono, 2-Stereo | Selects the number of voices for the pitch shift sound. |
| **1-Voice**<br>One-voice pitch-shifted sound output in monaural. | |
| **2-Mono**<br>Two-voice pitch-shifted sound (PS1, PS2) output in monaural. | |
| **2-Stereo**<br>Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels. | |
| **Mode *1** | |
| Fast, Medium, Slow, Mono | Selection for the pitch shifter mode. |
| 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.<br>"Mono" is used for inputting single notes.<br>When the pitch is being changed using Assign (p. 66), this provides the same effect as a pedal bend. | |
| **Pitch *1** | |
| -24–+24 | Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps. |
| **Fine *1** | |
| -50–+50 | Make fine adjustments to the pitch shift. |
| The amount of the change in the Fine "100" is equivalent to that of the Pitch "1." | |
| **Pre Delay *1** | |
| 0 ms –300 ms,<br>BPM ♪ –BPM ♩ | Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at "0ms." |
| * *When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Feedback** | |
| 0–100 | Adjusts the feedback amount of the pitch shift sound. |
| **Level *1** | |
| 0–100 | Adjusts the volume of the pitch shift sound |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** With Voice set to 2-Mono or 2-Stereo, you can select two sounds.

## PB (Pedal Bend)

This lets you use the pedal to get a pitch bend effect.

The EXP pedal automatically switches to the pedal bend function when PB is selected.

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

TIP

When you have an EXP pedal connected to the EXP PEDAL 1 jack or FC-200 EXP pedal, you can set the pedal so that it automatically begins functioning as a pedal bend when this effect is switched on (p. 63, p. 64).

| Parameter/ Range | Explanation |
|---|---|
| **Pitch Min** | |
| -24–+24 | This sets the pitch at the point where the expression pedal is fully lifted. |
| **Pitch Max** | |
| -24–+24 | This sets the pitch at the point where the expression pedal is all the way down. |
| **Pdl Position (Pedal Position)** | |
| 0–100 | Adjusts the pedal position for pedal bend. |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the pitch bend sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## OC (Octave)

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

| Parameter/ Range | Explanation |
|---|---|
| **Range** | |
| Range 1, 2, 3, 4 | This selects the pitch range for the input sound to which you want to add the effects. |
| **Range 1**<br>7th string, open (B) to 1st string, 24th fret (E) | |
| **Range 2**<br>7th string, open (B) to 1st string, 12th fret (E) | |
| **Range 3**<br>7th string, open (B) to 1st string, open (E) | |
| **Range 4**<br>7th string, open (B) to 4th string, 2nd fret (E) | |
| **Octave Level** | |
| 0–100 | Adjusts the volume of the sound one octave below. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

## RT (Rotary)

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

| Parameter/ Range | Explanation |
|---|---|
| **Speed Sel (Speed Select)** | |
| Slow, Fast | This parameter changes the simulated speaker's rotating speed (Slow or Fast). |
| **Rate (Slow)** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | This parameter adjusts the speed of rotation when set to "Slow." |
| **Rate (Fast)** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | This parameter adjusts the speed of rotation when set to "Fast." |
| * *When the Rate (Slow) or Rate (Fast) set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. **) 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). When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Rise Time** | |
| 0–100 | This parameter adjusts the time it takes for the rotation speed to change when switched from "Slow" to "Fast." |
| **Fall Time** | |
| 0–100 | This parameter adjusts the time it takes for the rotation speed to change when switched from "Fast" to "Slow." |
| **Depth** | |
| 0–100 | This parameter adjusts the amount of depth in the rotary effect. |

## 2CE (2 x 2 Chorus)

Two separate stereo chorus units are used for the low-frequency and high-frequency ranges in order to create a more natural chorus sound.

| Parameter/ Range | Explanation |
|---|---|
| **Xover f (Crossover Frequency)** | |
| 100 Hz–4.00 kHz | This parameter sets the frequency at which the frequency components of the direct sound are divided into bass and treble bands. |
| **Low Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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). When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Low Depth** | |
| 0–100 | 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." |
| **Low Pre Delay** | |
| 0.0 msec–40.0 msec | 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). | |
| **Low Level** | |
| 0–100 | Adjust the volume of the low frequency range. |
| **High Rate** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | 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. 55) 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). When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **High Depth** | |
| 0–100 | 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." | |
| **High Pre Delay** | |
| 0.0 msec–40.0 msec | 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). | |
| **High Level** | |
| 0–100 | Adjust the volume of the high frequency range. |

## 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.

* *Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.*
* *Reception of large amounts of MIDI data while Auto Riff is playing may result in disturbances in the sound.*

| Parameter/ Range | Explanation |
|---|---|
| **Phrase** | |
| Preset1–Preset30,<br>User1–User10 | Select the phrase. |
| User-programmed phrases are used when User 1-10 is selected. | |
| **Loop** | |
| Off, On | If "Loop" is turned "On," the phrase will be played back continuously. |
| **Tempo** | |
| 0–100,<br>BPM 𝅗𝅥 –BPM ♪ | Adjusts 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. 55) 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).*<br>*When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Sens** | |
| 0–100 | 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.<br>No retriggering occurs when the value is set to "0." | |
| **Key *1** | |
| C (Am)–B (G#m) | Select the key of the song that you wish to play. |
| **Attack** | |
| 0–100 | By adding an attack to each note of the phrase you can produce a sensation as though the notes were being picked. |
| **Hold** | |
| Off, On | If you turn hold "On" after you pick a note, the effect sound will continue even after there is no input signal. |
| **Effect Level** | |
| 0–100 | Adjusts the volume of the phrase. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** Setting available with Phrase set to Preset1–30.

## Creating Original Phrases (User Phrase)

In addition to the 30 different prepared phrases, you can also create up to ten of your own original phrases (User phrases).

1. **Press [FX-2], then press PARAMETER [ ◄ ] [ ► ] so that "FX Select" is displayed.**
2. **Rotate the PATCH/VALUE dial to select "AR."**
3. **Press [FX-2] a number of times to select "Phrase," then rotate the PATCH/VALUE dial to select "User 1–10."**
4. **Press PARAMETER [ ► ] a number of times until you have the User Phrase settings screen displayed.**

5. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor, then rotate the PATCH/VALUE dial to set the User phrase.**

**User:**

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-PRO judge the note name.

**STEP:**

Sets the step of the phrase. You can also play on the guitar and put the step forward.

**OUT:**

| Range | |
|---|---|
| **-C –B, C, +D♭ – +C** | Specify the note name of the output sound. The minus (-) and plus (+) symbols indicate sounds above or below the set note name. |
| Triangles next to the note names indicate octaves.<br>One downward-pointing triangle indicates a note one octave below the note displayed; two triangles indicates a two-octave drop.<br>One upward-pointing triangle indicates a note one octave above the note displayed; two triangles indicates a two-octave rise. | |
| **–** | Indicates a tie. This carries over the same note from the previous step. |
| **end** | Determines the last step. The step immediately before the one for which "end" has been set becomes the actual last step. |

## SYN (Guitar Synth)

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

* *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.

| Parameter/ Range | Explanation |
|---|---|
| **Sens** | |
| 0–100 | 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** | |
| Square, Saw, Brass, Bow | This selects a wave type that is the source of the guitar synthesizer. |
| **Square**<br>The unit detects the pitch and attack information from the input guitar sound, then send the square waveform ( ⎍⎍⎍ ) from the internal sound generator. | |
| **Saw**<br>The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform ( ⟋⟋⟋ ) from the internal sound generator. | |
| **Brass**<br>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**<br>The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It outputs a soft sound without attack. | |
| **Chromatic *1** | |
| Off, On | 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. | |
| **Octave Shift *1** | |
| 0, -1, -2 | This allows you to shift the pitch of the internal sound module in an octave step from the guitar sound. |
| **PWM Rate (Pulse Width Modulation Rate) *2** | |
| 0–100 | 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. | |

| Parameter/ Range | Explanation |
|---|---|
| **PWM Depth (Pulse Width Modulation Depth) *2** | |
| 0–100 | Adjusts the depth of the PWM. |
| When it is set to "0," no PWM effect is obtained. | |
| **Cutoff Frequency** | |
| 0–100 | Adjusts the frequency where the harmonics contents of the sound are cut off. |
| **Resonance** | |
| 0–100 | Adjusts how much of the harmonics contents around the cutoff frequency should be emphasized. |
| **Filter Sens** | |
| 0–100 | Adjusts the sensitivity of the filter. |
| When it is set to a lower value, the filter is affected only with stronger picking. When it is set higher, the filter changes even with 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. | |
| **Filter Decay** | |
| 0–100 | This sets the time needed for the filter to finish its sweep. |
| **Filter Depth** | |
| -100–+100 | 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** | |
| Decay, 0–100 | 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.<br>* *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** | |
| 0–100 | 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** | |
| 0–100 | 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 *1** | |
| Off, On | 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.<br>* *It is assumed that this parameter will be assigned (p. 66) to the foot switch.* | |
| **Synth Level** | |
| 0–100 | Adjusts the volume of the synthesizer sound. |
| **Direct Level** | |
| 0–100 | Adjusts the volume of the direct sound. |

***1** Parameter setting included when Wave is set to "Square" or "Saw."

***2** Parameter setting included when Wave is set to "Square."

## AC (Acoustic Processor)

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

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| Small, Medium, Bright, Power | Selects the modeling type. |
| **Small**<br>This is the sound of a small-bodied acoustic guitar. | |
| **Medium**<br>This is a standard, unadorned acoustic guitar sound. | |
| **Bright**<br>This is a bright acoustic guitar sound. | |
| **Power**<br>This is a powerful acoustic guitar sound. | |
| **Bass** | |
| -50–+50 | Adjusts the low-end balance. |
| **Middle** | |
| -50–+50 | Adjusts the midrange balance. |
| **Middle Freq** | |
| 20.0 Hz–10.0 kHz | Specifies the frequency range to be adjusted with Middle. |
| **Treble** | |
| -50–+50 | Adjusts the high-end balance. |
| **Presence** | |
| -50–+50 | Adjusts the balance in the extended upper range. |
| **Level** | |
| 0–100 | Adjusts the volume. |

## SH (Sound Hold)

You can have sound played on the guitar be held continuously. This effect allows you to perform the melody in the upper registers while holding a note in the lower registers.

* *This function will not work properly when two or more notes are played simultaneously.*

| Parameter/ Range | Explanation |
|---|---|
| **Hold** | |
| Off, On | Switches the hold sound on and off. |
| Normally, this is controlled with the foot switch connected to the CTL 1/2 jack or CTL 3/4 jack or assigned to the FC-200's CTL pedal (p. 66). | |
| **Rise Time** | |
| 0–100 | Adjusts how rapidly the Sound Hold sound is produced. |
| **Effect Level** | |
| 0–120 | Adjusts the volume of the hold sound. |

## SDD (Sub Delay)

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

| Parameter/ Range | Explanation |
|---|---|
| **Delay Time** | |
| 0 ms–400 ms, BPM ♪ –BPM ♩ | 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. 55) 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).* *When setting to BPM, press PARAMETER [ ► ] several times to display the Master BPM settings screen.* | |
| **Feedback** | |
| 0–100 | Adjusts the volume that is returned to the input. |
| Feedback refers to returning the delayed signal back into the input of the delay. Higher settings will result in more delay repeats. | |
| **Effect Level** | |
| 0–120 | Adjusts the volume of delay sound. |

## EQ (Equalizer)

Adjusts the tonal quality. A parametric type equalizer is used for the upper and lower midrange.

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Turns the EQ on/off. |
| **Low Cut (Low Cut Filter)** | |
| Flat, 55 Hz–800 Hz | This sets the frequency at which the low cut filter begins to take effect. |
| This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When "Flat" is selected, the low cut filter will have no effect. | |
| **Low EQ** | |
| -20 dB–+20 dB | Adjusts the low frequency range tone. |
| **Low-Middle Frequency** | |
| 20.0 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "Lo-Middle EQ." |
| **Low-Middle Q** | |
| 0.5–16 | Adjusts the width of the area affected by the EQ centered at the "Lo-Middle frequency." Higher values will narrow the area. |
| Higher values will narrow the area. | |
| **Low-Middle EQ** | |
| -20 dB–+20 dB | Adjusts the low-middle frequency range tone. |
| **High-Middle Frequency** | |
| 20.0 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "Hi-MidDle EQ." |
| **High-Middle Q** | |
| 0.5–16 | Adjusts the width of the area affected by the EQ centered at the "Hi-Middle frequency." Higher values will narrow the area. |
| Higher values will narrow the area. | |
| **High-Middle EQ** | |
| -20 dB–+20 dB | Adjusts the high-middle frequency range tone. |
| **High EQ** | |
| -20 dB–+20 dB | Adjusts the high frequency range tone. |
| **High Cut (High Cut Filter)** | |
| 700 Hz–11.0kHz, Flat | This sets the frequency at which the high cut filter begins to take effect. |
| This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When "Flat" is selected, the high cut filter will have no effect. | |
| **Level** | |
| -20 dB–+20 dB | Adjusts the volume before the equalizer. |

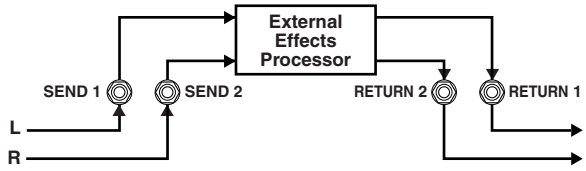
# LOOP (External Effects Loop) 1/2

This allows you to connect an external effects device to the LOOP 1/2 SEND and RETURN jacks and use it as part of the GT-PRO's effects.
You can get "stereo" effects by using two sets of SEND/RETURN jacks. This is particularly effective when you are connecting spatial effects.

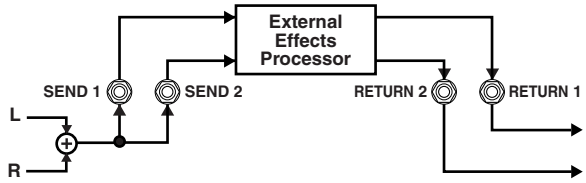
* *You cannot set LOOP 1 and LOOP 2 separately to different positions in Effect Chain (p. 22).*

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Switches the LOOP 1/2 on/off. |
| **Type** | |
| see below | Switches the LOOP 1/2 type. |

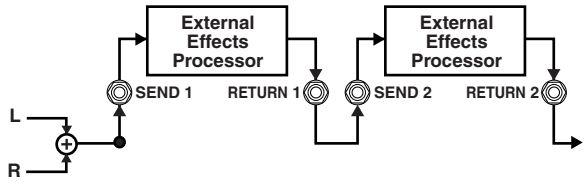
**Stereo 1**
Signals are output in stereo from the SEND 1/2 jacks and input in stereo to the RETURN 1/2 jacks.



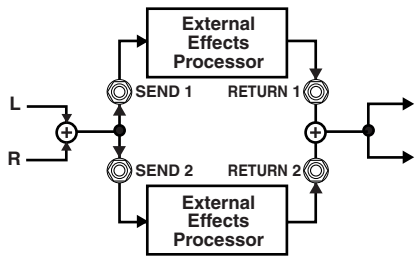

**Stereo 2**
Signals are output in mono from the SEND 1/2 jacks and input in stereo to the RETURN 1/2 jacks.




**S/R1→S/R2**
SEND/RETURN 1 and SEND/RETURN 2 are connected in series.




**S/R1&S/R2**
SEND/RETURN 1 and SEND/RETURN 2 are connected in parallel.

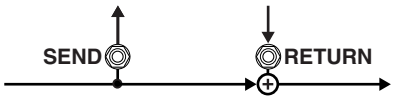



## When Type is Set to Stereo 1 or Stereo 2

| Parameter/ Range | Explanation |
|---|---|
| **Mode** | |
| Normal, Direct Mix, Branch Out | Switches the LOOP mode. |

**Normal**
Outputs the input to LOOP to the SEND 1/2 jacks and the input from the RETURN 1/2 jacks to the circuit post-LOOP.
Use this when you want to connect an external effects device serially in the GT-PRO's effects chain.

**Direct Mix**
Outputs the input to LOOP to the SEND 1/2 jacks, mixes the input from the RETURN 1/2 jacks with the input to LOOP (the direct sound), then outputs this to the circuit post-LOOP. Use this when you want to mix the GT-PRO's effects sounds together with the sound with the external effects device applied to it.




**Branch Out**
outputs the input to LOOP to the SEND 1/2 jacks. The input from the RETURN 1/2 jacks is disregarded. For example, using this with the GT-PRO's reverb and delay immediately ahead of the loop allows you to use the SEND 1/2 jacks as a direct out.

| | |
|---|---|
| **Send Level** | |
| 0–200 | Adjusts the volume of the output to the external effects device. |
| **Return Level** | |
| 0–200 | Adjusts the volume of the input from the external effects device. |

### When Type is Set to S/R1→S/R2 or S/R1&S/R2

| Parameter/ Range | Explanation |
|---|---|
| **Select** | |
| S/R1, S/R2, S/R1&S/R2 | This selects how SEND/RETURN 1 and SEND/RETURN 2 are used. |
| **S/R1**<br>Only SEND/RETURN 1 are used. | |
| **S/R2**<br>Only SEND/RETURN 2 are used. | |
| **S/R1&S/R2**<br>Both SEND/RETURN 1 and SEND/RETURN 2 are used. | |
| **Mode 1** | |
| Normal, Direct Mix, Branch Out | Switches the SEND/RETURN 1 mode. |
| **Normal**<br>Outputs the input to LOOP to the SEND 1 jack and the input from the RETURN 1 jack to the circuit post-LOOP.<br>Use this when you want to connect an external effects device serially in the GT-PRO's effects chain. | |
| **Direct Mix**<br>Outputs the input to LOOP to the SEND 1 jack, mixes the input from the RETURN 1 jack with the input to LOOP (the direct sound), then outputs this to the circuit post-LOOP. Use this when you want to mix the GT-PRO's effects sounds together with the sound with the external effects device applied to it. | |
| **Branch Out**<br>outputs the input to LOOP to the SEND 1 jack. The input from the RETURN 1 jack is disregarded. For example, using this with the GT-PRO's reverb and delay immediately ahead of the loop allows you to use the SEND 1 jack as a direct out. | |
| **Send 1 Level** | |
| 0–200 | Adjusts the volume of the output to the external effects device. |
| **Return 1 Level** | |
| 0–200 | Adjusts the volume of the input from the external effects device. |
| **Mode 2** | |
| Normal, Direct Mix, Branch Out | Switches the SEND/RETURN 2 mode. |
| **Normal**<br>Outputs the input to LOOP to the SEND 2 jack and the input from the RETURN 2 jack to the circuit post-LOOP.<br>Use this when you want to connect an external effects device serially in the GT-PRO's effects chain. | |
| **Direct Mix**<br>Outputs the input to LOOP to the SEND 2 jack, mixes the input from the RETURN 2 jack with the input to LOOP (the direct sound), then outputs this to the circuit post-LOOP. Use this when you want to mix the GT-PRO's effects sounds together with the sound with the external effects device applied to it. | |
| **Branch Out**<br>outputs the input to LOOP to the SEND 2 jack. The input from the RETURN 2 jack is disregarded. For example, using this with the GT-PRO's reverb and delay immediately ahead of the loop allows you to use the SEND 2 jack as a direct out. | |
| **Send 2 Level** | |
| 0–200 | Adjusts the volume of the output to the external effects device. |
| **Return 2 Level** | |
| 0–200 | Adjusts the volume of the input from the external effects device. |

# PRE LOOP

You can connect an external effects processor to the PRE LOOP SEND/RETURN jacks and use it as one of the GT-PRO's effects.

This is convenient when you want to have distortion, wah, or other external effects processors connected ahead of the effects chain (p. 22).

Switch PRE LOOP on and off by pressing [PRE LOOP].

**NOTE**

- You cannot change the connection sequence in PRE LOOP. Effects are always connected ahead of the front panel INPUT LEVEL knob.
- Guitar synths, the Harmonist effect, and other effects that use processes requiring detection of performance data may not function properly when PRE LOOP is switched on with distortion effects connected to PRE LOOP.
- PRE LOOP is unavailable when the Input Select (p. 90, p. 96) parameter is set to "USB In."

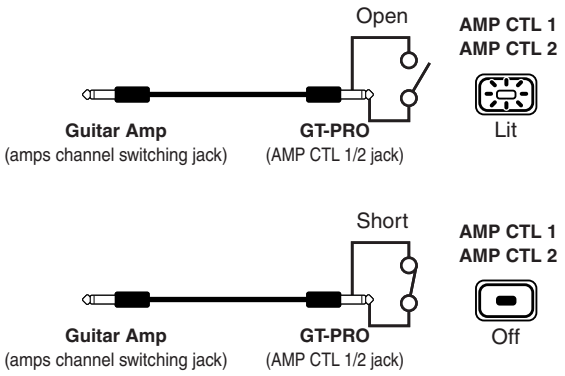
# AMP CTL (Amp Control) 1/2

By connecting your guitar amp's channel switching jack to the GT-PRO's AMP CTL 1 (AMP CTL 2) jack, you can then use [AMP CTL 1] ([AMP CTL 2]) to switch the amp channel.

There are two systems, AMP CTL 1 and AMP CTL 2, that you can use.

This combining of the GT-PRO and the amp channels allows you to get an even wider variety of distortion sounds.

Since the Amp Control setting is handled as one of the effects parameters saved to each individual patch, it allows you to switch guitar amp channels with each patch.




* *To determine how the amp channels are switched when the circuit is open and shorted, refer to the amp owner's manual, or actually confirm the sounds by operating the amp.*

**MEMO**

With Amp Control, not only can you switch amp channels, you can also use it to switch the external effect device's effects on and off, like a foot switch controller.

# MASTER

The following parameters can be set with MASTER.

- NS (Noise Suppressor)
- Patch Level
- Output
- Master BPM
- FV (Foot Volume)

## 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 in the signal path prior to the reverberation type effect. This setup will prevent an natural break of the reverberation type effect.*

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Switches the noise suppressor effect on/off. |
| This parameter can be set with the PATCH/VALUE dial.<br>When NS is On, the [MASTER] indicator lights.<br>* *Even if [MASTER] is pressed, you cannot switch the noise suppressor on and off.* | |
| **Threshold** | |
| 0–100 | Adjust this parameter as appropriate for the volume of the noise. |
| If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible.<br>* *High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.* | |
| **Release** | |
| 0–100 | Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0." |
| **Detect** | |
| Input, NS Input, FV Out | This controls the noise suppressor based on the volume level for the point specified in Detect. |
| **Input**<br>Input volume from input jack. | |
| **NS Input**<br>Noise suppressor input volume. | |
| **FV Out**<br>Volume after passing through Foot Volume. | |

## Patch Level

| Parameter/ Range | Explanation |
|---|---|
| **Patch Level** | |
| 0–200 | Adjusts the volume of the patch. |

## Output

| Parameter/ Range | Explanation |
|---|---|
| **Output** | |
| MAIN, SUB, MAIN+SUB | Sets the output destination. |
| **MAIN**<br>Outputs to MAIN OUT. | |
| **SUB**<br>Outputs to SUB OUT. | |
| **MAIN+SUB**<br>Outputs to MAIN OUT and SUB OUT. | |

## Master BPM

| Parameter/ Range | Explanation |
|---|---|
| **Master BPM** | |
| 40–250 | Adjust the BPM value for each patch. |
| * *BPM (beats per minute) indicates the number of quarter note beats that occur each minute.* | |
| * *When you have an external MIDI device connected, the Master BPM synchronizes to the external MIDI device's tempo, making it impossible to set the Master BPM. To enable setting of the Master BPM, set "MIDI: Sync Clock" (p. 74) to Internal.* | |

**Control with the Master BPM**

By making use of the Assign settings (p. 66), things can be set up so that a foot switch connected to the GT-PRO is used for inputting the Master BPM.

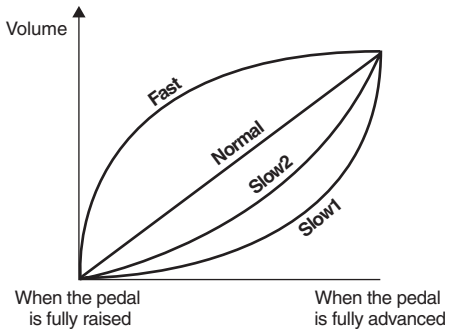
## FV (Foot Volume)

This is a volume control effect.

Normally, this is controlled with the expression pedal connected to the EXP PEDAL 1 jack or the FC-200's EXP pedal.

* *When making the settings determining each pedal's foot volume operations, refer to "Setting the FV (Foot Volume) Operation for Individual Patches (EXP1/CC#7 Foot Volume)" (p. 65)*

| Parameter/ Range | Explanation |
|---|---|
| **Level** | |
| 0–100 | Adjusts the volume. |
| **Vol.Curve (Volume Curve)** | |
| Slow1, Slow2, Normal, Fast | Selects how the actual volume changes in response to the level controlled with Volume. |




**MEMO**

Use the following settings when changing the foot volume with an expression pedal connected to the EXP PEDAL 2 jack.

- Set the EXP 2 function (p. 63) to "Foot Volume."
- In Assign (p. 66), set "FV: Level" as the target and "EXP PEDAL 2" as the source.

**NOTE**

You may be unable to achieve the proper Foot Volume effect with certain Effect Chain (p. 22) settings.

(Example)

FB (OSC Mode: p. 42) or SYN (p. 49) connected at a later point in the chain than FV

# FX CHAIN (Effect Chain)

Here's how you can change the order in which the effects are connected.

1. **Press [NAME/FX CHAIN] twice.**

   The effect chain setting screen appears.

* *Effects are shown in lowercase letters when turned off.*

2. **Use the PATCH/VALUE dial or PARAMETER [ ◄ ] [ ► ] to move the cursor to the point where you want to have an effect inserted.**

* *"DGT" indicates output to the DIGITAL OUT connector/ USB connector.*

3. **Press the On/Off button for the effect you want to insert.**

   The selected effect is inserted at the cursor position.

* *Use [MASTER] to set the Noise Suppressor, use [ASSIGN] to set the Foot Volume, and use [OUTPUT SELECT] to set the Digital Out/USB.*

4. **If you want to change the sequence further, repeat Steps 2 and 3.**

5. **Press [EXIT] to return to the Play screen.**

6. **If you want to save the sequence you've set up, use the Write procedure (p. 24) to save it to a User patch.**

* *Effects can be switched on and off even while making the settings for the connection order. With effects appearing to the left and right of the cursor, the ON/OFF button corresponding to the effect can be pressed to turn them on/off.*

# NAME (Patch Name)

Each patch can be given a name (Patch Name) consisting of up to sixteen characters. You'll probably want to take advantage of this feature by assigning names that suggest the sound you'll obtain, or the song in which it'll be used.

1. **Press [NAME/FX CHAIN].**

   The patch name edit screen appears.

2. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor to the text area you want to edit.**

3. **Rotate the PATCH/VALUE dial to change the characters.**

   You can use the following functions when changing text characters.

| Button | Function |
|---|---|
| **INS** | Inserts a blank space at the cursor position. |
| **DEL** | Deletes the character at the cursor position and shifts the characters following it to the left. |
| **CAPS** | Switches the character at the cursor position between upper and lower case. |

4. **If you want to edit names further, repeat Steps 2 and 3.**

5. **Press [EXIT] to return to the Play screen.**

6. **If you want to save the sequence you've set up, use the Write procedure (p. 24) to save it to a User patch.**

# ASSIGN

Set this when controlling multiple effects with the foot switch or expression pedal connected to the GT-PRO or via MIDI or other external data.

For more detailed information, refer to "Setting External Controller Functions to Individual Patches (Assign)" (p. 66).

# Chapter 5
# Creating Original Effects Types (Customize)

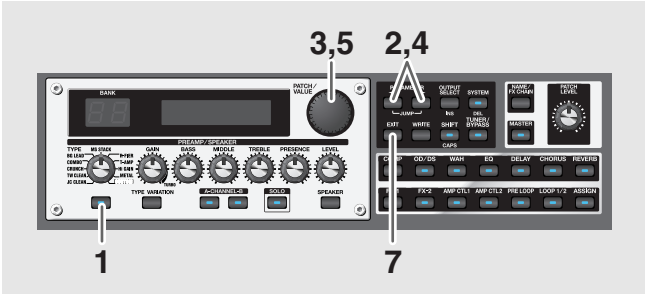
With the GT-PRO's Customize function, you can rely on your own sensibilities and create a totally new effect by tweaking the settings for the "Preamp/Speaker Simulator," "Overdrive/Distortion," and "Pedal Wah." The result can then be saved on the GT-PRO as "Custom" settings.

You can also use these custom settings in other patches.

## Customizing the COSM Preamps

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

* *The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.*




1. **Press the PREAMP/SPEAKER On/Off button to display the PREAMP/SPEAKER edit screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] to call up the Type parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

```
Preamp/SP A    On
Type       Custom1
```

4. **Press PARAMETER [ ◄ ] [ ► ] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

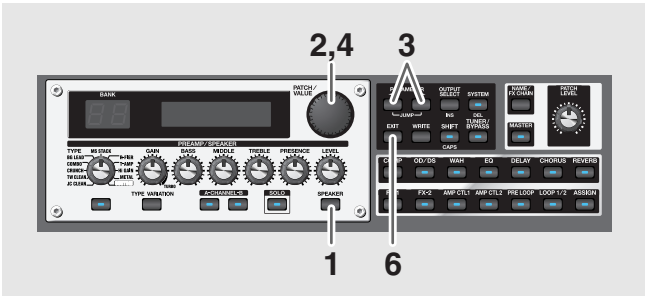
| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| EDIT CUSTOM PRE1<br>Type JC Clean | |
| see below | Selects the basic type of preamp. |
| **JC Clean** | This is the sound of the Roland JC-120. |
| **TW Clean** | This models a Fender Twin Reverb. |
| **Crunch** | This is a crunch sound that can produce natural distortion. |
| **VO Drive** | This models the drive sound of a VOX AC-30TB. |
| **BG Lead** | This models the lead sound of the MESA/Boogie combo amp. |
| **MS HiGain** | This models the sound of a Marshall with a modified midrange boost. |
| **Modern Stk** | Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier. |
| **Bottom** | |
| EDIT CUSTOM PRE1<br>Bottom 0 | |
| -50–+50 | Adjusts the amount of distortion in the low frequencies. |
| **Edge** | |
| EDIT CUSTOM PRE1<br>Edge 0 | |
| -50–+50 | Adjusts the amount of distortion in the high frequencies. |
| **Bass Freq (Bass Frequency)** | |
| EDIT CUSTOM PRE1<br>Bass Freq 0 | |
| -50–+50 | Adjusts the frequency affected by the BASS knob. |
| **Treble Freq (Treble Frequency)** | |
| EDIT CUSTOM PRE1<br>Treble Freq 0 | |
| -50–+50 | Adjusts the frequency affected by the TREBLE knob. |
| **Preamp Low** | |
| EDIT CUSTOM PRE1<br>Preamp Low 0 | |
| -50–+50 | Adjusts the preamp section's low-frequency tone. |

| Parameter/ Range | Explanation |
|---|---|
| **Preamp High** | |
| EDIT CUSTOM PRE1<br>Preamp High 0 | |
| -50–+50 | Adjusts the preamp section's high-frequency tone. |

# Customizing the Speakers

You can make two different sets of settings, Custom 1 and Custom 2.

* *The sound of any patch that uses Custom 1 or 2 will be altered if the custom settings are edited.*




1. **Press the PREAMP/SPEAKER [SPEAKER].**
2. **Rotate the PATCH/VALUE dial to call up "Custom 1" or "Custom 2."**

   Preamp/SP A On
   Sp Type Custom 1

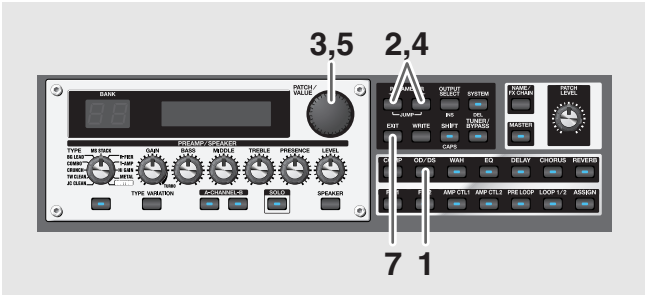
3. **Press PARAMETER [ ◄ ] [ ► ] to show the custom parameters.**
4. **Rotate the PATCH/VALUE dial to change the setting's value.**
5. **Repeat Steps 3 and 4 as needed.**
6. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **Speaker Size** | |
| EDIT CUSTOM SP 1<br>Speaker Size 12" | |
| 5"–15" | Selects the size of speaker. |
| **Color Low** | |
| EDIT CUSTOM SP 1<br>Color Low 0 | |
| -10–+10 | Adjusts the speaker section's low-frequency tone. |
| **Color High** | |
| EDIT CUSTOM SP 1<br>Color High 0 | |
| -10–+10 | Adjusts the speaker section's high-frequency tone. |
| **Speaker Num (Speaker Number)** | |
| EDIT CUSTOM SP 1<br>Speaker Num x1 | |
| x1, x2, x4, x8 | Sets the number of speakers. |
| **Cabinet** | |
| EDIT CUSTOM SP 1<br>Cabinet Open | |
| Open, Close | Selects the speaker cabinet type. |
| **Open**<br>This is an open-backed cabinet. | |
| **Close**<br>This type of cabinet features an enclosed rear panel. | |

# Customizing Overdrive/Distortion

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

* *The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.*




1. **Press the OVERDRIVE/DISTORTION On/Off button to display the OD/DS effect screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] to call up the Type parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

```
Ovrdrive/Dst   On
Type      Custom 1
```

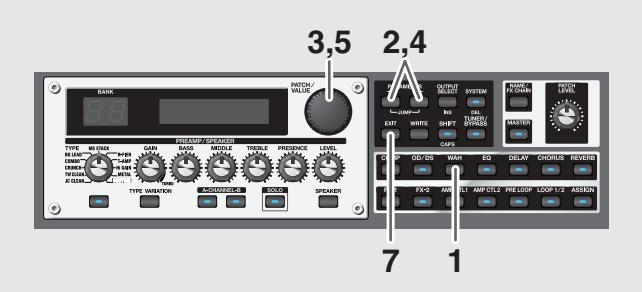
4. **Press PARAMETER [ ◄ ] [ ► ] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| | |
| see below | Selects the basic type of overdrive/distortion. |
| **OD-1** | This is the sound of the BOSS OD-1. |
| **OD-2** | This is a overdrive sound with high gain. |
| **CRUNCH** | This is a crunch sound. |
| **DS-1** | This gives a basic, traditional distortion sound. |
| **DS-2** | This creates a heavier distortion sound. |
| **METAL-1** | This is a metal sound with a characteristic midrange. |
| **METAL-2** | This gives a heavy metal sound. |
| **FUZZ** | This gives a basic, traditional fuzz sound. |
| **Bottom** | |
| | |
| -50–+50 | Adjusts the amount of distortion in the low frequencies. |
| **Top** | |
| | |
| -50–+50 | Adjusts the amount of distortion in the high frequencies. |
| **Low** | |
| | |
| -50–+50 | Adjusts low-frequency tone. |
| **High** | |
| | |
| -50–+50 | Adjusts the high-frequency tone. |

# Customizing Pedal Wah

You can make three different sets of settings, Custom 1, Custom 2, and Custom 3.

The sound of any patch that uses Custom 1, 2, or 3 will be altered if the custom settings are edited.




1. **Press [WAH] to display the Pedal Wah edit screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] to call up the "Type" parameter.**
3. **Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."**

4. **Press PARAMETER [ ◄ ] [ ► ] to show the custom parameters.**
5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **Type** | |
| | |
| see below | Selects the basic type of wah. |
| **CRY WAH** | This models the sound of the CRY BABY wah pedal popular in the `70s. |
| **VO WAH** | This models the sound of the VOX V846. |
| **Fat WAH** | This a wah sound featuring a bold tone. |
| **Light WAH** | This wah has a refined smooth sound. |
| **7String WAH** | Wah featuring a broader range of variations for the seven-string guitar. |
| **Q** | |
| | |
| -50–+50 | Adjusts the amount of characteristic effect applied to the wah tone. |
| **Range Low** | |
| | |
| -50–+50 | Selects the tone produced when the pedal is back. |
| **Range High** | |
| | |
| -50–+50 | Selects the tone produced when the pedal is forward. |
| **Presence** | |
| | |
| -50–+50 | Adjusts the tonal quality of the wah effect. |

# Chapter 6 Using Pedals to Control the Effects

## Notes on Setting the Pedal Functions

With the GT-PRO, each effect features various different parameters, and you can adjust these as you perform to produce even more effective changes in your tones.

