CORRECTIONS

Please correct the contents of the "V-Bass Owner's Manual" as follows:

Page 46 "BASS SELECT"

(Error)

* *"VIOLIN" and "M-MAN" cannot be selected if the COSM BASS parameter TYPE is set to "POLY OCTAVE," "POLY DISTORTION," or "POLY SG."*

(Correct)

* *"ACTIVE, " "VIOLIN," and "M-MAN" cannot be selected if the COSM BASS parameter TYPE is set to "POLY OCTAVE," "POLY DISTORTION," or "POLY SG."*

Page 48 "WAVE SYNTH"

DECAY:

(Error)

Adjusts the time over which the tonal character of the sound decays when the bass is plucked strongly.

(Correct)

Adjusts the decay time for the synth sound.

Page 71 "Pedal Assign Parameter List"

AC BODY's ASSIGN TARGET:

(Error)

LEVEL

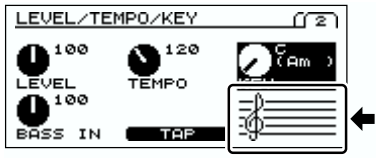
(Correct)

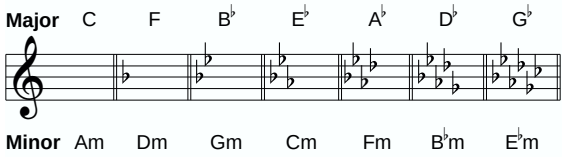
BODY LEV

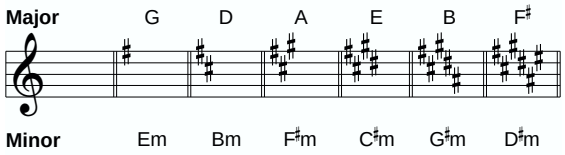
Page 23, 27, 30, 48, 57

LEVEL/TEMPO/KEY screen and the key of the song:

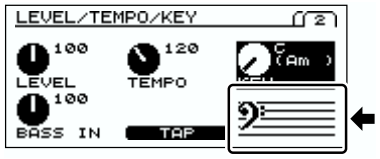
(Error)

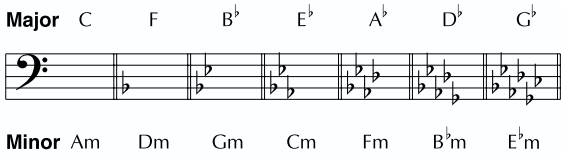


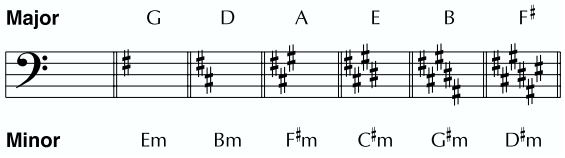




(Correct)







Roland®

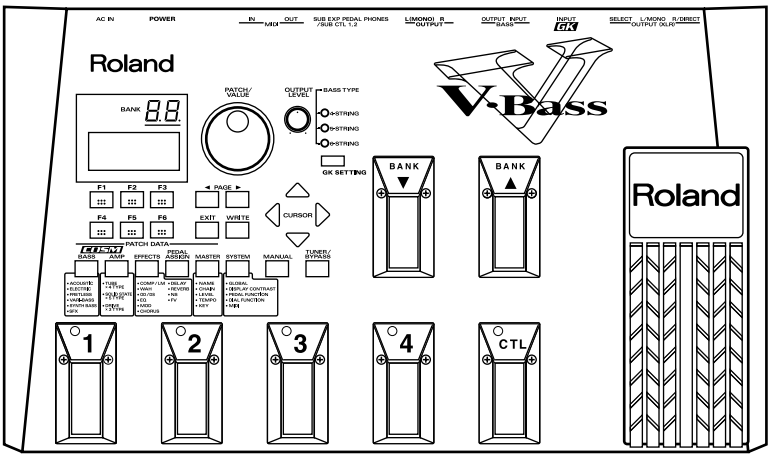
V-Bass

Owner's Manual

Thank you, and congratulations on your choice of the Roland V-BASS.

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's manual p. 2), "USING THE UNIT SAFELY" (Owner's manual p. 3–4), and "IMPORTANT NOTES" (Owner's manual p. 5). 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, the manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

* *All product names mentioned in this document are trademarks or registered trademarks of their respective owners.*



CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN

ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR

CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK,
DO NOT REMOVE COVER (OR BACK).
NO USER-SERVICEABLE PARTS INSIDE.
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

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

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

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

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

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

1. Read 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. When 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. Never use with a cart, stand, tripod, bracket, or table except as specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. 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.

WARNING: THIS APPARATUS MUST BE EARTHED
IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, 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 GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or coloured GREEN or GREEN-AND-YELLOW.

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.

USING THE UNIT SAFELY

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

About ⚠WARNING and ⚠CAUTION Notices

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

About the Symbols

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

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Do not open or 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" page.
- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the unit.
- Use only the attached power-supply cord.

⚠WARNING

- 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.
- 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.

⚠WARNING

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

⚠ CAUTION

- The unit 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 or this unit.

- 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 plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

- 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.

- 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 3–4, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).

- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and / or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

- 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.

- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and / or deformation.

Repairs and Data

- Please be aware that all data contained in the unit’s memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer), or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

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

  “BATTERY LOW”

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).

- Unfortunately, it may be impossible to restore the contents of data that was stored in another MIDI device (e.g., a sequencer) once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

- Use a reasonable amount of care when using the unit’s buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.

- Never strike or apply strong pressure to the display.

- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable’s internal elements.

- 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 (Roland EV-5, BOSS FV-300L; 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.

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Main Features

■ A completely new bass system

The V-Bass is Roland's proprietary and totally new bass system, created using its acclaimed COSM technology.

The pickup signal includes not only pitch and volume, but also a range of information such as nuances of playing technique and the character produced by the body shape of the bass and the type of strings. The GK divided pickup individually detects each string, and generates the corresponding set of pickup signals.

The V-Bass extracts information from this signal, and lets you process it by (for example) emphasizing, adding, or deleting overtones to create completely new bass sounds that could not be produced using previously existing equipment.

Of course, since the sound is based on the original signal from the string, the playing feel is extremely natural.

■ COSM BASS —creating new possibilities for bass

In addition to sounds such as acoustic basses, fretless basses, and electric basses, you can use special settings such as synth bass sounds, altered tunings, or multi-stringed basses without having to pick up a different bass guitar or change your tuning. Virtually any conceivable bass sound is immediately available simply by stepping on a pedal.

You can also create original bass sounds by adjusting the pickup, tone, and volume controls, or by editing the body settings.

Of course, these sounds can be played using all of the playing techniques you are accustomed to using on bass.

Since the unit also includes a mixer section, you have complete control over the normal pickup and divided pickup inputs—you can combine both types of sound for additional creative possibilities.

■ COSM AMP and multi-effects for even greater potential

The COSM amp section provides six different modeled amps, as well as six more original amps optimized for the COSM bass. The multi-effect section provides a variety of high-quality effects, including COMP/LM, WAH, OD/DS, and EQ.

In addition, you can create connections (chains) that include not only the COSM amp and multi-effects, but also COSM bass mix points, giving you total control of your sound all the way to the output.

■ A full array of useful functions

Various global parameters allow you to make adjustments to suit the location in which you are performing, without having to edit each sound individually. For example, this lets you globally adjust certain aspects of the sound, such as the reverb depth or the tone of the upper and lower ranges.

Both phone jacks and XLR balanced outputs are provided, allowing direct connection to a PA system.

■ Flexible support for 4-string through 6-string basses

Compared to guitars, bass guitars have a broader range of variation in the number of strings. V-Bass is designed to support the most widely used types, from 4-string to 6-string basses.

Sound settings are designed for flexibility, and allow the same data to be used with 4-string through 6-string basses. You can store five separate sets of settings appropriate for different basses, allowing you to change instruments during a performance.

■ Graphic LCD

Thanks to the graphic LCD, settings such as pickup location and body type can be made visually and intuitively.

About the V-Bass

This chapter provides explanations that will help you take the fullest advantage of the V-Bass's functionality.

■ GK pickup

In order to use the V-Bass, you will need a separately sold GK-2B divided pickup for bass.

Attach the GK-2B to your bass guitar. For details on installation, refer to the owner's manual of the GK-2B.

You can also use GK-compatible bass guitars that are available from various manufacturers. (For details on specifications of these bass guitars, refer to the manual of the bass guitar, or contact the manufacturer.)

The V-Bass is designed for use only with basses.

It is not possible to use the V-Bass with a guitar on which a GK-2A guitar divided pickup is installed. (Even if connected, it will not function correctly.)

■ Sound data (patch parameters)

The V-Bass is designed to allow the same sound settings to be used (as far as possible) for any standard type of bass, ranging from 4-string to 6-string basses.

This means that in the case of parameters that can be set independently for each string, there are always separate settings for each of six strings. These settings are displayed as Hi, 1, 2, 3, 4, and Lo, relative to standard 4-string basses.

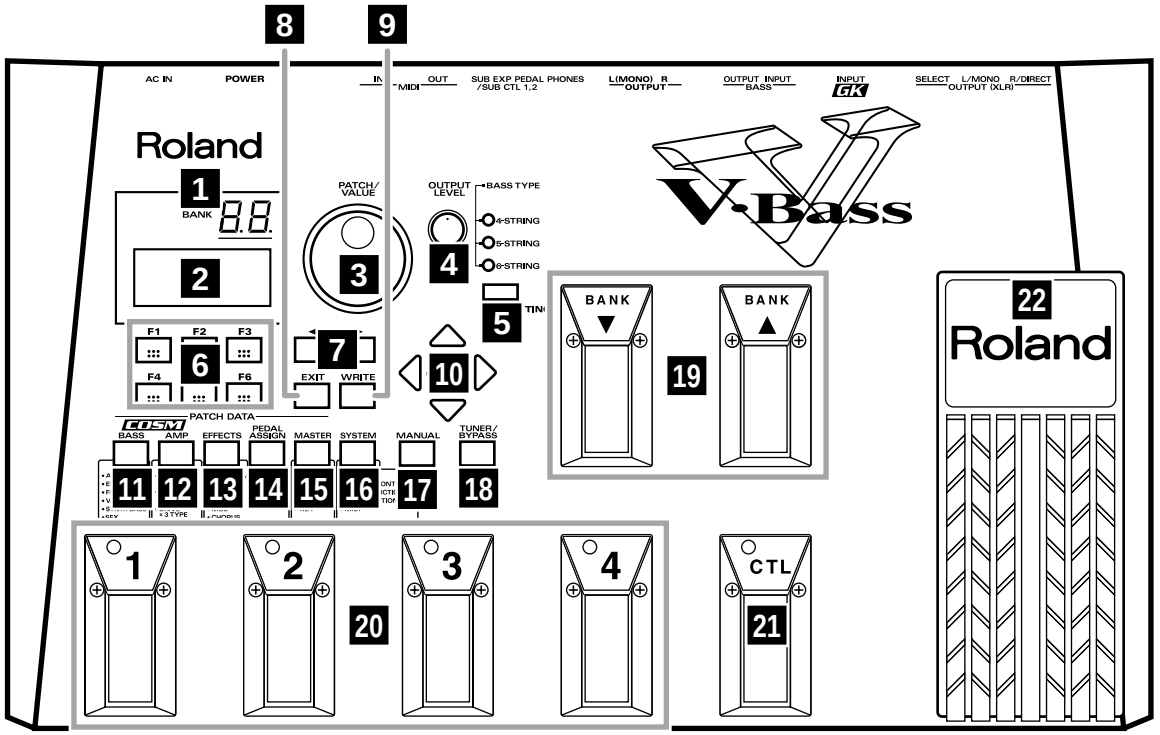
The correspondence between the listed parameters and the strings to which they apply is determined by the "GK POSI" setting of the GK SETTING menu. This correspondence, and the standard tunings are shown below

Parameter listing	4STR-1,2,3	5STR-Lo1,2	5STR-Hi1,2	6STR
Hi	-	-	1st string (C)	1st string (C)
1	1st string (G)	1st string (G)	2nd string (G)	2nd string (G)
2	2nd string (D)	2nd string (D)	3rd string (D)	3rd string (D)
3	3rd string (A)	3rd string (A)	4th string (A)	4th string (A)
4	4th string (E)	4th string (E)	5th string (E)	5th string (E)
Lo	-	5th string (B)	-	6th string (B)

Since you can store up to five settings for separate basses, it is possible to switch between more than one instrument.