You can assign and control the parameters you want to external pedals (expression pedals, foot switches) connected to the GT-PRO and to external MIDI devices (such as the FC-200).

On top of all this, the GT-PRO features an "Internal Pedal System," which lets you produce effects including automatic changes of parameters in real time, thus enabling you to create an even greater wealth of tonal changes.

## Use-Specific Guide

### Using External Controllers With the Same Functions Assigned at All Times

If, for example, you want to use an external expression pedal exclusively as a volume pedal, you can have the setting for the external pedal (expression pedal or foot switch) function be applied globally for the GT-PRO.

cf.

"Setting the Operation of the External Foot Switch (CTL 1, 2, 3, 4 Function)" (p. 62)

"Setting the Operation of the External EXP Pedal (EXP1, 2 Function)" (p. 63)

### When Using an External MIDI Device to Control the Same Function at All Times

If, for example, you want to use the external expression pedal of the FC-200 (MIDI Foot Controller) connected via MIDI to the GT-PRO exclusively as a volume pedal, assign the setting that determines how Control Change messages from the external MIDI device work as a global setting applied to the entire GT-PRO.

cf.

"Setting the Operation for an External MIDI Device (CC#7, CC#80, CC#1 Function)" (p. 64)

### When Setting the FV (Foot Volume) Function Separately for Individual Patches

The manner in which the FV (Foot Volume: p. 55) is controlled is determined for individual patches via the EXP pedal connected to the EXP PEDAL 1 jack or via Control Change No. 7 (CC#7) transmitted from the FC-200 or other external MIDI device.

cf.

"Setting the FV (Foot Volume) Operation for Individual Patches (EXP1/CC#7 Foot Volume)" (p. 65)

* *When controlling the foot volume with an expression pedal connected to the EXP PEDAL 2 jack, set "FV: Level" as the target and "EXP PEDAL 2" as the source in Assign (p. 66).*

### Setting External Controller Functions to Individual Patches

If you want to assign and control effect parameters freely with the external pedal (foot switch or expression pedal) connected to the GT-PRO, use the "**Assign**" settings.

You can also use "Assign" to make settings enabling control using Control Change messages from an FC-200 or other external MIDI device.

In each patch you can assign up to 12 configurations of settings (Assign Numbers 1–12), which determine which external controllers (pedal or MIDI device) are used to control the parameters you select.

* *You can use the Internal Pedal System with "Assign."*

cf.

"Setting External Controller Functions to Individual Patches (Assign)" (p. 66)

When using "ASSIGN," set the following settings to "Assignable" (or "Auto").

"ASSIGN" do not function when a different setting is selected.

CTL 1, 2, 3, 4 Function (p. 62)

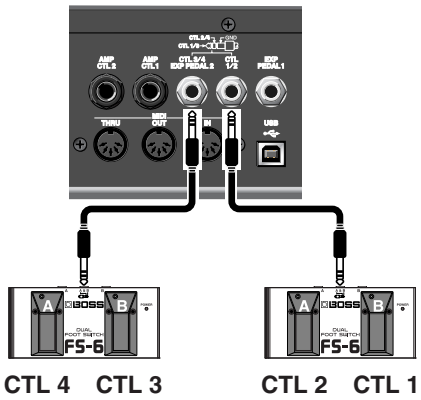
EXP 1, 2 Function (p. 63)

CC#7, CC#80, CC#1 Function (p. 64)

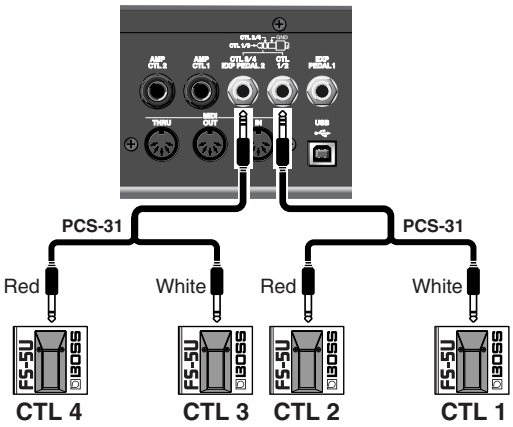
# Setting the Operation of the External Foot Switch (CTL 1, 2, 3, 4 Function)

This applies the settings determining the function of the foot switches connected to the CTL 1/2 and CTL 3/4 jacks as global settings for the entire GT-PRO.

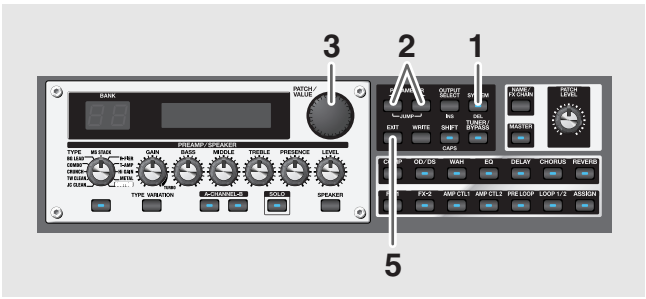
* *The correspondence between the pedal switch (A/B) and CTL function when an FS-6 is connected is shown below.*




* *The following shows the correspondence between the foot switch and CTL function when two foot switches are connected using a special connection cable (Roland PCS-31: sold separately).*




* *When connecting foot switches individually, the settings for the CTL Function 1 and CTL Function 2 are enabled.*




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "CTL1 Func," "CTL2 Func," "CTL3 Func," or "CTL4 Func" is displayed.**

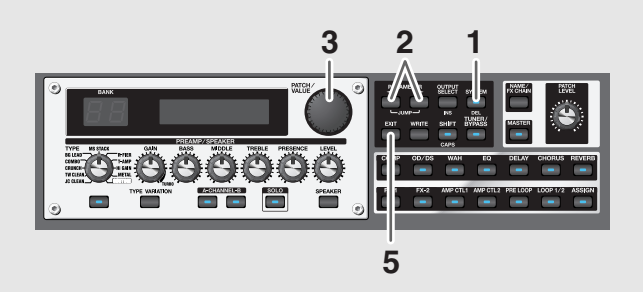
3. **Use the PATCH/VALUE dial to select the external foot switch function.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

| Value | Explanation |
|---|---|
| **Assignable** | The pedal functions as the type of controller set with Assign (p. 66) in each individual patch. |
| **Preamp Ch A/B** | Switches between Preamp channel A and B. |
| **Solo On/Off** | Switches the Preamp SOLO on and off. |
| **FX-1 On/Off** | Switches the FX-1 on and off. |
| **Comp On/Off** | Switches the COMP on and off. |
| **Wah On/Off** | Switches the WAH on and off. |
| **Loop On/Off** | Switches the LOOP 1/2 on and off. |
| **OD/DS On/Off** | Switches the OVERDRIVE/DISTORTION on and off. |
| **Preamp On/Off** | Switches the PREAMP/SPEAKER on and off. |
| **EQ On/Off** | Switches the EQ on and off. |
| **FX-2 On/Off** | Switches the FX-2 on and off. |
| **Delay On/Off** | Switches the DELAY on and off. |
| **Chorus On/Off** | Switches the CHORUS on and off. |
| **Reverb On/Off** | Switches the REVERB on and off. |
| **Pre Loop On/Off** | Switches the PRE LOOP on and off. |
| **Amp Ctl1 On/Off** | Switches the AMP CTL 1 on and off. |

| Value | Explanation |
|---|---|
| **Amp Ctl2 On/Off** | Switches the AMP CTL 2 on and off. |
| **MANUAL On/Off** | Switches the Manual Mode (p. 85) on and off. |
| **TUNER On/Off** | Switches the TUNER/BYPASS on and off. |
| **Master BPM (TAP)** | Used for tap input of the Master BPM. |
| **Delay Time (TAP)** | Used for tap input of the delay time. |
| **MIDI Start/Stop** | Controls the Start/Stop of external MIDI devices (such as sequencers). |
| **MMC Play/Stop** | Controls the Play/Stop of external MIDI devices (such as hard disk recorders). |
| **Patch Level Inc1** | Increases the patch volume level by 10 units. |
| **Patch Level Inc2** | Increases the patch volume level by 20 units. |
| **Patch Level Dec1** | Decreases the patch volume level by 10 units. |
| **Patch Level Dec2** | Decreases the patch volume level by 20 units. |
| **Hold Dly Rec/Dub** | Switches Hold recording (dubbing) on and off when "Hold" (p. 32) is selected for the delay type. |
| **Hold Dly Stop** | When "Hold" is selected for the delay type, the performance is instantly stopped. |
| **Solo A&B On/Off** | Switches the preamp SOLO, for both channel A and B, on and off.<br>* *If one of the two channels is off, both will be turned on.* |
| **Patch Num. Inc** | Switches to the next higher patch number in the same bank as the currently selected patch. |
| **Patch Num. Dec** | Switches to the next lower patch number in the same bank as the currently selected patch. |
| **Patch Bank Inc** | Switches to the next higher bank number. |
| **Patch Bank Dec** | Switches to the next lower bank number. |

# Setting the Operation of the External EXP Pedal (EXP1, 2 Function)

This applies the setting determining the function of the EXP pedals connected to the EXP PEDAL 1 and EXP PEDAL 2 jacks as global settings for the entire GT-PRO.




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "EXP1 Func" or "EXP2 Func" is displayed.**

3. **Use the PATCH/VALUE dial to select the external EXP pedal function.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

| Value | Explanation |
|---|---|
| **Auto**<br>(EXP1 Func only) | The pedal normally is used as a "foot volume" pedal. When Pedal Wah (p. 36) or Pedal Bend (p. 47) is switched on, the EXP pedal then automatically functions as a "pedal wah" or "pedal bend" pedal. |
| When Pedal Wah and Pedal Bend are switched off, this automatically functions as a "foot volume" pedal. | |
| **Assignable** | The pedal is used as the controller set in Assign (p. 66) for each patch. |
| **Foot Volume** | The pedal functions as a "foot volume" pedal. |
| **Patch Level** | The pedal is used as the patch level controller. |
| **Pedal Wah** | The pedal is used as a "pedal wah" pedal when Pedal Wah is switched on. |
| **Pedal Bend** | The pedal is used as a "pedal bend" pedal when Pedal Bend is switched on. |

# Setting the Operation for an External MIDI Device (CC#7, CC#80, CC#1 Function)

These settings are applied to the entire GT-PRO, controlling the GT-PRO by means of Control Change messages from an FC-200 or other external MIDI device connected to the GT-PRO via MIDI.

The following describes the settings for Control Change No. 7 (CC#7), No. 80 (CC#80), and No. 1 (CC#1).

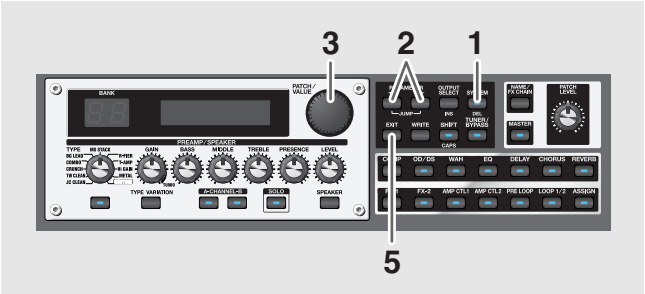
## When Using the FC-200

When the FC-200 is set to its default settings, the correspondence between CC#7, CC#80, and CC#1 and the FC-200's controllers is as shown below.

**CC#7:** EXP pedal

**CC#80:** CTL pedal

**CC#1:** External expression pedal connected to the FOOT SW/EXP 1 jack.




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "CC#7 Func," "CC#80 Func," or "CC#1 Func" is displayed.**

3. **Use the PATCH/VALUE dial to set how the Control Change messages are used.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

## CC#7

| Value | Explanation |
|---|---|
| **Auto** | The pedal normally is used as a "foot volume" pedal. When Pedal Wah (p. 36) or Pedal Bend (p. 47) is switched on, the CC#7 then automatically functions as a "pedal wah" or "pedal bend" pedal. |
| When Pedal Wah and Pedal Bend are switched off, this automatically functions as a "foot volume" pedal. | |
| **Assignable** | The pedal is used as the controller set in Assign (p. 66) for each patch. |
| **Foot Volume** | The pedal functions as a "foot volume" pedal. |
| **Patch Level** | The pedal is used as the patch level controller. |
| **Pedal Wah** | The pedal is used as a "pedal wah" pedal when Pedal Wah is switched on. |
| **Pedal Bend** | The pedal is used as a "pedal bend" pedal when Pedal Bend is switched on. |

**NOTE**

If operating the expression pedal or FC-200 EXP pedal with the EXP1 function, EXP2 function, and CC#7 function all set, be sure to have different functions assigned to each pedal.

If the same function is assigned to different pedals, operation normally functions according to the value of the last pedal adjusted, but may not work as intended when Assign Hold (p. 99) is set to "On."

## CC#80

| Value | Explanation |
|---|---|
| **Assignable** | The pedal functions as the type of controller set with Assign (p. 66) in each individual patch. |
| **Preamp Ch A/B** | Switches between Preamp channel A and B. |
| **Solo On/Off** | Switches the Preamp SOLO on and off. |
| **FX-1 On/Off** | Switches the FX-1 on and off. |
| **Comp On/Off** | Switches the COMP on and off. |
| **Wah On/Off** | Switches the WAH on and off. |
| **Loop On/Off** | Switches the LOOP 1/2 on and off. |
| **OD/DS On/Off** | Switches the OVERDRIVE/DISTORTION on and off. |
| **Preamp On/Off** | Switches the PREAMP/SPEAKER on and off. |
| **EQ On/Off** | Switches the EQ on and off. |
| **FX-2 On/Off** | Switches the FX-2 on and off. |
| **Delay On/Off** | Switches the DELAY on and off. |
| **Chorus On/Off** | Switches the CHORUS on and off. |
| **Reverb On/Off** | Switches the REVERB on and off. |
| **Pre Loop On/Off** | Switches the PRE LOOP on and off. |
| **Amp Ctl1 On/Off** | Switches the AMP CTL 1 on and off. |
| **Amp Ctl2 On/Off** | Switches the AMP CTL 2 on and off. |
| **MANUAL On/Off** | Switches the Manual Mode (p. 85) on and off. |
| **TUNER On/Off** | Switches the TUNER/BYPASS on and off. |
| **Master BPM (TAP)** | Used for tap input of the Master BPM. |
| **Delay Time (TAP)** | Used for tap input of the delay time. |

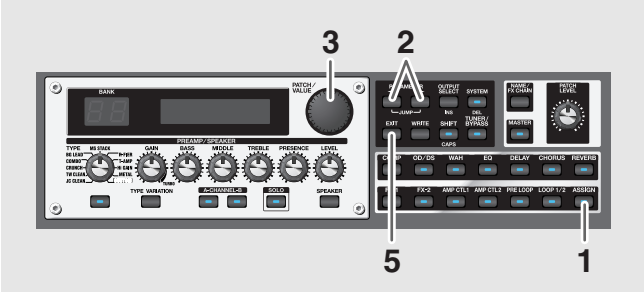
| Value | Explanation |
|---|---|
| **MIDI Start/Stop** | Controls the Start/Stop of external MIDI devices (such as sequencers). |
| **MMC Play/Stop** | Controls the Play/Stop of external MIDI devices (such as hard disk recorders). |
| **Patch Level Inc1** | Increases the patch volume level by 10 units. |
| **Patch Level Inc2** | Increases the patch volume level by 20 units. |
| **Patch Level Dec1** | Decreases the patch volume level by 10 units. |
| **Patch Level Dec2** | Decreases the patch volume level by 20 units. |
| **Hold Dly Rec/Dub** | Switches Hold recording (dubbing) on and off when "Hold" (p. 32) is selected for the delay type. |
| **Hold Dly Stop** | When "Hold" is selected for the delay type, the performance is instantly stopped. |
| **Solo A&B On/Off** | Switches the preamp SOLO, for both channel A and B, on and off.<br>* *If one of the two channels is off, both will be turned on.* |
| **Patch Num. Inc** | Switches to the next higher patch number in the same bank as the currently selected patch. |
| **Patch Num. Dec** | Switches to the next lower patch number in the same bank as the currently selected patch. |
| **Patch Bank Inc** | Switches to the next higher bank number. |
| **Patch Bank Dec** | Switches to the next lower bank number. |

## CC#1

| Value | Explanation |
|---|---|
| **Assignable** | The pedal is used as the controller set in Assign (p. 66) for each patch. |
| **Foot Volume** | The pedal functions as a "foot volume" pedal. |
| **Patch Level** | The pedal is used as the patch level controller. |
| **Pedal Wah** | The pedal is used as a "pedal wah" pedal when Pedal Wah is switched on. |
| **Pedal Bend** | The pedal is used as a "pedal bend" pedal when Pedal Bend is switched on. |

# Setting the FV (Foot Volume) Operation for Individual Patches (EXP1/CC#7 Foot Volume)

The manner in which the FV (Foot Volume: p. 55) is controlled is determined in each individual patch by the EXP pedal connected to the EXP PEDAL 1 jack or the Control Change No. 7 (CC#7) transmitted from the FC-200 or other external MIDI device.




1. **Press [ASSIGN].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "EXP1 FV" or "CC#7 FV" is displayed.**

3. **Rotate the PATCH/VALUE dial to change the setting's value.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**
6. **To save the settings, use the Write procedure (p. 24).**

| Parameter/ Range | Explanation |
|---|---|
| **On/Off** | |
| Off, On | Press [ASSIGN] to switch the foot volume setting on and off. |
| **Foot Volume Min** | |
| 0–100 | Sets the volume level when the pedal is completely released. |
| **Foot Volume Max** | |
| 0–100 | Sets the volume level when the pedal is fully depressed. |

# Setting External Controller Functions to Individual Patches (Assign)

This sets, on an individual patch basis, the functions of external pedals (foot switches or expression pedals) connected to the GT-PRO, and the control of parameters by means of Control Change messages from external MIDI devices (such as the FC-200).

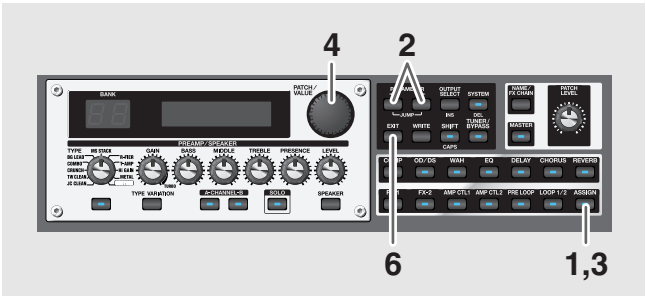
In each patch you can set up to twelve different types (Assign numbers) determining which parameter is to be controlled by a particular controller.

The Assign settings can be completed simply and easily using the "Quick Settings," or you can use the "Manual Settings" to select and set parameters individually.

* *Set the CTL 1, 2, 3, and 4 Function (p. 62), EXP 1 and 2 Function (p. 63), and CC#7, CC#80, and CC#1 Function (p. 64) settings to "Assignable" (or "Auto").*

## Quick Settings

When you select prepared settings (Quick Settings), the relevant parameters are then instantly set to their optimal values. This lets you finish making the settings simply, instead of setting each individual parameter separately.




1. **Press [ASSIGN].**

2. **Press PARAMETER [ ◄ ] [ ► ] to select one of the Assigns from Assign 1–12.**

   The Quick Settings selection screen appears in the display.

   (Example)

   ```
   Quick ASSIGN1
   ----:User Setting
   ```

3. **Press [ASSIGN] to set the selected Assign to "On."**

   Each time [ASSIGN] is pressed it alternately switches this on and off.

   "ASSIGN" flashes in the display when the Assign is switched off.

4. **Turn the PATCH/VALUE dial to select the Quick Settings.**

| Display | Explanation |
|---|---|
| **Quick ASSIGN - - -: User Setting** | Current Setting |
| **Quick ASSIGN U**:** | User Quick Setting (p. 26) |
| **Quick ASSIGN P**:** | Preset Quick Setting |
| **U**-** ASSIGN Patch Name** | User Patch |
| **P**-** ASSIGN Patch Name** | Preset Patch |
| When you select a User patch or Preset patch, you can use the existing patch's assign settings just as they are. | |

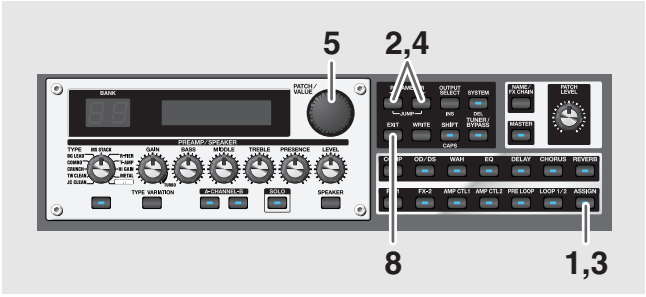
5. **To use the Quick Settings with other Assigns, repeat Steps 2–4.**

6. **Press [EXIT] to return to the Play screen.**

7. **To save the settings, use the Write procedure (p. 24).**

## Manual Settings

Here, you can individually determine which controller is to control which parameter.




1. **Press [ASSIGN].**
2. **Press PARAMETER [ ◄ ] [ ► ] to select one of the Assigns from Assign 1–12.**
3. **Press [ASSIGN] to set the selected Assign to "On."**
   Each time [ASSIGN] is pressed it alternately switches this on and off. "ASSIGN" flashes in the display when the Assign is switched off.

   * *Be sure to set any Assign settings not being used to "Off."*
4. **Press PARAMETER [ ◄ ] [ ► ] to display the following screens.**
   (Example) With Assign 1

Quick Setting
```
Quick ASSIGN1
---:User Setting
```

Target
```
ASSIGN1    Target
MST:Patch Level
```

Target Range: Min
```
ASSIGN1    Target
Min:              0
```

Target Range: Max
```
ASSIGN1    Target
Max:            200
```

Source
```
ASSIGN1    Source
     EXP PEDAL 1
```

Source Mode
```
ASSIGN1    Source
Mode:      Normal
```

Active Range Low
```
ASSIGN1    Source
Act.Range Lo:   0
```

Active Range High
```
ASSIGN1    Source
Act.Range Hi:127
```

5. **Rotate the PATCH/VALUE dial to change the setting's value.**
6. **Repeat Steps 4 and 5 as needed.**
7. **To use other Assigns, repeat Steps 2–6.**
8. **Press [EXIT] to return to the Play screen.**
9. **To save the settings, use the Write procedure (p. 24).**

### Target

```
ASSIGN1    Target
MST:Patch Level
```

This sets the targeted operation. Possible assignments for the target are as shown below.

| Value | Explanation |
|---|---|
| **Effect On/Off, Effect's Parameters** | Switches on/off the effect indicated in the screen and controls the effect's parameters. |
| **MANUAL On/Off** | Switches the Manual Mode (p. 85) on and off. |
| **TUNER On/Off** | Switches the TUNER/BYPASS on and off. |
| **Master BPM (TAP)** | Used for tap input of the Master BPM. |
| **Delay Time (TAP)** | Used for tap input of the delay time. |
| **MIDI Start/Stop** | Controls the Start/Stop of external MIDI devices (such as sequencers). |
| **MMC Play/Stop** | Controls the Play/Stop of external MIDI devices (such as hard disk recorders). |
| **Patch Level Inc1** | Increases the patch volume level by 10 units. |
| **Patch Level Inc2** | Increases the patch volume level by 20 units. |
| **Patch Level Dec1** | Decreases the patch volume level by 10 units. |
| **Patch Level Dec2** | Decreases the patch volume level by 20 units. |
| **Hold Dly Rec/Dub** | Switches Hold recording (dubbing) on and off when "Hold" (p. 32) is selected for the delay type. |
| **Hold Dly Stop** | When "Hold" is selected for the delay type, the performance is instantly stopped. |
| **Solo A&B On/Off** | Switches the preamp SOLO, for both channel A and B, on and off.<br>* *If one of the two channels is off, both will be turned on.* |
| **Patch Num. Inc** | Switches to the next higher patch number in the same bank as the currently selected patch. |
| **Patch Num. Dec** | Switches to the next lower patch number in the same bank as the currently selected patch. |

| Value | Explanation |
|---|---|
| **Patch Bank Inc** | Switches to the next higher bank number. |
| **Patch Bank Dec** | Switches to the next lower bank number. |

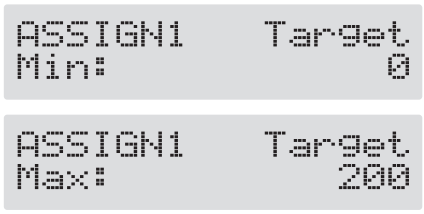
* *Although you can set this so that the same target is controlled by more than one controller, in such cases, make sure not to have different sources changing the parameter at the same time. Changing the parameter simultaneously using different sources may result in noise being generated.*

TIP

When setting the target, you can search for the desired target more rapidly by pressing [SHIFT], causing the indicator to light, and then rotating the PATCH/VALUE dial.

To return to the normal mode, press [SHIFT] once again so the indicator goes out.

## Target Range



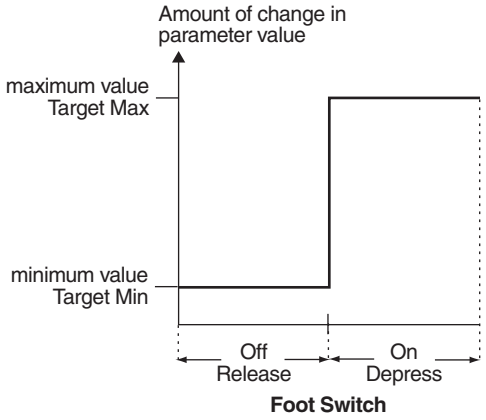

The value of the parameter selected as the target changes within the range defined by "Min" and "Max," as set on the GT-PRO.

When using an external foot switch, or other controller that acts as an on/off switch, "Min" is selected with Off (CLOSED), and "Max" is selected with On (OPEN).

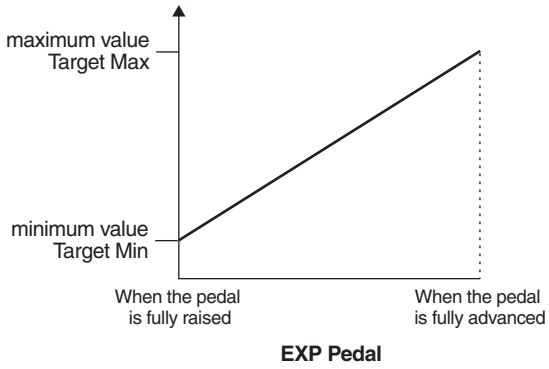
When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values.

Also, when the target is of an on/off type, the median value of the received data is used as the dividing line in determining whether to switch it on or off.

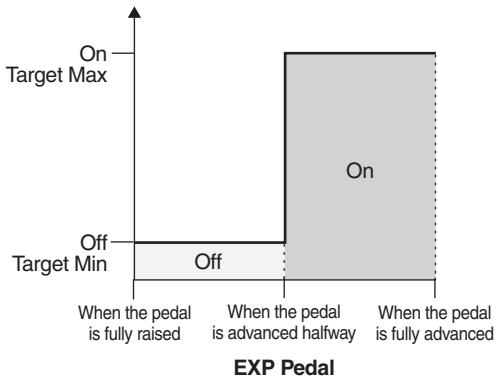
### When using the foot switch:




### When using the EXP pedal:




### When controlling the On/Off target with the EXP pedal:




* *The range that can be selected changes according to the target setting.*

* *When the "minimum" is set to a higher value than the "maximum," the change in the parameter is reversed.*

* *The values of settings can change if the target is changed after the "minimum" and "maximum" settings have been made. If you've changed the target, be sure to recheck the "minimum" and "maximum" settings.*

## Source

This sets the controller (source) that affects the target parameter.

Controllers that can be selected as the source are shown below.

| Value | Explanation |
|---|---|
| **EXP PEDAL 1** | Expression pedal connected to the EXP PEDAL 1 jack |
| **CTL PEDAL 1** | Foot switch connected to the CTL 1 jack |
| **CTL PEDAL 2** | Foot switch connected to the CTL 2 jack |
| **EXP PEDAL 2** | Expression pedal connected to the EXP PEDAL 2 jack |
| **CTL PEDAL 3** | Foot switch connected to the CTL 3 jack |
| **CTL PEDAL 4** | Foot switch connected to the CTL 4 jack |
| **FC-200 EXP** | When FC-200 is connected, the FC-200's EXP pedal<br>* *Control Change No. 7 (CC#7) is used.* |
| **FC-200 CTL** | When FC-200 is connected, the FC-200's CTL pedal<br>* *Control Change No. 80 (CC#80) is used.* |
| **INTERNAL PEDAL** | Refer to "Internal Pedal System" (p. 70) |
| **WAVE PEDAL** | Refer to "Internal Pedal System" (p. 70) |
| **INPUT Level** | The target parameter is controlled by the level of the signal from the INPUT jack. Set the sensitivity in response to the level with Assign Input Sens.<br>* *For more information, refer to "Controlling Various Parameters Through the Guitar Volume" (p. 92).* |
| **MIDI CC#1–31, 64–95** | Control Change messages from an external MIDI device (1–31, 64–95) |

### Setting Assign Input Sens

* *This determines the global settings for Assign 1–12.*

1. **Press PARAMETER [ ► ] so that "Assign Input Sens" is displayed.**
2. **Rotate the PATCH/VALUE dial to adjust the setting's value.**

   Valid Settings: 0–100

## Source Mode

This determines whether the control pedal will function as a momentary type switch (such as the optional FS-5U).

| Value | Explanation |
|---|---|
| **Normal** | The normal state is Off (minimum value), with the switch On (maximum value) only while the foot switch is depressed. |
| **Toggle** | The setting is toggled On (maximum value) or Off (minimum value) with each press of the foot switch. |

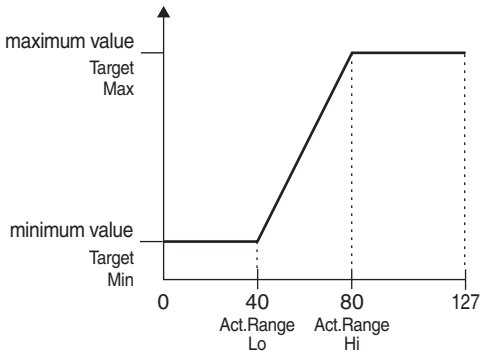
* *Set this to "Normal" when a latch-type foot switch (such as the optional FS-5L) is connected, or when selecting something other than a foot switch as the controller.*

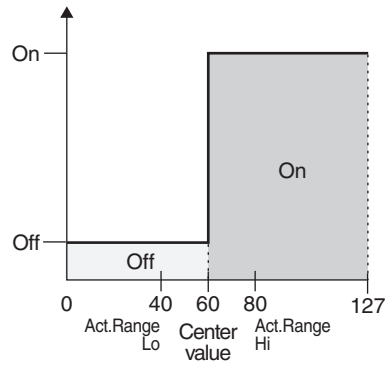
## Active Range

This sets the operational range within which the value of the setting changes when an expression pedal or other controller that changes the value consecutively is used as the source. If the controller is moved outside the operational range, the value does not change, it stops at "minimum" or "maximum."

**(Example)**

**With Act. Range Lo: 40, Act. Range Hi: 80**






* *When using a foot switch or other on/off switching controller as the source, leave these at "Lo: 0" and "Hi: 127." With certain settings, the value may not change.*

# Internal Pedal System

The GT-PRO features a function called Internal Pedal system. This function assigns specified parameters to a virtual EXP pedal (the internal pedal), providing an effect automatically that changes volume and tone in real time just the way an expression pedal functions.

The Internal Pedal system features the following two functions, allowing you to set "Source" for each assign number (1–12) of the Assign.

- **Internal Pedal**
- **Wave Pedal**

* *When the Internal Pedal or the Wave Pedal is used, set the ASSIGN Source Mode to Normal.*

## Internal Pedal

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

| Parameter/ Range | Explanation |
|---|---|
| **Trig (Trigger)** | |
| ASSIGN1 Int-PDL<br>Trig:PatchChange | |
| see below | This sets the trigger that activates the virtual EXP pedal. |
| **PatchChange**<br>This is activated when a patch is selected. | |
| **EXP PEDAL 1**<br>This is activated when the EXP pedal connected to the EXP PEDAL 1 jack is depressed. | |
| **CTL PEDAL 1**<br>This is activated when the foot switch connected to the CTL 1 jack is depressed. | |
| **CTL PEDAL 2**<br>This is activated when the foot switch connected to the CTL 2 jack is depressed. | |
| **EXP PEDAL 2**<br>This is activated when the EXP pedal connected to the EXP PEDAL 2 jack is depressed. | |
| **CTL PEDAL 3**<br>This is activated when the foot switch connected to the CTL 3 jack is depressed. | |
| **CTL PEDAL 4**<br>This is activated when the foot switch connected to the CTL 4 jack is depressed. | |
| **FC-200 EXP**<br>When an FC-200 is connected, this is activated when the FC-200's EXP pedal is depressed.<br>* *Control Change No. 7 (CC#7) is used.* | |
| **FC-200 CTL**<br>When an FC-200 is connected, this is activated when the FC-200's CTL pedal is depressed.<br>* *Control Change No. 80 (CC#80) is used.* | |
| **MIDI CC#1–31,64–95**<br>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** | |
| ASSIGN1 Int-PDL<br>Time: 50 | |
| 0–100 | This controls the time needed for the assumed Expression pedal to move from the returned (lifted) position to the depressed (lowered) position. |

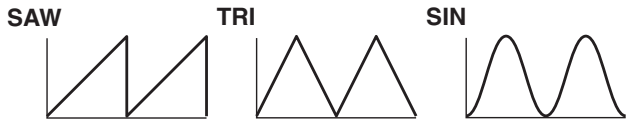
| Parameter/ Range | Explanation |
|---|---|
| **Curve** | |
| | |
| see below | This selects one of the three types that determines how the assumed Expression pedal changes. |
| | |

## Wave Pedal

This changes the parameter selected as a target in a certain cycle with the assumed EXP 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.*

- FX1/FX2 Select (FX-1, FX-2)
- Type (Preamp/Speaker, Overdrive/Distortion, Delay)

| Parameter/ Range | Explanation |
|---|---|
| **Rate** | |
| | |
| 0–100 | This determines the time spend for one cycle of the assumed EXP pedal. |
| **Waveform** | |
| | |
| see below | This selects one of the three types that determines how the assumed EXP pedal should change. |
|  | |

**NOTE**

You may be unable to change parameter settings when the following functions are set for the target while INTERNAL PEDAL or WAVE PEDAL is selected for the source.

- TUNER On/Off
- MANUAL On/Off
- Patch Num. Inc
- Patch Num. Dec
- Patch Bank Inc
- Patch Bank Dec

Note that if you inadvertently happen to make this type of setting, there is no way to return the patch to its normal state other than overwriting and saving.

# Chapter 7
# Using the GT-PRO with External MIDI Devices Connected

## What Can You Do with MIDI?

You can perform the following operations using MIDI with the GT-PRO.

* *The use of MIDI requires that the MIDI channels of the connected devices match. If the MIDI channel settings are not correct, the GT-PRO will be unable to exchange data with other MIDI devices.*

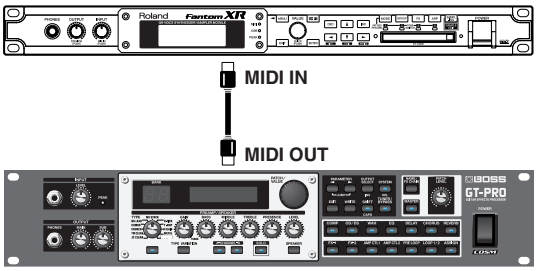
**MEMO**

When connecting an FC-200, refer to "Chapter 8 Using the GT-PRO Connected to the FC-200" (p. 81).

## Operating From the GT-PRO

### Outputting Program Change Messages

When a patch is selected on the GT-PRO, a Program Change message corresponding to the patch number is transmitted simultaneously. The external MIDI device then switches its settings according to the Program Change message it receives.




### Outputting Control Change Messages

Data describing the actions of the external devices (EXP pedal, foot switch, etc.) connected to the GT-PRO are output as Control Change messages. Such messages can be used to (among other things) manipulate the parameters of an external MIDI device.

### Transmitting Data

You can use Exclusive messages to transmit the settings for effect sounds and other content stored in the GT-PRO to other MIDI devices. For example, you can provide another GT-PRO with the same settings, and save effect sound settings to a sequencer or other device.

## Remotely Controlling the GT-PRO Using an External MIDI Device

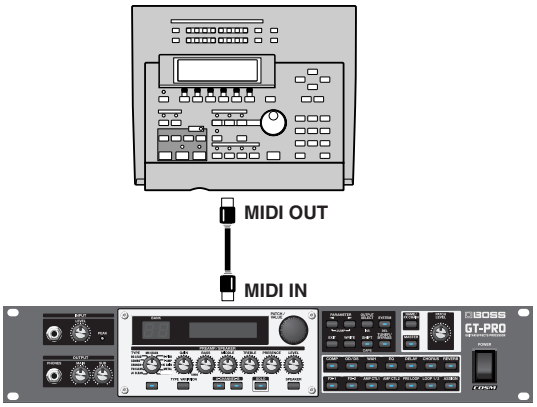
### Switching Patch Numbers

When the GT-PRO receive Program Change messages from the external MIDI device, its patches are simultaneously switched.

**MEMO**

You can set up the correspondence between MIDI Program Change messages and the GT-PRO's patches using the Program Change Map (p. 77). You may need to work on these correspondences when you want to line up some effects in combination with other MIDI devices.

The connections shown in the figure below are for a sequencer automatically performing the backing as a guitar is being played. The patches are switched automatically when the program numbers corresponding to the patches are input along with the performance data at the points where you have determined the GT-PRO patches are to be switched.




### Receiving Control Change Messages

**MEMO**

You can control specified parameters during a performance by having the GT-PRO receive Control Change messages. Parameters to be controlled are set with Assign (p. 66).

### Receiving Data

The GT-PRO can receive data transmitted from another GT-PRO, as well as data that's been stored on a sequencer.

## Notes Regarding the MIDI Messages That Can Be Transmitted and Received

The MIDI messages that the GT-PRO can transmit and receive differ depending on whether the GT-PRO is connected via MIDI to an external MIDI device, or is connected to a computer through a USB connection.

### ● When Connecting Via MIDI

The GT-PRO transmits and receives all applicable MIDI messages through the MIDI OUT and MIDI IN connectors.

When FC-200 Mode (p. 81) is switched on, however, only messages used for setting the FC-200 are transmitted from the MIDI OUT connector.

* *All MIDI messages received at the MIDI IN connector are transmitted from the MIDI THRU connector.*

### ● When Connecting Through USB

The GT-PRO transmits and receives all applicable MIDI messages to and from the USB-connected computer (except for messages used for setting the FC-200).

Program Change messages and Control Change messages are received through the MIDI IN connector.

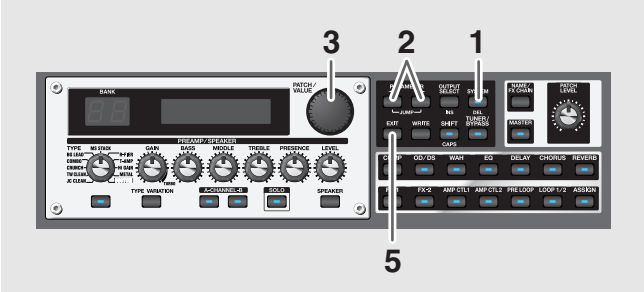
In addition, nothing is normally output from the MIDI OUT connector, but only in FC-200 mode, messages used for setting the FC-200 are transmitted from the MIDI OUT connector.

* *MIDI messages arriving at the MIDI IN connector cannot be routed on to a USB-connected computer. Likewise, messages originating on a USB-connected computer cannot be passed through and output from the MIDI OUT connector.*

* *All MIDI messages received at the MIDI IN connector are transmitted from the MIDI THRU connector.*

## Making the Settings for MIDI Functions

Here is a description of the GT-PRO's MIDI functions. Set them as needed, depending on the intended use.




1. **Press [SYSTEM] several times to display the MIDI setting screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] so that the parameter that you want to set appears in the display.**
3. **Rotate the PATCH/VALUE dial to change the setting's value.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **MIDI RX Channel (MIDI Receive Channel)** | |
| MIDI:RX Channel<br>Channel = 1 | |
| 1–16 | This sets the MIDI channel used for receiving MIDI messages. |
| **MIDI Omni Mode** | |
| MIDI:Omni Mode<br>Omni On | |
| Omni Off, Omni On | When set to "Omni On," messages are received on all channels, regardless of the MIDI channel settings. |
| Even when Omni Mode is set to ON, the only Exclusive messages received are for Device ID data set with "Device ID." | |
| **MIDI TX Channel (MIDI Transmit Channel)** | |
| MIDI:TX Channel<br>Channel = Rx | |
| 1–16, Rx | This sets the MIDI Transmit channel used for transmitting MIDI messages. |
| When set to "Rx," this MIDI channel is same as the MIDI Receive channel. | |

| Parameter/ Range | Explanation |
|---|---|
| **MIDI Device ID** | |
| | |
| 1–32 | This sets the Device ID used for transmitting and receiving Exclusive messages. |
| **MIDI Sync Clock** | |
| | |
| Auto, Internal | You can synchronize the performance of a sequencer or other external MIDI device. |
| **Auto**<br>When the MIDI Clock of the external MIDI device is not being received, the performance is synchronized to the tempo set in Master BPM; when the external MIDI device's MIDI Clock is being received, the performance is synchronized to that. | |
| **Internal**<br>The performance is synchronized to the tempo set in Master BPM. | |
| * *When you have an external MIDI device connected, the Master BPM is then synchronized to the external MIDI device's tempo, thus disabling the Master BPM setting. To enable setting of the Master BPM, set to "Internal."*<br>* *When synchronizing performances to the MIDI Clock signal from an external MIDI device, timing problems in the performance may occur due to errors in the MIDI Clock.* | |
| **MIDI PC OUT (MIDI Program Change Out)** | |
| | |
| Off, On | This setting determines whether or not Program Change messages are output when patches are switched on the GT-PRO. |
| **Off**<br>Program Change messages are not output, even when patches are switched. | |
| **On**<br>Program Change messages are simultaneously output when patches are switched. | |
| * *On the GT-PRO, Bank Select messages are output simultaneously with Program Change messages. For more details, reefer to p. 77.* | |
| **MIDI EXP1 OUT (MIDI EXP 1 Pedal Out)** | |
| | |
| Off, 1–31, 33–95 | This sets the controller number when operation data from the EXP pedal connected to the EXP PEDAL 1 jack is output as Control Change messages. |
| When set to "Off, "Control Change messages are not output. | |

| Parameter/ Range | Explanation |
|---|---|
| **MIDI CTL1 OUT (MIDI CTL 1 Pedal Out)** | |
| | |
| Off, 1–31, 33–95 | This sets the controller number when operation data from the foot switch (CTL 1) connected to the CTL 1 jack is output as Control Change messages. |
| When set to "Off, "Control Change messages are not output. | |
| **MIDI CTL2 OUT (MIDI CTL 2 Pedal Out)** | |
| | |
| Off, 1–31, 33–95 | This sets the controller number when operation data from the foot switch (CTL 2) connected to the CTL 2 jack is output as Control Change messages. |
| When set to "Off, "Control Change messages are not output. | |
| **MIDI CTL3 OUT (MIDI CTL 3 Pedal Out)** | |
| | |
| Off, 1–31, 33–95 | This sets the controller number when operation data from the EXP pedal (EXP2) or foot switch (CTL 3) connected to the EXP PEDAL 2/CTL 3 jack is output as Control Change messages. |
| When set to "Off, "Control Change messages are not output. | |
| **MIDI CTL4 OUT (MIDI CTL 4 Pedal Out)** | |
| | |
| Off, 1–31, 33–95 | This sets the controller number when operation data from the foot switch (CTL 4) connected to the CTL 4 jack is output as Control Change messages. |
| When set to "Off, "Control Change messages are not output. | |

# Transmitting and Receiving MIDI Data

On the GT-PRO, you can use Exclusive messages to provide another GT-PRO with identical settings, and save effect settings on a MIDI sequencer or other device.

Transmitting data this way is called "Bulk Dump," while receiving such data is referred to as "Bulk Load."

## Transmitting Data to an External MIDI Device (Bulk Dump)

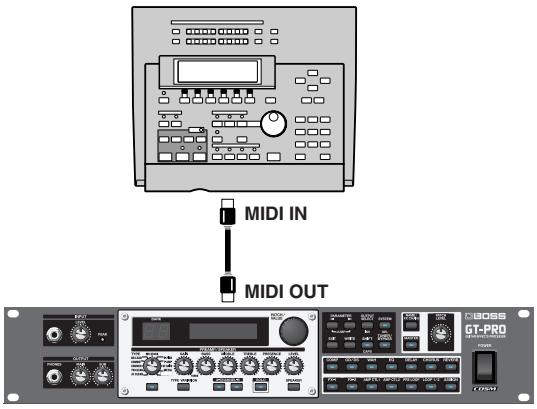
The following types of data can be transmitted. You can transmit data by specifying the range from the start to the end of transmission.

| Displayed | Data Transmitted |
|---|---|
| **System** | System Parameters, Harmonist scales, Auto Riff phrases, and Preamp/Speaker, Overdrive/Distortion, and Wah Custom Edit parameter settings |
| **Quick** | Settings for User Quick Setting |
| **#1-1–#20-10** | Settings for Patch Number 1-1 through 20-10 |
| **Temp** | Settings for the patch that is currently called up |

### Making the Connections

#### When Saving to a MIDI Sequencer

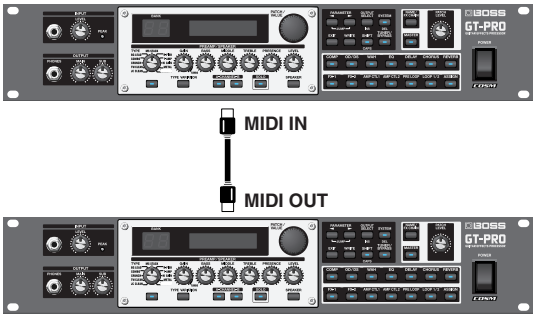
Connect as shown in the figure below, and put the sequencer in the state where it is ready to receive Exclusive messages.



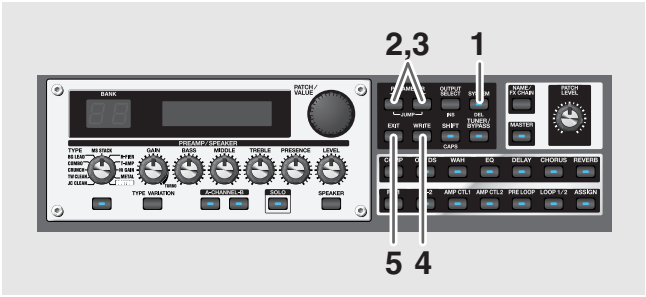

* *For instructions on operating the sequencer, refer to the owner's manual for the sequencer you are using.*

#### When Transmitting Data to Another GT-PRO

Connect as shown in the figure below, and match the Device ID for the transmitting and receiving devices.




### Transmitting




1. **Press [SYSTEM] several times to display the MIDI setting screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "Bulk Dump" is displayed.**

3. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor, and rotate the PATCH/VALUE dial to select the start and end of the data to be transmitted.**
4. **When the data to be sent has been determined, press [WRITE].**

   The data is transmitted.

   When the transmission is completed, the screen prior to transmission returns to the display.

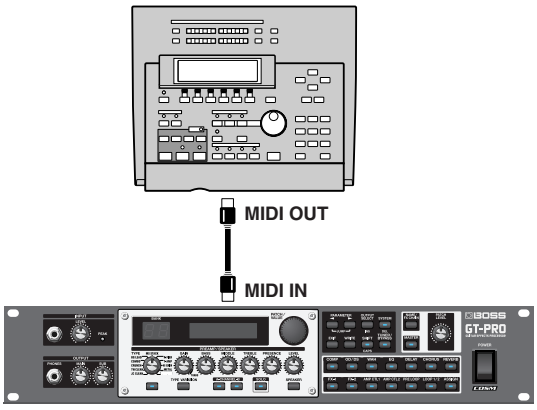
5. **Press [EXIT] to return to the Play screen.**

# Receiving Data from an External MIDI Device (Bulk Load)

## Making the Connections

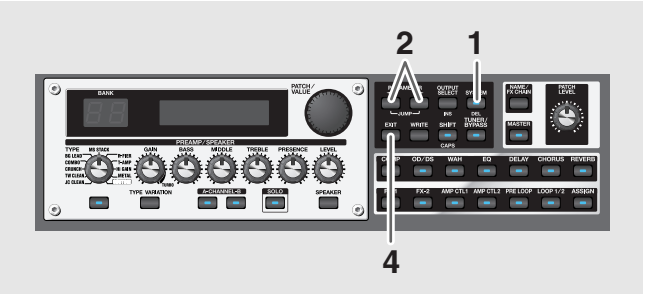
### When Receiving Data Saved on a MIDI Sequencer

Connect as shown below. Set the GT-PRO's Device ID to the same number that was used when the data was transmitted to the MIDI sequencer.




For instructions on operating the sequencer, refer to the owner's manual for the sequencer you are using.

## Receiving




1. **Press [SYSTEM] several times to display the MIDI setting screen.**

2. **Press PARAMETER [ ◄ ] [ ► ] so that "Bulk Load" is displayed.**

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

3. **Transmit the data from the external MIDI device.**

   The following appears in the display when the GT-PRO receives the data.

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

   The following appears in the display when the GT-PRO finishes receiving the data.

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

   At this stage, even more data can be received.

   * *When data that can be received by the GT-PRO is not included, "Waiting..." immediately appears in the display.*

4. **Press [EXIT] to quit Bulk Load.**

   After you press [EXIT], "Checking..." appears in the display, indicating that the GT-PRO is checking the received data. When the check is completed, the Play screen returns to the display.

   * *When data that can be received by the GT-PRO is not included, the Play screen immediately returns to the display.*

# Setting the Program Change Map

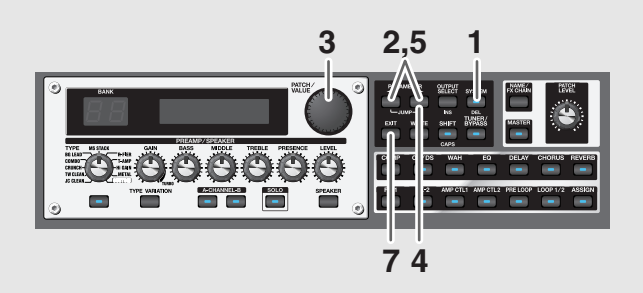
When switching patches using Program Change messages transmitted by an external MIDI device, you can freely set the correspondence between Program Change messages received by the GT-PRO and the patches to be switched to in the "Program Change Map."

## Initial Program Change Map Settings

The program Change map set at the factory is shown below.

| Program Change | | Patch Number |
|---|---|---|
| Bank Select | Program Number | |
| 0 | 1 | U1-1 |
| | 2 | U1-2 |
| | : | : |
| | 127 | U13-7 |
| | 128 | U13-8 |
| 1 | 1 | U11-1 |
| | 2 | U11-2 |
| | : | : |
| | 99 | U20-9 |
| | 100 | U20-10 |
| | 101 | P21-1 |
| | 102 | P21-2 |
| | : | : |
| | 127 | P23-7 |
| | 128 | P23-8 |
| 2 | 1 | P21-1 |
| | 2 | P21-2 |
| | : | : |
| | 99 | P30-9 |
| | 100 | P30-10 |
| | 101 | P31-1 |
| | 102 | P31-2 |
| | : | : |
| | 127 | P33-7 |
| | 128 | P33-8 |
| 3 | 1 | P31-1 |
| | 2 | P32-2 |
| | : | : |
| | 99 | P40-9 |
| | 100 | P40-10 |
| | 101 | P40-10 |
| | 102 | P40-10 |
| | : | : |
| | 128 | P40-10 |

* *When setting MIDI Omni Mode (p. 73) to "Omni Off," be sure to have the MIDI RX Channel (p. 73) set beforehand to the match the transmit channel of the external MIDI device.*




**1. Press [SYSTEM] several times to display the MIDI setting screen.**

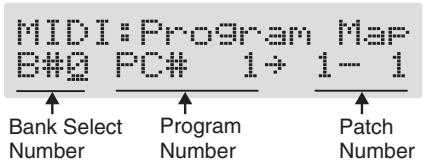
**2. Press PARAMETER [ ◄ ] [ ► ] so that "Map Select" is displayed.**

**3. Rotate the PATCH/VALUE dial to select "Prog."**

* *You cannot set the Program Change Map when "Fix" is selected (it is not displayed).*

* *See next for more on "MID Map Select."*

**4. Press PARAMETER [ ► ] until "Program Map" appears in the display.**




**5. Press PARAMETER [ ◄ ] [ ► ] to move the cursor, and rotate the PATCH/VALUE dial to set the received Program number and the corresponding patch number.**

* *Use this same procedure to select Bank Select Numbers.*

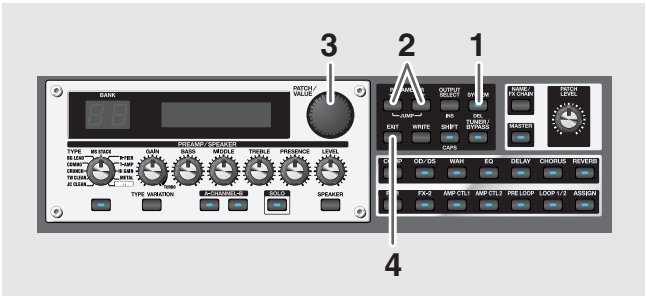
* *When using only Program Change messages to make program changes, without using Bank Select messages, set the Program number (1–128) when the Bank Select number is "0."*

**6. Repeat Step 5 as needed, setting patch numbers to their corresponding Program numbers, until the Program Change Map is completed.**

**7. Press [EXIT] to return to the Play screen.**

## Enabling/Disabling the Program Change Map Settings (MIDI Map Select)

This setting determines whether patches are switched according to the Program Change Map settings, or to the default settings.




1. **Press [SYSTEM] several times to display the MIDI setting screen.**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "Map Select" is displayed.**

3. **Rotate the PATCH/VALUE dial to select "Fix" or "Prog."**

| Value | Explanation |
|---|---|
| **Fix** | Switches to the patches according to the default settings. For more on the default settings, refer to p. 77. |
| **Prog** | Switches to the patches according to the Program Change Map. |

4. **Press [EXIT] to return to the Play screen.**

**MEMO**

**Bank Select Message**

A bank select message consists of a set of two control change messages, the controllers numbered 0 (CC#0) and 32 (CC#32). Normally, you select a sound by using the bank select message followed by a program change message.

## Changing Patch Numbers on an External MIDI Device from the GT-PRO

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

| Patch Number | Program Change | |
|---|---|---|
| | Bank Select | Program Number |
| U1-1 | 0 | 1 |
| U1-2 | | 2 |
| : | | : |
| U10-9 | | 99 |
| U10-10 | | 100 |
| U11-1 | 1 | 1 |
| U11-2 | | 2 |
| : | | : |
| U20-9 | | 99 |
| U20-10 | | 100 |
| P21-1 | 2 | 1 |
| P21-2 | | 2 |
| : | | : |
| P30-9 | | 99 |
| P30-10 | | 100 |
| P31-1 | 3 | 1 |
| P31-2 | | 2 |
| : | | : |
| P40-9 | | 99 |
| P40-10 | | 100 |

* *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.*

# 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.

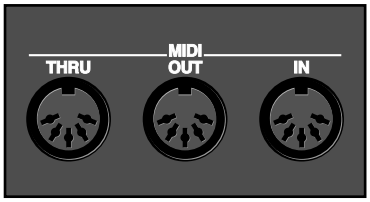
In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

## 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.

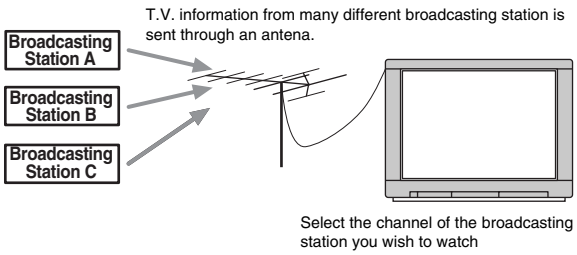



| | |
|---|---|
| **MIDI IN** | This connector receives messages from another MIDI device. |
| **MIDI OUT** | This connector transmits messages from this device. |
| **MIDI THRU** | This connector re-transmits the messages that were received at MIDI IN. |

### 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-PRO

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-PRO also allows you to select any of the 400 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-PRO.

### System messages

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

#### Exclusive messages

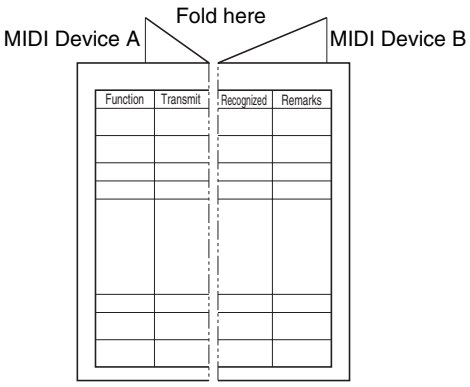
Exclusive messages handle information related to a unit's own unique sounds, or other device-specific information. Generally, such messages can only be exchanged between devices of the same model by the same manufacturer. Exclusive messages can be employed to save the settings for effects programs into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

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

# Chapter 8 Using the GT-PRO Connected to the FC-200

You can connect the Roland FC-200 MIDI Foot Controller (sold separately) to the GT-PRO.

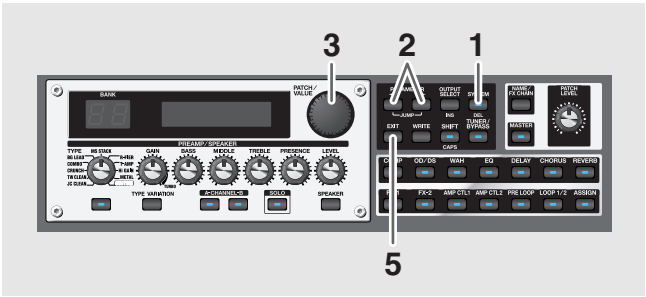
Using the FC-200 makes changing patches and working with effects more convenient ("Chapter 6 Using Pedals to Control the Effects" (p. 61)).

To use the GT-PRO and FC-200 together, in order to coordinate the operation of the GT-PRO with the FC-200's controls, you need to make settings for both the GT-PRO and the FC-200.

This section describes the settings required to connect and use the FC-200 with the GT-PRO.

## Setting the Functions Related to the FC-200

Start by making the FC-200-related settings on the GT-PRO.




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] to display the parameters related to the FC-200.**

   (Example)

   FC-200:Mode
   Off

3. **Rotate the PATCH/VALUE dial to select the setting's value.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

## Switching Operation of the GT-PRO for Use with the FC-200 (FC-200 Mode)

| Parameter/ Range | Explanation |
|---|---|
| **FC-200 Mode** | |
| FC-200:Mode<br>Off | |
| Off, On | Changes the GT-PRO's Bank display to 0–39, matching that of the FC-200 (one less than what is normally indicated). |
| **Off**<br>Switches FC-200 Mode off. GT-PRO Banks 1–40 are indicated. | |
| **On**<br>Switches FC-200 Mode on. Matching the FC-200's display, GT-PRO Banks 0–39 are indicated. | |
| * *Once FC-200 mode is switched on, data describing the GT-PRO's own operations, as well as data describing the usage of an expression pedal or foot switch connected to the external pedal jack (MIDI PC OUT, MIDI EXP1 OUT, etc.; p. 74) will no longer be output from the MIDI OUT connector.* | |

## Setting the Operation of the FC-200's CTL Pedal (FC-200 CTL Pedal)

| Parameter/ Range | Explanation |
|---|---|
| **FC-200 CTL Pedal** | |
| FC-200:Ctl Pedal<br>Momentary | |
| Momentary, Latch | Sets the operation of the FC-200's CTL pedal. |
| **Momentary**<br>The pedal functions as a momentary switch, switching on (maximum value) when pressed and off (minimum value) when released. | |
| **Latch**<br>The pedal functions as a latch switch, alternately switching on (maximum value) and off (minimum value) when pressed. | |

## Limiting the Range of Banks Allowed in Switching (FC-200 Bank Limit)

| Parameter/ Range | Explanation |
|---|---|
| **FC-200 Bank Lmt** | |
| FC-200:Bank Lmt<br>39 | |
| 0–39 | Sets the upper limit for banks that can be switched when banks are specified with the FC-200's BANK pedals. |

## Setting the Timing for Switching Patches (FC-200 Program Change Out)

| Parameter/ Range | Explanation |
|---|---|
| **FC-200 PC Out** | |
| FC-200:PC Out<br>Wait for a NUM. | |
| Immediate,<br>Wait for a NUM. | Sets the timing for switching patches that can be switched when banks are specified with the FC-200's BANK pedals. |
| **Immediate**<br>Instantly switches to the next patch when any BANK or number pedal is pressed. | |
| **Wait for a NUM.**<br>Pressing a BANK pedal switches only the bank, not the GT-PRO's patch number. Numbers are switched at the same time the number pedals are pressed. | |

## Switching Banks with the Number Pedals (FC-200 Bank Change)

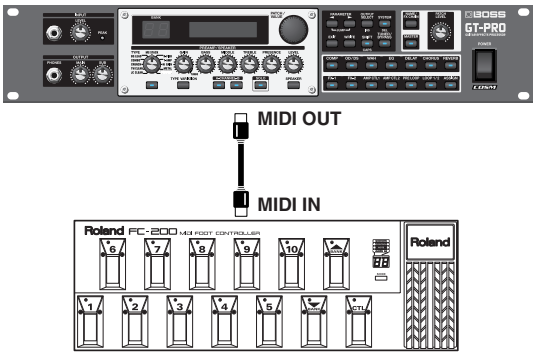
| Parameter/ Range | Explanation |
|---|---|
| **FC-200 Bank Chng** | |
| FC-200:Bank Chng<br>Bank Pedal Only | |
| Bank Pedal Only,<br>Use Number Pedal | Selects the switching method used when banks are switched using the FC-200. |
| **Bank Pedal Only**<br>Banks are switched each time a BANK pedal is pressed, with the bank indicated in the display. The next higher-numbered bank is selected each time the UP pedal is pressed; the next lower-numbered bank is selected each time the DOWN pedal is pressed. | |
| **Use Number Pedal**<br>Pressing the BANK UP pedal causes the left digit (in the tens place) of the bank indicated in the FC-200's display to flash. When you press the desired number pedal, that number is set in the left digit. Pressing the BANK DOWN pedal causes the right digit (in the ones place) of the bank indicated in the FC-200's display to flash. When you press the desired number pedal, that number is set in the right digit.<br>* *If a value exceeding the FC-200's Bank Limit is entered, that value is ignored.* | |

# Transmitting Settings for the GT-PRO to the FC-200

This procedure transmits the settings made in "Setting the Functions Related to the FC-200" (p. 81) from the GT-PRO to the FC-200.

## Connecting

To transmit the settings, connect the GT-PRO's MIDI OUT connector to the FC-200's MIDI IN connector as shown in the figure below.



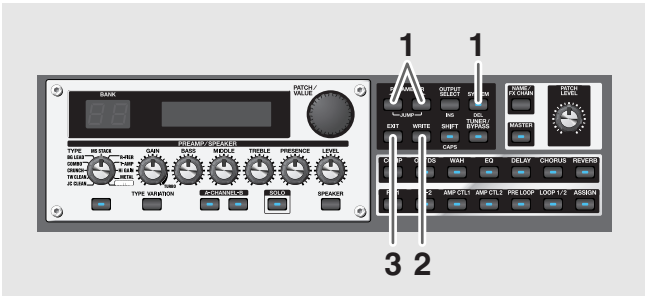

**NOTE**

If you want to control the GT-PRO with the FC-200, connect the MIDI cables in the opposite arrangement (switch IN and OUT).

When controlling the GT-PRO from the FC-200, after transmitting the settings data (see the following page) to the FC-200, refer to "Controlling the GT-PRO with the FC-200" (p. 83) and change the MIDI cable connections.

## Transmitting Settings Data to the FC-200

After the GT-PRO and FC-200 are connected with a MIDI cable, change the FC-200's settings with the GT-PRO. The content of the settings is transmitted to the FC-200 as MIDI messages.




**1. Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "FC-200: Setup" is displayed.**

**2. Press [WRITE] to transmit the data.**

"Now sending..." is displayed, and the data is transmitted to the FC-200.

At this time, the FC-200 is simultaneously set as follows (for more on each setting, refer to the FC-200 Owner's Manual).

**Mode:** **Program change mode**

* *The FC-200 will be set to Control Change mode when the GT-PRO is in Manual mode (p. 85).*

**Bank Select:** **On**

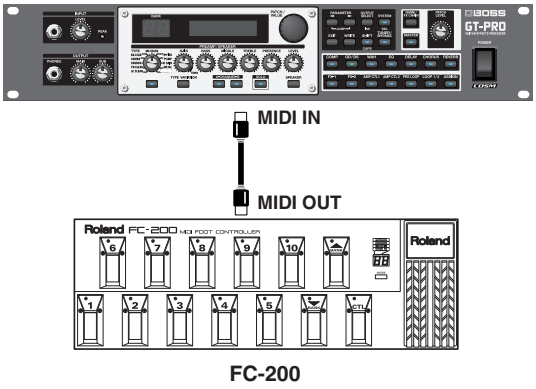
**3. Press [EXIT] to return to the Play screen.**

# Controlling the GT-PRO with the FC-200

This section describes how to use the FC-200 to switch the GT-PRO's patches and control its effects.

## Connecting

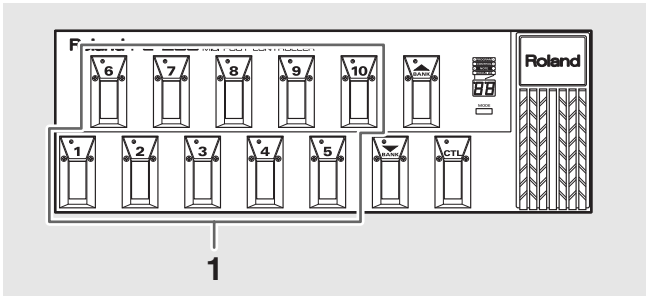
When controlling the GT-PRO with the FC-200, connect the GT-PRO's MIDI IN connector to the FC-200's MIDI OUT connector as shown below.




* *Set the GT-PRO and FC-200 to the same MIDI channel. Both the GT-PRO and FC-200 are set at the factory to MIDI Channel 1.*

## How to Switch Patches

### Switching Only the Number




**1. Select the number of the patch you want to switch to by pressing the corresponding number pedal.**

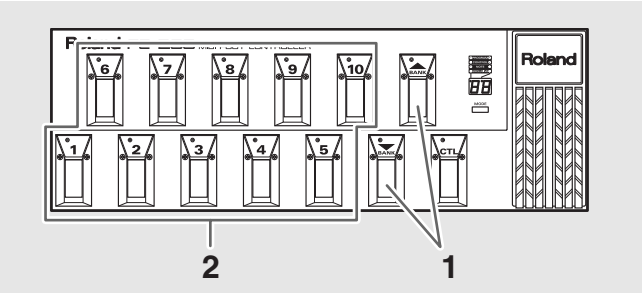
The indicator for the pressed number pedal lights up, and the GT-PRO switches to that patch.

**NOTE**

When making the Program Change Map settings (p. 77), you may find that the banks and numbers indicated on the FC-200 differ from the banks and numbers indicated in the GT-PRO display.

To have the banks and numbers indicated on the FC-200 and GT-PRO conform with each other, set MIDI Map Select (p. 78) to "Fix."

## Switching the Bank and Number




1. **Press a BANK Up or BANK Down pedal.**

   The bank switches, then the number indicator that was active before the BANK pedal was pressed starts flashing, indicating that the GT-PRO is ready for selection of the patch number (at this stage, however, the patch is not switched yet).

   * *If you have "FC-200 Bank Change" (p. 82) set to "Use Number Pedal," switch banks as described on p. 82.*
   * *Patches are switched merely by pressing the BANK pedals when the "FC-200 Program Change Out" setting (p. 82) is set to "Immediate."*

2. **Select the number of the patch you want to switch to by pressing the corresponding number pedal.**

   The indicator for the pressed number pedal lights up, and the GT-PRO switches to that patch.

### If the Patch Does Not Switch

On the GT-PRO, you cannot switch patches in any screen other than the Play screen. Press [EXIT] to return to the Play screen (p. 16).

# Using the FC-200's CTL and EXP Pedals

Information describing the actions of the FC-200's CTL and EXP pedals is transmitted to the GT-PRO in the form of MIDI messages (Control Changes).

The GT-PRO is programmed so that its effects can be controlled through MIDI messages from the FC-200.

### When using a pedal exclusively for a single function at all times:

You can make settings determining how the GT-PRO is to respond when it receives the MIDI messages (Control Changes) sent by the FC-200 when its pedals are operated.

| Pedal | Controller Number | Function |
|---|---|---|
| EXP Pedal | CC#7 | CC#7 Function |
| CTL Pedal | CC#80 | CC#80 Function |
| Pedal Connected to the FOOT SW/EXP 1 Jack | CC#1 | CC#1 Function |

* *This is enabled when the controller numbers assigned to each of the FC-200's pedals and jacks are set to the factory-set values.*

cf.
"Setting the Operation for an External MIDI Device (CC#7, CC#80, CC#1 Function)" (p. 64)

### When you want to control Foot Volume with the EXP pedal:

You can use the EXP pedal to control the Foot Volume (CC#7 Foot Volume).

cf.
"Setting the FV (Foot Volume) Operation for Individual Patches (EXP1/CC#7 Foot Volume)" (p. 65)

### When you want to set the pedal function for each patch individually:

In "Assign," you can set the effect operations performed with the FC-200's pedals for each patch individually.

Selecting "MIDI CC#**" with the same numbers as the corresponding controller numbers assigned to each of the FC-200's pedals and jacks as the Assign Sources then enables you to control the effects.

If you've set the CTL pedal and EXP pedal as Assign Sources, you can select "FC-200 CTL" and "FC-200 EXP" instead of "MIDI CC#**."

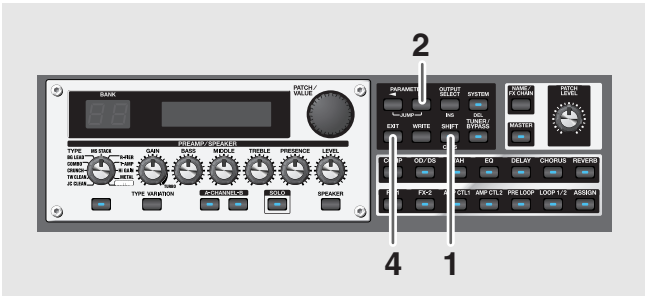
* *"FC-200 CTL" functions the same as "MIDI CC#80," and "FC-200 EXP" functions the same as "MIDI CC#7."*

cf.
"Setting External Controller Functions to Individual Patches (Assign)" (p. 66)

# Switching the Effect On and Off with the FC-200's Pedals (Manual Mode)

The GT-PRO features a Manual mode, in which the pedals on the FC-200 are used for switching specified effects on and off. In Manual mode, you can switch effects on and off without changing the patch number.

## Switching to Manual Mode




1. **Press [SHIFT] so the indicator is lighted.**
2. **Press PARAMETER [ ► ].**
   The GT-PRO switches to Manual mode, and the following appears in the display.

3. **Press the FC-200's [MODE] button to switch the FC-200 to Control Change mode.**
   "CC" appears in the FC-200's display.