Panel Descriptions

Front Panel



1. LED Display
It displays the bank number of the currently selected patch (p. 19). In TUNER MODE (p. 18), it displays the note name.

2. LCD Display
It displays the various information of the V-Bass, such as patch's name, the value of parameter, and others.

3. PATCH/VALUE Dial
Use this knob to select patches, or to adjust parameter values.

4. OUTPUT LEVEL Knob
Use this knob to adjust the total volume of the V-Bass.

* *The level of OUTPUT(XLR) and BASS OUTPUT will not change.*

5. GK SETTING Button
Use this button when making settings for the GK Pickup (p. 15).

6. Function Button
Use these buttons to select parameter on the LCD Display.

7. PAGE Button
Use these buttons to switch pages on the LCD Display (p. 14).

8. EXIT Button
Use this button to cancel the operation, or when returning to the Play screen (p. 13).

9. WRITE Button
Use this button to write a patch (p. 30, 31).

10. CURSOR Button
Use these buttons to move a cursor.

11. COSM BASS Button
Press this button for access to COSM BASS parameters (p. 21).

12. COSM AMP Button
Press this button for access to COSM AMP parameters (p. 22).

13. EFFECTS Button
Press this button when making adjustments for each effect (p. 22).

14. PEDAL ASSIGN Button
Press this button when making adjustments for pedal functions (p. 24).

15. MASTER Button
Press this button when adjusting patch's level, name, and others (p. 23, 27–30).

16. SYSTEM Button

Press this button when making adjustments for the V-Bass to be used in various situations (p. 31, 35–42).

17. MANUAL Button

Press this button to use the MANUAL MODE (p. 32).

18. TUNER/BYPASS Button

Press this button to use the TUNER function, or the BYPASS function (p. 18).

19. BANK Pedal

Press these pedals to switch patch banks, or patches (p. 19).

20. Number Pedals

Press these pedals to switch patches (p. 19), or to switch effects On / Off (p. 32).

21. CTL (Control) Pedal

Use this pedal to control the variety of functions, such as On / Off for effects, TUNER switch, and others (p. 24).

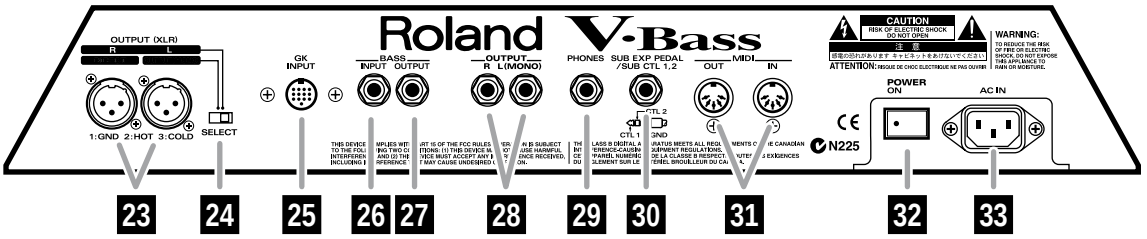
22. EXP (Expression) Pedal

Use this pedal to control the volume, wah effect, and others (p. 24).

NOTE

When operating the expression pedal, be careful not to get your toes pinched between the moving part and the panel. In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for its safe use. Children should use this unit under adult supervision and guidance.

Rear Panel



23. OUTPUT Jacks (XLR)

These are XLR type connectors that provide balanced output.

24. SELECT (Output Select) Switch

This switch setting determines whether the signals output from the OUTPUT jacks (XLR) are in stereo (L / R), or as DIRECT / MONO output.

DIRECT: Outputs the normal pickup signal from the GK INPUT, or the signal from the BASS INPUT.

MONO: Outputs the mixed signal of the OUTPUT L / R.

25. GK INPUT Connector

Connect the included GK cable to input signals from each string.

26. BASS INPUT Jack

Use this jack to input the normal bass pickup signals.

27. BASS OUTPUT Jack

This jack directly outputs the signal from the BASS INPUT.

28. OUTPUT Jack

These are standard jacks that output unbalanced signals.

29. PHONES (Headphones) Jack

A pair of stereo headphones can be connected to this jack.

30. SUB EXP PEDAL/SUB CTL 1,2 (Sub Expression/Sub Control Pedal) Jacks

Connect an optional expression pedal (such as the EV-5) or foot switch (such as the FS-5U) here.

31. MIDI Connectors

Connect an external MIDI device to these connectors to transmit and receive MIDI messages.

32. POWER Switch

Switches the power to the on and off.

33. AC Inlet

Connect the included power cord.

Chapter 1. Playing Sounds

Attaching the GK pickup

First, attach the GK-2B divided pickup to your bass. For details on installation, refer to the GK-2B owner's manual.

NOTE

The GK-2B cannot be used with the following types of basses. (Even if installed, it will not function correctly.)

- Basses with an unconventional string configuration, such as multi-stringed basses with seven or more strings, or double basses (acoustic string basses)
- Basses that use nylon strings without a steel core, or gut strings
- Any other basses that, due to their structure, provide no space for correctly attaching the GK-2B divided pickup

Basically, set the GK-2B select switch to the "MIX" position when using the V-Bass.

Making Connections

Before making connections

In order to play the V-Bass, you will need the following equipment.

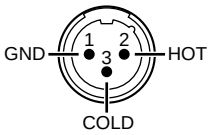
- A bass with a GK-2B installed
- Amp / speaker or headphones

You may wish to use the following equipment for additional convenience:

- External expression pedal (Roland EV-5 or BOSS FV-300L; sold separately)
- External pedal switch (BOSS FS-5U, FS-5L; sold separately)

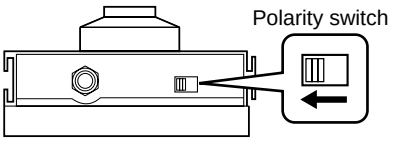
* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*

* *The pin assignment for the XLR type connectors is as shown below. Before making any connections, make sure that this pin assignment is compatible with that of all your other devices.*



* *Use only the specified expression pedal (EV-5 or BOSS FV-300L; sold separately). By connecting any other expression pedal, you risk causing malfunction and/or damage to the unit.*

* *If connecting the FS-5U, set the polarity switch as follows.*



About the BASS OUTPUT jack

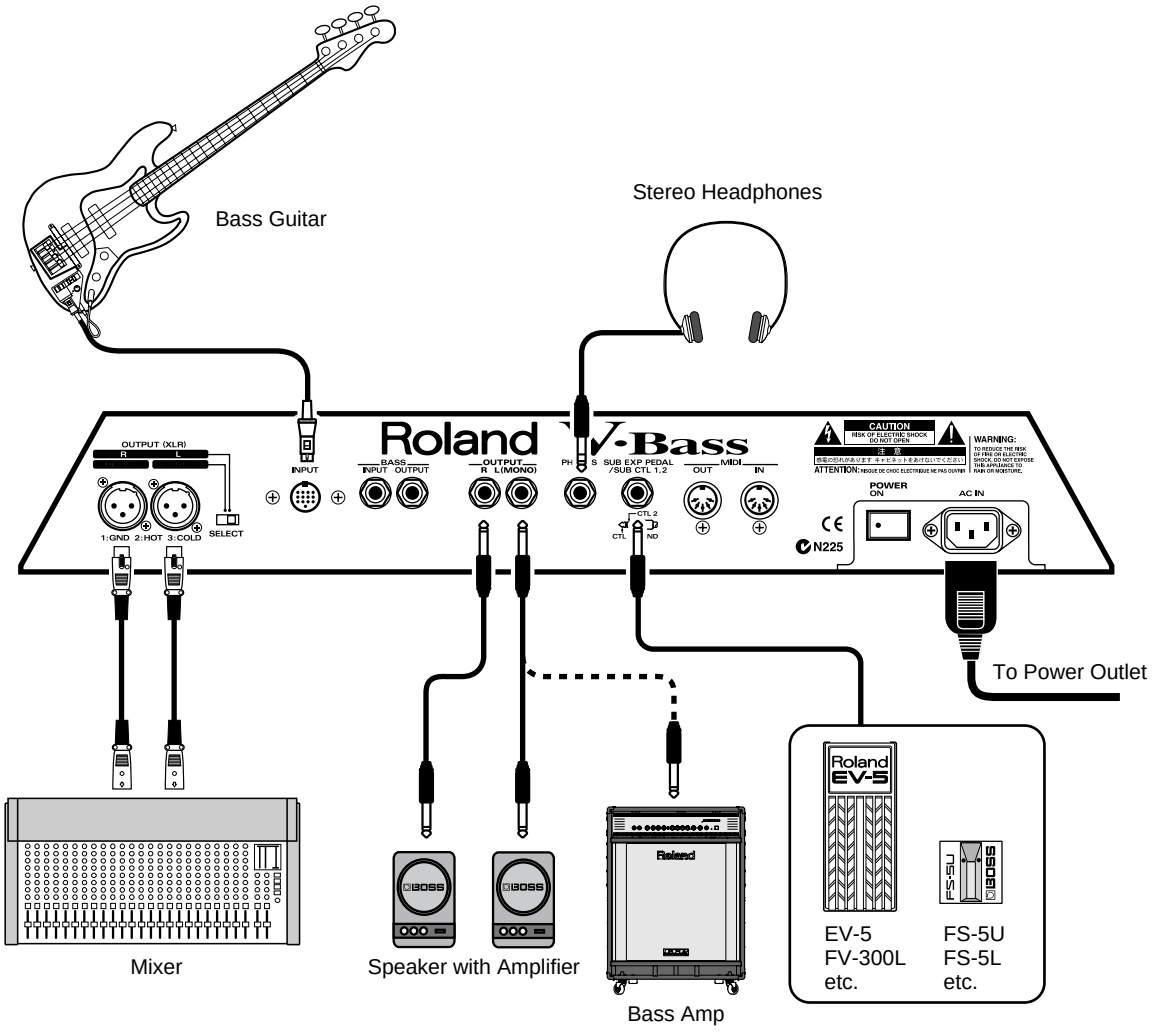
As desired, connect your amp or mixer to the BASS OUTPUT jack.