* *For more on the FC-200's Control Change mode, refer to the FC-200 Owner's Manual.*

4. **To switch Manual mode off, press [EXIT].**

* *You can also switch Manual mode off by pressing [SHIFT] and then PARAMETER [ ◄ ].*

5. **Press the FC-200's [MODE] button one or more times to switch the FC-200 to Program Change mode.**

* *For more on the FC-200's Program Change mode, refer to the FC-200 Owner's Manual.*

## Selecting the Effect to Be Switched On and Off With the Pedals

1. **When you press PARAMETER [ ◄ ] [ ► ] while Manual mode is on, the screen for the pedals used to change the settings is displayed.**

(Example)

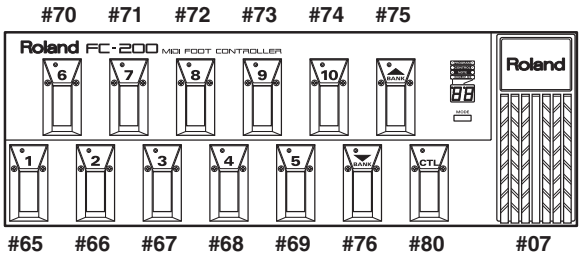
2. **Rotate the VALUE dial to select the effect to be assigned to the pedal.**
3. **Repeat Steps 1 and 2 as needed.**
4. **Press [EXIT] to return to the Play screen.**

| Value | Explanation |
|---|---|
| **Off** | Not used. |
| **Preamp Ch A/B** | Switches between Preamp channel A and B. |
| **Solo On/Off** | Switches the Preamp SOLO on and off. |
| **FX-1 On/Off** | Switches the FX-1 on and off. |
| **Comp On/Off** | Switches the COMP on and off. |
| **Wah On/Off** | Switches the WAH on and off. |
| **Loop On/Off** | Switches the LOOP 1/2 on and off. |
| **OD/DS On/Off** | Switches the OVERDRIVE/DISTORTION on and off. |
| **Preamp On/Off** | Switches the PREAMP/SPEAKER on and off. |
| **EQ On/Off** | Switches the EQ on and off. |
| **FX-2 On/Off** | Switches the FX-2 on and off. |
| **Delay On/Off** | Switches the DELAY on and off. |
| **Chorus On/Off** | Switches the CHORUS on and off. |
| **Reverb On/Off** | Switches the REVERB on and off. |
| **Pre Loop On/Off** | Switches the PRE LOOP on and off. |
| **Amp Ctl1 On/Off** | Switches the AMP CTL 1 on and off. |
| **Amp Ctl2 On/Off** | Switches the AMP CTL 2 on and off. |
| **MANUAL On/Off** | Switches the MANUAL on and off. |
| **TUNER On/Off** | Switches the TUNER/BYPASS on and off. |
| **Hold Dly Rec/Dub** | Switches Hold recording (dubbing) on and off when "Hold" (p. 32) is selected for the delay type. |
| **Hold Dly Stop** | When "Hold" is selected for the delay type, the performance is instantly stopped. |
| **Patch Num. Inc** | Switches to the next higher patch number in the same bank as the currently selected patch. |
| **Patch Num. Dec** | Switches to the next lower patch number in the same bank as the currently selected patch. |
| **Patch Bank Inc** | Switches to the next higher bank number. |
| **Patch Bank Dec** | Switches to the next lower bank number. |

**NOTE**

If the controller number set for the Assign (p. 66) source is the same as that assigned to an FC-200 pedal and you then adjust the FC-200's pedal, both the Manual mode setting and the Assign settings function simultaneously.

* *With the factory settings, the following controller numbers are assigned to the FC-200's pedals.*




# Advanced Settings

This section describes more convenient ways to use the FC-200. The explanations presented thus far have involved making settings while changing the MIDI cable connections as a method of using the GT-PRO with the FC-200 connected, but the following is possible when you use two cables to connect the GT-PRO and FC-200 to each other.

- You can run the GT-PRO from the FC-200 without having to reconnect any MIDI cables.
- You can set the FC-200 from the GT-PRO without having to reconnect any MIDI cables.
- When you turn on the power to the GT-PRO, the FC-200 is programmed with the corresponding settings for the GT-PRO.
- When using Manual mode, the FC-200 automatically switches to the appropriate settings for Manual mode.

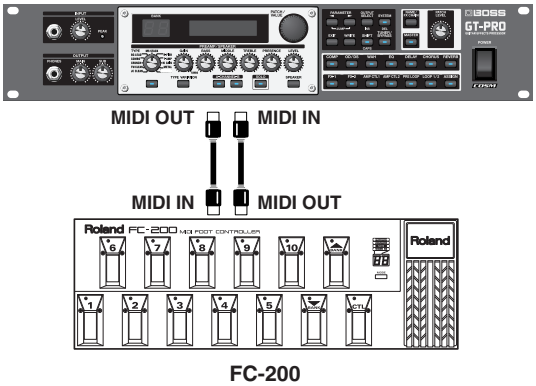
* *For more detailed instructions on how to make the settings for the FC-200 and operating it, refer to the FC-200 Owner's Manual.*

## Connecting

Connect the GT-PRO's MIDI OUT connector to the FC-200's MIDI IN connector and the GT-PRO's MIDI IN connector to the FC-200's MIDI OUT connector as shown below.

**NOTE**

Whenever the FC-200 and GT-PRO are connected as shown below, be sure to set FC-200 Mode (p. 81) to On. Malfunction may result if this is left at Off.




* *Set the GT-PRO and FC-200 to the same MIDI channel. Both the GT-PRO and FC-200 are set at the factory to MIDI Channel 1.*

With the devices connected as shown above, when you change the FC-200's settings ("Setting the Functions Related to the FC-200" (p. 81)) with the GT-PRO, the changes are immediately reflected by the corresponding change in the FC-200, meaning there is no need for a separate procedure to transmit these changes to the FC-200 ("Transmitting Settings for the GT-PRO to the FC-200" (p. 82)).

After connecting the FC-200, you will find it convenient to change the settings without having to disconnect and reconnect the MIDI cables.

## Automatically Setting the FC-200 with the Corresponding GT-PRO Settings When Turning On the GT-PRO

You can have the FC-200 automatically programmed with the corresponding GT-PRO settings by first switching the GT-PRO's FC-200 mode on and then turning on the power to the GT-PRO.

1. **First make sure the GT-PRO and FC-200 are connected with MIDI cables as described in "Connecting" (p. 86).**
2. **Switch the FC-200's POWER switch to the "ON" or "ECONOMY" position to turn on the FC-200.**
3. **Turn on the power to the GT-PRO.**
   The FC-200 is automatically programmed with the corresponding GT-PRO settings.

# Manual Mode

When you switch on Manual mode from the GT-PRO's control panel, the FC-200 automatically switches to the settings for Manual mode, without any manual setting of the FC-200 necessary.

1. **In the Play screen, press [SHIFT] so the indicator is lit, then press PARAMETER [ ► ] to switch to Manual mode.**
   The FC-200 automatically switches to the settings for Manual mode.

* *At this point, the FC-200 is set to Control Change mode.*

2. **To quit Manual mode, press [EXIT].**
   The FC-200 automatically returns to the original settings.

* *The FC-200 is set to Program Change mode.*

* *You can also switch Manual mode off by pressing [SHIFT] and then PARAMETER [ ◄ ].*

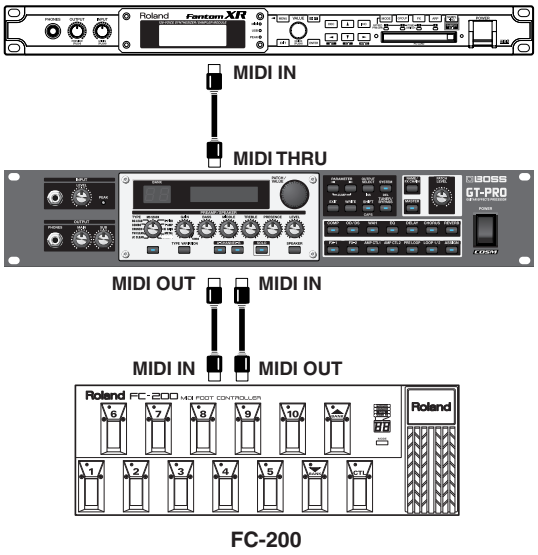
**TIP**

You can use "CC#80 Function" (p. 64) or "Assign" (p. 66) to switch Manual mode on and off with the FC-200's CTL pedal.

## Connecting an External MIDI Device in FC-200 Mode

If, while controlling the GT-PRO with the FC-200, you also want to run an additional MIDI device, connect the MIDI IN connector on the other external MIDI device to the GT-PRO's MIDI THRU connector.

This way, MIDI messages from the FC-200 are transmitted to the external MIDI device as well as the GT-PRO, enabling you to control both the GT-PRO and the other external MIDI device with the FC-200.




**NOTE**

Control Change messages set for EXP1 OUT, CTL1 OUT, CTL2 OUT, CTL3 OUT, and CTL4 OUT (p. **) are not output from the MIDI THRU connector, even when the external expression pedal or foot switch connected to the GT-PRO is operated.

If you want to output Control Change messages when an external expression pedal or foot switch is adjusted, connect the pedal to the FC-200.

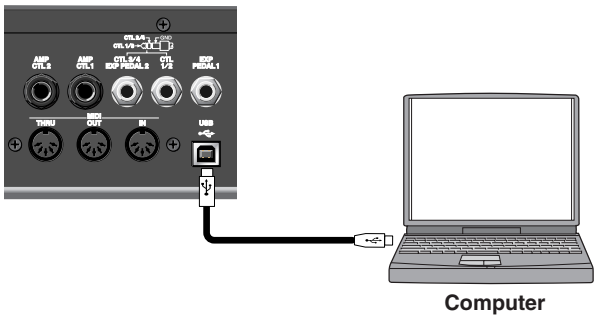
# Chapter 9 Using the GT-PRO Connected to a Computer Via USB

## Before Connecting with USB

With the GT-PRO, you can use USB to transmit both digital audio signals and MIDI messages between the GT-PRO and your computer.

First, this requires installation of a USB driver on your computer so that it can work with the GT-PRO's driver mode settings.

For instructions on installing the driver, please read "Installing & Setup the USB Driver" (p. 109).




* *The GT-PRO's [SYSTEM] indicator lights up when the GT-PRO and the computer are connected via USB.*

## About the Included Software

The "GT-PRO Software CD-ROM" that comes with the GT-PRO contains USB driver and special software used in connecting the GT-PRO to computers.

Software for use with Windows and Macintosh operating systems is included.

### GT-PRO Editor

This software allows you to edit the GT-PRO's settings from a computer. You can save the tone settings (patches) you create as files on the computer.

### GT-PRO Librarian

This software lets you manage all of the GT-PRO's patches from your computer.

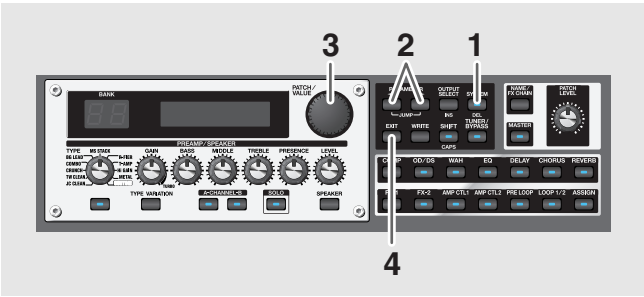
## Driver Mode

The GT-PRO features two operational modes, one mode that uses the special driver on the CD-ROM included with the GT-PRO and another mode that uses the operating system's (Windows/Mac OS) standard drivers.

The special driver provides high-quality sound and stable timing for audio recording, playback, and editing.

In addition, the driver enables you to control the GT-PRO with MIDI messages.

## Switching the Driver Mode




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "Driver Mode" is displayed.**

3. **Rotate the PATCH/VALUE dial to set the driver mode.**

   **Standard:**

   The standard OS USB driver is used in this mode.

   **Advanced:**

   The special driver on the included CD-ROM is used in this mode.

   * *When using GT-PRO Editor/Librarian, set this to "Advanced."*

   * *In actual operation, the mode is not switched until you turn the power off and then on again.*

4. **Press [EXIT] to return to the Play screen.**

   * *If the driver for the set mode has not yet been installed, at this point you need to turn off the power to the GT-PRO and install the driver.*

5. **Quit any sequencer software and any other computer applications used by the GT-PRO.**
6. **Switch off the GT-PRO, then turn it on again.**

   The corresponding driver is installed on the computer.

## MIDI in Standard Driver Mode

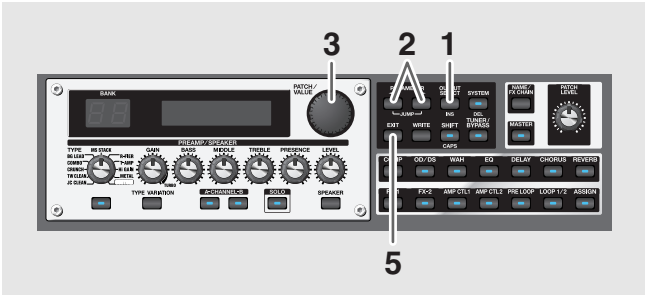
You cannot use MIDI with the GT-PRO when "Standard" is selected as the driver mode.

If you want to use MIDI while the GT-PRO is connected via USB, select the Advanced driver mode.

# Setting USB-Related Functions

This section describes the GT-PRO's USB functions. Set these functions according to how you want to use the unit.

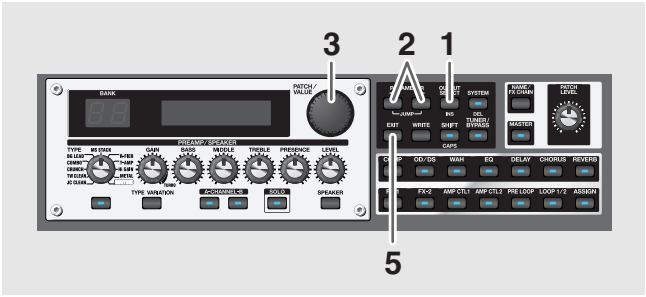
## Setting the Digital Audio Signal Input/Output




1. **Press [OUTPUT SELECT].**
2. **Press PARAMETER [ ◄ ] [ ► ] to display the USB setting screen.**
3. **Rotate the PATCH/VALUE dial to change the setting's value.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **USB/DGT Out Ch. (USB/Digital Out Channel)** | |
| USB/DGT Out Ch.<br>MAIN | |
| MAIN, SUB, MAIN+SUB | Selects the signals output from the USB (Computer) and DIGITAL OUT connectors. |
| **MAIN**<br>Outputs the same signals as those output from MAIN OUT.<br>The tone adjustments made with Main Global EQ (p. 94) are enabled. | |
| **SUB**<br>Outputs the same signals as those output from SUB OUT.<br>The tone adjustments made with Sub Global EQ (p. 95) are enabled. | |
| **MAIN+SUB**<br>Outputs a mix of the signals output from MAIN OUT and SUB OUT. | |
| * *This is enabled only when effects chain (p. 22) settings ending in "DGT" (DIGITAL/USB OUT) are selected.* | |
| **USB/DGT Out Lev (USB/Digital Out Level)** | |
| USB/DGT Out Lev<br>100 | |
| 0–200 | Adjusts the volume level of the digital audio signals output to the USB (Computer) and DIGITAL OUT connectors. |
| **USB Mix Channel** | |
| USB Mix Channel<br>MAIN | |
| MAIN, SUB, MAIN+SUB | Sets the output jacks used in mixing the digital audio signals from USB (Computer) when Input Select (p. 90) is set to "Guitar In." |
| **MAIN**<br>Mixed at MAIN OUT. | |
| **SUB**<br>Mixed at SUB OUT. | |
| **MAIN+SUB**<br>Mixed at MAIN OUT and SUB OUT. | |
| **USB Mix Level** | |
| USB Mix Level<br>100 | |
| 0–200 | Sets the volume level of the mixed digital audio signals from USB (Computer) when Input Select (p. 90) is set to "Guitar In." |

## Direct Monitor Settings




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that the parameter that you want to set appears in the display.**
3. **Rotate the PATCH/VALUE dial to change the setting's value.**
4. **Repeat Steps 2 and 3 as needed.**
5. **Press [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **USB Monitor Cmd (USB Monitor Command)** | |
| USB:Monitor Cmd<br>Disable | |
| Disable, Enable | This setting determines whether or not the command (the Direct Monitor command) controlling the Direct Monitor (described later) setting is enabled. |
| **Disable**<br>The Direct Monitor command is disabled, maintaining the Direct Monitor mode set by the GT-PRO. | |
| **Enable**<br>The Direct Monitor command is enabled, allowing the Direct Monitor mode to be switched from an external device. | |
| **USB Dir Monitor (USB Direct Monitor)** | |
| USB:Dir Monitor<br>On | |
| On, Off | Switches the output of the effect sound to the PHONES jack, MAIN OUT jacks, or SUB OUT jacks. |
| **On**<br>The effect sound is output. Set this to On when using the GT-PRO as a standalone device, without connecting to a computer (no sound will be output if this is set to Off). | |
| **Off**<br>Set this to Off if transmitting audio data internally through a computer (Thru). | |
| * *If you are using the special driver, you can control Direct Monitor On/Off from ASIO 2.0-compatible application such as Cubase.* | |

# Recording the GT-PRO's Output with a Computer

Set your application (such as a sequence software) so that the audio input port it uses is the GT-PRO.

You can freely set the point in the signal chain from which to extract the signal to be sent to the computer with Effect Chain (p. 22). For example, by setting this so that the computer records the signals as they are at the beginning of the chain, you can record the sounds without any effects added while you listen to the performance with the effects applied.

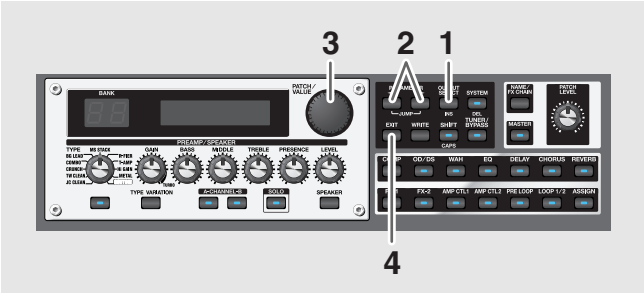
* *If you are using the software to send the audio data through, set Direct Monitor to Off.*

# Applying Effects with the GT-PRO to a Computer's Audio Playback

Set the audio output port used by applications to the GT-PRO.

You can use the GT-PRO to add effects to audio data played back from the computer, and then record these sounds back to the computer.

Use this feature when you want to add effects to existing audio data.




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "Input Select" is displayed.**

   SYS:Input Select<br>Guitar In

3. **Rotate the PATCH/VALUE dial to select "USB In."**

   **USB In:**

   Effects are applied to the signals input via USB.

   * *In this mode, set the software so that audio is not transmitted through (not set to Thru).*
   * *PRE LOOP (p. 53) is unavailable.*

   **Guitar In:**

   Effects are applied to the signals input via the INPUT jacks.

   Audio played back from a computer is mixed with the GT-PRO's effect sound and output jacks set in USB Mix Channel (p. 89).

4. **Press [EXIT] to return to the Play screen.**

# Running the GT-PRO from a Computer

You can use USB MIDI to run the GT-PRO from your computer.

When you set the GT-PRO to the Advanced driver mode (p. 110, p. 126), the MIDI connectors used for operation of the GT-PRO switches from MIDI IN/OUT connectors to the USB driver's "GT-PRO Control" MIDI ports.

Set your editor and sequencer MIDI input and output ports to "GT-PRO Control."

For more on MIDI-related settings, refer to "Chapter 7 Using the GT-PRO with External MIDI Devices Connected" (p. 72).

# Chapter 10 Other Features

## Controlling Various Parameters Through the Guitar Volume

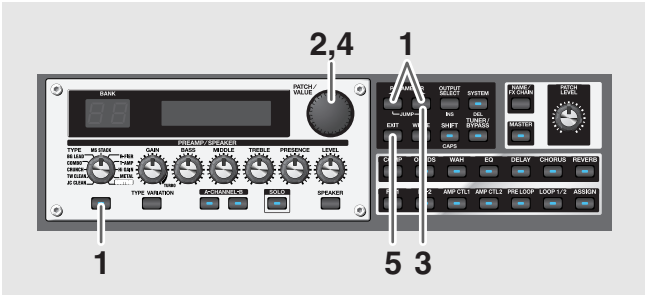
The GT-PRO includes a function to control effect parameters with the guitar dynamics as the instrument is played. This is not limited to touch wah, but provides tonal changes in real time as the guitar is played.

## Switching Preamp Channels A and B Dynamically with the Guitar Volume

The GT-PRO's Preamp/Speaker feature includes a "Dynamic Mode" (p. 28) setting, which switches the two preamps in response to the guitar volume.

During a performance, for example, you can use the guitar volume to switch between a crunch sound and a lead sound, even without switching patches or adjusting any knobs.

* *You will hear the sound of Channel A when the guitar volume is low, and Channel B when the volume is high.*




**1. Press PREAMP/SPEAKER On/Off switch, then press PARAMETER [ ◄ ] [ ► ] so that "Ch.Mode" is displayed.**

```
Preamp/SP A    On
Ch.Mode    Single
```

**2. Rotate the PATCH/VALUE dial to select "Dynamic."**

```
Preamp/SP A    On
Ch.Mode   Dynamic
```

**3. Press PARAMETER [ ► ] to display "Dynamic Sens."**

```
Preamp/SP A    On
Dynamic Sens   50
```

**4. Rotate the PATCH/VALUE dial to change the setting's value.**

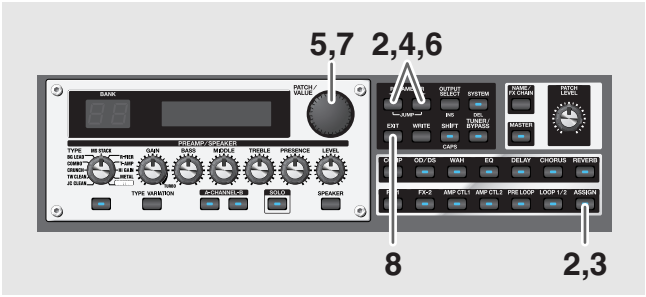
As the guitar volume changes during the performance, Dynamic Sens is adjusted in response to the volume when the preamps are switched.

**5. Press [EXIT] to return to the Play screen.**

## Using the Guitar Volume to Change Selected Effect Parameters (Assign Source)

Assign (p. 66) features a function that allows effect parameters to be controlled with the guitar volume, in the same manner as the parameters are changed with an expression pedal or other such controller.

You can set this feature to create even more distortion as the guitar volume increases, deepen the chorus effect as a long tone is played quietly, or use it to produce any of a number of other effects to suit your purposes.




1. **Use the procedure described on p. 67 to set the type of parameter you want to control (Assign Target) and the range over which the change is to occur (Target Min/Max).**

2. **Press [ASSIGN], then press PARAMETER [ ◄ ] [ ► ] to select one of the Assigns from ASSIGN1–12.**

```
Quick ASSIGN1
----:User Setting
```

3. **Press [ASSIGN] once again to set the Assign to "On."**

4. **Press PARAMETER [ ◄ ] [ ► ] to display "Source."**

```
ASSIGN1    Source
      CTL PEDAL 1
```

5. **Rotate the PATCH/VALUE dial to select "Input Level."**

```
ASSIGN1    Source
      INPUT LEVEL
```

6. **Press PARAMETER [ ◄ ] [ ► ] to display "Input Sens."**

```
ASSIGN INPUT
Sens:          50
```

**MEMO**

You can jump to the core parameters by pressing PARAMETER [ ◄ ] (or [ ► ]) while holding down PARAMETER [ ► ] (or [ ◄ ]). With items for which there aren't that many parameters, the GT-PRO jumps to the last (or first) parameter.

7. **Rotate the PATCH/VALUE dial to change the setting's value.**

Play the guitar at various volumes and adjust the Input Sens as you listen to the sound to confirm how the parameter set in Step 1 changes.

8. **Press [EXIT] to return to the Play screen.**

**NOTE**

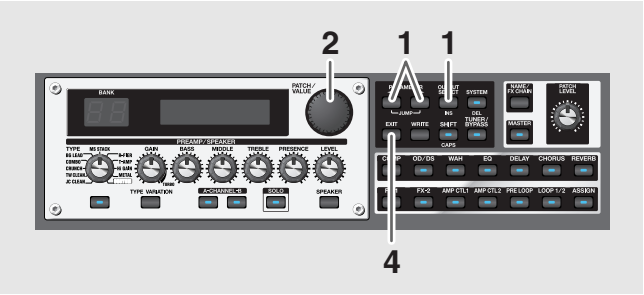
You may be unable to change parameter settings when the following functions are set for the Assign target (p. 67) while INPUT LEVEL is selected for the Assign source (p. 69).

- TUNER On/Off
- MANUAL On/Off
- Patch Num. Inc
- Patch Num. Dec
- Patch Bank Inc
- Patch Bank Dec

Note that if you inadvertently happen to make this type of setting, there is no way to return the patch to its normal state other than overwriting and saving.

# Adjusting the Overall Sound to Match the Usage Environment (Global)

The GT-PRO includes a feature that allows you to change the overall tone temporarily. This is called the "Global function." With the Global function, you can temporarily change your settings to match those of your equipment and the operating environment, while leaving the settings in the patches untouched.




1. **Press [OUTPUT SELECT], then press PARAMETER [ ◄ ] [ ► ] so that the Global setting screen.**

   (Example)

   MAIN:Low EQ
   0dB

2. **Rotate the PATCH/VALUE dial to change the setting's value.**
3. **Repeat Steps 1 and 2 as needed.**
4. **Press [EXIT] to return to the Play screen.**

# Adjusting the overall sound

## Main Global EQ

This adjusts the tone of the MAIN OUT regardless of the equalizer on/off settings of individual patches.

| Parameter/ Range | Explanation |
|---|---|
| **Low EQ** | |
| MAIN:Low EQ<br>0dB | |
| -20 dB–+20 dB | Adjusts the tone in the low frequencies. |
| **Mid EQ (Middle EQ)** | |
| MAIN:Mid EQ<br>0dB | |
| -20 dB–+20 dB | Adjusts the tone in the middle frequencies. |
| **Mid Freq (Middle Frequency)** | |
| MAIN:Mid Freq<br>500Hz | |
| 20 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "Mid EQ." |
| **High EQ** | |
| MAIN:High EQ<br>0dB | |
| -20 dB–+20 dB | Adjusts the tone in the high frequencies. |

## Total NS

This has no effect on patches in which the noise suppressor is turned off.

| Parameter/ Range | Explanation |
|---|---|
| **NS Thres (Noise Suppressor Threshold)** | |
| TOTAL:NS Thres<br>0dB | |
| -20 dB–+20 dB | Adjusts the noise suppressor threshold level settings for each patch in a range from -20 dB to +20 dB. |
| This adjustment is an effective way to get equivalent output with each of your guitars when you are connecting more than one guitar.<br>* *Set to "0 dB" when using this in individual patch settings.* | |

## Total REVERB

This has no effect on patches in which reverb is turned off.

| Parameter/ Range | Explanation |
|---|---|
| **Rev Level** | |
| TOTAL:Rev Level<br>100% | |
| 0%–200% | Adjusts the reverb level settings for each patch in a range from 0% to 200%. |
| Adjusting the reverb level is an effective way to match the reverberation of the performance venue.<br>* *Set to "100%" when using this in individual patch settings.* | |

## Sub Global EQ

This adjusts the tone of the SUB OUT regardless of the equalizer on/off settings of individual patches.

| Parameter/ Range | Explanation |
|---|---|
| **Sub Low EQ** | |
| | |
| -20 dB–+20 dB | Adjusts the tone in the low frequencies. |
| **Sub Mid EQ (Middle EQ)** | |
| | |
| -20 dB–+20 dB | Adjusts the tone in the middle frequencies. |
| **Sub Mid Freq (Middle Frequency)** | |
| | |
| 20 Hz–10.0 kHz | Specify the center of the frequency range that will be adjusted by the "Mid EQ." |
| **Sub High EQ** | |
| | |
| -20 dB–+20 dB | Adjusts the tone in the high frequencies. |

# Setting the Output Destination

## Output Channel

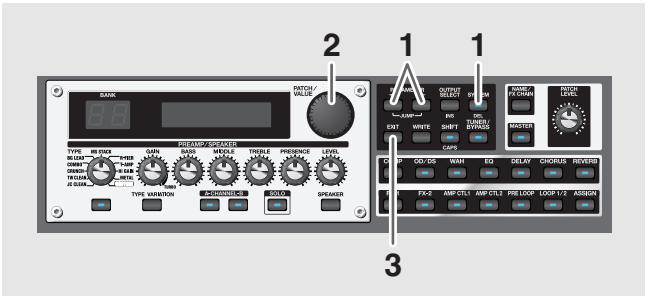
| Parameter/ Range | Explanation |
|---|---|
| **Output Channel** | |
| | |
| PATCH, MAIN, SUB, MAIN+SUB | This procedure selects the jacks from which signals are output. |
| **PATCH**<br>The output selected in the patch's Master Output setting (p. 55) is used. | |
| **MAIN**<br>Signals are output from the MAIN OUT jacks. | |
| **SUB**<br>Signals are output from the SUB OUT jacks. | |
| **MAIN+SUB**<br>Signals are output from both the MAIN OUT and SUB OUT jacks. | |

## USB/Digital Out

| Parameter/ Range | Explanation |
|---|---|
| **USB/DGT Out Ch. (USB/Digital Out Channel)** | |
| | |
| MAIN, SUB, MAIN+SUB | Selects the signals output from the USB and DIGITAL OUT connectors. |
| **MAIN**<br>Outputs the same signals as those output from MAIN OUT.<br>The tone adjustments made with Main Global EQ (p. 94) are enabled. | |
| **SUB**<br>Outputs the same signals as those output from SUB OUT.<br>The tone adjustments made with Sub Global EQ (p. 95) are enabled. | |
| **MAIN+SUB**<br>Outputs a mix of the signals output from MAIN OUT and SUB OUT. | |
| * *This is enabled only when effects chain (p. 22) settings ending in "DGT" (DIGITAL/USB OUT) are selected.* | |
| **USB/DGT Out Lev (USB/Digital Out Level)** | |
| | |
| 0–200 | Adjusts the volume level of the digital audio signals output to the USB and DIGITAL OUT connectors. |
| **USB Mix Channel** | |
| | |
| MAIN, SUB, MAIN+SUB | Sets the output jacks used in mixing the digital audio signals from USB when Input Select (see right) is set to "Guitar In." |
| **MAIN**<br>Mixed at MAIN OUT. | |
| **SUB**<br>Mixed at SUB OUT. | |
| **MAIN+SUB**<br>Mixed at MAIN OUT and SUB OUT. | |
| **USB Mix Level** | |
| | |
| 0–200 | Sets the volume level of the mixed digital audio signals from USB when Input Select (see right) is set to "Guitar In." |

# Adjusting the Display Contrast (LCD Contrast)

Depending on where the GT-PRO is placed, the display (on the right) may become difficult to read. If this occurs, adjust the display contrast.

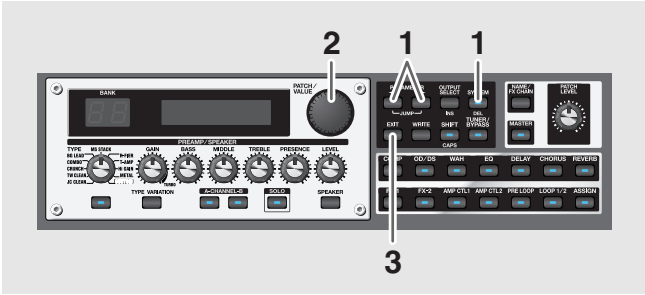



1. **Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "LCD Contrast" is displayed.**

2. **Rotate the PATCH/VALUE dial to adjust the contrast.**
   Valid Settings: 1–16
3. **Press [EXIT] to return to the Play screen.**

# Switching the Sounds Input to the GT-PRO (Input Select)

This selects the input sounds, those input through the INPUT jacks or those input via USB, to which the effects are applied.




1. **Press [SYSTEM].**
2. **Press PARAMETER [ ◄ ] [ ► ] so that "Input Select" is displayed.**

3. **With the PATCH/VALUE dial, select the input to be used for the effects.**

| Value | Explanation |
|---|---|
| **Guitar In** | Effects are applied to the sounds input through the INPUT jacks. |
| **USB In** | Effects are applied to the sounds played back by the USB-connected computer.<br>* *In this mode, set the software so that audio is not transmitted through (not set to Thru).*<br>* *PRE LOOP (p. 53) is unavailable.* |

4. **Press [EXIT] to return to the Play screen.**

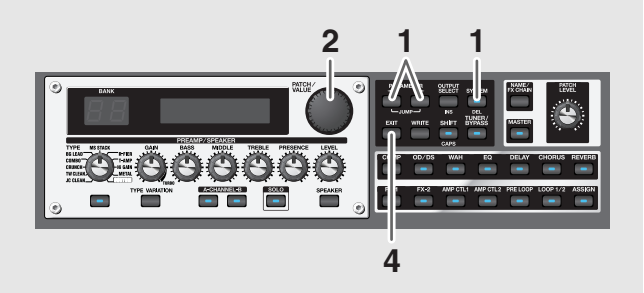
## Adjusting the Tone of the Sounds Input to the GT-PRO (Input Level/Input Presence)

The GT-PRO includes a function used for adjusting the tone to match the connected guitar.

This is effective when you are connecting a different guitar from the one used when the patch was created.

**NOTE**

When adjusting the input level and input presence, the input signals for all patches are affected. Note that the nuances of the effect sounds that occur in response to guitar volume may change, particularly with patches in which effects are controlled by the guitar volume.




1. **Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] to display the following screen.**

2. **Rotate the PATCH/VALUE dial to change the setting's value.**
3. **Repeat Steps 1 and 2 as needed.**
4. **Press [EXIT] to return to the Play screen.**

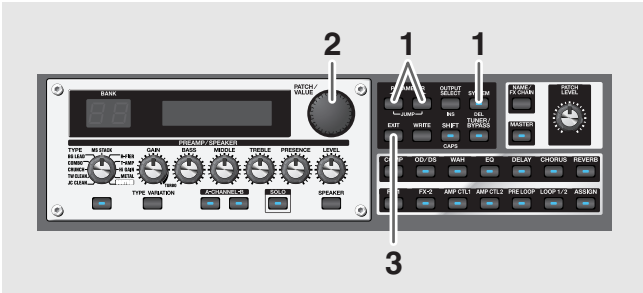
| Parameter/ Range | Explanation |
|---|---|
| **Input Level** | |
| -20 dB–+20 dB | Adjusts the guitar input level. |
| **Input Pres. (Input Presence)** | |
| -20 dB–+20 dB | Adjusts the tonal quality of the guitar's high end. |

## Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)

The GT-PRO features a mode that is enabled when spatial effects (such as reverb and delay) are used, whereby the effects sound of one patch continues playing even after you switch to the next patch. If the necessary conditions regarding the effects chain and effect parameter settings are met, you can then have the decay of reverb, delay, and similar effects continue on into the next patch after you switch patches.

- **Effects are in the same effects chain**
- **When switching the delay off or on, or when the type and time are identical**
- **When switching other effects off or on, or when the parameter settings are identical**

* *There still may be no reverberation in some cases, even after the above settings are made.*




1. **Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "P.Chnge Mode" is displayed.**

2. **Rotate the PATCH/VALUE dial to change the setting's value.**

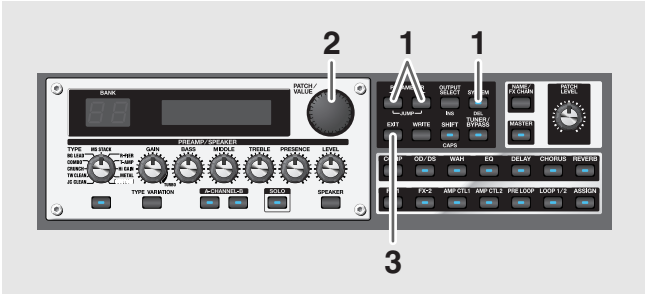
| Value | Explanation |
|---|---|
| **Fast** | Patches are changed normally. The unit switches to the subsequent patch without any carry-over of the decay from the previous patch's reverb or chorus. |
| **Smooth** | The unit switches to the subsequent patch with the decay from the previous patch's reverb or delay continued after the switch is made.<br>* *For smooth switching, patches may be switched with one tempo delayed.* |

3. **Press [EXIT] to return to the Play screen.**

## Using the Identical Preamp Settings in All Patches (Preamp Mode)

With the GT-PRO, you can have a preamp be set globally for use in all patches.

This provides an effect that always gives you the sound of the same guitar amp regardless of the patches you set.




1. **Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "Preamp Mode" is displayed.**

2. **Rotate the PATCH/VALUE dial to change the setting's value.**

| Value | Explanation |
|---|---|
| **Patch** | The patch preamp setting is used. This allows you to use different preamp settings in each individual patch. |
| **System** | The system's preamp setting is used. This applies the same preamp settings to all patches. |

3. **Press [EXIT] to return to the Play screen.**

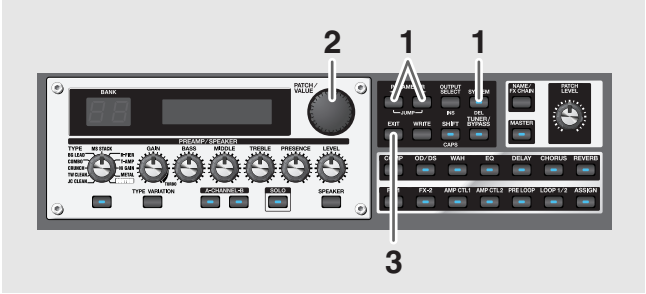
## Setting the System Preamp

When the Preamp Mode is set to System, preamp settings made by adjusting the panel controls are treated as system preamp settings.

The stored content is updated each time the settings are changed.

## Limiting the Patches That Can Be Switched (Patch Extent)

By setting an upper limit to the patches, thus limiting the range of patches that can be switched, you can set the GT-PRO so that only the patches you need can be selected.




1. **Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "Patch Extent" is displayed.**

2. **Rotate the PATCH/VALUE dial to set the upper limit for the Patches.**

   Valid Settings: 1-1–40-10

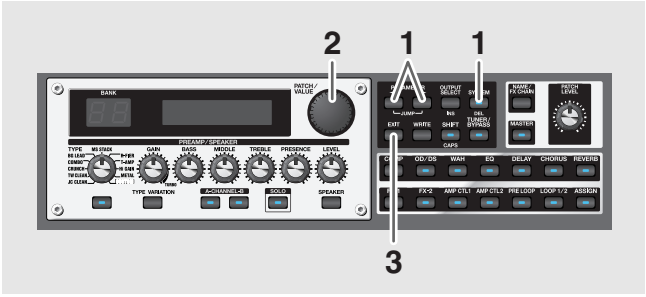
   * *The bank numbers indicated are lowered by one when FC-200 mode (p. 81) is switched on, so U0-1 to P39-10 is displayed.*

3. **Press [EXIT] to return to the Play screen.**

## Changing the EXP Pedal Mode When Patches are Switched (Assign Hold)

This setting determines whether or not the Assign's (p. 66) operational status is carried over to the next patch when patches are switched.

* *Assign Hold does not function if the Assign Source mode is set to Toggle (whereby the value is toggled between Min and Max each time the pedal is pressed).*




**1. Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "Assign Hold" is displayed.**

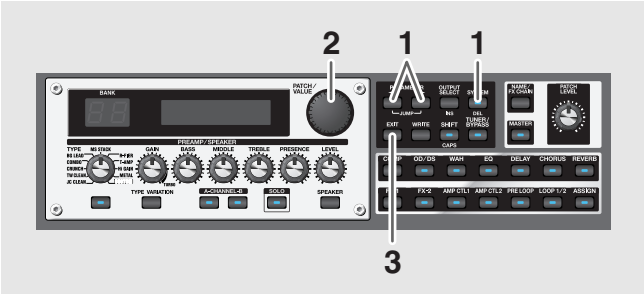
**2. Rotate the PATCH/VALUE dial to set Assign Hold.**

| Value | Explanation |
|---|---|
| **On** | The Pedal Assign status is carried over. |
| (Example)<br>If a patch is switched while the volume is being controlled with the expression pedal, the volume of the subsequent patch will take on the value determined by the current pedal position (angle).<br>If the patch switched to has the expression pedal controlling the wah effect, then the volume assumes the value set in the patch, and the patch's wah effect is given the value derived from the current pedal position (angle). | |
| **Off** | The Pedal Assign status is not carried over. |
| (Example)<br>If a patch is switched while the volume is being controlled with an expression pedal, the volume of the subsequent patch is set to the value set in that patch.<br>If the expression pedal is operated, and that information is transmitted to the GT-PRO, the volume will change in accord with the pedal's movement. | |

**3. Press [EXIT] to return to the Play screen.**

## Setting the Knob Functions (Knob Mode)

This sets the way the values of settings are changed when the control knobs are turned.




**1. Press [SYSTEM], then press PARAMETER [ ◄ ] [ ► ] so that "Knob Mode" is displayed.**

**2. Rotate the PATCH/VALUE dial to set the Knob mode.**

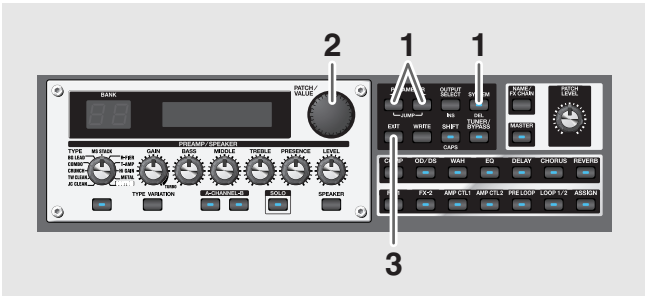
| Value | Explanation |
|---|---|
| **Immediate** | Turning the knobs immediately changes the values. |
| **Current Setting** | Values begin to change only once the knob position reaches the values set in the patch. |

**3. Press [EXIT] to return to the Play screen.**

## Switching the Output/Input Level

You can switch between the MAIN OUT, SUB OUT, and LOOP 1/2 SEND output levels and the LOOP 1/2 RETURN input levels.

Switch levels according to the connected device.




1. **You can display the level switching screen by pressing [SYSTEM] and then pressing PARAMETER [ ◄ ] [ ► ].**
2. **Use the PATCH/VALUE dial to switch the output level.**
   Valid Settings: +4 dBu, -10 dBu
3. **Press [EXIT] to return to the Play screen.**

### MAIN OUT Level

### SUB OUT Level

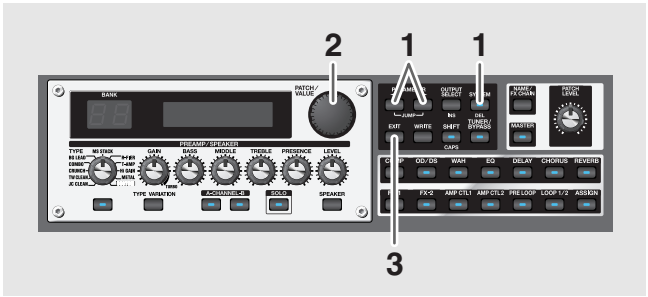
* *The SUB OUT R/L (XLR type) connectors are unaffected by the SUB OUT level. Signals are always output at a fixed level (+4 dBu).*

### LOOP 1/2 SEND Level

### LOOP 1/2 RETURN Level

## Checking the Effect Level with the Level Meter

You can meter the output level of each effect. This is handy for checking the effects' output levels.




1. **Press [SYSTEM] several times so that "METER" is displayed.**

2. **Rotate the PATCH/VALUE dial to select the effect whose level you want to check.**
   - You can check the level of signals being input to the INPUT jack by selecting "Input."
   - Selecting "Main Out" allows you to check the level of signals output from the MAIN OUT.
   - Selecting "Sub Out" allows you to check the level of signals output from the SUB OUT.

   * *You may not be able to achieve the effects you envision if your output levels are set too high. Adjust the output level of each of your effects to the optimum value while checking the meter and making sure the needle doesn't swing too far to the right.*
3. **Press [EXIT] to return to the Play screen.**

For more information on the following system settings, refer to p. 62–p. 65.

**SYS: EXP 1 Func**
**SYS: CTL 1 Func**
**SYS: CTL 2 Func**
**SYS: EXP 2 Func**
**SYS: CTL 3 Func**
**SYS: CTL 4 Func**
**SYS: CC#7 Func**
**SYS: CC#80 Func**
**SYS: CC#1 Func**

# Tuning the Guitar (Tuner/Bypass)

When the Tuner is turned on, sounds input to the GT-PRO are output directly as is (bypassed), and the tuner is activated.

Under these conditions you can then tune your guitar.

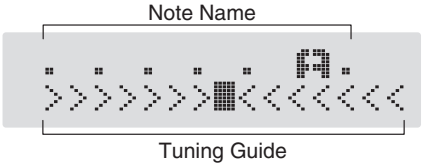
## Turning the Tuner Function On

Each time [TUNER/BYPASS] is pressed, the Tuner is switched on or off.

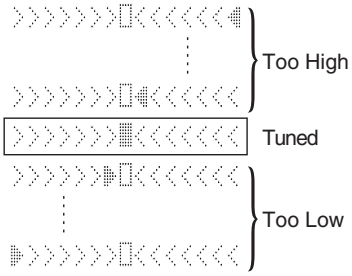
The [TUNER/BYPASS] button's indicator lights when the function is on.

## About the Display During Tuning

With the GT-PRO's internal tuner, the note name is indicated in the upper row of the display and the Tuning Guide is shown in the lower row, indicating the difference between the input sound and the sound in the display.




When the difference from the correct pitch falls within 50 cents, the Tuning Guide then indicates the size of that difference. As you watch the Tuning Guide, tune the guitar so that the "■" appears in the center.




## How to Tune

**1. Play a single open note on the string being tuned.**

The name of the note closest to the pitch of the string that was played appears in the display.

* *Only play a single note on the one string being tuned.*

**2. Tune the string until the string name appears in the display.**

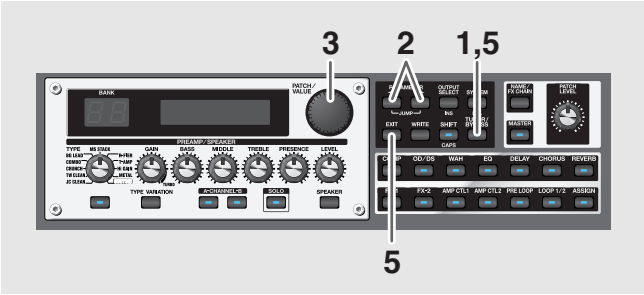
| | 7th | 6th | 5th | 4th | 3rd | 2nd | 1st |
|---|---|---|---|---|---|---|---|
| **Regular** | B | E | A | D | G | B | E |
| **1/2 Step Down** | A# | D# | G# | C# | F# | A# | D# |
| **1 Step Down** | A | D | G | C | F | A | D |

**3. As you watch the Tuning Guide, adjust the guitar's tuning until "■" appears in the center.**

**4. Repeat Steps 1–3 until all of the strings are tuned.**

* *When tuning guitars equipped with a tremolo bar, when one string is tuned, the others may end up being out of tune. In this case, tune to the pitch indicated by the initial note name, then tune the other strings again, repeatedly fine-tuning each string.*

## Changing the Tuner Settings




**1. Press [TUNER/BYPASS]; the indicator lights up.**

**2. Press PARAMETER [ ◄ ] [ ► ] to display the Tuner Setting screen.**

(Example)

**3. Rotate the PATCH/VALUE dial to change the settings.**

**4. Repeat Steps 2 and 3 to change each parameter's settings.**

**5. Press [TUNER/BYPASS] or [EXIT] to return to the Play screen.**

| Parameter/ Range | Explanation |
|---|---|
| **TUNER Pitch** | |
| | |
| 435–445 Hz | Sets the reference pitch. |
| The frequency of A4 (the middle A on a piano keyboard) played by an instrument (such as a piano) that provides the pitch to which the other instruments refer in tuning before a performance begins is called the reference pitch.<br>* *This is set to 440 Hz when shipped from the factory.* | |
| **TUNER Out** | |
| | |
| Mute, Bypass, Current | Selects the output while Tuner is on. |
| **Mute**<br>Sounds are muted, and no sound is output. | |
| **Bypass**<br>Sounds input to the GT-PRO bypass the processing and are output directly as is.<br>When the tuner is switched on while set to "Bypass," you can adjust the volume of the direct sound by moving the EXP pedal (EXP pedal connected to the EXP PEDAL 1 jack or the FC-200's EXP pedal (MIDI CC#7).<br>* *The bypass sound is output in mono.* | |
| **Current**<br>Allows tuning with the sound of the currently selected patch.<br>* *This option may not function properly if you are using Harmonist, Auto Riff, or other effects that rely on pitch detection.* | |

TIP

### Switching Tuner On and Off by Lifting Up on the EXP Pedal

When the EXP pedal is functioning as a Foot Volume control, set one of the ASSIGN 1–12 Assign settings (p. 66) to one of the following settings.

With this setting, you can switch on Tuner by drawing back the EXP pedal.

| | | | |
|---|---|---|---|
| **Target:** | TUNER On/Off | **Mode:** | Normal |
| **Target Min:** | On | **Act. Range Lo:** | 0 |
| **Target Max:** | Off | **Act. Range Hi:** | 1–127 |
| **Source:** | EXP PEDAL 1 | | |

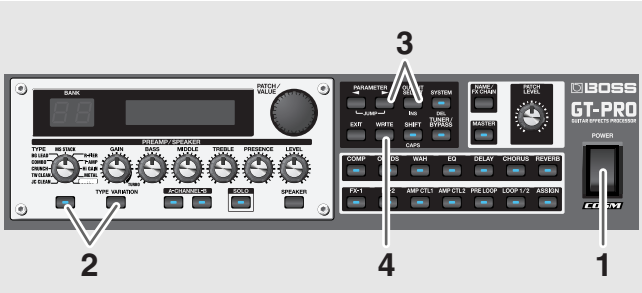
* *You can achieve the same effect using the FC-200's EXP pedal when FC-200 EXP is selected as the Source setting.*

# Appendices

## Restoring the Factory Settings (Factory Reset)

Restoring the GT-PRO to the settings made at the factory is referred to as "Factory Reset."

Not only can you return all of the settings to the values in effect when the GT-PRO was shipped from the factory, you can also specify the range of settings to be reset.




1. **Turn off the power.**

2. **While holding down PREAMP/SPEAKER On/Off button and [TYPE VARIATION], turn on the power.**

   The Factory Reset range setting screen appears in the display.

The range of data you wish to factory reset

* *To cancel Factory Reset, press [EXIT].*

3. **Press PARAMETER [ ◄ ] [ ► ] to move the cursor, and rotate the PATCH/VALUE dial to specify the range of settings you want to restore to factory settings.**

| value | Explanation |
|---|---|
| **System** | System parameters, Harmonist scales, Auto Riff phrases, and Preamp/Speaker, Overdrive/Distortion, and Wah Custom Edit parameter settings |
| **Quick** | Content of the Settings Made with User Quick Setting |
| **#1-1–#20-10** | Settings for Patch Number 1-1 through 20-10 |

4. **If you want to proceed with the factory reset, press [ENTER].**

   The specified range of data will be returned, and return to the Play screen.

## List of Factory Settings

| Parameter | Value |
|---|---|
| **TUNER** | |
| **TUNER Pitch** | A= 440Hz |
| **TUNER Out** | Bypass |
| **OUTPUT SELECT** | |
| **MAIN Output Sel.** | LINE/PHONES |
| **MAIN Low EQ** | 0dB |
| **MAIN Mid EQ** | 0dB |
| **MAIN Mid Freq** | 500Hz |
| **MAIN High EQ** | 0dB |
| **TOTAL NS Thres** | 0dB |
| **TOTAL Rev Level** | 100% |
| **SUB Output Sel.** | LINE/PHONES |
| **SUB Low EQ** | 0dB |
| **SUB Mid EQ** | 0dB |
| **SUB Mid Freq** | 500Hz |
| **SUB High EQ** | 0dB |
| **Output Channel** | PATCH |
| **USB/DGT Out Ch.** | MAIN |
| **USB/DGT Out Lev** | 100 |
| **USB Mix Channel** | MAIN |
| **USB Mix Level** | 100 |
| **SYSTEM** | |
| **LCD Contrast** | 16 |
| **Input Select** | Guitar In |
| **Input Level** | 0dB |
| **Input Pres.** | 0dB |
| **P.Chnge Mode** | Fast |
| **Preamp Mode** | Patch |
| **Patch Extent** | P40-10 |
| **Assign Hold** | On |
| **Knob Mode** | Immediate |
| **EXP1 Func** | Auto |
| **CTL1 Func** | Assignable |
| **CTL2 Func** | Assignable |
| **EXP2 Func** | Assignable |
| **CTL3 Func** | Assignable |
| **CTL4 Func** | Assignable |
| **CC#7 Func** | Auto |
| **CC#80 Func** | Assignable |
| **CC#1 Func** | Assignable |
| **Main Out Lev** | +4dBu |
| **Sub Out Lev** | +4dBu |
| **LP Send Lev** | -10dBu |
| **LP Retrn Lev** | -10dBu |
| **FC-200** | |
| **Mode** | Off |
| **Ctl Pedal** | Momentary |
| **Bank Lmt** | 39 |
| **PC Out** | Wait for a NUM. |
| **Bank Chng** | Bank Pedal Only |

| Parameter | Value |
|---|---|
| **USB** | |
| **Monitor Cmd** | Disable |
| **Dir Monitor** | On |
| **Driver Mode** | Advanced |
| **MIDI** | |
| **RX Channel** | 1 |
| **Omni Mode** | Omni On |
| **TX Channel** | Rx |
| **Device ID** | 1 |
| **Sync Clock** | Auto |
| **PC OUT** | On |
| **EXP 1 OUT** | CC#7 |
| **CTL1 OUT** | CC#81 |
| **CTL2 OUT** | CC#80 |
| **CTL3 OUT** | Off |
| **CTL4 OUT** | Off |
| **MIDI Map Select** | Fix |
| **Manual Mode** | |
| **Pedal 1** | Preamp Ch A/B |
| **Pedal 2** | Solo On/Off |
| **Pedal 3** | Comp On/Off |
| **Pedal 4** | OD/DS On/Off |
| **Pedal 5** | Delay On/Off |
| **Pedal 6** | Wah On/Off |
| **Pedal 7** | EQ On/Off |
| **Pedal 8** | Chorus On/Off |
| **Pedal 9** | FX-1 On/Off |
| **Pedal 10** | FX-2 On/Off |
| **Pedal Down** | Patch Num. Dec |
| **Pedal Up** | Patch Num. Inc |

GUITAR EFFECTS PROCESSOR
Model GT-PRO

# MIDI Implementation Chart

Date: Feb. 14, 2005
Version: 1.00

| Function... | | Transmitted | Recognized | Remarks |
|---|---|---|---|---|
| Basic Channel | Default | 1–16 | 1–16 | Memorized |
| | Changed | 1–16 | 1–16 | |
| Mode | Default | X | OMNI ON/OFF | Memorized |
| | Messages | X | X | |
| | Altered | ********** | X | |
| Note Number : | True Voice | X<br>********** | X<br>********** | |
| Velocity | Note ON | X | X | |
| | Note OFF | X | X | |
| After Touch | Key's | X | X | |
| | Ch's | X | X | |
| Pitch Bend | | X | X | |
| Control Change | 0, 32 | O (0–3) | O * 1 | Bank Select |
| | 1–31 | O | O * 2 | |
| | 33–63 | O | X | |
| | 64–95 | O | O * 2 | |
| Prog Change | : True # | O<br>0–99 | O<br>0–127 | Program Number<br>1–128 |
| System Exclusive | | O | O | |
| System Common | : Song Pos | X | X | |
| | : Song Sel | X | X | |
| | : Tune | X | X | |
| System Real Time | : Clock | X | O | |
| | : Command | O | X | |
| Aux Message | : All sound off | X | X | |
| | : Local ON/OFF | X | X | |
| | : All Notes OFF | X | X | |
| | : Active Sense | X | O | |
| | : Reset | X | X | |
| Notes | | * 1 CC#0 data of a value of 04H or higher, and the CC#32 are ignored.<br>* 2 Recognizes messages designated for Assign source (p. 69), Assign CC#7 (p. 64), CC#7/CC#80/CC#1 Function (p. 64), and FC-200 Manual mode (p. 85).<br>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. | | |

Mode 1 : OMNI ON, POLY  Mode 2 : OMNI ON, MONO  O : Yes
Mode 3 : OMNI OFF, POLY  Mode 4 : OMNI OFF, MONO  X : No

# Specifications

## GT-PRO: Guitar Effects Processor

### AD Conversion
24 bit + AF method

### DA Conversion
24 bit

### Sampling Frequency
44.1 kHz

### Program Memories
400: 200 (User) + 200 (Preset)

### Nominal Input Level
INPUT: -10 dBu
PRE LOOP RETURN: -10 dBu
LOOP 1/2 RETURN: -10 dBu/+4 dBu

### Input Impedance
INPUT: 1 MΩ
PRE LOOP RETURN: 220 kΩ
LOOP 1/2 RETURN: 220 kΩ

### Nominal Output Level
DIRECT OUT/TUNER OUT: -10 dBu
MAIN OUT/SUB OUT: -10 dBu/+4 dBu
SUB OUT XLR: +4 dBu
PRE LOOP SEND: -10 dBu
LOOP 1/2 SEND: -10 dBu/+4 dBu

### Output Impedance
DIRECT OUT/TUNER OUT: 2 kΩ
MAIN OUT/SUB OUT: 2 kΩ
SUB OUT XLR: 600 Ω
PRE LOOP SEND: 2 kΩ
LOOP 1/2 SEND: 2 kΩ

### Digital Output
EIAJ CP1201, S/P DIF

### Controls
**< Front Panel >**
INPUT LEVEL knob
MAIN OUTPUT knob
SUB OUTPUT knob

**(PREAMP/SPEAKER)**
TYPE knob
GAIN knob
BASS knob
MIDDLE knob
TREBLE knob
PRESENCE knob
LEVEL knob
On/Off button
TYPE VARIATION button
CHANNEL button A, B
SOLO button
SPEAKER button

**(Effect On/Off button)**
COMP
OD/DS
WAH
EQ
DELAY
CHORUS
REVERB
FX-1
FX-2
AMP CTL 1
AMP CTL 2
PRE LOOP
LOOP 1/2
ASSIGN

**(Others)**
PATCH/VALUE dial
PARAMETER buttons
OUTPUT SELECT button
SYSTEM button
EXIT button
WRITE button
SHIFT button
TUNER/BYPASS button
NAME/FX CHAIN button
MASTER button
PATCH LEVEL knob
POWER switch

**<Rear Panel>**
GND LIFT switch (SUB OUT)

### Display
16 characters, 2 lines (backlit LCD)
2 characters, 7 segment LED
PEAK indicator

### Connectors
**<Front Panel>**
INPUT jack
PHONES jack
**<Rear Panel>**
INPUT jack
DIRECT OUT/TUNER OUT jack
MAIN OUT jacks L (MONO)/R
SUB OUT jacks L (MONO)/R
SUB OUT connectors L/R (XLR type)
PRE LOOP SEND jack
PRE LOOP RETURN jack
LOOP 1 SEND jack
LOOP 1 RETURN jack
LOOP 2 SEND jack
LOOP 2 RETURN jack
AMP CTL 1 jack
AMP CTL 2 jack
EXP PEDAL 1 jack
CTL 1/2 jack
CTL 3/4, EXP PEDAL 2 jack
DIGITAL OUT connector (coaxial)
USB connector
MIDI connectors IN/OUT/THRU

### Power Supply
AC 117 V/230 V/240 V

### Power Consumption
16 W

### Dimensions
482 (W) x 305 (D) x 89 (H) mm
19 (W) x 12-1/16 (D) x 3-9/16 (H) inches
(EIA-2U rack mount type)

### Weight
4.8 kg/10 lbs 10 oz

### Accessories
Owner's Manual
USB cable
GT-PRO Software CD-ROM
Roland Service (information sheet)

### Options
MIDI Foot Controller: FC-200 (Roland), GFC-50 (roland)
Foot Switch: FS-5U, FS-5L
Dual Foot Switch: FS-6
Expression Pedal:
EV-5 (Roland), FV-300L
Foot Switch Cable: PCS-31 (Roland)
(1/4 inches Phone Plug (stereo) - 1/4 inches Phone Plug (mono) x 2)

* *0 dBu = 0.775Vrms*

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

### AF Method (Adaptive Focus method)
This is a proprietary method from BOSS & Roland that vastly improves the signal-to-noise (S/N) ratio of the A/D and D/A converters.

# GT-PRO Software System Requirements

## ■ Windows

### Operating System:
Microsoft® Windows® XP Professional/XP Home Edition/ 2000 Professional/Me/98SE/98

### CPU/Clock:
Pentium®, Celeron™, Intel-compatible Processor/600 MHz or Higher

### Memory:
128 MB or more (256 MB or more recommended)

### Computer:
A Windows® compatible computer with a USB connector

### Hard disk:
200 MB or more of free space

### Display resolution:
800 x 600 pixels or higher/65,535 colors (High Color 16 bit) or more (1024 x 768 pixels or recommended)

## ■ Mac OS

### Operating System:
Mac OS X v10.2.3 or later

* *This will not operate in the Classic environment of Mac OS X.*

Mac OS 9.x, Mac OS 8.6

### CPU/Clock:
PowerPC G3/600 MHz or faster
(PowerPC G4 recommended)

### Memory:
256 MB or more (512 MB or more recommended)

* *You must turn virtual memory "off" before using this driver on Mac OS 9/8.*

### Computer:
Apple Macintosh series computer with on-board USB port

### Hard disk:
200 MB or more of free space

### Display resolution:
800 x 600 pixels or higher/32,000 colors or more
(1024 x 768 pixels or recommended)

### OMS (Mac OS 9/8)
OMS version 2.3.5 or later

### FreeMIDI (Mac OS 9/8)
FreeMIDI version 1.3.5 or later

**NOTE**

While under most conditions, a computer similar to the above will permit normal operation of the GT-PRO, BOSS cannot guarantee compatibility solely on these factors. This is due to numerous variables that may influence the processing environment, such as differences in motherboard design and the particular combination of other devices involved.

# Installing & Setup the USB Driver

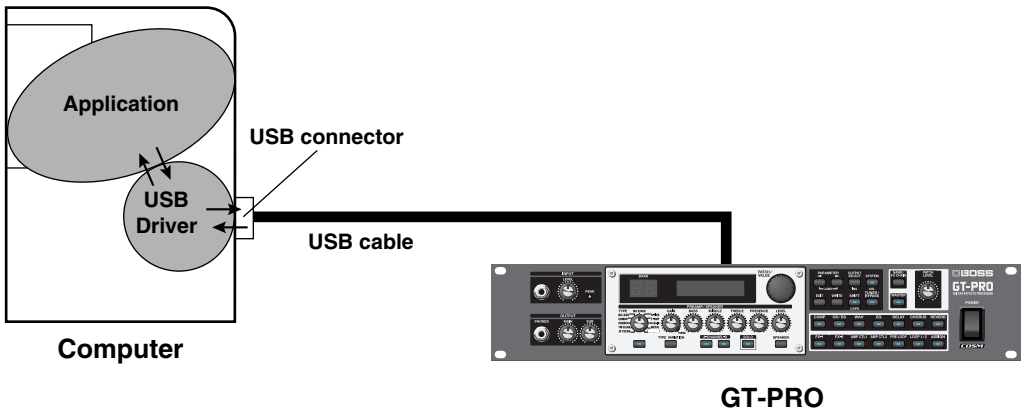
**In order to use the GT-PRO USB, you must first install the USB driver.**
**The USB Driver is included in the "GT-PRO Software CD-ROM."**

## ■ What is USB Driver?

The USB Driver is software which passes data between the GT-PRO and the application (sequencer software etc.) that is running on the USB-connected computer.

The GT-PRO Driver sends data from the application to the GT-PRO, and passes data from the GT-PRO to the application.

The GT-PRO can receive and transmit both digital audio signals and MIDI messages.




The explanation about installing and setup the driver is organized according to the computer and driver mode that you are using. Please proceed to the following pages.

**Driver installation and settings (Windows) ..... (p. 110)**

**Driver installation and settings (Macintosh) ..... (p. 126)**

# Driver installation and settings (Windows)

## About the Driver Modes

The GT-PRO features two operational modes, each of which uses a different type of driver, with one mode using the special driver on the CD-ROM included with the GT-PRO and the other mode using the standard Windows driver.
Before installing the drivers, you must first switch the GT-PRO's driver mode.
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

### Special driver mode

Switch to this mode when using GT-PRO Editor and GT-PRO Librarian while the GT-PRO is connected to your computer via USB.
You can use the native driver included on the GT-PRO Driver CD-ROM to record, play, and edit audio with high quality and stable timing.
In Special driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **24 bits** and a sample rate of **44.1 kHz**.
Choose Special driver mode if you are using software that supports 24-bit audio, such as the Cakewalk series or Cool Edit; or **ASIO-compatible software** that can record, play, and edit high-quality audio, such as Cubase or Logic.

**Normally, you should use Special driver mode.**

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

### Standard driver mode

The standard USB audio driver provided by Windows will be used.
In Standard driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **16 bits** and a sampling rate of **44.1 kHz**.
Choose this mode if you are using software that uses the standard functionality provided by Windows, such as software that uses the CD-ROM drive of your computer to play CD audio, or that uses the software synthesizer included with Windows.

* *The driver included with Windows does not support ASIO.*

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.


- Windows XP users ..... (p. 111)
- Windows 2000 users ..... (p. 114)
- Windows Me/98 users ..... (p. 117)

# Installing the Special Driver

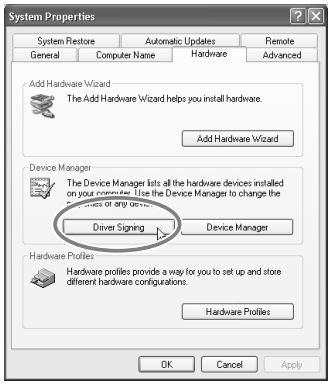
## Windows XP users

**1** Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

**2** Open the **System Properties** dialog box.

1. Click the Windows **start** menu, and from the menu, select **Control Panel**.
2. In **"Pick a category"**, click **"Performance and Maintenance"**.
3. In **"or pick a Control Panel icon"**, click the **System** icon.

**3** Click the **Hardware** tab, and then click **[Driver Signing]**.
Open the **Driver Signing Options** dialog box.




**4** In the **Driver Signing Options** dialog box, make sure that **"Ignore"** is selected.
If **"Ignore"** is selected, simply click **[OK]**. If **"Ignore"** is not selected, make a note of the current setting (Warn or Block), change the setting to **"Ignore"**, and click **[OK]**.

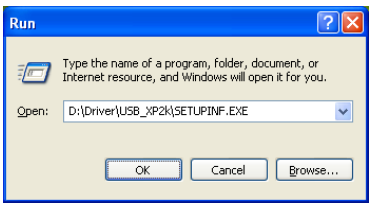
**5** Click **[OK]** to close the **System Properties** dialog box.

**6** Close all currently running software (applications).
Also close all windows that are open. If you are using software such as antivirus programs, be sure to close these programs as well.

**7** Find the included CD-ROM.
Insert the CD-ROM into your computer's CD-ROM drive.

**8** From the Windows **start** menu, choose **"Run..."**
The **"Run"** dialog box will appear.

**9** Input the name into the dialog box as shown, and click **[OK]**.




**(Drive name): \Driver\USB_XP2k\SETUPINF.EXE**

* *The drive name is "D:" in the example shown here, but this may be different on your system. Specify the drive name for your CD-ROM drive.*

The **SetupInf** dialog box will appear.
You are now ready to install the driver.

**10** Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

**MEMO**

You must log on to Windows with a user name whose account has administrative privileges (e.g., Administrator).

**MEMO**

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view).
If so, double-click the **System** icon.

**MEMO**

If you change the **"Driver Signing Options"** setting, change it back to the original setting after you've installed the driver.

**MEMO**

If the screen indicates **"Windows can perform the same action each time you insert a disk or connect a device with this kind of file,"** click **[Cancel]**.

**MEMO**

**Checking the name of your drive.**
From the **start** menu, choose **My Computer**. In the window that appears, verify the name of the CD-ROM drive into which you inserted the CD-ROM in step 7.
The (D:) or (E:) displayed by the CD-ROM drive icon is the drive name.

**11** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

**12** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.

**13** The **Found New Hardware Wizard** will appear.

* *Your computer may display the message "**Can Windows computer to Windows Update to search for software?**" If this occurs, select "**No, not this time**" and click **[Next]**.*

**14** The screen will indicate **"Please choose your search and installation options"**.
Select **"Install from a list or specific location (Advanced)"**, and click **[Next]**.

**15** The screen will indicate **"Please choose your search and installation options"**.
Select **"Don't search. I will choose the driver to install"**, and click **[Next]**.

**16** Make sure that the **"Model"** field indicates **"BOSS GT-PRO"**, and click **[Next]**. Driver installation will begin.

If the **"What action do you want Windows to take?" (Step 4) setting was not set to "Ignore"**, a **"Hardware Installation"** dialog box will appear.

### A dialog box with a "!" symbol will appear.

1. Click **[Continue Anyway]**.
2. Continue the installation.

### A dialog box with a "x" symbol will appear.

1. Click **[OK]**.
2. When the **"Found New Hardware Wizard"** appears, click **[Finish]**.
3. Return to **step 1** (p. 111) and re-install the driver from the beginning of the procedure.

**17** The **Insert Disk** dialog box will appear.
Click **[OK]**.

MEMO

The **Insert Disk** dialog may not appear. In that case, proceed to the next step.

**18** The **Files Needed** dialog box will appear.
Input the following into the **"Copy files from"** field, and click **[OK]**.
**(drive name):\DRIVER\USB_XP2k**

* *Specify the drive name of your CD-ROM drive.*

If the **"What action do you want Windows to take?" (Step 4) setting was not set to "Ignore"**, a **"Hardware Installation"** dialog box will appear.

### A dialog box with a "!" symbol will appear.

1. Click **[Continue Anyway]**.
2. Continue the installation.

**19** The screen will indicate **"Completing the Found New Hardware Wizard"**.
Click **[Finish]**.

**20** When driver installation has been completed, the **System Settings Change** dialog box will appear.
Click **[Yes]**. Windows will restart automatically.
If the **System Setting Change** dialog box does not appear, restart Windows from the start menu.

If you changed the **"Driver Signing Options"** setting (p. 111, step 4), restore the setting to its previous state after restarting Windows.

1. Log on to Windows using the same user account as the one used when the driver was installed.
2. From the Windows **start** menu, choose **Control Panel**.
3. In **"Pick a category,"** click **Performance and Maintenance**.
4. In **"or Pick a Control Panel icon,"** click the **System** icon. The **System Properties** dialog box appears.

   * *Depending on your system, the **System** icon may be shown directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.*
5. Click the **Hardware** tab, and then click **[Driver Signing]**. The **Driver Signing Options** dialog box appears.
6. In **Driver Signing Options**, restore the previous setting ("Warn" or "Block") and click **[OK]**.
7. Click **[OK]**. The **System Properties** dialog box closes.

Next, you need to set your computer so priority is given to background services, which will help to assure that audio and MIDI processing occur smoothly.

## Giving priority to background services

Crackling may occur in the sound if you omit making this setting. To ensure that audio and MIDI are processed smoothly, make the setting as follows.

*1* Open the **System Properties** dialog box.

1. From the Windows **start** menu, choose **Control Panel**.
2. In **"Pick a category,"** click **"Performance and Maintenance"**.
3. In **"or Pick a Control Panel icon,"** click the **System** icon.

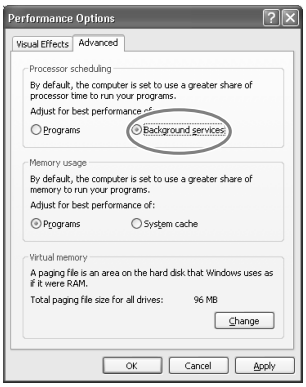
*2* Click the **Advanced** tab.

*3* Click **[Settings]** located at the right of the **Performance** area.
The **Performance Options** dialog box appears.

*4* Click the **Advanced** tab.

*5* In **Processor Scheduling**, choose **"Background services,"** and click **[OK]**.

*6* In the **System Properties** dialog box, click **[OK]**. The **System Properties** dialog box closes.




Next, you need to make audio device settings. (➔**"Driver settings"** (p. 123))

MEMO

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.

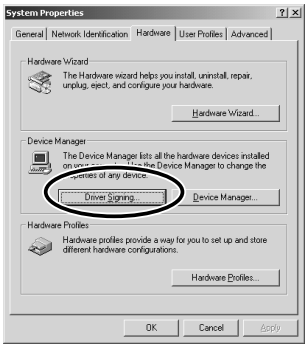
# Windows 2000 users

**1** Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

**2** Open the **System Properties** dialog box.

1. Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**.
2. In **Control Panel**, double-click the **System** icon.

**3** Click the **Hardware** tab, and then click **[Driver Signing]**.
The **Driver Signing Options** dialog box will appear.




**4** Make sure that **"File signature verification"** is set to **"Ignore"**.
If it is set to **"Ignore"**, simply click **[OK]**.
If it is not set to "Ignore", make a note of the current setting ("Warn" or "Block"). Then change the setting to **"Ignore"** and click **[OK]**.

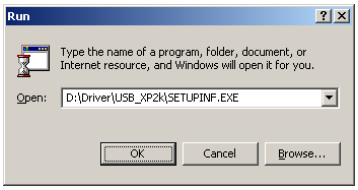
**5** Click **[OK]** to close the **System Properties** dialog box.

**6** Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

**7** Prepare the CD-ROM.
Insert the CD-ROM into the CD-ROM drive of your computer.

**8** Click the Windows **Start** button. From the menu that appears, select **"Run..."**
The **"Run..."** dialog box will appear.

**9** In the dialog box that appears, input the following into the **"Open"** field, and click **[OK]**.




**(drive name): \Driver\USB_XP2k\SETUPINF.EXE**

* *In the explanatory example shown here, the drive name is given as "D:". The drive name **"D:"** may be different for your system. Specify the drive name of your CD-ROM drive.*

The **SetupInf** dialog box will appear.
You are now ready to install the driver.