* *Since you can output only the original bass sound from the BASS OUTPUT jack, use the jack when you wish to process just the original bass sound through an external effects device.*

* *If you are using the normal bass input jack of the GK-2B, set the GK-2B select switch to "MIX."*

* *Even when headphones are connected to the PHONES jack, sound will still be output from the OUTPUT jack, OUTPUT connector (XLR), and the BASS OUTPUT jack.*

After you have made preparations on your bass (GK-2B), connect your equipment as shown in the following diagram.



Turning On the Power

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

1. **Turn the POWER switch of the V-Bass to the "ON" position to turn on the power.**

   The display will light, and the following screen will appear. This is called the "Play screen."

* *When the power is turned on, the patch number that was selected at the time of the last power-off will be selected.*

MEMO

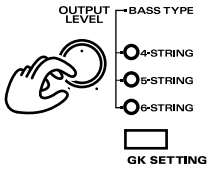
The various procedures described in this owner's manual are to be performed from the Play screen, which you can reach by pressing [EXIT] several times.

* *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.*

2. **Turn on the power of your audio devices (bass amp, mixer, etc.).**

Adjusting the Volume

Use the OUTPUT LEVEL knob, to set the maximum volume.

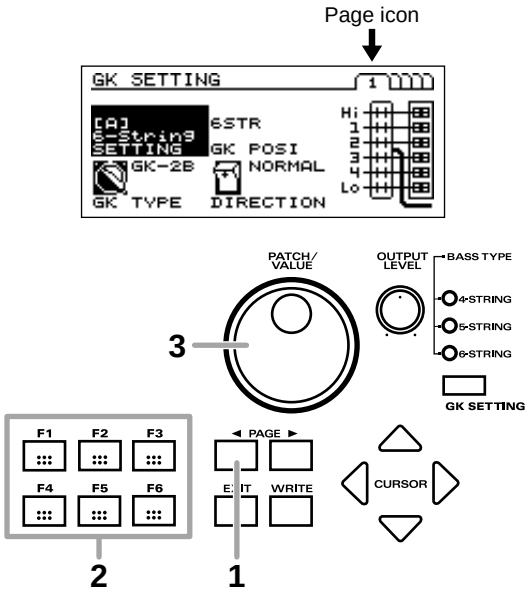


* *The output volume from the OUTPUT connector (XLR) will not change. If you wish to change the volume including that from the OUTPUT connector (XLR), please adjust the LEVEL parameter in the GLOBAL section (p. 64).*

* *You can also adjust the level by assigning the function to the controls like built-in EXP pedal and GK VOL of the GK-2B. Please refer to the "Pedal function settings" section for details (p. 24).*

About the display (Basic operation)

Some screens have several pages of parameters. A page icon is displayed in the upper right of the screen.



1. **Use PAGE [◄][►] to switch pages.**
2. **Press [F1]–[F6] to select the desired parameter.**

* *You can also use [CURSOR] to select parameters.*

3. **Turn the VALUE dial to modify the value.**

* *If you want to save the modified patch (p. 19), refer to "Saving a sound (patch) you've created" (the Write procedure) (p. 30).*

Editing multiple parameters simultaneously

For parameters that can be set independently for each string, the settings for all strings can be increased or decreased simultaneously.

For example, if you want to adjust the amount of Polyphonic Pitch Shift for each string in the same way, this means that you need not make the same setting repeatedly.

The following parameters can be edited simultaneously.

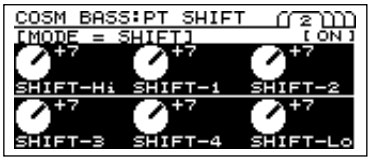
GK SETTING:

- PICKUP<–> BRIDGE (p. 68)
- SENSITIVITY (p. 68)

COSM BASS:

- PICKUP REAR PICKUP OFFSET (p. 45)
- PICKUP FRONT PICKUP OFFSET (p. 45)
- PT SHIFT SHIFT (p. 47)
- PT SHIFT FINE (p. 47)
- PT SHIFT HARMO (p. 47)
- PT SHIFT E.LEVEL (p. 48)
- PT SHIFT D.LEVEL (p. 48)
- PD SHIFT STRING (p. 51)
- POLY OCTAVE -1OCT (p. 51)
- POLY OCTAVE DIR (p. 51)
- PAN STRING (p. 52)
- MIXER STRING LEVEL (p. 52)

1. **Access the screen that includes the parameter you want to edit.**
2. **Move the cursor to the parameter that you want to edit.**
3. **At this time, [F1]–[F6] correspond to string numbers Hi,1, 2, 3, 4, and Lo. Hold down the function button that corresponds to the desired string, and press [F1]–[F6] to specify the parameter that you want to set simultaneously.**



4. **Press any button to cancel the setting.**

GK pickup settings

Specifying the correspondence for each string

The tonal character of the V-Bass is greatly affected by how the divided pickup is installed. To ensure that the V-Bass is functioning at its best, you must input "GK settings" data that specifies how the divided pickup is installed. These settings allow the V-Bass to minimize any tonal inconsistency that might arise from differences in how the divided pickup was installed.

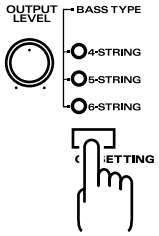
* *For more details, please refer to "GK pickup settings" (p. 33) or "GK SETTING" (p. 67) section.*

MEMO

If you will be using more than one bass with the V-Bass, you will need to make GK settings for the divided pickup of each bass. Perform the following procedure for each bass. You can make and store settings for up to five basses.

When playing the V-Bass, GK settings are a very important element that influences the sound. You must be sure to make these settings.

1. Press [GK SETTING]. The following display appears.



2. Press [F1] (SETTING).

Select a set of GK settings. Use the VALUE dial to select the GK settings for your bass.

You can store five settings to GK setting A–E.

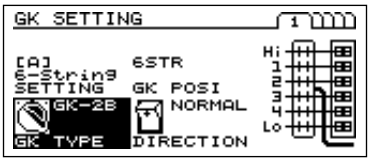
When you switch basses, you can simply change to the appropriate set of GK settings that you made earlier, allowing you to play each bass with the optimal settings.

3. Press [F2] (GK POSI).

Specify the position of the pickup. Use the VALUE dial to specify the position in which the pickup was installed on your bass.

4. Press [F4] (GK TYPE).

Specify the GK type. Use the VALUE dial to specify the type of divided pickup that is installed in your bass.



GK-2B:

Select this if your divided pickup is the GK-2B.

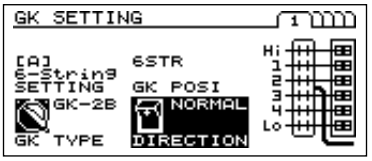
PIEZO1, PIEZO2:

Select one of these if your divided pickup is a piezo-type. Select a type that matches your bass to produce the best COSM BASS sound.

* *Select "PIEZO1" or "PIEZO2" if you are using a piezo-type pickup. Piezo-type pickups detect string vibration by using a piezo-electric element attached to the bridge of the bass.*

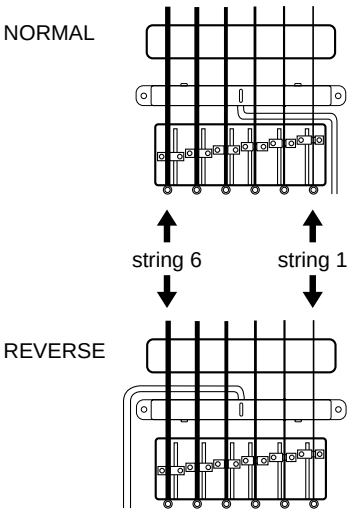
5. Press [F5] (DIRECTION).

Specify the position of the pickup. Use the VALUE dial to specify the position in which the pickup is installed on your bass.



NORMAL: Positioned with the cable extending toward the bridge.

REVERSE: Positioned with the cable extending toward the neck.



6. Press [PAGE ►] to move to page 2.

7. Press [F1] (SCALE).

Use the VALUE dial to specify the scale length of your bass.

Measure the length from the nut to the bridge of the highest string (normally G or C string) of your bass.

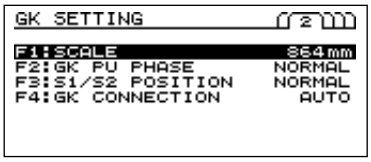
Then, specify the value within 710–940 mm, or select one of the 4 presets listed below.

SHORT: 760 mm

MEDIUM: 812 mm

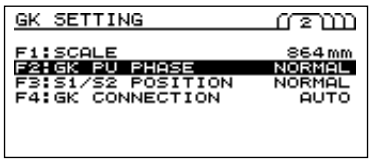
LONG (JB/PB): 864 mm

EXTRA LONG: 914 mm



8. Press [F2] (GK PU PHASE).

Use the VALUE dial to specify the phase of the GK pickup, to match with the normal pickup.



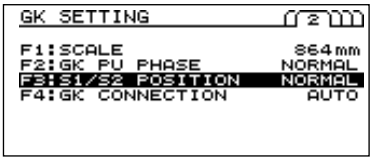
While playing lower string of your bass, set this parameter to the setting that does not cause the volume to diminish significantly.

NORMAL: Leave the phase unchanged.

INVERSE: Invert the phase.

9. Press [F3] (S1/S2 POSITION).

Use the VALUE dial to specify whether the function of the GK-2B's S1/S2 switches should be exchanged.



NORMAL: The switches will function normally.

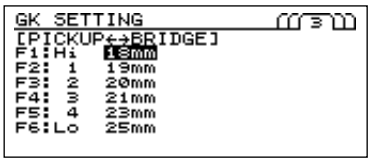
REVERSE: The S1 switch and S2 switch will be exchanged.

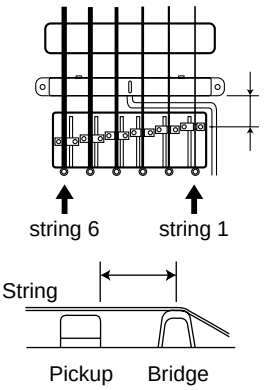
10. Press [PAGE ►] to move to page 3.

11. Press [F1]–[F6] to specify the string.

Use the VALUE dial to specify the distance from the pickup to the bridge. Use a tape measure to actually measure along each string to find the distance from the bridge side edge of the divided pickup to the bridge. For each string, specify the distance in millimeters.

* *This setting has no effect if GK TYPE is set to "PIEZO1" or "PIEZO2"*





12. If you will be using the V-Bass with more than one bass, repeat steps 2–11 to make the appropriate GK settings for each bass.