**10** Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

**11** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

**12** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.

MEMO

Log on to Windows as a user with administrative privileges (such as Administrator)

MEMO

If you changed **"File signature verification"**, you must restore the previous setting after you have installed the driver.

MEMO

**To check the drive name**
In the Windows desktop, double-click the **My Computer** icon. In the window that appears, check the drive name of the CD-ROM drive into which you inserted the CD-ROM in step7.
The drive name is the (D:) or (E:) displayed by the CD-ROM drive.

If the **"File signature verification"** (Step 4) setting was not set to **"Ignore"**, a **"Digital Signature Not Found"** dialog box will appear.

### If "File signature verification" is set to "Warn"

1. Click **[Yes]**.
2. Continue the installation.

### If "File signature verification" is set to "Block"

1. Click **[OK]**.
2. When the **"Found New Hardware Wizard"** appears, click **[Finish]**.
3. Return to **step 1** (p. 114) and re-install the driver from the beginning of the procedure.

***13***

The **Insert Disk** dialog box will appear.
Click **[OK]**.

MEMO

If the **Insert Disk** dialog box does not appear, proceed to the next step.

***14***

The **Files Needed** dialog box will appear.
Input the following into the **"Copy files from"** field, and click **[OK]**.
**(drive name): \Driver\USB_XP2k**

* *Specify the drive name of your CD-ROM drive.*

If the **"File signature verification"** (Step 4) setting was not set to **"Ignore,"** a **"Digital Signature Not Found"** dialog box will appear.

### If "File signature verification" is set to "Warn"

1. Click **[Yes]**.
2. Continue the installation.

***15***

The screen will indicate **"Completing the Found New Hardware Wizard"**.
Click **[Finish]**.

***16***

The **System Settings Change** dialog box will appear.
Click **[Yes]**. Windows will restart automatically.

If you changed the **"File signature verification"** (p. 114, step 4) setting, restore the original setting after Windows restarts.

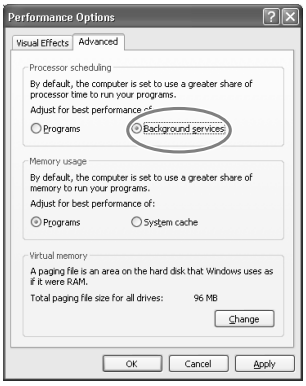
1. After Windows restarts, log on to Windows as a user with **administrative privileges**, (such as **Administrator**).
2. In the Windows desktop, right-click the **My Computer** icon, and from the menu that appears, select **Properties**. The **System Properties** dialog box will appear.
3. Click the **Hardware** tab, and then click **[Driver Signing]**. The **Driver Signing Options** dialog box will appear.
4. Return the **"File signature verification"** setting to the original setting (either "Warn" or "Block"), and click **[OK]**.
5. Click **[OK]**. The **System Properties** dialog box will close.

This completes installation of the driver.
Next, we recommend that you enable background processing on your computer, so MIDI and audio processing will be as smooth as possible.
(➔ **"Giving priority to background services"** (p. 116))

## Giving priority to background services

In Windows 2000, make settings to enable background processing. If you fail to make this setting, you may experience interruptions in the sound. To ensure that MIDI and audio processing occurs smoothly, use the following procedure to make settings.

1. Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**. In **Control Panel**, double-click the **System** icon.
2. Click the **Advanced** tab.
3. At the right of the **Performance** field, click **[Performance Options]**.
   The **Performance Options** dialog box will appear.
4. In the **Application response** field, choose **"Background services"** and click **[OK]**.




5. Click **[OK]** to close the **System Properties** dialog box.

Next, make audio device settings.
(→**"Driver settings"** (p. 123))

# Windows Me/98 users

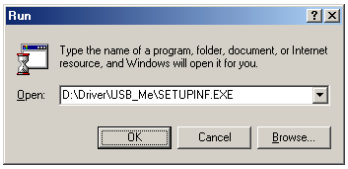
**1** With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
If you are using virus checking or similar software, be sure to exit it as well.

**2** Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

**3** Prepare the CD-ROM.
Insert the CD-ROM into the CD-ROM drive of your computer.

**4** Click the Windows **Start** button. From the menu that appears, select **Run...**.
The **"Run..."** dialog box will appear.

**5** In the dialog box that appears, input the following into the **"Open"** field, and click **[OK]**.




**(drive name): \Driver\USB_Me98\SETUPINF.EXE**

* *In the explanatory example shown here, the drive name is given as **"D:"**. The drive name **"D:"** may be different for your system. Specify the drive name of your CD-ROM drive.*

The **SetupInf** dialog box will appear.
You are now ready to install the driver.

**6** Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

**7** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

**8** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
The driver will be installed automatically.

**9** In the SetupInf dialog box, click **[OK]**.

Next, make audio device settings.
(→**"Driver settings"** (p. 123))

MEMO

**To check the drive name**
In the Windows desktop, double-click the **My Computer** icon. In the window that appears, check the drive name of the CD-ROM drive into which you inserted the CD-ROM in step 3.
The drive name is the (D:) or (E:) displayed by the CD-ROM drive.

MEMO

If a message recommends that you restart Windows, restart Windows as directed.

# Installing the OS-standard Driver

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.


- Windows XP/2000 users....(p. 118)
- Windows Me users....(p. 119)
- Windows 98 users....(p. 120)


## Windows XP/2000 users

1. With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

2. Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

3. Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

4. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

5. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
The GT-PRO will be detected automatically, and the driver will be installed.

6. When installation is complete, restart Windows.

Next, you need to make the driver settings.
(→**"Driver settings"** (p. 123))

## Windows Me users

1. With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

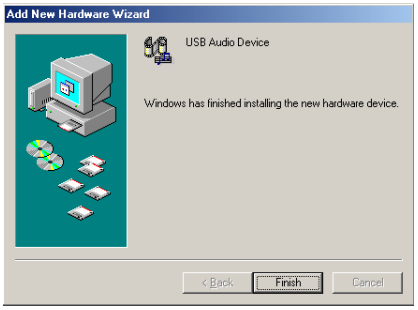
2. Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

3. Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

4. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

5. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
Windows will detect the GT-PRO, and the **Add New Hardware Wizard** dialog box will appear.

6. Make sure that **Automatic search for a better driver (Recommended)** is selected, and click **[Next]**.
Driver detection will begin.
When the driver has been found, driver installation will begin.
Once the driver has been installed, a dialog box will inform you of this.




7. Click **[Finish]**.

8. Restart Windows.

Next, you need to make the driver settings.
(→**"Driver settings"** (p. 123))

# Windows 98 users

The USB composite device driver is installed first, then the USB audio device driver is installed. Use the following procedure to install the drivers.

1. With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

2. Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

3. Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

4. Insert the Windows CD-ROM into the CD-ROM drive of your computer, and the power switch turned OFF, then use the USB cable to connect the GT-PRO to your computer.

5. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
USB composite device will be detected automatically, and the **Add New Hardware Wizard** dialog box will appear.

6. Click **[Next]**.

7. When **"What do you want Windows to do?"** appears, select **Search for the best driver for your device (Recommended)**, and click **[Next]**.

A dialog box like the one shown below will appear.

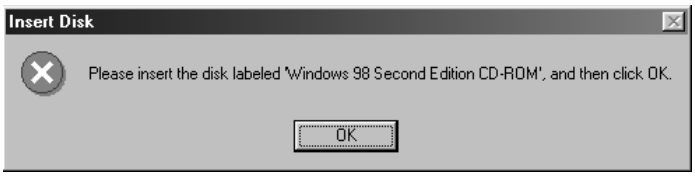
**8**

Check **CD-ROM drive**, and click **[Next]**.
A dialog box like the one shown below will appear.

**9**

Click **[Next]**.
File (driver) copying will begin.

If the Windows CD-ROM is not inserted in the CD-ROM drive, a **Insert Disk** dialog box may appear. In this case, insert the Windows CD-ROM into the CD-ROM drive and click **[OK]**.




When installation of the USB Composite Device driver is completed, a dialog box like the one shown below will appear.

**10**

Click **[Finish]**.
Next, the USB audio device will be detected automatically, and the **Add New Hardware Wizard** dialog box will appear.

**11**

Click **[Next]**, and proceed with the installation in the same way as in steps 8–10.
When installation of the USB audio device driver is complete, a dialog box like the one shown here will appear.

**12**

Click **[Finish]**.
Installation of the USB composite device driver and USB audio device driver has been completed.

**13**

Restart Windows.

Next, you need to make the driver settings.
(→**"Driver settings"** (p. 123))

# Driver settings

## About the input and output devices

In order to get the best performance from the software you are using, you must choose the correct device settings.
The GT-PRO's audio driver supports WDM and ASIO 2.0.

### Audio devices

| | | |
|---|---|---|
| **Audio output device** | BOSS GT-PRO | WDM |
| | MME BOSS GT-PRO Out | MME |
| **Audio input device** | BOSS GT-PRO | WDM |
| | MME BOSS GT-PRO In | MME |
| **ASIO device** | BOSS GT-PRO | ASIO |

### MIDI devices

| | |
|---|---|
| **MIDI OUT** | **BOSS GT-PRO Control**<br>If you specify BOSS GT-PRO as the output port for the GT-PRO Editor/Librarian, sequencer software, etc., you can control the GT-PRO using System Exclusive and other messages. |
| **MIDI IN** | **BOSS GT-PRO Control**<br>If you specify BOSS GT-PRO as the input port for the GT-PRO Editor/Librarian, sequencer software, etc., you can acquire data from the GT-PRO using System Exclusive and other messages. |

* *For details on how to make settings for your software, you should also refer to the owner's manual for your software.*

* *If you are unable to select the GT-PRO in the device settings of your software, it is possible that the GT-PRO driver was not installed correctly. Please re-install the driver.*

#### WDM

Use this if you are using the GT-PRO with the following applications or situations.

- Conventional applications such as Media Player
  (for the settings, refer to **"Input/output device settings"** (p. 124))
- WDM driver mode compatible applications such as SONAR
- DirectSound compatible applications

#### ASIO

Use this if you are using the GT-PRO with an ASIO-compatible application such as Cubase. In the ASIO settings of your application, choose "BOSS GT-PRO."

* *To prevent audio loop feedback or double monitoring, turn monitoring off in your application, or set your application to use ASIO Direct Monitor.*

* *When using the GT-PRO with ASIO, we recommend that you not set your application to use the Microsoft GS Wavetable SW Synth. (This will decrease the processing load, and make it easier to change the driver buffer size.)*

#### MME

Normally you should use WDM or ASIO.
Use this in the following cases when using an application that does not support WDM driver mode or ASIO.

- Recording or playing 24-bit data

# Input/output device settings

If you will be using the Windows Media Player application with the GT-PRO, specify the input/output devices as follows.
The method in which you make device settings will depend on the software you are using. For details, refer to the owner's manual for your software.

MEMO

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.

## Windows XP users

*1*

Open the **Sound, Speech, and Audio Devices Properties** dialog box.

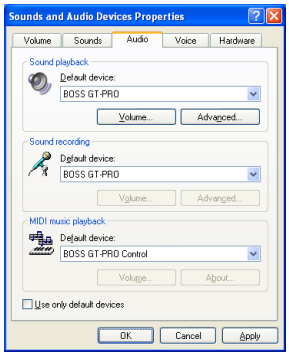
1. From the Windows **start** menu, choose **Control Panel**.
2. In **"Pick a category,"** click **Sound, Speech, and Audio Devices**.
3. In **"or Pick a Control Panel icon,"** click the **Sounds and Audio Devices** icon.

*2*

Click the **Audio** tab.

*3*

In the **Sound playback** and **Sound recording** areas, click the **Default device** field. From the list that appears for each field, choose the device shown below.




| | |
|---|---|
| **Sound playback** | BOSS GT-PRO |
| **Sound recording** | BOSS GT-PRO |

MEMO

If using the standard Windows driver, select "**GT-PRO**" or "**USB Audio Device**."

*4*

Click **[OK]** to close the **Sounds and Audio Devices Properties** dialog box.

This completes the audio input/output settings.

## Windows 2000/Me users

*1*

Open the **Sounds and Multimedia Properties** dialog box

1. Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**.
2. In **Control Panel**, double-click the **Sounds and Multimedia** icon to open the **"Sounds and Multimedia Properties"** dialog box.

MEMO

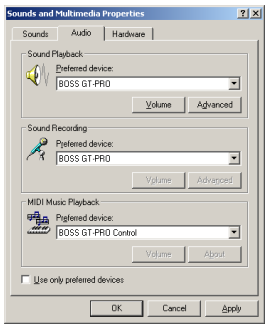
If the **Sound and Multimedia** icon is not displayed, click **"Show all control panel options"** in the frame at the left.

*2*

Click the **Audio** tab.

*3*

For **Sound Playback** and **Sound Recording** areas, click the ▼ located at the right of **[Preferred device]**, and select the following from the list that appears.




| | |
|---|---|
| **Sound playback** | BOSS GT-PRO |
| **Sound recording** | BOSS GT-PRO |

MEMO

If using the standard Windows driver, select "**GT-PRO**" or "**USB Audio Device**."

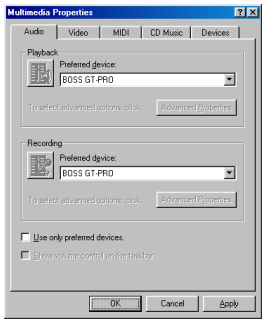
*4*

Close the **Sounds and Audio Devices Properties** dialog box.
Click **OK** to complete the settings.

This completes the audio input/output settings.

## Windows 98 users

1. Click the Windows Start button, and from the menu that appears, select **Settings | Control Panel**.
   The **Control Panel** will appear.
2. In **Control Panel**, double-click the **Multimedia** icon.
3. Click the **Audio** tab.
4. For **Sound Playback** and **Sound Recording** areas, click the ▼ located at the right of **[Preferred device]**, and select the following from the list that appears.




| | |
|---|---|
| **Sound playback** | BOSS GT-PRO |
| **Sound recording** | BOSS GT-PRO |

5. Click **[OK]** to close the **Multimedia Properties** dialog box.
   This concludes the procedure for setting the input and output destinations.

MEMO

If using the standard Windows driver, select "**GT-PRO**" or "**USB Audio Device**."

# Software settings

Before you start up your software, use a USB cable to connect the GT-PRO to your computer.
If your software allows you to specify audio input/output settings, choose **BOSS GT-PRO**.
For details, refer to the owner's manual for your software.

# Driver installation and settings (Macintosh)

## About the Driver Modes

The GT-PRO features two operational modes, each of which uses a different type of driver, with one mode using the special driver on the CD-ROM included with the GT-PRO and the other mode using the standard Mac OS driver.
Before installing the drivers, you must first switch the GT-PRO's driver mode.
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

### Special driver mode

Switch to this mode when using GT-PRO Editor and GT-PRO Librarian while the GT-PRO is connected to your computer via USB.
You can use the native driver included on the GT-PRO Driver CD-ROM to record, play, and edit audio with high quality and stable timing.
In Special driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **24 bits** and a sample rate of **44.1 kHz**.
Choose Special driver mode if you are using software that supports 24-bit audio, such as the Cakewalk series or Cool Edit; or **ASIO-compatible software** that can record, play, and edit high-quality audio, such as Cubase or Logic.
In Special mode, the GT-PRO cannot play back audio data from the Macintosh's sound manager (such as audio CDs and alert sounds).

**Normally, you should use Special driver mode.**

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

* *The driver for Mac OS 9 can also be used with Mac OS 8.6. Refer to "Mac OS 9 users" (p. 129).*

### Standard driver mode

The standard USB audio driver provided by Mac OS will be used.
In Standard driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **16 bits** and a sampling rate of **44.1 kHz**.
Choose this mode if you are using software that uses the standard functionality provided by Mac OS, such as software that uses the CD-ROM drive of your computer to play CD audio, or that uses the software synthesizer included with Mac OS.

* *The driver included with Mac OS does not support ASIO.*

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

* *Use of a standard driver is not supported in Mac OS 8.6. Use the Special driver mode.*

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.


- Mac OS X users ..... (p. 127)
- Mac OS 9 users ..... (p. 129)

# Installing the Special Driver

## Mac OS X users

### Installing the driver

1. Disconnect all USB cables other than those for your keyboard and mouse, and restart your Macintosh.

2. Prepare the CD-ROM.
   Insert the CD-ROM into the CD-ROM drive of your computer.

3. In the **Driver (Mac OS X)** folder of the CD-ROM, double-click **GTPROUSBDriver.pkg.**

4. The display will indicate **"Welcome to the BOSS GT-PRO USB Driver Installer"**.
   Click **[Continue]**.

MEMO

If the **"Authenticate"** dialog box appears during the installation, input the password and click **"OK."**

MEMO

The message **"This Installer package needs to run a program to determine if it can be installed. Do you want to continue?"** may be displayed. If this occurs, click continue to advance.

5. The display will indicate **"Select a Destination"**.
   Click the drive in which the operating system is installed to select it, and then click **[Continue]**.

MEMO

Select your startup disk as the drive.

6. The display will indicate **"Easy Install"**.
   Click **Install** or **Upgrade**.

7. The display will indicate **"Installing this software requires you to restart your computer when the installation is done"**.
   Click **[Continue Installation]**.

8. The display will indicate **"The software was successfully installed"**.
   Click **[Restart]** to restart your computer.

This completes installation of the GT-PRO driver.
Next, you need to make the driver settings.
(→**"Driver settings"** (p. 128))

# Driver settings

## Input/output device settings

If you want to use the GT-PRO with the iTunes software included with your Macintosh, specify the input/output devices as follows.
The procedure for making device settings differs depending on the software you are using. For details, refer to the owner's manual for your software.

1. Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
2. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
3. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
4. Open **"System Preferences"** and click **"Sound"**.
5. In the **Sound Effects** tab, set **"Play alerts and sound effects through"** to **"BOSS GT-PRO 44.1 kHz"**.
6. In the **Output** tab, set **"Choose a device for sound output"** to **"BOSS GT-PRO 44.1 kHz"**.
7. In the **Input** tab, set **"Choose a device for sound input"** to **"BOSS GT-PRO 44.1 kHz"**.
When you have finished making settings, close the dialog box.

* *You'll need to make MIDI device settings within the sequencer you're using. For details, refer to the owner's manual for your sequencer software.*

MEMO

If you want sound to be played from the internal speakers of your Macintosh, choose **"Internal speakers"** in the **Output** tab.
If you don't want alerts to be played through the GT-PRO, choose **"Internal speakers"** for the **"Play alerts and sound effects through"** setting.

### Cautions for use

Before you use your software with the GT-PRO, please note the following.

- Before you start up your software, use a USB cable to connect the GT-PRO with your computer.
- Do not disconnect the GT-PRO's USB cable while your software is running.
- Close your software before you unplug the GT-PRO's USB cable.
- Turn off the Sleep setting of your Macintosh.
- The GT-PRO will not work in the Classic environment of Mac OS X. Use it when the Classic environment is not running.
- Depending on the model of Macintosh you are using, starting up the Macintosh when the GT-PRO is connected may cause operation to become unstable. In this case, start up the Macintosh and then connect the GT-PRO.

## Software settings

Before you start up your software, use a USB cable to connect the GT-PRO to your computer.
If your software allows you to specify MIDI and audio input/output settings, choose **BOSS GT-PRO**.
For details, refer to the owner's manual for your software.

# Mac OS 9 users

## Installing the driver

**Use either OMS or FreeMIDI as the MIDI driver.**

The included **GT-PRO driver** is an add-on module for using the GT-PRO with OMS or FreeMIDI.

* *Either **OMS or FreeMIDI** must be installed in your Macintosh, as appropriate for the sequencer software you are using.*

Disconnect the GT-PRO from the Macintosh before you perform the installation.
If a GT-PRO is already connected to your Macintosh when you install the driver, a message like the following will appear when the Macintosh is started up. Perform the steps described below as appropriate for the message that is displayed.

If the screen indicates:
**"Software needed for the USB device "GT-PRO" is not available. Would you like to look for the software on the Internet?"**
→ click **[Cancel]**.

If the screen indicates:
**"The software needed to use the USB device "GT-PRO" cannot be found. Please refer to the device documentation to install the necessary software".**
→ click **[OK]**.

Use the following procedure to install the GT-PRO driver.

***1*** Exit all currently running software (applications).
If you are using a virus checker or similar software, be sure to exit this as well.

***2*** Prepare the CD-ROM.Insert the CD-ROM into the CD-ROM drive.

***3*** Double-click the **GT-PRO Driver-E Installer** icon (found in the **Driver E (Mac OS 9)** folder of the CD-ROM) to start up the installer.

***4*** Verify the **Install Location**, and click **[Install]**.

* *If a message like the following is displayed, click **[Continue]**. The other currently running applications will exit, and installation will continue.*

***5*** A dialog box will indicate **Installation was successful**.
Click **[Restart]** to restart your Macintosh.

MEMO

OMS can be found in the **OMS 2.3.8 E** folder within the **OMS (Mac OS 9)** folder of the CD-ROM.
If you would like to know more about OMS, refer to **OMS_2.3_Mac.pdf** which can be found in the same folder.

## OMS settings

1. Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

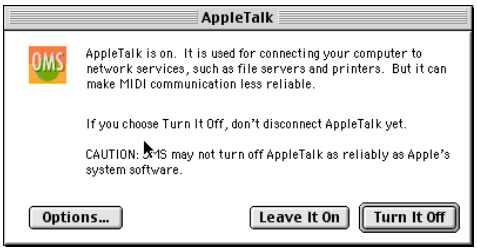
2. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

3. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.

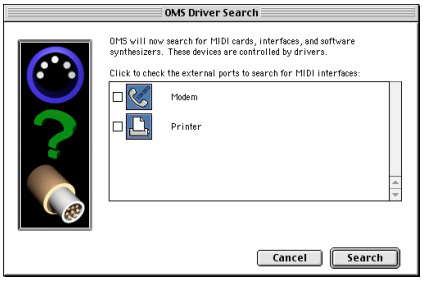
4. In the **Opcode** folder, open the **OMS Applications** folder, and double-click the **OMS Setup** icon.

* *The first time OMS is started up, a "**Create a New Studio Setup**" dialog box will appear. Click **[OK]**.*
*If this is the second or later time, select "**New Studio Setup**" from the File menu.*

* *If the **Apple Talk** dialog box appears, select **[Turn It Off]**. Then click **[OK]** in the dialog box that appears next.*



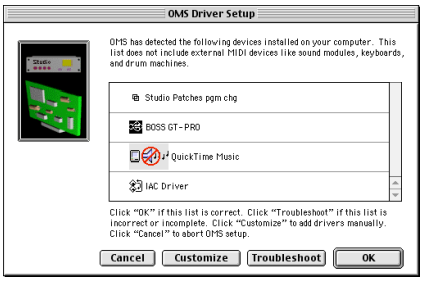

The **OMS Driver Search** dialog box will appear.




5. Click **[Search]**.

**6**

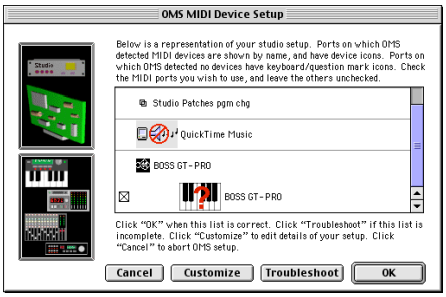
When the search has been completed, verify that the **OMS Driver Setup** dialog box lists the **BOSS GT-PRO**, and click **[OK]**.




* *If the dialog box does not show "BOSS GT-PRO," check whether the GT-PRO is connected correctly, and start up OMS Setup once again.*

**7**

Verify that the **OMS MIDI Device Setup** dialog box lists the **GT-PRO**. Then click all check boxes from the **BOSS GT-PRO** to check them, and click **[OK]**.
A dialog box will appear, allowing you to save the settings in a file.




* *For other connected MIDI devices as well, add a check mark to the port(s) you want to use. For details on settings, refer to the manual that came with your MIDI device.*

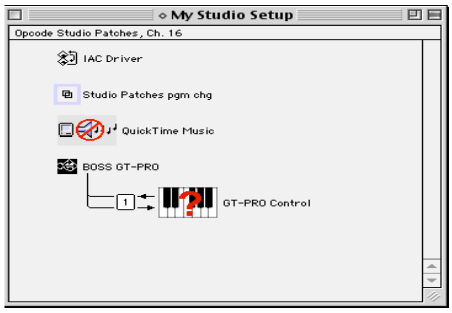
* *BOSS/Roland can provide no guarantees or support regarding the operation of MIDI device made by another company. Please contact the manufacturer of your MIDI device.*

**8**

Input the desired file name, and click **[Save]**.

**9**

In the **Studio Setup** window, change the device name indicating the MIDI device connected to the GT-PRO as follows.
Click the device name, and you will be able to edit it.
**BOSS GT-PRO: GT-PRO Control**

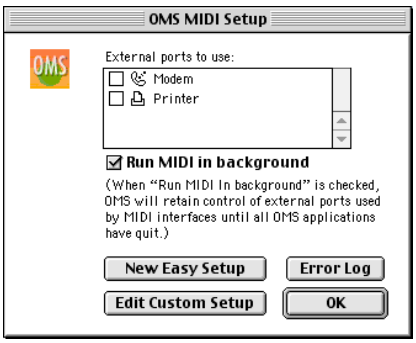



**10**

From the **File** menu, select **Save**.

**11**

From the **Edit** menu, select **OMS MIDI Setup**.
In the **OMS MIDI Setup** dialog box that appears, check **Run MIDI in background**, and click **[OK]**.




**12**

Exit **OMS Setup**.

**13**

Make MIDI device settings on your sequencer software.
For details on settings, refer to the manual that came with your software.

Next, you need to install the ASIO driver.
(→**"Installing the ASIO driver"** (p. 135))

## FreeMIDI settings

**1** Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

**2** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

**3** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.

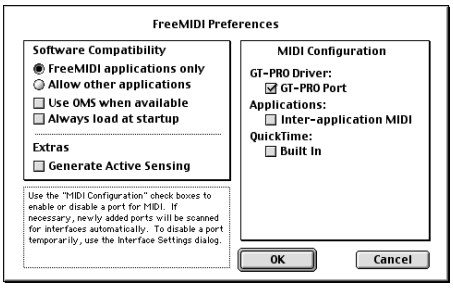
**4** Open the **FreeMIDI Applications** folder, and double-click the **FreeMIDI Setup** icon.

* *The first time FreeMIDI is started up, a **"Welcome to FreeMIDI!"** dialog box will appear. Click **[Continue]**. If this is the second or later time, select the **FreeMIDI Preferences** from the File menu.*

* *When **"OMS is installed on this computer..."** appears, click **[FreeMIDI]**.*

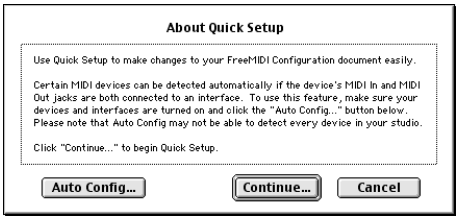
**5** Make sure that **Use OMS when available** is unchecked in the **FreeMIDI Preferences** dialog box.
If it is checked, remove the check mark, and restart FreeMIDI.

**6** In the **FreeMIDI Preferences** dialog box, check **GT-PRO Port** which is located below GT-PRO Driver in **MIDI Configuration**, and click **[OK]**.




* *If the dialog box does not show "**GT-PRO Driver**," check whether the GT-PRO is connected correctly, and start up FreeMIDI Setup once again.*

The About Quick Setup dialog box will appear.



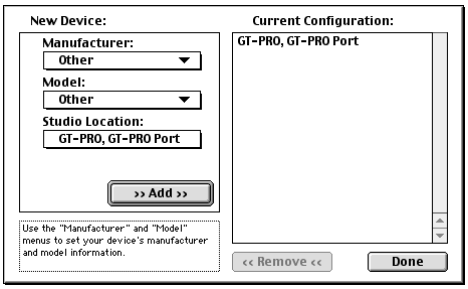

* *If the dialog will not appear, select **Quick Setup** from the **Configuration** menu.*

***7***

Click **[Continue]**.

***8***

In the dialog box that appears, set **Studio Location:** to **GT-PRO,GT-PRO Port**, and click **[>>Add>>]**.

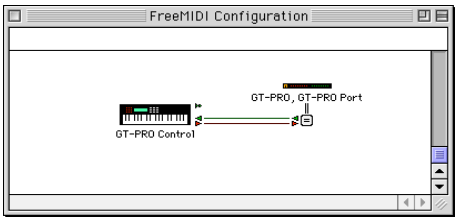



***9***

When settings are complete, click **[Done]**.
A setting window will appear.

***10***

In the setting window, change the device name indicating the MIDI device connected to the GT-PRO as follows.
Click the device name, and you will be able to edit it.
**Device 1: GT-PRO Control**




***11***

From the **File** menu, select **[Save]**, and save your settings.

***12***

Exit **FreeMIDI Setup**.

***13***

Make MIDI device settings on your sequencer software.
For details on settings, refer to the manual that came with your software.

Next, you need to install the ASIO driver.
(→**"Installing the ASIO driver"** (p. 135))

## Installing the ASIO driver

You must install the MIDI driver even if you will be using only audio on the GT-PRO. Be sure to install the MIDI driver before you install the ASIO driver.

This section explains how to install the ASIO driver that allows the GT-PRO to be used by your sequencer software or audio editing software.

* *For more on installing and setting the ASIO driver, be sure to refer to the Readme_E.htm file in the Driver E (Mac OS 9) folder on the CD-ROM.*

**The GT-PRO cannot play back audio data from the Macintosh's sound manager (such as audio CDs and alert sounds).**

The ASIO driver of the GT-PRO supports the following audio input/output channels.

- Audio input 24/16 bit 1 stereo ch. (2 mono chs.)
- Audio output 24/16 bit 1 stereo ch. (2 mono chs.)

If your ASIO-compatible software supports ASIO 2.0 or recording/playback of 24 bit audio data, using the following drivers will provide a higher quality environment.

| ASIO-compatible software | | Driver to use |
|---|---|---|
| ASIO2.0-compatible | 24 bit compatible | |
| x | x | GT-PRO ASIO1.0 16 bit |
| x | o | GT-PRO ASIO1.0 24 bit |
| o | x | GT-PRO ASIO2.0 16 bit |
| o | o | GT-PRO ASIO2.0 24 bit |

Here we will explain how to install the ASIO 1.0 16 bit-compatible driver.

**1** From the **Driver E (Mac OS 9) –ASIO** folder of the CD-ROM, copy **[GT-PRO ASIO1.0 16bit]** to **ASIO Drivers** folder of the ASIO-compatible software you are using (e.g., Cubase, Logic, or Digital Performer).

**2** Start up your ASIO-compatible software.

**3** Open the **Audio setting** dialog box of your ASIO-compatible software, and select **[GT-PRO ASIO 16bit]** as the **ASIO Device**.

MEMO

ASIO (Steinberg Audio Stream In/Out Interface) This is an audio interface standard promoted by the Steinberg Corporation. When the GT-PRO is used with ASIO-compatible software, the synchronization precision will be improved, allowing a more sophisticated music production environment.

MEMO

The **Audio setting** dialog box will be named differently depending on your software. For details refer to the manual of your software.

# Installing the OS-standard Driver

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.


- Mac OS X users ..... (p. 136)
- Mac OS 9 users ..... (p. 138)


## Mac OS X users

1. With the GT-PRO disconnected, start up Mac OS.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).

2. Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.

3. Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

4. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

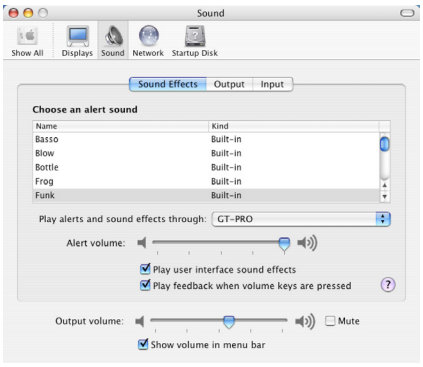
5. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.

6. Open the **System Preferences** and click "**Sound**."

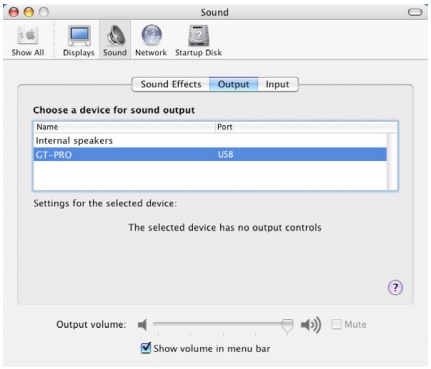
7. In the **Sound Effects** tab, set the **Play alerts and sound effects through** to "**GT-PRO**."
Now, return the GT-PRO's OUTPUT MAIN/SUB knob to the original position, then try clicking on an alert in the list. If the sound of the alert comes from the GT-PRO when you do so, it means that the GT-PRO is being recognized and that the driver has been installed properly.

MEMO

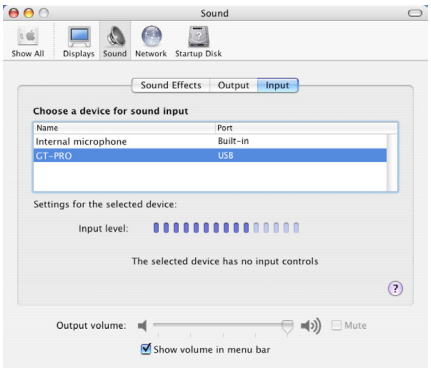
Once set this way, all sounds from your Macintosh (including audio alerts) will be output only through the GT-PRO, not from the speakers of your Macintosh.




**8** In the **Output** tab, set the **Choose a device for sound output** to "**GT-PRO**."




**9** In the **Input** tab, set the **Choose a device for sound input** to "**GT-PRO**."




NOTE

The "Main Volume" slider will not move.

## Cautions when using the GT-PRO

Before you use your software, please note the following points.

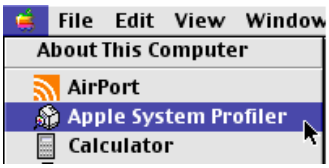
- Select "GT-PRO" in the audio driver setting of your software. For details, refer to the manual that came with your software.
- Connect the GT-PRO to your computer via a USB cable before you start up your sequencer or other software.
- Do not disconnect the USB cable from the GT-PRO while your sequencer or other software is running.
- Disconnect the USB cable from the GT-PRO only after you have quit your sequencer or other software.
- Leave the Sleep function of your Macintosh turned off.
- The GT-PRO will not work in the Classic environment of Mac OS X. Use the GT-PRO when the Classic environment is not running.

## Mac OS 9 users

1. With the GT-PRO disconnected, start up Mac OS.

2. Exit all currently running software (applications).
If you are using a virus checker or similar software, be sure to exit it as well.

3. After starting up Mac OS, select **Apple System Profiler** from the Apple menu.
The **Apple System Profiler** dialog box will appear.




4. Click the **Devices and Volumes** tab.

5. Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

6. With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.

7. Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
Wait for approximately five seconds.
While you are waiting, the screen display will not change, but the GT-PRO is being detected. Do not touch the mouse or keyboard.

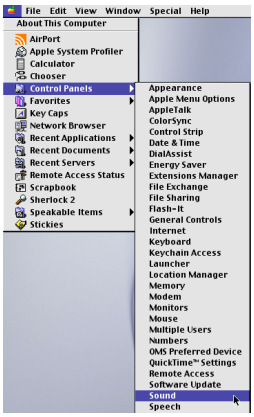
8. In order to check that detection has been completed, once again go to **Apple System Profiler**, and select **Update all information** from the **Commands** menu.
In the USB area, three audio devices will be displayed.
If these are displayed correctly, driver installation has succeeded.

9. In the **File** menu, click **Quit** to close the **Apple System Profiler**.
If they are not displayed correctly, disconnect the GT-PRO, wait for about ten seconds, and then repeat the procedure from step 2.

## Settings the sound input/output

**1**

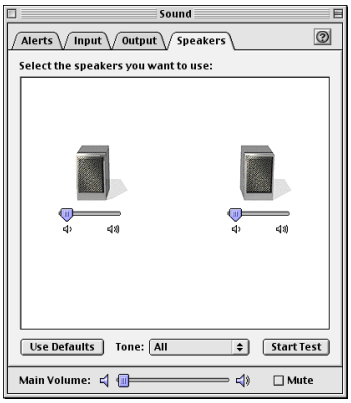
From the Apple menu, select **Control Panel – Sound**.
The **Sound** dialog box will appear.




The **Sound** dialog box will appear.