13. Press [EXIT] to return to the Play page.

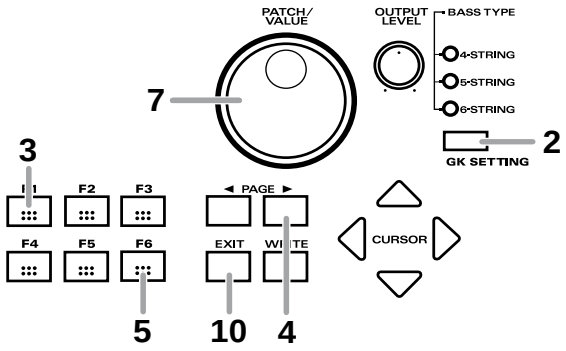
* *These settings must be made when you newly attach a divided pickup to a bass, or when you adjust the height of a divided pickup. Once you have made these settings correctly, they will be remembered even when the power is turned off. It is not necessary to re-make them each time you perform.*

* *When you want to play the V-Bass using a bass that is different than the previously used bass, select one of the settings A–E that you made in step 2, to choose GK settings appropriate for your bass. Press [EXIT] to return to the Play page.*

Adjusting the sensitivity of each string

Adjust the pickup sensitivity for each string, according to the way in which the GK-2B divided pickup is installed.

If you have more than one bass that you want to use with the V-Bass, you must adjust the sensitivity of the divided pickup for each bass. For each bass, turn off the power of the V-Bass, connect the next bass, and perform the following procedure. Settings for up to five basses can be made and stored.

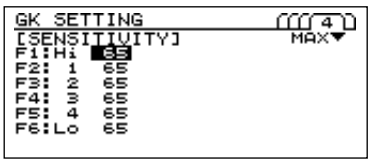


1. Press [GK SETTING].

2. Press [F1] (SETTING).

Use the VALUE dial to select the GK setting that you want to name.

3. Press [PAGE ►] several times to access page 4.



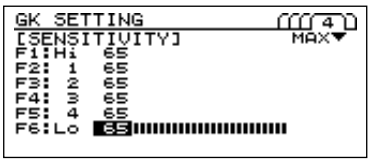
4. Press [F6] to select string 6.

* *Select strings as appropriate for the bass you are using.*

5. Play string 6 of your bass.

* *Play the string appropriate for your bass.*

The level meter will be displayed. The indications appear sequentially (starting from the left) according to how strongly you play the string.



6. Turn the VALUE dial to adjust the sensitivity.

Adjust the sensitivity so it's as high as you can get it without causing the large level meter at the far right to appear when you play most strongly in an actual performance.

Then adjust the balance by ear.

* *If the large level meter at the far right is displayed, an overload has occurred. Reduce the sensitivity.*

* *Depending on the bass you use, the level meter may move all the way to maximum even if the sensitivity is set as low as possible. If this occurs, set the GK-2B divided pickup at a greater distance away from the strings than specified.*

7. Adjust the sensitivity of strings 5–1 in the same way.

8. Next, play strings 6–1 very softly.

If there is a string that sounds louder than the others, lower the sensitivity for that string so that the volume is consistent among all strings.

9. Press [EXIT] to return to the Play page.

* *These settings must be made when you newly install a divided pickup, or when you adjust the height of the divided pickup. Once you have made these settings correctly, they are retained even while the power is turned off. It is not necessary to re-make these settings each time you perform.*

* *When you want to play the V-Bass using a bass that is different than the previously used bass, select one of the settings A–E that you made in step 2, to choose GK settings appropriate for your bass. Press [EXIT] to return to the Play page.*

Naming your settings

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**

   Select the GK setting that you want to name.
3. **Press [PAGE ►] to move to page 5.**

4. **Use [F1]–[F6] and the VALUE dial to assign a name.**

   [F1] (◄): Move the cursor to the left.

   [F2] (►): Move the cursor to the right.

   [F3] (►|): Move the cursor to the end.

   [F4] (SPACE): Insert a space at the cursor location.

   [F5] (DELETE): Delete a character. The characters that follow get shifted to the left.

   [F6] (A, a, 1, ■): Switch between entering uppercase letters, lowercase letters, numbers, and characters.

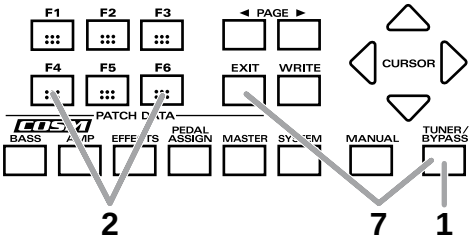
* *Press [CURSOR ◄] to return to the previous page.*

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

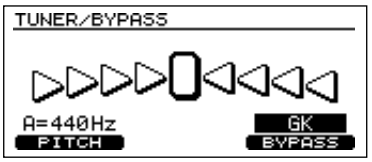
* *These settings remain stored in memory even while the power is off.*

Tuning your bass

Here's how to use the Tuner function of the V-Bass to tune your bass.



1. **Press [TUNER/BYPASS]. The Tuner function will be turned on.**



2. **Use the function buttons to make the following settings.**

   Press the button for the function that you want to set ([F4] [F6]), and turn the VALUE dial to select the desired value.

* *This step is not required if you do not want to edit the parameter. Proceed to step 3.*

[F4] (PITCH: 435Hz–445Hz)

Set the standard pitch.

* *This was set to 440Hz when the unit was shipped from the factory.*

* *A pitch of the HARMONIST depends on this setting.*

What is the standard pitch?

The standard pitch is the frequency of the A4 note (middle A on a piano) of the instrument that is used as the pitch reference for a performance.

[F6] (BYPASS: MUTE, GK, BASS IN)

Select the sound while you are tuning.

MUTE: The sound will be muted.

GK: Outputs the sound of the GK pickup.

BASS IN: Outputs the sound of the normal pickup.

* *This was set to "GK" when the unit was shipped from the factory.*

3. Play a single note on the open string that you want to tune.

The LED display will indicate the note name closest to the pitch of the string you played.

* *You must cleanly play a single note on only the string to be tuned.*

C	C#	D	D#	E	F
F#	G	G#	A	A#	B

4. Tune your bass so that the display shows the note name of the string you are tuning.

5. While watching the screen, tune so that only the center indicator is lit.

6. Repeat steps 3–5 to tune each string.

* *If you are tuning a bass with a vibrato arm, tuning one string may cause the other strings to drift. If this occurs, first tune each string approximately so that the note name is displayed, and then re-tune each string several times.*

7. When you have finished tuning, press [TUNER/ BYPASS] or [EXIT].

HINT

You can also switch to Tuner mode using pedals.

When you are in Play screen (p. 13), or in Manual Mode (p. 32), press the [BANK▲] and [BANK▼] pedals simultaneously.

Press either the [BANK▲] or [BANK▼] pedal to return to the original mode.

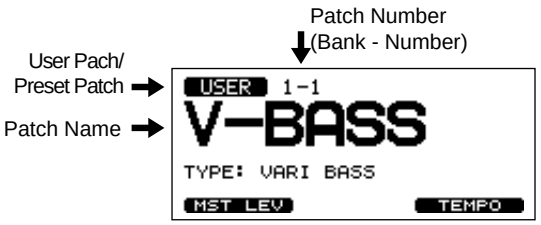
Switching sounds (patches)

What is a patch?

The V-Bass contains 200 different sounds, known as “patches.”

About the patch numbers

In the Play screen, the patch number (bank number) and patch name are displayed as follows.



User Patch

When the V-BASS is shipped from the factory, it contains 100 user patches. You are free to modify and save these anew.

1-1 2-1 . . . 25-1

1-2 2-2 . . . 25-2

1-3 2-3 . . . 25-3

1-4 2-4 . . . 25-4

Preset Patch

The V-BASS contains 100 preset patches.

26-1 27-1 . . . 50-1

26-2 27-2 . . . 50-2

26-3 27-3 . . . 50-3

26-4 27-4 . . . 50-4

Preset patches can be edited – i.e., you can modify their settings – but cannot be saved again as presets. If you wish to save a modified preset patch, you must store it as a new user patch.

Using the PATCH/VALUE dial to change

Here's how you can change from one patch to the next one.

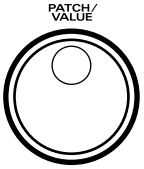
* *If the System parameter "DIAL" is set to "VALUE ONLY," the PATCH/VALUE dial cannot be used to select patches.*

1. **Make sure that you are in Play page.**

   If you are not in Play page, press [EXIT] several times.

2. **Turn the PATCH/VALUE dial to change patches.**

   Turning the PATCH/VALUE dial toward the right will select the next-numbered patch; turning it toward the left will select the previous-numbered patch.



Using pedals to change

This method is convenient during a live performance or in the studio. You can press pedals to specify the bank and number.

If you set the System parameter "BANK AREA," patches will change within the specified bank area.

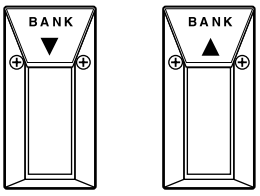
1. **Make sure that you are in Play page.**

   If you are not in Play page, press [EXIT] several times.

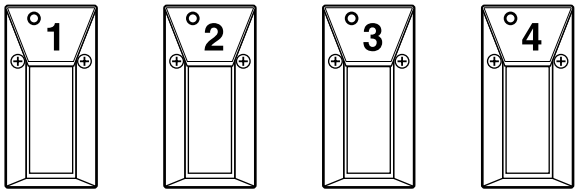
2. **Select the patch bank.**

   Use [BANK ▼] [BANK ▲] to select the desired bank.

* *If you do not need to leave the currently selected bank, this step is not necessary. Proceed to Step 3.*



3. **Step on a number pedal [1]–[4] to select a patch number.**

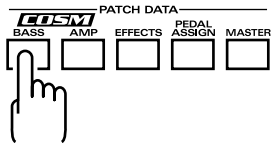


Chapter 2. Creating sounds

COSM BASS settings

Here's how to make COSM BASS settings. Make these settings as desired.

1. Press [COSM BASS].



2. Press [F1] (ON/OFF).

3. Turn the VALUE dial to switch COSM BASS on/off.

4. Press [F4] (TYPE), and use the VALUE dial to select the COSM BASS type.

COSM BASS "TYPE" (p. 43)

- ACOUSTIC
- ELECTRIC
- FRETLESS
- VARI BASS
- WAVE SYNTH
- OSC SYNTH
- FILTERED
- BOWED
- PIPE
- CRYSTAL
- ORGAN
- BRASS
- PEDAL PITCH SHIFT
- POLY OCTAVE
- POLY DISTORTION
- POLY SLOW GEAR

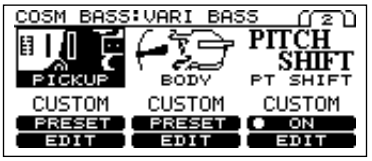
5. Press [PAGE ►].

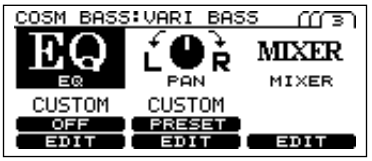
* *Page 2 and following contain sections that determine the [COSM BASS] tone. Each time you press [PAGE ►], you will move to the setting screen for the next section. You can also move to the setting screen of the next section by pressing [COSM BASS].*

6. Press [F1]–[F3] to select the section.

* **F1]–[F3] will work as "ON/OFF" switch for the section with "ON" or "OFF" icon.*
The section without icon (such as MIXER section) will always be turned "ON".