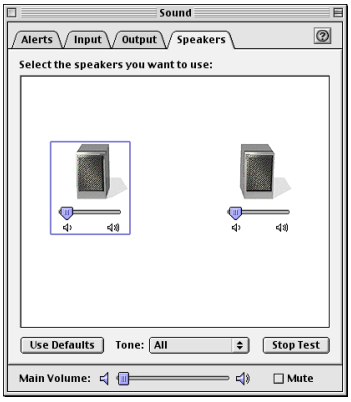
**2**

Click the **Speakers** tab or **Speaker Settings**.




**3**

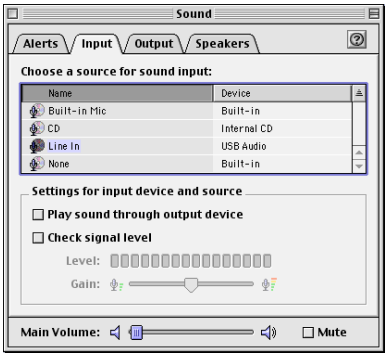
With the volume turned down on the GT-PRO and on your peripheral audio equipment, click **[Start Test]**.
Test signals will be output from the GT-PRO; left first, then right, as indicated in the screen.




**4**

In the **Sound** dialog box, click the **Input** tab.

**5** In **Choose a source for sound input (Device)**, select **USB audio**.




* *Do not check **Play sound through output device**.*

**6** When you are finished making settings, close the **Sound** dialog box.

**7** From the **File** menu, select **Quit**.

NOTE

If USB audio is not displayed, close the **Sound** dialog box, and disconnect the GT-PRO's USB cable from the Macintosh. Perform the driver installation (p. 138) once again.

# Setting the Special Driver's Functions

## Adjusting the audio latency

When using the GT-PRO in Advanced mode, you can change the driver settings to adjust the latency of the audio.
To adjust the latency, change the Buffer Size in the driver settings dialog box.

1. As described in **"Opening the special driver settings dialog box"** (p. 142), open the "Driver Settings" dialog box.
2. Adjust the driver buffer size.
   The following setting will produce the shortest latency.

   **Windows:**
   Set **Audio Buffer Size** to the far left (Min).

   **Macintosh:**
   Set **Buffer Size** to the far left (Min).
3. Click **[OK]** to close the driver settings dialog box.
4. Restart the application that is using the GT-PRO.
   If you are using an application that has a function for testing audio devices, get it to perform its tests.
5. Play back audio data on your application.
   If interruptions occur in the sound, repeat this procedure, and gradually increase the buffer size specified in step 2 until interruptions no longer occur.

* *Depending on the application you are using, there may be a buffer size or latency adjustment function among the audio settings of the application as well. For details, refer to the operation manual for your application.*

## Using ASIO Direct Monitor

If you are using the GT-PRO from an ASIO 2.0 compatible application, switching of the GT-PRO's output signals (Direct Monitor; p. 90)) can be controlled from your ASIO 2.0 compatible application.

1. As described in **"Opening the special driver settings dialog box"** (p. 142), open the "Driver Settings" dialog box.
2. Check the **Use ASIO Direct Monitor** check box.
3. Click **[OK]** to close the **driver settings** dialog box.

* *Depending on the application you are using, there may be a ASIO Direct Monitor among the audio settings of the application as well. For details, refer to the operation manual for your application.*

* *When using ASIO Direct Monitor, monitoring may switch on/off at unexpected times, depending on the application settings and on the recording procedure. If this occurs, uncheck the check box in step 2 to disable ASIO Direct Monitor.*

## Opening the special driver settings dialog box

### If using Windows:

1. Open the **Control Panel** and double-click **BOSS GT-PRO**.
   The **BOSS GT-PRO Driver Settings** dialog box will appear.
   * *In Windows XP, click "Switch to classic view" to switch the display to the classic view. BOSS GT-PRO will not be displayed unless the classic view is selected.*
   * *In Windows Me, click "View all Control Panel options".*

### If using Macintosh:

1. Open the **ASIO Control Panel** from the **Audio Settings** dialog box of your ASIO-compatible application.
   The name of the Audio Settings dialog box and the procedure for opening the ASIO Control Panel will differ depending on your application. For details, refer to the operation manual for your application.

# Troubleshooting

## Error Messages

If you attempt an incorrect operation or if an operation could not be executed, the display will indicate an error message. Refer to this list and take the appropriate action.

- The memory backup battery inside the GT-PRO has run down. (This message will appear when the power is turned on.)
- Replace the battery as soon as possible. For battery replacement, please contact a nearby Roland service center or your dealer.

- There is a problem with the MIDI cable connection.
- Check to make sure the cable has not been pulled out or is not shorted.

- More MIDI messages were received in a short time than could be processed correctly.

## Problems when using the GT-PRO

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.

### Problems with the sound

#### No sound / volume too low

❑ **Are the connection cables broken?**

→ Try using a different set of connection cables.

❑ **Is the GT-PRO correctly connected to the other devices?**

→ Check connections with the other devices (p. 15).

❑ **Is the connected amp/mixer turned off, or the volume lowered?**

→ Check the settings of your amp/mixer system.

❑ **Is the OUTPUT MAIN/SUB knobs lowered?**

→ Adjust the OUTPUT MAIN/SUB knobs to an appropriate position (p. 17).

❑ **Is Output Channel set correctly?**

→ When Output Channel (p. 95) is set to "PATCH," the output destination set with Master Output (p. 55) is used.

❑ **Is Tuner set to On?**

→ When the volume is set to "Mute" in the Tuner mode, even the direct sound will not be output by setting the Tuner to "On" (p. 102).

❑ **Is each effect set correctly?**

→ Use the "Meter function" (p. 100) 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.

❑ **Is "USB/DGT: Out Lev" set to a low value?**

→ Adjust the setting to an appropriate value (p. 89).

❑ **Is "FV: Level" or "MST: Patch Level" specified as an assign Target?**

→ Move the controller to which it is assigned.

❑ **Is the power to the external device connected to the SEND/RETURN jack off, or is the volume of the device turned down?**

→ Check the settings for the connected device.

#### Sound from devices connected to the INPUT jack is not heard in the headphones

❑ The output from the PHONES jack is a mix of the output from the MAIN OUT and SUB OUT.

→ Try adjusting both the MAIN and SUB volume knobs.

❑ **Is the USB: Dir Monitor (p. 90) set to OFF?**

→ Set to ON.

#### The volume level of the instrument connected to INPUT and RETURN are too low

❑ **Could you be using a connection cable that contains a resistor?**

→ Use a connection cable that does not contain a resistor.

## Oscillating sound occurs

❑ **Is the value for any gain- or volume-related effects parameter set too high?**

→ Lower these values.

❑ **Is the SYS: Input Select (p. 96) set to "USB In?"**

→ When set to "USB In," audio signals may, depending on the software settings, end up looping. You can use the following methods to prevent this from happening.

- Stop playback with the software, and set Soft Thru to Off.
- Switch the software's audio input off.
- Change SYS: Input Select to "Guitar In."

## No change in preamp tone even after switching patches

❍ **Has the GT-PRO been set to "System" (p. 98) in Preamp mode?**

→ When the GT-PRO is set to "System" in Preamp mode, the preamp settings do not change when patches are switched.
To make different preamp settings for individual patches, choose the "Patch" setting in Preamp mode.

## Unable to change parameters with the knobs or PATCH/VALUE dial

❍ **Are you using the Internal Pedal System (p. 70) in Assign?**

→ When the Assign Source is set to "Internal Pedal" or "Wave Pedal," the effect parameter set as the Assign Target changes automatically.
If you want to be able to change the parameters manually with the knobs and PATCH/VALUE dial, first switch off Assign to deactivate the Internal Pedal System.

❍ **Is "INPUT LEVEL" (p. 69) set as the Assign Source in Assign?**

→ When "INPUT LEVEL" is set for the Assign Source, the effect parameter set as the Assign Target changes automatically according to the level of the input from the guitar (the playing dynamics).
If you want to be able to change the parameters manually with the knobs and PATCH/VALUE dial, first switch off Assign.

# Other Problems

## Patch does not change

❑ **Is something other than the Play screen shown in the display?**

→ On the GT-PRO, patches can be selected only when the Play screen is displayed. Press [EXIT] to return to the Play screen (p. 16).

## Parameters specified with Assign can't be controlled

❑ **Could the effect be switched off?**

→ To control a parameter using the expression pedal or foot switch, make sure the effect that contains the parameter you intend to control is switched on.

❑ **Is something other than "Assignable" selected for the CTL 1, 2, 3, 4 function setting?**

→ When operating the foot switches connected to the CTL 1/2 and CTL 3/4 jacks, set the CTL 1, 2, 3, 4 function (p. 62) to "Assignable."

❑ **Is something other than "Assignable" selected for the EXP 1, 2 function setting?**

→ When operating the EXP pedal connected to the EXP PEDAL 1 and EXP PEDAL 2 jacks, set the EXP 1, 2 function (p. 63) to "Assignable."

❑ **Is something other than "Assignable" selected for the CC#7, CC#8, CC#1 function setting?**

→ When operating the the FC-200 or other external MIDI device, set the CC#7, CC#80, CC#1 function (p. 64) to "Assignable."

❑ **Do the MIDI channel settings of both devices match?**

→ Make sure that the MIDI channels of both devices match (p. 73).

❑ **Do the controller number settings of both devices match?**

→ Make sure that the controller number of both devices match (p. 69).

## MIDI messages are not transmitted/ received

❑ **Are the MIDI cables broken?**

→ Try another set of MIDI cables.

❑ **Is the GT-PRO correctly connected to the other MIDI device?**

→ Check connections with the other MIDI device.

❑ **Do the MIDI channel settings of both devices match?**

→ Make sure that the MIDI channels of both devices match (p. 73).

❑ **When you send messages from the GT-PRO, make sure the GT-PRO is set to the settings appropriate for sending data.**

→ Check the on/off status for transmission of program change messages (p. 74) and the settings for the controller numbers to be transmitted (p. 74) .

❑ **Is the GT-PRO connected via USB?**

→ The MIDI messages that the GT-PRO can transmit and receive using a MIDI connection are different from those when the GT-PRO is connected via USB. For more detailed information, refer to "Notes Regarding the MIDI Messages That Can Be Transmitted and Received" (p. 73).

→ When the GT-PRO is connected to a computer via USB, MIDI messages arriving at the MIDI IN connector cannot be routed on to the computer. Likewise, MIDI messages from the computer cannot be passed through and output from the MIDI OUT connector.

Windows Macintosh Problems common to Windows and Macintosh

Windows Problems occurring only in Windows

Macintosh Problems occurring only in Macintosh

# Problems related to the USB Driver

Windows

## An "Unknown driver found" dialog box appears, and you are unable to install the driver

Windows

## "Find new hardware wizard" does not execute automatically

Windows

## "Find new hardware wizard" ends before the process is completed

❑ **It may take about 15 seconds (or more) after the USB cable is connected for the GT-PRO to be detected.**

❑ **Is the USB cable connected correctly?**

→ Make sure that the GT-PRO and your computer are correctly connected via a USB cable.

❑ **Is USB enabled on your computer?**

→ Refer to the operation manual for your computer, and make sure that USB is enabled.

❑ **Does your computer meet the USB specifications?**

→ If you are using a computer that does not fulfill the electrical requirements of the USB specifications, operation may be unstable. In this case, you may be able to solve the problem by connecting a USB hub.

❑ **Does "Unknown device" appear for "Other device" or "Universal serial bus controller"?**

→ Use the following procedure to delete "Other device" (Universal Serial Bus Controller) "Unknown device", and then restart your computer.

1. **In the Windows Control Panel, double-click System.**
   The "System Properties" dialog box will appear.
2. **Click the "Device Manager" tab.**
3. **Double-click "Other device" or "Universal Serial Bus Controller" to display a list of devices.**
4. **From the list, select the unknown device and click [Delete].**
5. **In the dialog box that asks you to confirm the deletion, click [OK].**
6. **Verify that "Other device" or "Unknown device" is not displayed in the list, and click [Close] to close the dialog box.**

Windows

## "Found unknown device" appears even though you installed the driver

❑ **If your computer or USB hub has two or more USB connectors, and you connect the GT-PRO to a USB connector to which the GT-PRO has never been connected before, the "Unknown device" dialog box may appear even on a computer onto which you have already installed the driver.**

→ Refer to "Driver installation and settings (Windows)" (p. 110), and install the driver once again. This is not a malfunction.

Windows

## Driver is not installed correctly

→ As described in "Deleting the Special Driver" (p. 151), delete the USB audio device driver that is installed in your computer, and then install the GT-PRO driver once again as described in "Driver installation and settings (Windows)" (p. 110) Also check whether there is an "Unknown device" in "Other devices" or "Universal Serial Bus Controller." If you find one, delete it.

Windows

## Can't install/delete/use the driver in Windows XP/2000

❑ **Did you log on to Windows as a user with administrative privileges?**

→ In order to install/delete/re-install the driver in Windows XP/2000, you must be logged into Windows as a user with administrative privileges, such as Administrator. For details, please contact the system administrator for your computer system.

❑ **Did you make "Driver Signing Options"?**

→ In order to install/re-install the driver, you must make "Driver Signing Options."
(Windows XP → p. 111, Windows 2000 → p. 114)

Windows

## Windows XP/2000 displays a "Hardware Installation" or "Digital Signature Not Found" dialog box

❑ **Did you make "Driver Signing Options"?**

→ In order to install/re-install the driver, you must make the settings described in "Driver Signing Options."
(Windows XP → p. 111, Windows 2000 → p. 114)

Windows

## Device Manager shows "?", "!", or "USB Composite Device"

Windows

## The "Insert Disk" dialog box does not appear

→ Use the following procedure to re-install the driver.

1. **Turn off the power of your computer, and start up Windows with all USB cables disconnected (except for keyboard and mouse).**
2. **After Windows restarts, use a USB cable to connect the GT-PRO to your computer, and turn on the power of the GT-PRO.**
3. **Click the Windows [Start] button, and from the menu that appears, choose "Settings | Control Panel."**
4. **Double-click the System icon.**
   The "System Properties" dialog box will appear.
5. **Click the "Device Manager" tab.**
6. **Check whether you can see an indication of "?Composite USB Device", "?USB Device", "!USB Device", or "USB composite device" displayed below "Sound, Video, and Game Controllers", "Other Devices", or "Universal Serial Bus Controller".**
   If you find any such indication, select it and click [Delete].
7. **A dialog box will ask you to confirm deletion of the device. Verify the contents of the dialog box, and then click [OK].**
   In the same way, delete all indications of "?Composite USB Device", "?USB Device", "USB Device", and "USB composite device" that you find.
   If you find BOSS GT-PRO with a yellow "!" or a red "?" displayed beside it, delete this in the same way.
8. **When you have finished deleting the unwanted devices, click [OK] in the System Properties dialog box.**
9. **Turn off the power of the GT-PRO, then delete the driver. (→ "Deleting the Special Driver" (p. 151))**
10. **Restart Windows.**
    Then install the driver once again. (→ "Driver installation and settings (Windows)" (p. 110)).

* *If the problem still occurs after you have taken the above measures, please refer also to the Readme_E.htm file for the USB driver. The Readme_E.htm file is on the CD-ROM.*

Macintosh

## A dialog box says "Can't use driver required by USB device 'BOSS GT-PRO'"

❑ **[Special driver mode] Are you using only audio?**

→ You must install the MIDI driver even if you are using the GT-PRO only with audio. Please install the GT-PRO driver for OMS or FreeMIDI.
(→ "Installing the Special Driver" (p. 127))

# Problems when using the USB Driver

Windows Macintosh

## Operating system becomes unstable

❑ **Operation becomes unstable when the computer is started up with the GT-PRO already connected**

→ Please start up your computer with the GT-PRO disconnected, and then connect the GT-PRO. On a computer that uses a USB keyboard, starting up the computer with the GT-PRO already connected may cause operation to become unstable. In this case, start up the computer with the GT-PRO disconnected, and then connect the GT-PRO.

Windows Macintosh

## Can't hear sound from the computer

❑ **Is it possible that the GT-PRO's OUTPUT MAIN/SUB has been placed at 0 (turned fully counterclockwise)?**

❑ **Are USB/DGT Out Ch. (p. 89) and USB/DGT Out Lev (p. 89) set correctly?**

❑ **Have you specified the audio and MIDI data output destination for your operating system?**

→ You must specify the GT-PRO as the audio data output destination for your computer. For details on how to make this setting, refer to Settings and checking. (Windows, "Driver settings" (p. 123)/ Macintosh, "OMS settings" (p. 130), "FreeMIDI settings" (p. 133))

❑ **In your playback software, have you specified the audio data output destination?**

→ For some software, you will need to specify the GT-PRO as the output destination for audio data. For details on the procedure for making settings, refer to the owner's manual for your software.

❑ **Are you running multiple applications?**

→ If multiple applications are running simultaneously, an error message may appear. If this occurs, click [OK] and exit the other applications.
Even if an application window is closed, it is still running if it appears in the taskbar. Be sure to exit unneeded applications displayed.

❑ **Was the driver installed correctly?**

→ In order for you to play back audio data via the GT-PRO, the driver must be installed. For installation and settings, refer to "Driver installation and settings" (Windows, p. 110 / Macintosh, p. 126).

❑ **Is your computer in Suspend or Sleep mode?**

→ If so, get your computer to resume normal operation, then exit all applications that are using the GT-PRO. Next, turn the GT-PRO's power off, then switch it on again.

❑ **Did you plug in the USB cable, or unplug it while an application was running?**

→ Exit all applications that are using the GT-PRO, and exit all applications that are using the GT-PRO, and re-connect the GT-PRO.

❑ **Have you selected "Game compatible device" or "Voice modem" as the output for the audio track?**

→ If game compatible device or voice modem (the actual name will depend on the computer you are using) is selected for the audio track of your software, the audio track may not play back. Do not select these devices as the port.

❑ **Has your computer been set to enter Sleep mode?**

→ If your computer enters Sleep mode, exit the software you are using, and then restart your computer.
We recommend that you set your computer to not use Sleep mode.

## Noise is heard during audio playback

Windows Macintosh

❑ **Is a guitar still connected?**

→ If a guitar is connected to the GT-PRO, disconnect the guitar. Disconnect any audio devices you are not using.

❑ **Noise is sometimes heard in the input.**

→ If a USB-compatible MIDI sound module and the GT-PRO are connected via USB to the same computer, and the outputs of the MIDI sound module are connected to the input jacks of the GT-PRO, noise from your computer may be heard via the MIDI sound module from the GT-PRO, depending on the computer you are using. If this occurs, you can either connect the MIDI sound module and the GT-PRO in parallel using a self-powered hub, or connect the MIDI sound module via its serial or MIDI interface.

❑ **Are two or more audio devices such as the GT-PRO or a mixer connected to your computer?**

→ Try connecting only a single GT-PRO unit, and check whether the noise disappears. If numerous audio devices are connected to a computer, noise may occur depending on your system. In such cases, connect only the GT-PRO to your computer.

Macintosh

❑ **Does your sequencer software support ASIO 2.0?**

→ If your ASIO-compatible software does not support ASIO 2.0, it will not operate correctly if you use [GT-PRO ASIO2.0 16bit] or [GT-PRO ASIO2.0 24bit] as the ASIO driver.
In this case, select either [GT-PRO ASIO1.0 16bit] or [GT-PRO ASIO1.0 24bit] as the ASIO driver.

Macintosh

❑ **Does your sequencer software support 24-bit audio?**

→ If your ASIO-compatible software does not support 24-bit audio input/output, it will not operate correctly if you select [GT-PRO ASIO1.0 24bit] or [GT-PRO ASIO2.0 24bit] as the ASIO driver. In this case, select either [GT-PRO ASIO1.0 16bit] or [GT-PRO ASIO2.0 16bit] as the ASIO driver.

Macintosh

❑ **Is the GT-PRO connected to a USB hub?**

→ Try connecting the GT-PRO directly to the USB connector of the Macintosh itself.

Macintosh

❑ **Are you using a USB device other than the GT-PRO?**

→ Try turning off the power of all USB audio devices other than the GT-PRO.

Windows Macintosh

→ In some cases, you may also be able to solve this problem by grounding the chassis of your computer, or the grounding connector of the AC power supply plug of your computer. In addition, you can check whether any devices that produce a strong magnetic field are located nearby, such as a television or microwave oven.
Also check the troubleshooting item Sound is interrupted during audio recording/playback.

Windows Macintosh

❑ **Is the SYS: Input Select (p. 96) set to "USB In?"**

→ When SYS: Input Select is set to "USB In," the GT-PRO's effects are applied to the audio signals from the computer. If you want to output the computer's audio signals unchanged to an audio device, set SYS: Input Select to "Guitar In."

## Sound is interrupted during audio recording/playback

Windows Macintosh

❑ **Are many applications running on your computer?**

→ If you use many applications or start up other applications during playback, playback may be interrupted, depending on your computer system. Please exit unneeded applications, and try again. If this does not resolve the problem, try restarting your computer.

Windows

❑ **Graphic accelerators may cause noise to be heard during audio playback.**

→ Use the following procedure to turn the graphic accelerator "Off".

1. **In the Windows Control Panel, double-click Display to open the "Display Properties" dialog box, and click the "Settings" tab.**
2. **Click Advanced, and in the properties that appear, click the "Performance" tab.**
   For Windows XP, click Advanced, and then click the Troubleshoot tab.
   For Windows 2000, click Advanced, and then click the Troubleshooting tab.
3. **Set the Hardware acceleration slider to None, and click [OK].**
4. **In the "Display Properties" dialog box, click [OK] to close the dialog box.**
5. **Restart your computer.**

Windows

❑ **Make the settings that enable background processing.**

→ Make these settings so that audio processing can be performed smoothly.
Make settings as described in Make Windows XP (p. 113) or Windows 2000 (p. 116) settings to "Giving priority to background services."

Windows

→ Try using the following procedure to change your disk drive settings.
The following setting item may not exist on some computers.

1. **In the Windows Control Panel, double-click System.**
2. **Click the "Device Manager" tab.**
3. **Double-click "Disk Drives" to see the list of devices.**

4. **From the list, select GENERIC IDE DISK TYPE??, and click Properties to access the GENERIC IDE DISK TYPE?? Properties dialog box.**

* *In the?? field of GENERIC IDE DISK TYPE??, there will be a number that differs depending on your computing environment.*

5. **Click the "Settings" tab, place a check mark in the check box for the DMA option, and click [OK] to close the dialog box.**

* *Depending on your system, a DMA Settings dialog box may appear. Check the contents, and click either [OK] or [Cancel].*

6. **In the "System Properties" dialog box, click [OK] to close the dialog box.**

7. **Restart your computer.**

Windows Macintosh

❑ **Try installing more memory.**

→ Installing more memory will increase the performance of your computer. For details on how to install more memory, refer to the operation manual for your computer.

Windows Macintosh

❑ **Does your computer satisfy the requirements of the USB standard?**

→ If you are using a computer (such as a computer that you yourself assembled) that does not satisfy the electrical requirements of the USB specifications, you may experience interruptions in the audio. If this occurs, you may be able to solve the problem by connecting a USB hub that contains its own power supply.

❑ **On some computers, audio playback may be interrupted due to the Power Management settings in the Control Panel.**

→ The Power Supply Properties that you see when you double-click Power Management will differ depending on your computer system. One example is given below, but you should also refer to the operation manual for your computer. Some computers may not have all of the following setting items.

1. **Click the Windows Start button, and select "Settings | Control Panel" to open the Control Panel.**

2. **In Control Panel, double-click System to open the "System Properties" dialog box.**

3. **Click the "Device Manager" tab.**

4. **Double-click System Devices to display the list of devices.**

5. **From the list, select Advanced Power Management Support. Then click Properties to open the "Advanced Power Management Support Properties" dialog box.**

6. **Click the "Settings" tab, and in Troubleshooting, place a check in the check box for Don't Poll Power Supply Status. Then click [OK].**

7. **In the System Properties dialog box, click [OK].**

8. **Restart Windows.**

Windows

❑ **If you are using the special driver, you can solve this problem in the "BOSS GT-PRO Driver Settings" dialog box.**

→ For details, refer to the section "Something is wrong with playback; sound is interrupted or notes are missing" within the Readme_E.htm file located in the folder in which you installed the CD-ROM.

Macintosh

❑ **Depending on the virtual memory setting or network-related settings, noise may occur.**

→ Please make the following settings before use.

- In Chooser of the Apple menu, set AppleTalk to "Inactive".
  (This setting is not changed as a result of turning off AppleTalk, as requested by OMS when sequencer software is started up. You must change the setting yourself using the "Chooser".)
- In the "Memory" Control Panel, set Virtual Memory to "Off".
- Depending on the way in which you connect to the Internet, use the GT-PRO with the following settings.

  If you connect to the Internet via a LAN cable
  Use while the LAN cable is connected.

  If you connect to the Internet via the internal modem port, or are not connected to the Internet
  In the "TCP/IP" Control Panel, set "Connect via" to "PPP".

  After you have made the settings, restart your Macintosh.

* *Do not use software that accesses the network (such as a Web browser) at the same time that you are using sequencer software or audio editing software.*

Macintosh

→ Try increasing the Buffer Size in the ASIO Driver control panel.
The name of the settings dialog box will differ depending on your software.

* *If you change the buffer size, you must exit the software and then restart it.*

* *BOSS/Roland can make no guarantee of, nor provide support regarding the operation of sequencer software and audio editing software made by another manufacturer. Please contact the manufacturer of the software you are using.*

Windows Macintosh

## Digitally recorded sound is distorted, is at the wrong pitch, or contains noise

❑ **Is the application's sampling frequency set to 44.1 kHz?**

→ Set the application's sampling frequency to 44.1 kHz.

Windows Macintosh

## Playback or recording halts midway through, and then becomes impossible

❑ **Was a heavy processing load experienced while using the GT-PRO, such as accessing the CD-ROM drive or a network?**

→ If an operation involving a heavy processing load is performed while the GT-PRO is in use, it may not operate correctly. If this occurs, stop playback/recording, and then try resuming playback/recording. If you are still unable to play back/record, exit all applications that use the GT-PRO, switch off the GT-PRO, then turn it on again.

Windows

## Recording produces a silent (blank) file

❑ **Is the USB/DGT: Out Lev (p. 89) set correctly?**

❑ **In your operating system, is the audio data input destination set correctly?**

❑ **On your recording software, is the audio data input destination set correctly?**

Windows Macintosh

## Sound becomes distorted or noisy when you apply an effect

→ Adjust the volume of the effects.

Windows Macintosh

## Recorded sound is too low

→ Adjust the volume of the effects.

Windows Macintosh

## A loud buzz is present in the guitar signal

❑ **Does the buzz decrease when you lower the volume of your guitar?**

→ If the buzz decreases when you lower the volume of your guitar, it is possible that the pickup of your guitar is receiving noise from a computer or a display screen. Move as far away from the computer as possible. Sometimes this problem can be solved by grounding the chassis of your computer, or the grounding connector of your computer's AC power supply. You should also check whether there is a device nearby that produces a strong magnetic field, such as a television or a microwave oven. (p. 5)

# Deleting the Special Driver

If you were unable to install the special driver according to the procedure given, the GT-PRO may not be recognized correctly by the computer. In this case, use the following procedure to delete the special driver, and then follow the procedure in "Driver installation and settings" (Windows, p. 110; Macintosh, p. 126) to install the driver once again.

## Windows XP/2000 users

In order to delete (uninstall) the driver, a user with administrative privileges such as Administrator must be logged onto Windows. For details, contact the system administrator of your computer.

1. **Start Windows with all USB cables disconnected.**
   (except the keyboard and mouse)
2. **Log on to Windows as one of the following users:**
   - a user whose account type is Computer Administrator
   - the Administrator or other user with the privileges of the Administrators group

   * *For more information regarding this, consult your computer system administrator.*
3. **In the "Driver\USB_XP2k\" folder of the CD-ROM, double-click "Uninstal.exe."**
4. **The display will indicate "This program uninstalls the BOSS GT-PRO USB Driver installed," and click the "OK" button.**
5. **The display will indicate "Uninstallation completed," and click the "Yes" button. Windows will restart.**

## Windows Me/98 users

1. **Start Windows with all USB cables disconnected.**
   (except the keyboard and mouse)
2. **Exit all applications before performing the uninstallation.**
3. **In the "Driver\USB_Me98\" folder of the CD-ROM, double-click "Uninstal.exe."**
4. **The display will indicate "This program uninstalls the BOSS GT-PRO USB Driver installed," and click the "OK" button.**
5. **The display will indicate "Uninstallation completed," and click the "Yes" button. Windows will restart.**

## Mac OS X users

1. **Start Macintosh with all USB cables disconnected.**
   (except the keyboard and mouse)
2. **Double-click "GTPRO_Uninstaller" (found in the Driver (Mac OS X) of the CD-ROM).**
3. **The display will indicate "This uninstalls BOSS GT-PRO driver from this Macintosh."; click [Uninstall].**

   * *If any other message appears, proceed as directed by that message.*
4. **The display will indicate "Are you sure to uninstall the driver?"; click [OK].**
5. **The "Authenticate" dialog box will appear; enter the password and click [OK].**
6. **The display will indicate "Uninstllation is completed."; click [Restart].**
   Your computer will then restart.

## Mac OS 9 users

1. **Disconnect the USB cable (by which the GT-PRO is connected) from your Macintosh.**
2. **From the system extensions folder, drag "USB GT-PRO Driver" into the trash to delete it.**
3. **Delete GT-PRO from the OMS Folder inside the System folder, or drag GT-PRO Driver from the FreeMIDI Folder to the trash.**
4. **Drag the ASIO driver that you installed in "Installing the ASIO driver" (p. 135) into the trash to delete it.**
5. **Restart the Macintosh.**

# Patch List

## ■ User Patch

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| U 1- 1 | STACK DRIVE | - | Single (Ch.A) | MS HiGain | Power Stack |
| U 1- 2 | HEAVY METAL DRV | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn1 |
| U 1- 3 | MS1959 LEAD | - | Single (Ch.A) | MS1959(I) | MS HiGain |
| U 1- 4 | 5150 LEAD | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| U 1- 5 | TWEED CRUNCH | - | Single (Ch.A) | Tweed | JC-120 |
| U 1- 6 | STACK CRUNCH | - | Single (Ch.A) | StackCrunch | MS HiGain |
| U 1- 7 | CLEAN+DD+CH | - | Single (Ch.A) | Warm Clean | SmoothDrive |
| U 1- 8 | TIGHT CLEAN | - | Single (Ch.A) | Warm Clean | JC-120 |
| U 1- 9 | CRUNCH ROTARY | - | Single (Ch.A) | Crunch | JC-120 |
| U 1-10 | MELLOW FRETLESS | - | Dual L/R | JC-120 | JC-120 |
| U 2- 1 | OD-1 + MS1959 | OD-1 | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U 2- 2 | R-FIER MODERN | - | Single (Ch.A) | R-FIER Mdn1 | R-FIER Mdn1 |
| U 2- 3 | HiGAIN COMBO | - | Single (Ch.A) | MATCH Lead | VO Lead |
| U 2- 4 | PLEX + EDGE LEAD | - | Dual L/R | MS1959(I) | Edge Lead |
| U 2- 5 | METAL STACK | - | Single (Ch.A) | Metal Stack | Metal Stack |
| U 2- 6 | FAT MATCH DRIVE | - | Single (Ch.A) | Fat MATCH | MATCH Lead |
| U 2- 7 | OD-1 + TWEED | OD-1 | Single (Ch.A) | Tweed | MS1959(I) |
| U 2- 8 | DRIVE DISTORTION | Drive DS | Single (Ch.A) | JC-120 | Warm Clean |
| U 2- 9 | FAT LEAD STACK | - | Single (Ch.A) | Lead Stack | Lead Stack |
| U 2-10 | POWER COMBO | Booster | Single (Ch.A) | Fat MATCH | MATCH Lead |
| U 3- 1 | POWER STACK | - | Single (Ch.A) | Power Stack | Power Stack |
| U 3- 2 | TIGHT STACK | - | Single (Ch.A) | MS HiGain | MS1959(I) |
| U 3- 3 | SMOOTH DRIVE | - | Single (Ch.A) | SmoothDrive | Mild Drive |
| U 3- 4 | STEREO DRIVE | Crunch | Dual L/R | MS1959(I) | StackCrunch |
| U 3- 5 | DRIVE STACK | - | Single (Ch.A) | Drive Stack | Lead Stack |
| U 3- 6 | DYNAMIC STACK | - | Dynamic | StackCrunch | MS HiGain |
| U 3- 7 | BOTTOM COMBO DRV | Warm OD | Single (Ch.A) | MATCH Drive | Fat MATCH |
| U 3- 8 | HEAVY RECT DRIVE | - | Single (Ch.A) | R-FIER Vnt1 | SLDN |
| U 3- 9 | LEAD STACK | - | Single (Ch.A) | Lead Stack | Lead Stack |
| U 3-10 | HiGAIN TWEED | - | Single (Ch.A) | Tweed | JC-120 |
| U 4- 1 | PLEX/T-AMP | - | Dual L/R | MS1959(I) | T-Amp Lead |
| U 4- 2 | STEREO STACK | - | Dual L/R | StackCrunch | MS HiGain |
| U 4- 3 | POWER STACK DRV | - | Single (Ch.A) | Power Stack | Power Stack |
| U 4- 4 | DIST+CRUNCH | Distortion | Single (Ch.A) | Crunch | Crunch |
| U 4- 5 | NATURAL SPEED | - | Single (Ch.A) | T-Amp Lead | Lead Stack |
| U 4- 6 | WARM OVERDRIVE | Fat OD | Single (Ch.A) | JC-120 | JC-120 |
| U 4- 7 | VINTAGE 1959 | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U 4- 8 | TREAD AMP | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn1 |
| U 4- 9 | FAT MS HiGAIN | - | Single (Ch.A) | MS HiGain | Drive Stack |
| U 4-10 | WHOLE STACK | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U 5- 1 | WEST COAST DRIVE | Booster | Single (Ch.A) | Blues | Tweed |
| U 5- 2 | BLUES DRIVE | - | Single (Ch.A) | Blues | Tweed |
| U 5- 3 | FOXY DRIVE | '60s FUZZ | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U 5- 4 | SCHOOL DRIVE | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U 5- 5 | MS1959 ch MIX | - | Dual Mono | MS1959(I) | MS1959(II) |
| U 5- 6 | POWER MS | - | Single (Ch.A) | MS1959(I) | Power Stack |
| U 5- 7 | MechaDS+CRUNCH | Mechanical | Single (Ch.A) | Wild Crunch | StackCrunch |
| U 5- 8 | STEREO MODERN | - | Dual L/R | R-FIER Mdn1 | R-FIER Mdn2 |
| U 5- 9 | MID DISTORTION | Mid DS | Single (Ch.A) | JC-120 | Clean TWIN |
| U 5-10 | HOT BRIT COMBO | - | Single (Ch.A) | VO Lead | BG Drive |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| U 6- 1 | AMERICAN DS | RAT | Single (Ch.A) | MS1959(I) | MS HiGain |
| U 6- 2 | HEAVY STACK | - | Single (Ch.A) | Power Stack | Metal Stack |
| U 6- 3 | BLUES+MS1959 MIX | - | Dual Mono | Blues | MS1959(II) |
| U 6- 4 | SMOOTH DETUNE | - | Single (Ch.A) | SmoothDrive | SmoothDrive |
| U 6- 5 | WAH FUZZ | '60s FUZZ | Single (Ch.B) | MS1959(I) | MS1959(I) |
| U 6- 6 | L:HvyLEAD R:5150 | - | Dual L/R | Heavy Lead | 5150 Drive |
| U 6- 7 | MASSIVE | - | Single (Ch.A) | MS HiGain | MS HiGain |
| U 6- 8 | WIDE STACK | - | Single (Ch.A) | MS HiGain | MS HiGain |
| U 6- 9 | DOUBLE TRACK | - | Dual L/R | MS HiGain | BG Drive |
| U 6-10 | HiGAIN VO DRIVE | - | Single (Ch.A) | VO Drive | VO Drive |
| U 7- 1 | R-FIER SCREAM | - | Single (Ch.A) | R-FIER Vnt1 | SLDN |
| U 7- 2 | 70's 1959 STACK | - | Single (Ch.A) | MS1959(I) | Power Stack |
| U 7- 3 | DOUBLE AMP | - | Dual L/R | Clean TWIN | MS1959(II) |
| U 7- 4 | 5150/1959 DUAL | - | Dual L/R | 5150 Drive | MS1959(I+II) |
| U 7- 5 | DUAL DRY 1959 | - | Dual Mono | MS HiGain | MS1959(I+II) |
| U 7- 6 | HEAVY 5150 | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| U 7- 7 | MILD 1959 | - | Single (Ch.B) | Warm Clean | MS1959(II) |
| U 7- 8 | ROCK WOMAN | R-MAN | Single (Ch.A) | JC-120 | JC-120 |
| U 7- 9 | STEREO MS HiGAIN | - | Single (Ch.A) | MS HiGain | Power Stack |
| U 7-10 | HEAVY BTM METAL | - | Single (Ch.A) | Metal Stack | Metal Stack |
| U 8- 1 | R-FIER LEAD | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn2 |
| U 8- 2 | T-AMP LEAD | - | Single (Ch.A) | T-Amp Lead | T-AmpCrunch |
| U 8- 3 | MILD DRIVE LEAD | - | Single (Ch.A) | Mild Drive | Mild Drive |
| U 8- 4 | FAT OD LEAD | Fat OD | Single (Ch.A) | JC-120 | JC-120 |
| U 8- 5 | STADIUM ROCK | - | Dual L/R | T-Amp Lead | MS HiGain |
| U 8- 6 | SLDN LEAD SOLO | - | Single (Ch.B) | SLDN | Drive Stack |
| U 8- 7 | METAL ZONE LEAD | Metal Zone | Single (Ch.A) | JC-120 | StackCrunch |
| U 8- 8 | TWEED LEAD | - | Single (Ch.A) | Tweed | StackCrunch |
| U 8- 9 | OVERDRIVE LEAD | Fat OD | Single (Ch.A) | Crunch | JC-120 |
| U 8-10 | POWER STACK LEAD | - | Single (Ch.A) | Power Stack | SLDN |
| U 9- 1 | BG LEAD SOLO | - | Single (Ch.A) | BG Lead | BG Lead |
| U 9- 2 | 70's 335 LEAD | - | Dual Mono | MS HiGain | MS1959(I+II) |
| U 9- 3 | MATCH LEAD | - | Single (Ch.A) | MATCH Lead | Fat MATCH |
| U 9- 4 | CLASSIC DS LEAD | DST+ | Single (Ch.A) | Clean TWIN | JC-120 |
| U 9- 5 | EDGE LEAD | - | Single (Ch.A) | Edge Lead | Edge Lead |
| U 9- 6 | METAL LEAD | - | Single (Ch.A) | Metal Lead | Metal Lead |
| U 9- 7 | FAT COMP LEAD | - | Single (Ch.A) | StackCrunch | Tweed |
| U 9- 8 | 5150 DRIVE | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| U 9- 9 | HiGAIN MILD LEAD | - | Single (Ch.A) | Mild Drive | BG Lead |
| U 9-10 | L:RECT R:5150 | - | Dual L/R | R-FIER Vnt1 | 5150 Drive |
| U10- 1 | COMP + OD-1 | OD-1 | Single (Ch.A) | Crunch | StackCrunch |
| U10- 2 | 2 AMPS RECT&PRO | - | Dual L/R | R-FIER Vnt2 | Pro Crunch |
| U10- 3 | FAT STEREO LEAD | - | Dual L/R | R-FIER Vnt1 | 5150 Drive |
| U10- 4 | HEAVY EDGE LEAD | - | Single (Ch.A) | Edge Lead | Edge Lead |
| U10- 5 | T-SCREAM+MS1959 | T-Scream | Single (Ch.A) | MS1959(I) | Power Stack |
| U10- 6 | METAL ZONE CHO | Metal Zone | Single (Ch.A) | Clean TWIN | JC-120 |
| U10- 7 | FAT BOY | Natural OD | Single (Ch.A) | R-FIER Vnt2 | R-FIER Mdn2 |
| U10- 8 | PINK ECHO | Booster | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U10- 9 | DIST + MS HiGAIN | Distortion | Single (Ch.A) | MS HiGain | Power Stack |
| U10-10 | MILD LEAD | - | Single (Ch.A) | Mild Drive | SmoothDrive |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| U11- 1 | DEEP STACK LEAD | - | Single (Ch.A) | MS HiGain | MS HiGain |
| U11- 2 | BIG LEAD | T-Scream | Single (Ch.A) | StackCrunch | JC-120 |
| U11- 3 | LONG SUSTAIN DRV | Fat OD | Single (Ch.A) | SLDN | StackCrunch |
| U11- 4 | MILKY WAY | T-Scream | Single (Ch.A) | Power Stack | Drive Stack |
| U11- 5 | COMP + TURBO OD | Turbo OD | Single (Ch.A) | Clean TWIN | Warm Clean |
| U11- 6 | DAYDREAM | Turbo OD | Single (Ch.A) | MATCH Drive | JC-120 |
| U11- 7 | MID DS+BG LEAD | Mid DS | Single (Ch.A) | BG Lead | SmoothDrive |
| U11- 8 | HiGAIN WAH LEAD | - | Single (Ch.A) | MS HiGain | MS1959(I) |
| U11- 9 | DYNA LEAD/CLEAN | - | Dynamic | StackCrunch | MS HiGain |
| U11-10 | DYNA LEAD/DRIVE | - | Dynamic | Drive Stack | Drive Stack |
| U12- 1 | WARM CRUNCH | - | Single (Ch.A) | Warm Crunch | Mild Drive |
| U12- 2 | DEEP COMP CRUNCH | - | Dual L/R | StackCrunch | VO Drive |
| U12- 3 | MATCH CRUNCH | - | Single (Ch.A) | MATCH Drive | VO Drive |
| U12- 4 | CRUNCH SOLO | - | Single (Ch.A) | Crunch | StackCrunch |
| U12- 5 | DRIVE YOUR CAR | - | Single (Ch.A) | VO Lead | VO Drive |
| U12- 6 | T-AMP CRUNCH | - | Single (Ch.A) | T-AmpCrunch | T-AmpCrunch |
| U12- 7 | VOODOO WAH | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| U12- 8 | DYNA AMP CRUNCH | - | Dynamic | Tweed | StackCrunch |
| U12- 9 | 50's ROCK'N'ROLL | - | Single (Ch.A) | Pro Crunch | Tweed |
| U12-10 | NASHVILLE TWANG | - | Dual Mono | T-AmpCrunch | MATCH Drive |
| U13- 1 | COMP TWEED | - | Single (Ch.A) | Tweed | Pro Crunch |
| U13- 2 | DUAL AMP BLUES | Distortion | Dual Mono | BrightClean | Clean TWIN |
| U13- 3 | BLUES LEAD | T-Scream | Single (Ch.A) | Tweed | StackCrunch |
| U13- 4 | BRIGHT CRUNCH | - | Single (Ch.B) | StackCrunch | Tweed |
| U13- 5 | TREMOLO CRUNCH | - | Single (Ch.A) | VO Drive | Tweed |
| U13- 6 | DRY MATCH | - | Single (Ch.A) | MATCH Drive | Fat MATCH |
| U13- 7 | TWIN CRUNCH | - | Single (Ch.A) | Clean TWIN | Pro Crunch |
| U13- 8 | BLUES OD CRUNCH | Blues OD | Single (Ch.A) | Crunch | StackCrunch |
| U13- 9 | 60's TWEED | - | Single (Ch.B) | Clean TWIN | Tweed |
| U13-10 | TWEED ANALOG DLY | - | Single (Ch.A) | Tweed | StackCrunch |
| U14- 1 | COMP CRUNCH | - | Single (Ch.A) | StackCrunch | Warm Clean |
| U14- 2 | BIG CRUNCH | - | Dual L/R | StackCrunch | BG Rhythm |
| U14- 3 | ANOTHER BRICK | - | Single (Ch.A) | MATCH Drive | MATCH Drive |
| U14- 4 | CHORUS CRUNCH | - | Single (Ch.A) | StackCrunch | MS1959(I) |
| U14- 5 | CRUNCH WAH | - | Single (Ch.A) | StackCrunch | Tweed |
| U14- 6 | COUNTRY CRUNCH | - | Single (Ch.B) | JC-120 | Warm Clean |
| U14- 7 | LIQUID CRUNCH | '60s FUZZ | Single (Ch.B) | MATCH Lead | JC-120 |
| U14- 8 | DUAL COMBO CRNCH | - | Dual L/R | VO Drive | Fat MATCH |
| U14- 9 | MILD CRUNCH | - | Single (Ch.A) | Warm Crunch | Crunch |
| U14-10 | PHASE CRUNCH | - | Single (Ch.A) | StackCrunch | Warm Clean |
| U15- 1 | NATURAL CLEAN | - | Single (Ch.A) | Full Range | Full Range |
| U15- 2 | SHARP CLEAN | - | Single (Ch.A) | BrightClean | JC-120 |
| U15- 3 | FAT CLEAN TWIN | - | Single (Ch.A) | Clean TWIN | Pro Crunch |
| U15- 4 | VO CLEAN | - | Single (Ch.A) | VO Clean | VO Lead |
| U15- 5 | MILD CLEAN | - | Single (Ch.A) | Warm Clean | Warm Crunch |
| U15- 6 | MELLOW HOLLOW | - | Single (Ch.A) | Warm Clean | Warm Crunch |
| U15- 7 | BRIGHT CLEAN | - | Single (Ch.A) | BrightClean | StackCrunch |
| U15- 8 | JAZZ HOLLOW | - | Single (Ch.A) | Clean TWIN | Warm Clean |
| U15- 9 | JC-120 + TWIN | - | Dual L/R | JC-120 | Clean TWIN |
| U15-10 | MODULATED CLEAN | - | Single (Ch.A) | Full Range | Warm Clean |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| U16- 1 | 60's CLEAN | - | Single (Ch.A) | VO Clean | VO Drive |
| U16- 2 | FAT CLEAN | - | Single (Ch.A) | Warm Clean | JC-120 |
| U16- 3 | BIG HALL CLEAN | - | Single (Ch.A) | JC-120 | Warm Clean |
| U16- 4 | LOW TONE JAZZ | - | Single (Ch.A) | Jazz Combo | Warm Clean |
| U16- 5 | SMALL WING | - | Single (Ch.A) | MS1959(I+II) | MS1959(I) |
| U16- 6 | MOD HEAVEN | - | Dual L/R | Full Range | Full Range |
| U16- 7 | NEW YORK CLEAN | Warm OD | Dual Mono | Jazz Combo | Full Range |
| U16- 8 | JAZZ COMBO | - | Single (Ch.A) | Jazz Combo | Warm Clean |
| U16- 9 | COUNTRY TWIN | - | Single (Ch.A) | Clean TWIN | JC-120 |
| U16-10 | CLEAN MOD | - | Single (Ch.A) | Warm Clean | Warm Clean |
| U17- 1 | FUNKY RHYTHM | - | Single (Ch.B) | Clean TWIN | Clean TWIN |
| U17- 2 | FUNKY FREAK | - | Single (Ch.A) | Clean TWIN | Clean TWIN |
| U17- 3 | CLEAN DLY CHORUS | - | Single (Ch.A) | Clean TWIN | JC-120 |
| U17- 4 | ROCKABILLY | - | Single (Ch.A) | StackCrunch | Blues |
| U17- 5 | CLEAN SCREAM | - | Single (Ch.A) | JC-120 | MS HiGain |
| U17- 6 | ACOUSTIC GUITAR | - | Dual L/R | Full Range | Full Range |
| U17- 7 | JUMBO FAKE ! | - | Dual L/R | Full Range | Jazz Combo |
| U17- 8 | A.Gt SIMULATOR | - | Dual L/R | Full Range | Full Range |
| U17- 9 | PIEZO -> ACOUSTIC | - | Single (Ch.A) | Full Range | Full Range |
| U17-10 | for ACOUSTIC Gt | - | Single (Ch.A) | Full Range | Full Range |
| U18- 1 | COOL SITAR | - | Single (Ch.A) | JC-120 | Full Range |
| U18- 2 | WAVE SYNTH | - | Single (Ch.A) | Full Range | JC-120 |
| U18- 3 | PANNING PHASER | - | Single (Ch.A) | Full Range | BrightClean |
| U18- 4 | PANNING WAH | - | Single (Ch.A) | Tweed | JC-120 |
| U18- 5 | E.PIANO GUITAR | - | Single (Ch.A) | Warm Clean | Full Range |
| U18- 6 | MOD SLDN DRIVE | Loud | Single (Ch.A) | SLDN | JC-120 |
| U18- 7 | SLOW GEAR PS | - | Dual L/R | JC-120 | BrightClean |
| U18- 8 | LIGHT PHASER | - | Single (Ch.A) | BG Rhythm | JC-120 |
| U18- 9 | OCTAVE FLANGE | GUV DS | Single (Ch.A) | BG Lead | BG Drive |
| U18-10 | OCTAVE SLICE | - | Single (Ch.A) | StackCrunch | Warm Clean |
| U19- 1 | SYNTH SEQUENCE | Distortion | - | - | - |
| U19- 2 | SLICER&FLANGER | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| U19- 3 | PAD | - | Dual L/R | Full Range | Clean TWIN |
| U19- 4 | REVERSE | - | Single (Ch.A) | Full Range | Crunch |
| U19- 5 | PHASE FLANGER | - | Single (Ch.A) | Warm Clean | JC-120 |
| U19- 6 | AUTO PAD | - | Single (Ch.A) | JC-120 | Full Range |
| U19- 7 | LOVELY | - | Single (Ch.A) | JC-120 | Warm Crunch |
| U19- 8 | SPEAKER KILLER | - | Single (Ch.A) | Full Range | Warm Clean |
| U19- 9 | OCTIVIOUS | - | Single (Ch.A) | JC-120 | JC-120 |
| U19-10 | RISING WAH | - | Single (Ch.B) | BG Rhythm | JC-120 |
| U20- 1 | STEREO SITAR | - | Dual L/R | Full Range | Full Range |
| U20- 2 | FRETLESS OCT | - | Single (Ch.A) | JC-120 | Full Range |
| U20- 3 | FUNK FOOD | - | Single (Ch.B) | JC-120 | Pro Crunch |
| U20- 4 | FAR FROM HUMAN | - | Dual Mono | VO Lead | JC-120 |
| U20- 5 | SYNTH BRASS | - | Dual L/R | Clean TWIN | Clean TWIN |
| U20- 6 | SYNCHRO PAN | - | Single (Ch.B) | Full Range | Warm Clean |
| U20- 7 | RING MOD | - | Single (Ch.A) | Clean TWIN | R-FIER Cln |
| U20- 8 | HEAVY OCT | - | Dual L/R | MS HiGain | BG Drive |
| U20- 9 | STEP PHASE | Natural OD | Single (Ch.A) | Tweed | JC-120 |
| U20-10 | GUITAR + PAD | - | Single (Ch.A) | MATCH Drive | Full Range |

# ■ Preset Patch

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| P21- 1 | STACK DRIVE | - | Single (Ch.A) | MS HiGain | Power Stack |
| P21- 2 | HEAVY METAL DRV | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn1 |
| P21- 3 | MS1959 LEAD | - | Single (Ch.A) | MS1959(I) | MS HiGain |
| P21- 4 | 5150 LEAD | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| P21- 5 | TWEED CRUNCH | - | Single (Ch.A) | Tweed | JC-120 |
| P21- 6 | STACK CRUNCH | - | Single (Ch.A) | StackCrunch | MS HiGain |
| P21- 7 | CLEAN+DD+CH | - | Single (Ch.A) | Warm Clean | SmoothDrive |
| P21- 8 | TIGHT CLEAN | - | Single (Ch.A) | Warm Clean | JC-120 |
| P21- 9 | CRUNCH ROTARY | - | Single (Ch.A) | Crunch | JC-120 |
| P21-10 | MELLOW FRETLESS | - | Dual L/R | JC-120 | JC-120 |
| P22- 1 | OD-1 + MS1959 | OD-1 | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P22- 2 | R-FIER MODERN | - | Single (Ch.A) | R-FIER Mdn1 | R-FIER Mdn1 |
| P22- 3 | HiGAIN COMBO | - | Single (Ch.A) | MATCH Lead | VO Lead |
| P22- 4 | PLEX + EDGE LEAD | - | Dual L/R | MS1959(I) | Edge Lead |
| P22- 5 | METAL STACK | - | Single (Ch.A) | Metal Stack | Metal Stack |
| P22- 6 | FAT MATCH DRIVE | - | Single (Ch.A) | Fat MATCH | MATCH Lead |
| P22- 7 | OD-1 + TWEED | OD-1 | Single (Ch.A) | Tweed | MS1959(I) |
| P22- 8 | DRIVE DISTORTION | Drive DS | Single (Ch.A) | JC-120 | Warm Clean |
| P22- 9 | FAT LEAD STACK | - | Single (Ch.A) | Lead Stack | Lead Stack |
| P22-10 | POWER COMBO | Booster | Single (Ch.A) | Fat MATCH | MATCH Lead |
| P23- 1 | POWER STACK | - | Single (Ch.A) | Power Stack | Power Stack |
| P23- 2 | TIGHT STACK | - | Single (Ch.A) | MS HiGain | MS1959(I) |
| P23- 3 | SMOOTH DRIVE | - | Single (Ch.A) | SmoothDrive | Mild Drive |
| P23- 4 | STEREO DRIVE | Crunch | Dual L/R | MS1959(I) | StackCrunch |
| P23- 5 | DRIVE STACK | - | Single (Ch.A) | Drive Stack | Lead Stack |
| P23- 6 | DYNAMIC STACK | - | Dynamic | StackCrunch | MS HiGain |
| P23- 7 | BOTTOM COMBO DRV | Warm OD | Single (Ch.A) | MATCH Drive | Fat MATCH |
| P23- 8 | HEAVY RECT DRIVE | - | Single (Ch.A) | R-FIER Vnt1 | SLDN |
| P23- 9 | LEAD STACK | - | Single (Ch.A) | Lead Stack | Lead Stack |
| P23-10 | HiGAIN TWEED | - | Single (Ch.A) | Tweed | JC-120 |
| P24- 1 | PLEX/T-AMP | - | Dual L/R | MS1959(I) | T-Amp Lead |
| P24- 2 | STEREO STACK | - | Dual L/R | StackCrunch | MS HiGain |
| P24- 3 | POWER STACK DRV | - | Single (Ch.A) | Power Stack | Power Stack |
| P24- 4 | DIST+CRUNCH | Distortion | Single (Ch.A) | Crunch | Crunch |
| P24- 5 | NATURAL SPEED | - | Single (Ch.A) | T-Amp Lead | Lead Stack |
| P24- 6 | WARM OVERDRIVE | Fat OD | Single (Ch.A) | JC-120 | JC-120 |
| P24- 7 | VINTAGE 1959 | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P24- 8 | TREAD AMP | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn1 |
| P24- 9 | FAT MS HiGAIN | - | Single (Ch.A) | MS HiGain | Drive Stack |
| P24-10 | WHOLE STACK | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P25- 1 | WEST COAST DRIVE | Booster | Single (Ch.A) | Blues | Tweed |
| P25- 2 | BLUES DRIVE | - | Single (Ch.A) | Blues | Tweed |
| P25- 3 | FOXY DRIVE | '60s FUZZ | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P25- 4 | SCHOOL DRIVE | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P25- 5 | MS1959 ch MIX | - | Dual Mono | MS1959(I) | MS1959(II) |
| P25- 6 | POWER MS | - | Single (Ch.A) | MS1959(I) | Power Stack |
| P25- 7 | MechaDS+CRUNCH | Mechanical | Single (Ch.A) | Wild Crunch | StackCrunch |
| P25- 8 | STEREO MODERN | - | Dual L/R | R-FIER Mdn1 | R-FIER Mdn2 |
| P25- 9 | MID DISTORTION | Mid DS | Single (Ch.A) | JC-120 | Clean TWIN |
| P25-10 | HOT BRIT COMBO | - | Single (Ch.A) | VO Lead | BG Drive |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| **P26- 1** | **AMERICAN DS** | RAT | Single (Ch.A) | MS1959(I) | MS HiGain |
| **P26- 2** | **HEAVY STACK** | - | Single (Ch.A) | Power Stack | Metal Stack |
| **P26- 3** | **BLUES+MS1959 MIX** | - | Dual Mono | Blues | MS1959(II) |
| **P26- 4** | **SMOOTH DETUNE** | - | Single (Ch.A) | SmoothDrive | SmoothDrive |
| **P26- 5** | **WAH FUZZ** | '60s FUZZ | Single (Ch.B) | MS1959(I) | MS1959(I) |
| **P26- 6** | **L:HvyLEAD R:5150** | - | Dual L/R | Heavy Lead | 5150 Drive |
| **P26- 7** | **MASSIVE** | - | Single (Ch.A) | MS HiGain | MS HiGain |
| **P26- 8** | **WIDE STACK** | - | Single (Ch.A) | MS HiGain | MS HiGain |
| **P26- 9** | **DOUBLE TRACK** | - | Dual L/R | MS HiGain | BG Drive |
| **P26-10** | **HiGAIN VO DRIVE** | - | Single (Ch.A) | VO Drive | VO Drive |
| **P27- 1** | **R-FIER SCREAM** | - | Single (Ch.A) | R-FIER Vnt1 | SLDN |
| **P27- 2** | **70's 1959 STACK** | - | Single (Ch.A) | MS1959(I) | Power Stack |
| **P27- 3** | **DOUBLE AMP** | - | Dual L/R | Clean TWIN | MS1959(II) |
| **P27- 4** | **5150/1959 DUAL** | - | Dual L/R | 5150 Drive | MS1959(I+II) |
| **P27- 5** | **DUAL DRY 1959** | - | Dual Mono | MS HiGain | MS1959(I+II) |
| **P27- 6** | **HEAVY 5150** | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| **P27- 7** | **MILD 1959** | - | Single (Ch.B) | Warm Clean | MS1959(II) |
| **P27- 8** | **ROCK WOMAN** | R-MAN | Single (Ch.A) | JC-120 | JC-120 |
| **P27- 9** | **STEREO MS HiGAIN** | - | Single (Ch.A) | MS HiGain | Power Stack |
| **P27-10** | **HEAVY BTM METAL** | - | Single (Ch.A) | Metal Stack | Metal Stack |
| **P28- 1** | **R-FIER LEAD** | - | Single (Ch.A) | R-FIER Vnt1 | R-FIER Mdn2 |
| **P28- 2** | **T-AMP LEAD** | - | Single (Ch.A) | T-Amp Lead | T-AmpCrunch |
| **P28- 3** | **MILD DRIVE LEAD** | - | Single (Ch.A) | Mild Drive | Mild Drive |
| **P28- 4** | **FAT OD LEAD** | Fat OD | Single (Ch.A) | JC-120 | JC-120 |
| **P28- 5** | **STADIUM ROCK** | - | Dual L/R | T-Amp Lead | MS HiGain |
| **P28- 6** | **SLDN LEAD SOLO** | - | Single (Ch.B) | SLDN | Drive Stack |
| **P28- 7** | **METAL ZONE LEAD** | Metal Zone | Single (Ch.A) | JC-120 | StackCrunch |
| **P28- 8** | **TWEED LEAD** | - | Single (Ch.A) | Tweed | StackCrunch |
| **P28- 9** | **OVERDRIVE LEAD** | Fat OD | Single (Ch.A) | Crunch | JC-120 |
| **P28-10** | **POWER STACK LEAD** | - | Single (Ch.A) | Power Stack | SLDN |
| **P29- 1** | **BG LEAD SOLO** | - | Single (Ch.A) | BG Lead | BG Lead |
| **P29- 2** | **70's 335 LEAD** | - | Dual Mono | MS HiGain | MS1959(I+II) |
| **P29- 3** | **MATCH LEAD** | - | Single (Ch.A) | MATCH Lead | Fat MATCH |
| **P29- 4** | **CLASSIC DS LEAD** | DST+ | Single (Ch.A) | Clean TWIN | JC-120 |
| **P29- 5** | **EDGE LEAD** | - | Single (Ch.A) | Edge Lead | Edge Lead |
| **P29- 6** | **METAL LEAD** | - | Single (Ch.A) | Metal Lead | Metal Lead |
| **P29- 7** | **FAT COMP LEAD** | - | Single (Ch.A) | StackCrunch | Tweed |
| **P29- 8** | **5150 DRIVE** | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| **P29- 9** | **HiGAIN MILD LEAD** | - | Single (Ch.A) | Mild Drive | BG Lead |
| **P29-10** | **L:RECT R:5150** | - | Dual L/R | R-FIER Vnt1 | 5150 Drive |
| **P30- 1** | **COMP + OD-1** | OD-1 | Single (Ch.A) | Crunch | StackCrunch |
| **P30- 2** | **2 AMPS RECT&PRO** | - | Dual L/R | R-FIER Vnt2 | Pro Crunch |
| **P30- 3** | **FAT STEREO LEAD** | - | Dual L/R | R-FIER Vnt1 | 5150 Drive |
| **P30- 4** | **HEAVY EDGE LEAD** | - | Single (Ch.A) | Edge Lead | Edge Lead |
| **P30- 5** | **T-SCREAM+MS1959** | T-Scream | Single (Ch.A) | MS1959(I) | Power Stack |
| **P30- 6** | **METAL ZONE CHO** | Metal Zone | Single (Ch.A) | Clean TWIN | JC-120 |
| **P30- 7** | **FAT BOY** | Natural OD | Single (Ch.A) | R-FIER Vnt2 | R-FIER Mdn2 |
| **P30- 8** | **PINK ECHO** | Booster | Single (Ch.A) | MS1959(I) | MS1959(I) |
| **P30- 9** | **DIST + MS HiGAIN** | Distortion | Single (Ch.A) | MS HiGain | Power Stack |
| **P30-10** | **MILD LEAD** | - | Single (Ch.A) | Mild Drive | SmoothDrive |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| P31- 1 | DEEP STACK LEAD | - | Single (Ch.A) | MS HiGain | MS HiGain |
| P31- 2 | BIG LEAD | T-Scream | Single (Ch.A) | StackCrunch | JC-120 |
| P31- 3 | LONG SUSTAIN DRV | Fat OD | Single (Ch.A) | SLDN | StackCrunch |
| P31- 4 | MILKY WAY | T-Scream | Single (Ch.A) | Power Stack | Drive Stack |
| P31- 5 | COMP + TURBO OD | Turbo OD | Single (Ch.A) | Clean TWIN | Warm Clean |
| P31- 6 | DAYDREAM | Turbo OD | Single (Ch.A) | MATCH Drive | JC-120 |
| P31- 7 | MID DS+BG LEAD | Mid DS | Single (Ch.A) | BG Lead | SmoothDrive |
| P31- 8 | HiGAIN WAH LEAD | - | Single (Ch.A) | MS HiGain | MS1959(I) |
| P31- 9 | DYNA LEAD/CLEAN | - | Dynamic | StackCrunch | MS HiGain |
| P31-10 | DYNA LEAD/DRIVE | - | Dynamic | Drive Stack | Drive Stack |
| P32- 1 | WARM CRUNCH | - | Single (Ch.A) | Warm Crunch | Mild Drive |
| P32- 2 | DEEP COMP CRUNCH | - | Dual L/R | StackCrunch | VO Drive |
| P32- 3 | MATCH CRUNCH | - | Single (Ch.A) | MATCH Drive | VO Drive |
| P32- 4 | CRUNCH SOLO | - | Single (Ch.A) | Crunch | StackCrunch |
| P32- 5 | DRIVE YOUR CAR | - | Single (Ch.A) | VO Lead | VO Drive |
| P32- 6 | T-AMP CRUNCH | - | Single (Ch.A) | T-AmpCrunch | T-AmpCrunch |
| P32- 7 | VOODOO WAH | - | Single (Ch.A) | MS1959(I) | MS1959(I) |
| P32- 8 | DYNA AMP CRUNCH | - | Dynamic | Tweed | StackCrunch |
| P32- 9 | 50's ROCK'N'ROLL | - | Single (Ch.A) | Pro Crunch | Tweed |
| P32-10 | NASHVILLE TWANG | - | Dual Mono | T-AmpCrunch | MATCH Drive |
| P33- 1 | COMP TWEED | - | Single (Ch.A) | Tweed | Pro Crunch |
| P33- 2 | DUAL AMP BLUES | Distortion | Dual Mono | BrightClean | Clean TWIN |
| P33- 3 | BLUES LEAD | T-Scream | Single (Ch.A) | Tweed | StackCrunch |
| P33- 4 | BRIGHT CRUNCH | - | Single (Ch.B) | StackCrunch | Tweed |
| P33- 5 | TREMOLO CRUNCH | - | Single (Ch.A) | VO Drive | Tweed |
| P33- 6 | DRY MATCH | - | Single (Ch.A) | MATCH Drive | Fat MATCH |
| P33- 7 | TWIN CRUNCH | - | Single (Ch.A) | Clean TWIN | Pro Crunch |
| P33- 8 | BLUES OD CRUNCH | Blues OD | Single (Ch.A) | Crunch | StackCrunch |
| P33- 9 | 60's TWEED | - | Single (Ch.B) | Clean TWIN | Tweed |
| P33-10 | TWEED ANALOG DLY | - | Single (Ch.A) | Tweed | StackCrunch |
| P34- 1 | COMP CRUNCH | - | Single (Ch.A) | StackCrunch | Warm Clean |
| P34- 2 | BIG CRUNCH | - | Dual L/R | StackCrunch | BG Rhythm |
| P34- 3 | ANOTHER BRICK | - | Single (Ch.A) | MATCH Drive | MATCH Drive |
| P34- 4 | CHORUS CRUNCH | - | Single (Ch.A) | StackCrunch | MS1959(I) |
| P34- 5 | CRUNCH WAH | - | Single (Ch.A) | StackCrunch | Tweed |
| P34- 6 | COUNTRY CRUNCH | - | Single (Ch.B) | JC-120 | Warm Clean |
| P34- 7 | LIQUID CRUNCH | '60s FUZZ | Single (Ch.B) | MATCH Lead | JC-120 |
| P34- 8 | DUAL COMBO CRNCH | - | Dual L/R | VO Drive | Fat MATCH |
| P34- 9 | MILD CRUNCH | - | Single (Ch.A) | Warm Crunch | Crunch |
| P34-10 | PHASE CRUNCH | - | Single (Ch.A) | StackCrunch | Warm Clean |
| P35- 1 | NATURAL CLEAN | - | Single (Ch.A) | Full Range | Full Range |
| P35- 2 | SHARP CLEAN | - | Single (Ch.A) | BrightClean | JC-120 |
| P35- 3 | FAT CLEAN TWIN | - | Single (Ch.A) | Clean TWIN | Pro Crunch |
| P35- 4 | VO CLEAN | - | Single (Ch.A) | VO Clean | VO Lead |
| P35- 5 | MILD CLEAN | - | Single (Ch.A) | Warm Clean | Warm Crunch |
| P35- 6 | MELLOW HOLLOW | - | Single (Ch.A) | Warm Clean | Warm Crunch |
| P35- 7 | BRIGHT CLEAN | - | Single (Ch.A) | BrightClean | StackCrunch |
| P35- 8 | JAZZ HOLLOW | - | Single (Ch.A) | Clean TWIN | Warm Clean |
| P35- 9 | JC-120 + TWIN | - | Dual L/R | JC-120 | Clean TWIN |
| P35-10 | MODULATED CLEAN | - | Single (Ch.A) | Full Range | Warm Clean |

| No. | Patch Name | OD/DS Type | PRE Ch.Mode | Ch.A Type | Ch.B Type |
|---|---|---|---|---|---|
| P36- 1 | 60's CLEAN | - | Single (Ch.A) | VO Clean | VO Drive |
| P36- 2 | FAT CLEAN | - | Single (Ch.A) | Warm Clean | JC-120 |
| P36- 3 | BIG HALL CLEAN | - | Single (Ch.A) | JC-120 | Warm Clean |
| P36- 4 | LOW TONE JAZZ | - | Single (Ch.A) | Jazz Combo | Warm Clean |
| P36- 5 | SMALL WING | - | Single (Ch.A) | MS1959(I+II) | MS1959(I) |
| P36- 6 | MOD HEAVEN | - | Dual L/R | Full Range | Full Range |
| P36- 7 | NEW YORK CLEAN | Warm OD | Dual Mono | Jazz Combo | Full Range |
| P36- 8 | JAZZ COMBO | - | Single (Ch.A) | Jazz Combo | Warm Clean |
| P36- 9 | COUNTRY TWIN | - | Single (Ch.A) | Clean TWIN | JC-120 |
| P36-10 | CLEAN MOD | - | Single (Ch.A) | Warm Clean | Warm Clean |
| P37- 1 | FUNKY RHYTHM | - | Single (Ch.B) | Clean TWIN | Clean TWIN |
| P37- 2 | FUNKY FREAK | - | Single (Ch.A) | Clean TWIN | Clean TWIN |
| P37- 3 | CLEAN DLY CHORUS | - | Single (Ch.A) | Clean TWIN | JC-120 |
| P37- 4 | ROCKABILLY | - | Single (Ch.A) | StackCrunch | Blues |
| P37- 5 | CLEAN SCREAM | - | Single (Ch.A) | JC-120 | MS HiGain |
| P37- 6 | ACOUSTIC GUITAR | - | Dual L/R | Full Range | Full Range |
| P37- 7 | JUMBO FAKE ! | - | Dual L/R | Full Range | Jazz Combo |
| P37- 8 | A.Gt SIMULATOR | - | Dual L/R | Full Range | Full Range |
| P37- 9 | PIEZO -> ACOUSTIC | - | Single (Ch.A) | Full Range | Full Range |
| P37-10 | for ACOUSTIC Gt | - | Single (Ch.A) | Full Range | Full Range |
| P38- 1 | COOL SITAR | - | Single (Ch.A) | JC-120 | Full Range |
| P38- 2 | WAVE SYNTH | - | Single (Ch.A) | Full Range | JC-120 |
| P38- 3 | PANNING PHASER | - | Single (Ch.A) | Full Range | BrightClean |
| P38- 4 | PANNING WAH | - | Single (Ch.A) | Tweed | JC-120 |
| P38- 5 | E.PIANO GUITAR | - | Single (Ch.A) | Warm Clean | Full Range |
| P38- 6 | MOD SLDN DRIVE | Loud | Single (Ch.A) | SLDN | JC-120 |
| P38- 7 | SLOW GEAR PS | - | Dual L/R | JC-120 | BrightClean |
| P38- 8 | LIGHT PHASER | - | Single (Ch.A) | BG Rhythm | JC-120 |
| P38- 9 | OCTAVE FLANGE | GUV DS | Single (Ch.A) | BG Lead | BG Drive |
| P38-10 | OCTAVE SLICE | - | Single (Ch.A) | StackCrunch | Warm Clean |
| P39- 1 | SYNTH SEQUENCE | Distortion | - | - | - |
| P39- 2 | SLICER&FLANGER | - | Single (Ch.A) | 5150 Drive | 5150 Drive |
| P39- 3 | PAD | - | Dual L/R | Full Range | Clean TWIN |
| P39- 4 | REVERSE | - | Single (Ch.A) | Full Range | Crunch |
| P39- 5 | PHASE FLANGER | - | Single (Ch.A) | Warm Clean | JC-120 |
| P39- 6 | AUTO PAD | - | Single (Ch.A) | JC-120 | Full Range |
| P39- 7 | LOVELY | - | Single (Ch.A) | JC-120 | Warm Crunch |
| P39- 8 | SPEAKER KILLER | - | Single (Ch.A) | Full Range | Warm Clean |
| P39- 9 | OCTIVIOUS | - | Single (Ch.A) | JC-120 | JC-120 |
| P39-10 | RISING WAH | - | Single (Ch.B) | BG Rhythm | JC-120 |
| P40- 1 | STEREO SITAR | - | Dual L/R | Full Range | Full Range |
| P40- 2 | FRETLESS OCT | - | Single (Ch.A) | JC-120 | Full Range |
| P40- 3 | FUNK FOOD | - | Single (Ch.B) | JC-120 | Pro Crunch |
| P40- 4 | FAR FROM HUMAN | - | Dual Mono | VO Lead | JC-120 |
| P40- 5 | SYNTH BRASS | - | Dual L/R | Clean TWIN | Clean TWIN |
| P40- 6 | SYNCHRO PAN | - | Single (Ch.B) | Full Range | Warm Clean |
| P40- 7 | RING MOD | - | Single (Ch.A) | Clean TWIN | R-FIER Cln |
| P40- 8 | HEAVY OCT | - | Dual L/R | MS HiGain | BG Drive |
| P40- 9 | STEP PHASE | Natural OD | Single (Ch.A) | Tweed | JC-120 |
| P40-10 | GUITAR + PAD | - | Single (Ch.A) | MATCH Drive | Full Range |

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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 instruks joner.

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

For EU Countries

CE

This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/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.

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This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and
(2) This device must accept any interference received, including interference that may cause undesired operation.

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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.

For the USA

## DECLARATION OF CONFORMITY Compliance Information Statement

| | |
|---|---|
| Model Name : | GT-PRO |
| Type of Equipment : | Guitar Effects Processor |
| Responsible Party : | Roland Corporation U.S. |
| Address : | 5100 S.Eastern Avenue, Los Angeles, CA 90040-2938 |
| Telephone : | (323) 890-3700 |

BOSS Corporation

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