7. Turn the VALUE dial, and select "CUSTOM" or PRESETs for each section.





* *PRESET is a recommended preset settings for each section. For example, PRESETs for the BODY section in the VARI BASS would be VIOLIN, SEMI-HLW, and HUGE WD. There are no PRESETs for section without "PRESET", "ON", or "OFF" icon.*

* *If you select CUSTOM, the settings you specified by pressing "EDIT [F4]–[F6]" will be selected.*

* *Even though you have selected a PRESET, the display will turn to CUSTOM, when you edit a parameter, or execute Write procedure (p. 30).*

8. If you want to perform detailed editing of the parameters of a section, press "EDIT [F4]–[F6]" to move to the editing screen for each section.

9. Press [F1]–[F6] to specify the parameter that you want to adjust, and use the VALUE dial to adjust the value.

10. Adjust the parameters until you get the desired sound.

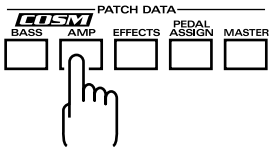
11. To save the edited values, perform the Write procedure (p. 30).

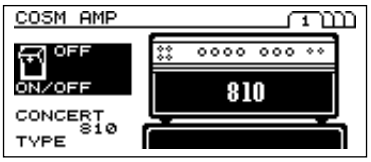
* *If you do not want to save, press [EXIT] to return to the Play screen.*

COSM AMP settings

Here's how to make COSM AMP settings. Make these settings as desired.

1. **Press [COSM AMP].**





2. **Press [F1] (ON/OFF).**
3. **Turn the VALUE dial to switch COSM AMP on/off.**
4. **Press [F4] (TYPE), and use the VALUE dial to select the COSM AMP type.**

COSM AMP "TYPE" (p. 53)

- CONCERT 810
- FLIP TOP
- B-MAN
- VO DRIVE
- SESSION
- T.E.
- BASS 360
- SUPER FLAT
- AC BASS
- MS STACK
- Hi-GAIN STACK
- METAL STACK

5. **Press [PAGE ►].**

* *Each time you press [PAGE ►], you will move to the next parameter setting screen. You can also move to the setting screen for the next section by pressing [COSM AMP].*

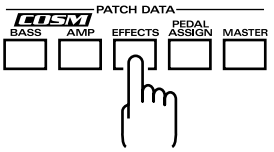
6. **Press [F1]–[F6] to select the parameter that you want to edit, and use the VALUE dial to edit it.**
7. **Edit the parameters until you get the sound you want.**
8. **If you want to save the edited settings, perform the Write procedure (p. 30).**

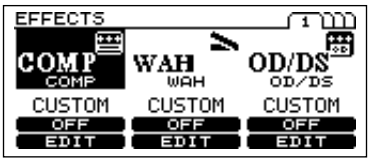
* *If you do not want to save, press [EXIT] to return to the Play screen.*

EFFECTS settings

Here's how to make effect settings. Make these settings as desired.

1. **Press [EFFECTS].**





2. **Press [F1]–[F3] to switch each effect on/off.**

* *Each time you press [PAGE], you will move to the next effect setting screen. You can also move to the next effect setting screen by pressing [EFFECTS].*

* *In page 4, press [F1] or [F3] to select a parameter, and [F6] (SET PDL) to assign "FV LEVEL" to the built-in EXP pedal.*

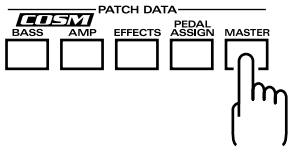
3. **Turn the VALUE dial to select "CUSTOM" or "PRESET."**
4. **If you want to edit the effect parameters in more detail, press "EDIT [F4]–[F6]."**
5. **Press [F1]–[F6] to select the parameter that you want to edit, and use the VALUE dial to edit the value.**
6. **Edit the parameters until you get the sound you want.**
7. **If you want to save the edited settings, perform the Write procedure (p. 30).**

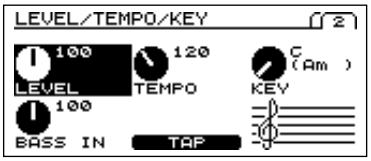
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Specifying the tempo and key of the song to be played

Here's how to specify the tempo and key of a song you'll be playing.

1. Press [MASTER] twice.





* *For details on how to adjust the level, refer to "Adjusting the volume of a patch" (p. 30).*

2. Press [F2] (TEMPO), and use the VALUE dial to adjust the tempo.

* *If you want to control the a patch parameter with the adjusted tempo (p. 63), set the corresponding effect parameter to "BPM 𝅗𝅥 –BPM ♪."*

* *If you want to use the MIDI SYNC function, turn the VALUE dial to the right until the display shows "MIDI."*

* *BPM stands for "beats per minute," and represents the number of quarter notes played in one minute.*

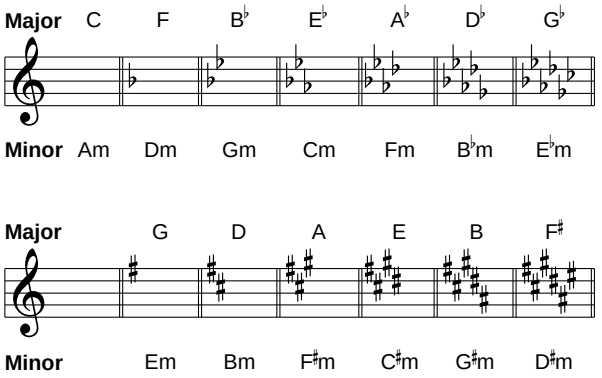
MEMO

To use Tap Input

Press [F5] (TAP) at least three times, at quarter note intervals of the desired tempo.

The tempo will be calculated automatically, and set to the interval at which you pressed the button.

3. Press [F3] (KEY), and use the VALUE dial to set the KEY of the Harmonist EFFECTS and COSM BASS.



4. If you want to save the value you specified, perform the Write procedure (p. 30).

* *If you do not want to save, press [EXIT] to return to the Play screen.*

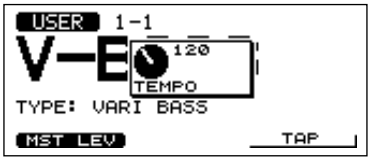
You can also set the tempo by using function button on the PLAY screen.

1. Make sure that you are in the Play screen.

If you are not in the Play screen, press [EXIT] several times.

2. Press [F6] (TEMPO), and use the VALUE dial to adjust the tempo.

* *To Use Tap Input, Press [F6] (TAP) at least three times, at quarter note intervals of the desired tempo. The tempo will be calculated automatically, and set to the interval at which you pressed the button.*



3. If you want to save the edited settings, perform the Write procedure (p. 30).

* *If you do not want to save, press [EXIT] to return to the Play screen.*

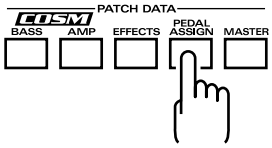
Pedal function settings (EXP/CTL/GK VOL/GK SW)

Make these settings if you want to use the EXP pedal or CTL pedal of the V-Bass, a pedal connected to the V-Bass, or an external MIDI device to control parameters while you perform. For more details, please refer to PEDAL ASSIGN (p. 62) section.

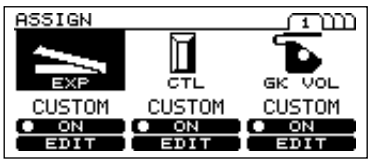
* *If you want to use a pedal to control the parameters of an effect, you must first turn that effect "ON."*

Specifying the function of the V-Bass's EXP pedal

1. **Press [PEDAL ASSIGN].**

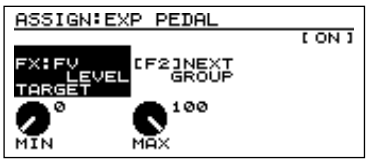


2. **Press [F1] (ON/OFF) to switch the EXP pedal function on/off.**



3. **Turn the VALUE dial to select "CUSTOM" or PRESET.**

4. **If you wish to edit further, press [F4] (EDIT).**



5. **Press [F1] (TARGET), and use the VALUE dial to select the target.**

* *Press [F2] (NEXT GROUP) to cycle through these choices: COSM BASS, COSM AMP, the various effects, and FX BYPASS on/off.*

6. **Press [F4] (MIN), and use the VALUE dial to specify the minimum value.**

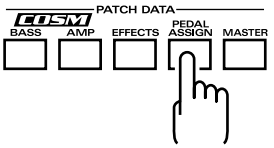
7. **Press [F5] (MAX), and use the VALUE dial to specify the maximum value.**

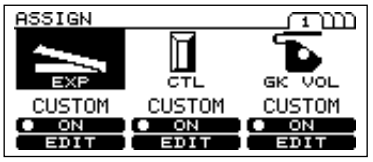
8. **If you want to save the edited settings, perform the Write procedure (p. 30).**

* *If you do not want to save, press [EXIT] to return to the Play screen.*

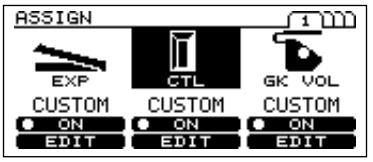
Specifying the function of the V-Bass's CTL pedal

1. **Press [PEDAL ASSIGN].**



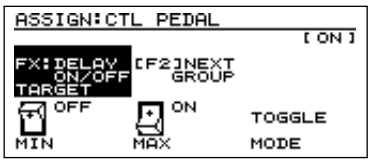


2. **Press [F2] (ON/OFF) to switch the CTL pedal function on/off.**



3. **Turn the VALUE dial to select "CUSTOM" or PRESET.**

4. **If you wish to edit further, press [F5] (EDIT).**



5. **Press [F1] (TARGET), and use the VALUE dial to select the target.**

* *Press [F2] (NEXT GROUP) to cycle through these choices: COSM BASS, COSM AMP, the various effects, and FX BYPASS on/off.*

6. **Press [F4] (MIN), and use the VALUE dial to specify the minimum value.**

7. **Press [F5] (MAX), and use the VALUE dial to specify the maximum value.**

8. **Press [F6] (MODE), and use the VALUE dial to select the mode.**

   NORMAL: The value will be MAX while you press the CTL pedal, and MIN when you release the CTL pedal.

   TOGGLE: The MIN value and MAX value will alternate each time you press the CTL pedal.

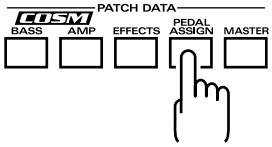
9. **If you want to save the edited settings, perform the Write procedure (p. 30).**

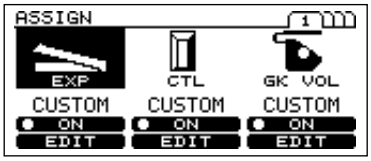
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Specifying the function of GK VOL

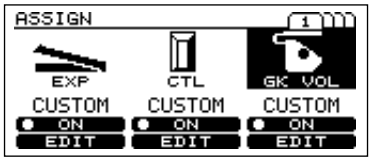
* *In SYSTEM menu GK FUNC, set GK VOL to "ASSIGNABLE." (p. 38).*

1. Press [PEDAL ASSIGN].



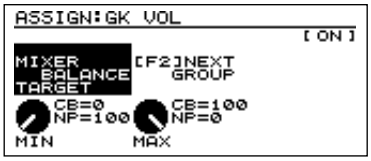


2. Press [F3] (ON/OFF) to the GK VOL function on/off.



3. Turn the VALUE dial to select "CUSTOM" or PRESET.

4. If you wish to edit further, press [F6] (EDIT).



5. Press [F1] (TARGET), and use the VALUE dial to select the target.

* *Press [F2] (NEXT GROUP) to cycle through these choices: COSM BASS, COSM AMP, the various effects, and FX BYPASS on/off.*

6. Press [F4] (MIN), and use the VALUE dial to specify the minimum value.

7. Press [F5] (MAX), and use the VALUE dial to specify the maximum value.

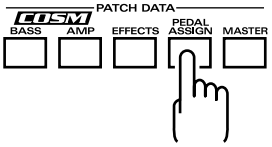
8. If you want to save the edited settings, perform the Write procedure (p. 30).

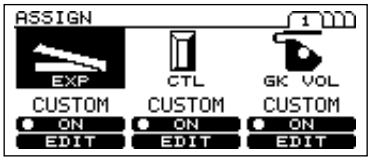
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Specifying the function of GK SW

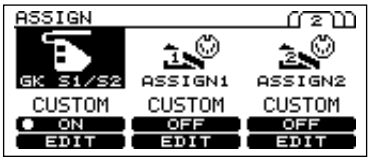
* *In SYSTEM menu GK FUNC, set DOWN/S1 and UP/S2 to "ASSIGNABLE." (p. 38)*

1. Press [PEDAL ASSIGN].





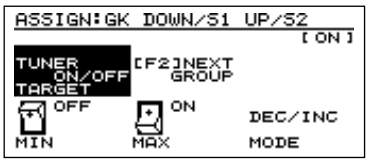
2. Press [PAGE ►] to move to page 2.



3. Press [F1] (ON/OFF) to switch the GK SWfunction on/off.

4. Turn the VALUE dial to select "CUSTOM" or PRESET.

5. If you wish to edit further, press [F4] (EDIT).



6. Press [F1] (TARGET), and use the VALUE dial to select the target.

* *Press [F2] (NEXT GROUP) to cycle through these choices: COSM BASS, COSM AMP, the various effects, and FX BYPASS on/off.*

7. Press [F4] (MIN), and use the VALUE dial to specify the minimum value.

8. Press [F5] (MAX), and use the PVALUE dial to specify the maximum value.

9. Press [F6] (MODE), and use the VALUE dial to select the mode.

* *If you set MODE to "TOGGLE," the S1 switch and S2 switch will have the same function (p. 63).*

10. If you want to save the edited settings, perform the Write procedure (p. 30).

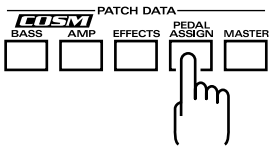
* *If you do not want to save, press [EXIT] to return to the Play screen.*

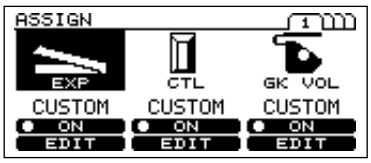
Assign function settings

Set this when you want to control parameters using an external pedal or MIDI device connected to the V-Bass. You can also make settings to control several parameters simultaneously. For each patch number, you can specify eight parameters (Assign numbers 1–8) that will be controlled by a controller you specify.

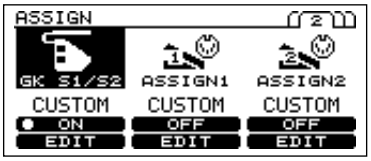
* *As an example here, we will describe how to make settings for Assign 1. You can use the same procedure for making Assign settings 2–8.*

1. Press [PEDAL ASSIGN].

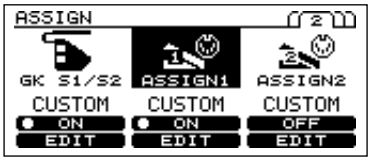




2. Press [PAGE ►] to move to page 2.

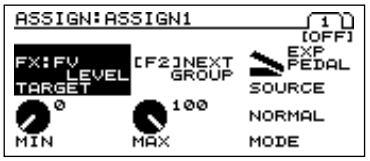


3. Press [F2] (ON/OFF) to switch the Assign function on/off.



4. Turn the VALUE dial to select "CUSTOM" or PRESET.

5. If you wish to edit further, press [F5] (EDIT).



6. Press [F1] (TARGET), and use the VALUE dial to select the target.

* *Press [F2] (NEXT GROUP) to cycle through these choices: COSM BASS, COSM AMP, the various effects, and FX BYPASS on/off.*

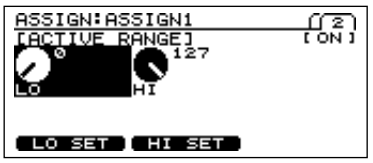
7. Press [F4] (MIN), and use the VALUE dial to specify the minimum value.

8. Press [F5] (MAX), and use the VALUE dial to specify the maximum value.

9. Press [F3] (SOURCE), and use the VALUE dial to select the source.

10. Press [F6] (MODE), and use the VALUE dial to select the mode.

11. Press [PAGE ►] to move to page 2.



12. Press [F1], and use the VALUE dial to set ACTIVE RANGE LO.

* *You can press [F4] (LO SET) to specify the current value of the source.*

13. Press [F2], and use the VALUE dial to set ACTIVE RANGE HIGH.

* *You can press [F5] (HI SET) to specify the current value of the source.*

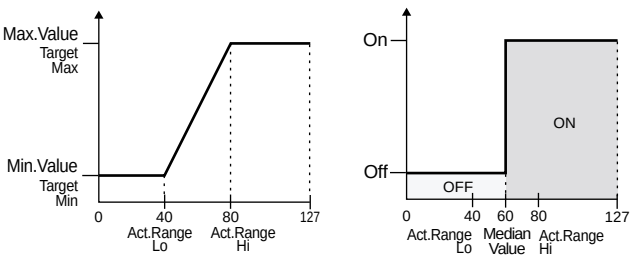
14. If you want to save the edited settings, perform the Write procedure (p. 30).

* *If you do not want to save, press [EXIT] to return to the Play screen.*

Active Range: about the variable range of a controller

This setting specifies the operating range in which the value will change when the source you are using is a continuously variable controller, such as an expression pedal. Even if you move the controller outside of this range, the value will not change; it will stay at the "minimum value" or "maximum value."

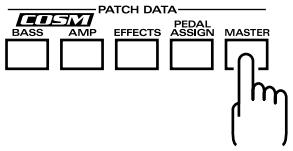
(Example)
When ACTIVE RANGE LO:40 and ACTIVE RANGE HI:80

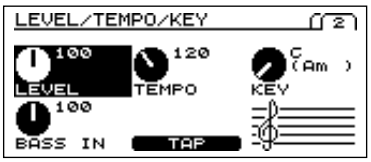


* *If you are using an on/off type controller such as a foot switch as the source, please leave this at the "LO:0" and "HI:127" settings. With other settings, the value may fail to change.*

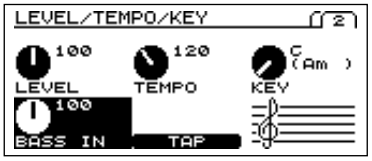
Adjusting the level of the normal pickup

1. Press [MASTER] twice.





2. Press [F4] (BASS IN), and use the VALUE dial to adjust the value.

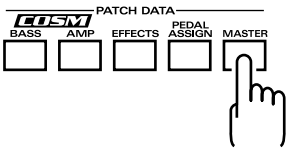


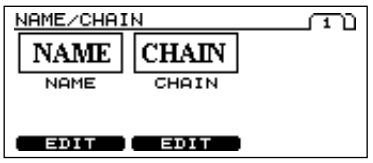
3. If you want to save the edited settings, perform the Write procedure (p. 30).

* *If you do not want to save, press [EXIT] to return to the Play screen.*

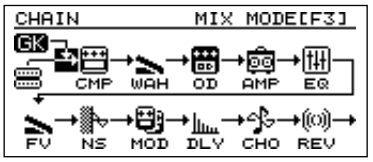
Exchanging the connection order of the internal multi-effect and the COSM BASS/COSM AMP

1. Press [MASTER].





2. Press [F5] (EDIT).



GK COSM bass sound produced from the GK pickup	EQ Equalizer
Normal pickup input	FV Foot Volume
Mixer Point	NS Noise Suppressor
AMP COSM amp	MOD Modulation
CMP Compressor/Limiter	DLY Delay
WAH Wah	CHO Chorus
OD Overdrive/Distortion	REV Reverb

3. Use [CURSOR] to select the effect that you want to move.

4. Turn the VALUE dial to move the effect.

5. If you want to save the edited settings, perform the Write procedure (p. 30).

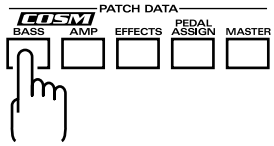
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Combining the normal input with the GK input

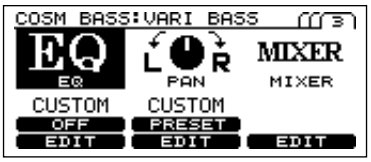
COSM BASS lets you create sounds by combining the inputs of the divided pickup and normal pickup.

Adjust the volume balance.

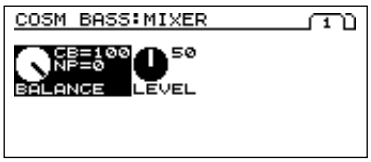
1. **Press [COSM BASS].**



2. **Press [PAGE ►] twice to move to page 3.**



3. **Press [F6] (EDIT).**
4. **Press [F1] (BALANCE).**

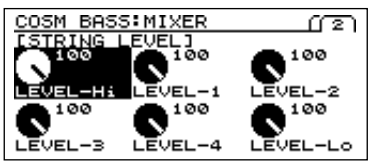


5. **Turn the VALUE dial to adjust the balance between the COSM bass sound and the sound of the normal pickup.**

   CB: COSM bass sound

   NP: Normal pickup sound

6. **Press [PAGE ►] to move to page 2.**

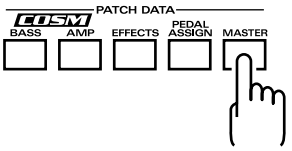


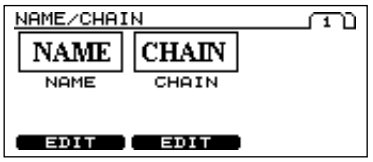
7. **Press [F1]–[F6], and use the VALUE dial to specify the volume for each string.**
8. **If you want to save the edited settings, perform the Write procedure (p. 30).**

* *If you do not want to save, press [EXIT] to return to the Play screen.*

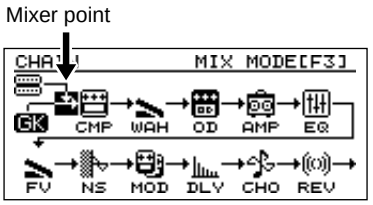
Specify the connection position

1. **Press [MASTER].**



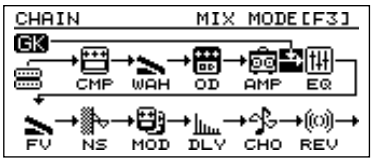


2. **Press [F5] (EDIT).**
3. **Use [CURSOR] to move to the mixer point.**



* *You can press [F3] (MIX MODE) to exchange the divided pickup and normal pickup.*

4. **Turn the VALUE dial to move the mixer point.**



5. **When you finish making settings, perform the Write procedure (p. 30) if you want to save the sound.**

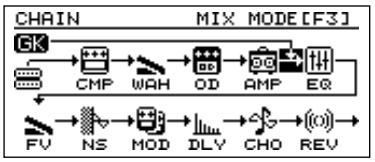
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Normal pickup sound

If you use the CHAIN function to set the connection location of the COSM bass to anywhere other than the beginning of the chain, the normal pickup sound processed from the beginning of the effect chain will be output together with the normal pickup sound that is mixed by the COSM bass mixer.

You can take advantage of this capability to create sounds that combine these two:

1. **COMPRESSOR, WAH, AMP, etc., applied to the normal pickup sound**
2. **Only spatial-type effects applied to the synth sound of the COSM section**

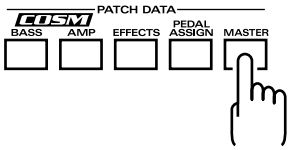


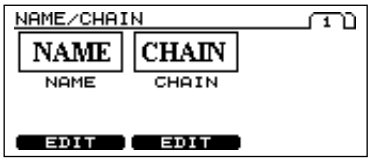
* *If you want to independently control the volume of "1." above, assign the effect level before the COSM bass to the GK VOL etc. of the GK-2B. (p. 25)*

Naming a patch

Here's how to assign a name to a patch you've created.

1. **Press [MASTER].**





2. **Press [F4] (EDIT).**

3. **Use [CURSOR] to move the cursor to the location where you want to enter a character.**
4. **Use the VALUE dial to select a character.**

   As you turn the VALUE dial, the character guide will automatically switch between uppercase letters, lowercase letters, and symbols.

   By pressing [F1]–[F6] you can perform the following convenient operations.

   [F1] (◀): Move the cursor to the left.

   [F2] (▶): Move the cursor to the right.

   [F3] (▶|): Move the cursor to the end.

   [F4] (SPACE): Insert a space at the cursor location.

   [F5] (DELETE): Delete a character. The characters that follow get shifted to the left.

   [F6] (A, a, 1, ■): Switch between uppercase letters, lowercase letters, numbers, and characters.

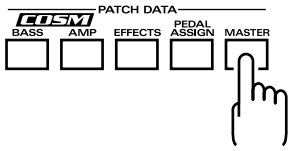
5. **Repeat steps 3–4 to specify the desired patch name.**
6. **If you want to save the edited settings, perform the Write procedure (p. 30).**

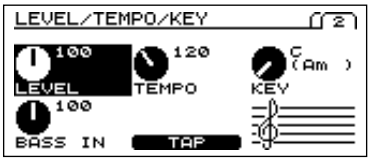
* *If you do not want to save, press [EXIT] to return to the Play screen.*

Adjusting the Volume of a Patch

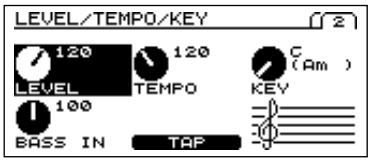
If there are discrepancies in volume between patches, you can adjust the level.

1. **Press [MASTER] twice.**





2. **Press [F1] (LEVEL), and use the VALUE dial to adjust the value.**



3. **If you want to save the edited settings, perform the Write procedure (p. 30).**

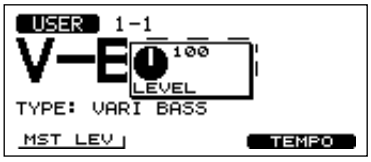
* *If you do not want to save, press [EXIT] to return to the Play screen.*

As an alternative to this method, you can also use function buttons in the Play screen to make the adjustment.

1. **Make sure that you are in the Play screen.**

   If you are not in the Play screen, press [EXIT] several times.

2. **Press [F4] (MST LEV), and use the VALUE dial to adjust the value.**



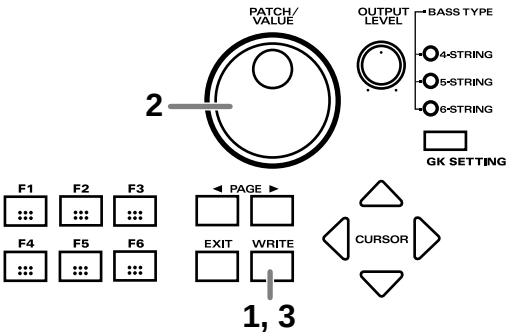
3. **If you want to save the edited settings, perform the Write procedure (p. 30).**

* *If you do not want to save, press [EXIT] to return to the Play screen.*

Saving a sound (patch) you've created (the Write procedure)

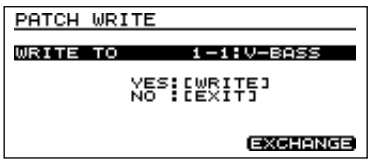
Sound settings you modify are temporary, and will return to their previous settings if you switch to another patch.

If you want to keep the settings you modify, perform the Write procedure.



1. **Press [WRITE].**

   The Write screen will appear.



2. **Turn the VALUE dial to select the save-destination patch number.**

3. **To save the patch, press [WRITE].**

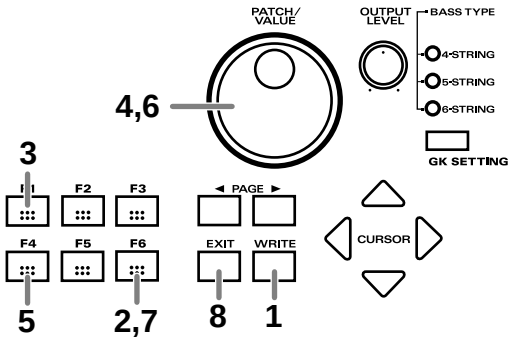
   When the patch is saved, the display will indicate "NOW WRITING," and then you'll be returned to the Play screen.

* *If you do not want to save, press [EXIT] to return to the Play screen.*

Changing the order of patches (Patch Exchange function)

Use this when you want to change the order of patches.

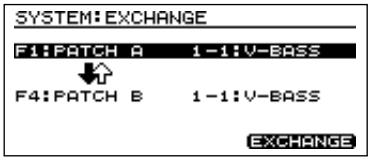
It is not possible to change the order of the preset patches.



1. **Press [WRITE].**

2. **Press [F6] (EXCHANGE).**

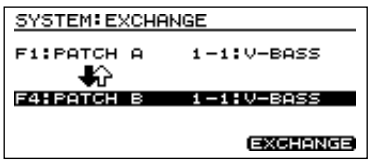
   The Exchange screen will appear.



3. **Press [F1] (PATCH A).**

4. **Turn the VALUE dial to select one of the patches that you want to exchange.**

5. **Press [F4] (PATCH B).**



6. **Turn the VALUE dial to select the other patch that you want to exchange.**

7. **Press [F6] (EXCHANGE) to exchange the two patches.**

   The display will indicate "NOW EXCHANGING."

8. **Press [EXIT] twice to return to the Play page.**

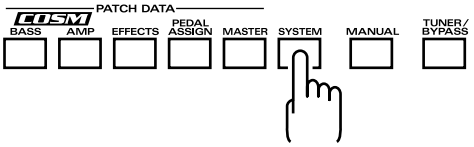
Adjusting the sound of the entire V-Bass according to the performance conditions

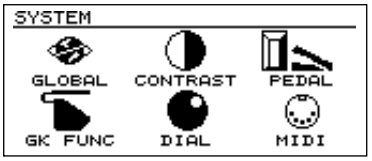
You can adjust the sound of all patches in common.

MEMO

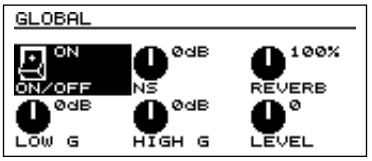
If the location in which you are performing has more reverberation than the location in which you created the patches (for example, if you are performing live), you can use this function to lower the reverb level of all patches, instead of having to individually edit the reverb level of each patch.

1. **Press [SYSTEM].**





2. **Press [F1] (GLOBAL).**



3. **Press [F1]–[F6] to select the parameter that you want to adjust, and use the VALUE dial to adjust the value.**

4. **Adjust the parameters (p. 64) until you get the sound you want.**

5. **Press [EXIT] several times to return to the Play page.**

* *These settings remain stored in memory even while the power is off. You do not need to perform the Write procedure (p. 30).*

Using the pedals to turn each effect on/off (Manual mode)

The V-Bass provides a Manual mode in which the number pedals can be used to switch the specified effect unit on/off. By using Manual mode, you can switch the specified effect unit on/off without changing the patch number.

* *When Manual mode is on, you can change patches by using [BANK ▲][BANK ▼] or the PATCH/VALUE dial.*

Switching to Manual mode

< Using the panel to switch >

1. **Manual mode is toggled on/off by pressing [MANUAL].**

   When Manual mode is on, the indication in the display will be as follows.

   The effect names corresponding to pedals [1]–[4] will be highlighted according to whether they are on or off.

2. **Each time you press pedal [1]–[4], the specified effect will be switched on/off.**

< Using the CTL pedal to switch >

By making the appropriate setting, you can switch Manual mode on/off by pressing the CTL pedal. When Manual mode is on, the CTL pedal indicator will light, and the display will show the effects corresponding to each pedal.

If you want to use the CTL pedal to switch Manual mode on/off, make the following settings in "Specifying the function of the V-Bass's CTL pedal" (p. 24).

CTL PEDAL: ON

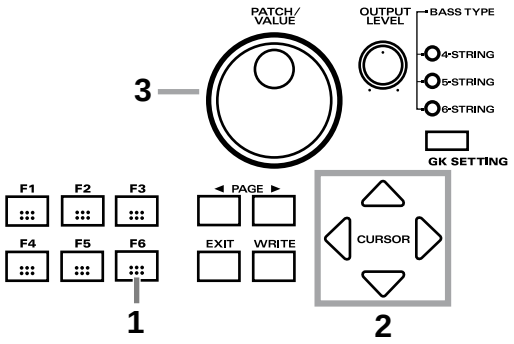
CTL PEDAL TARGET: MANUAL ON/OFF

CTL PEDAL MIN: OFF

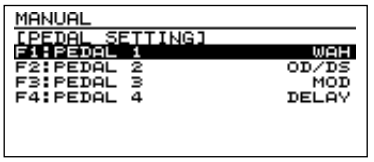
CTL PEDAL MAX: ON

CTL PEDAL MODE: TOGGLE

Selecting the effects to be turned off by each pedal



1. **With Manual mode turned on, press [F6] (EDIT) to access the following screen.**



2. **Use CURSOR [▲][▼] to move the cursor to the pedal whose setting you want to change.**
3. **Use the VALUE dial to select the effect that will correspond to that pedal.**
4. **Repeat steps 2–3 to select the effect that will correspond to each pedal.**
5. **Press [MANUAL] to return to the Play page.**

* *These settings remain stored in memory even while the power is off. You do not need to perform the Write procedure (p. 30).*

Chapter 3. System settings

GK pickup settings

Select the GK pickup setting

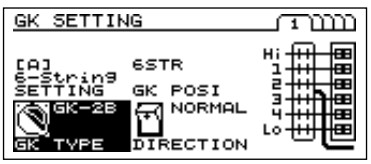
1. **Press [GK SETTING].**

2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [EXIT] to return to the Play page.**

Setting the GK pickup appropriately for the bass you are using

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to specify the GK setting (A–E) in which the settings are to be saved.**
4. **Press [F2] (GK POSI).**

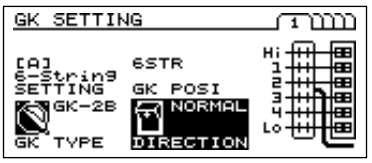
5. **Turn the VALUE dial to specify the location at which the divided pickup is attached.**
6. **Press [F4] (GK TYPE).**



GK-2B:
Select this if the divided pickup is a GK-2B.

PIEZO1, PIEZO2:
Select one of these if your divided pickup is a piezo-type. Select a type that matches your bass to produce the best COSM BASS sound.

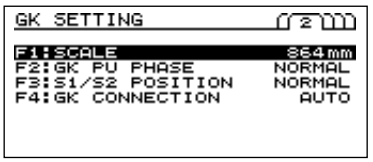
7. **Turn the VALUE dial to specify the type of divided pickup.**
8. **Press [F5] (DIRECTION).**



9. **Turn the VALUE dial to specify the direction in which the divided pickup is attached.**
10. **Press [EXIT] to return to the Play page.**

Specifying the scale length of the bass you are using

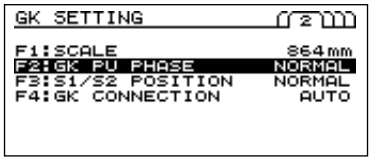
1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to specify the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to display page 2.**



5. **Press [F1] (SCALE).**
6. **Turn the VALUE dial to select the scale length.**
7. **Press [EXIT] to return to the Play page.**

Matching the phase of the GK pickup and normal pickup

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 2.**
5. **Press [F2] (GK PU PHASE).**



6. **Turn the VALUE dial to select the phase of the pickup.**

   While playing lower string of your bass, set this parameter to the setting that does not cause the volume to diminish significantly.

   NORMAL: Leave the phase unchanged.

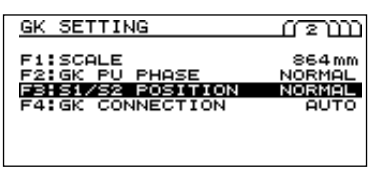
   INVERSE: Invert the phase.

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

Specifying the placement of the S1/S2 switches

On some bass guitars with a built-in GK pickup, the location of the S1/S2 switches is the opposite of an external GK pickup. Make this setting if you want to exchange the operation of the switches.

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 2.**
5. **Press [F3] (S1/S2 POSITION).**



6. **Turn the VALUE dial to select the desired setting.**

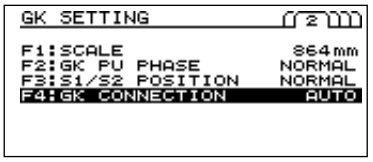
   NORMAL: The switches will not be reversed.

   REVERSE: The S1 switch and S2 switch will be reversed.

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

Specifying the connecting condition with the GK pickup

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 2.**
5. **Press [F4] (GK CONNECTION).**



6. **Turn the VALUE dial to select the connecting condition between the unit and the GK pickup.**

   AUTO: Detect automatically, and switch the settings appropriately. (Recommended)

   ON: Always use the GK connection settings.

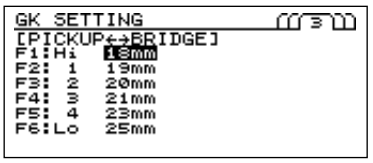
   OFF: Always use the BASS INPUT settings.

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

Specifying the distance between the GK pickup and bridge

* *If TYPE is set to "PIEZO1" or "PIEZO2," this setting has no effect.*

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 3.**



5. **Press [F1]–[F6] to select the string.**
6. **Turn the VALUE dial to specify the distance.**
7. **Repeat steps 5–6 to make settings for each string.**
8. **Press [EXIT] to return to the Play page.**

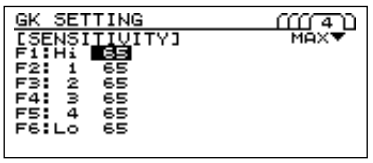
Adjusting the sensitivity of each string

Adjust the pickup sensitivity for each string according to how the divided pickup is attached.

* *If you want to use more than one bass to play the V-Bass, you must make sensitivity settings for the divided pickup of each bass. For each bass, turn off the power of the V-Bass, re-connect the bass, and then perform the following procedure. You can make and store settings for up to five basses.*

* *These settings must be made after you newly install a divided pickup on a bass, or after you adjust the height of a divided pickup. Once you have made these settings correctly, they will be maintained even when you turn off the power. It is not necessary to re-make these settings each time you perform.*

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 4.**



5. **Press [F1]–[F6] to select a string.**
6. **Turn the VALUE dial to adjust the sensitivity.**
7. **Repeat steps 5–6 for each string.**
8. **Press [EXIT] to return to the Play page.**

Naming your settings

1. **Press [GK SETTING].**
2. **Press [F1] (SETTING).**
3. **Turn the VALUE dial to select the GK setting (A–E) in which the settings are to be saved.**
4. **Press [PAGE ►] to access page 5.**

5. **Use [F1]–[F6] and the VALUE dial to assign the desired name.**

   [F1] (◄): Move the cursor to the left.

   [F2] (►): Move the cursor to the right.

   [F3] (▶|): Move the cursor to the end.

   [F4] (SPACE): Insert a space at the cursor location.

   [F5] (DELETE): Delete a character. The characters that follow get shifted to the left.

   [F6] (A, a, 1, ■): Switch between uppercase letters, lowercase letters, numbers, and characters.

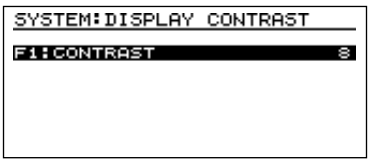
   * *Press [CURSOR ◄] several times to return to the previous page.*

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

Adjusting the contrast of the screen

Immediately after the power's been turned on, or after the unit's been used for an extended length of time, and depending on the environment in which it is being used, you may find that the characters and icons in the LCD screen are difficult to read. If this occurs, adjust the contrast. This will adjust the brightness of the LCD screen.

1. **Press [SYSTEM].**
2. **Press [F2] (CONTRAST).**

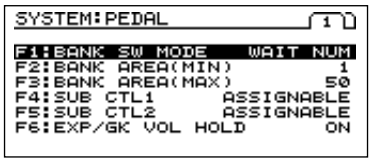


3. **Turn the VALUE dial to adjust the contrast.**
4. **When you have finished making the adjustment, press [EXIT] several times to return to the Play screen.**

Pedal function settings

Specifying the function of the BANK pedals

1. **Press [SYSTEM].**
2. **Press [F3] (PEDAL).**
3. **Press [F1] (BANK SW MODE).**



4. **Turn the VALUE dial to select the function of the BANK pedals.**

   WAIT NUM:
   After changing the bank, press a number pedal [1]–[4] to switch patches.

   NUMBER 1:
   When you switch banks, patch number 1 of the selected bank will be selected.

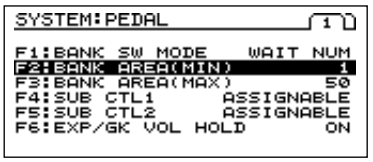
   SAME NUM:
   When you switch banks, the identically numbered patch as had been selected in the previous bank will be selected in the newly selected bank.

5. **Press [EXIT] several times to return to the Play page.**

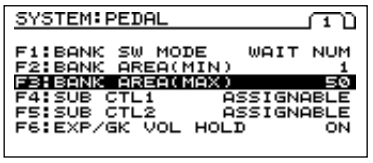
Specifying the range of banks

You can use this function when you want to limit the range of banks that can be used (for example when you are performing live).

1. **Press [SYSTEM].**
2. **Press [F3] (PEDAL).**
3. **Press [F2] (BANK AREA(MIN)) and use the VALUE dial to specify the lower limit of the banks that you want to select.**



4. **Press [F3] (BANK AREA(MAX)) and use the VALUE dial to specify the upper limit of the banks that you want to select.**

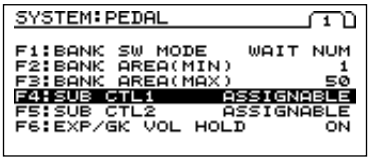


5. **Press [EXIT] several times to return to the Play page.**

Specifying the function of an external foot switch (FS-5U)

Here you can specify the function of external foot switches connected to the SUB CTL 1,2 jack.

1. **Press [SYSTEM].**
2. **Press [F3] (PEDAL).**
3. **Press [F4] (SUB CTL1), and use the VALUE dial to select the function of the SUB CTL 1 jack.**



   ASSIGNABLE:
   Settings can be made for each patch as a parameter control pedal.

   TUNER:
   Display the Tuner screen.

   TAP TEMPO:
   Tap input for the MASTER TEMPO parameter.

   MANUAL:
   Turn Manual mode (p. 32) on / off.

   FX-BYPASS:
   Turn the FX-BYPASS function (p. 62) on / off.

* *When you select the value other than "ASSIGNABLE," the Assign function will have no effect even if you set the SOURCE value in the Assign function settings (p. 26) to SUB CTL1 or SUB CTL2.*

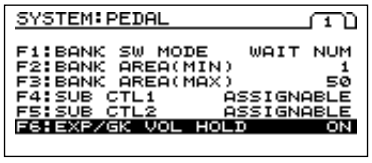
* *When you are using FS-5L or EV-5, set the value to "ASSIGNABLE," and specify the Pedal function settings (p. 24).*

4. **Press [F5] (SUB CTL2), and use the VALUE dial to select the function of the SUB CTL 2 jack.**
5. **Press [EXIT] several times to return to the Play page.**

Reflecting the position of the EXP pedal and GK VOL when a patch is recalled

Here you can specify whether the current positions of the EXP pedal and GK VOL will be reflected when a patch is recalled.

1. **Press [SYSTEM].**
2. **Press [F3] (PEDAL).**
3. **Press [F6] (EXP/GK VOL HOLD), and use the VALUE dial to turn the pedal function on/off.**



ON: The current values of the controllers will be reflected when a patch is recalled.

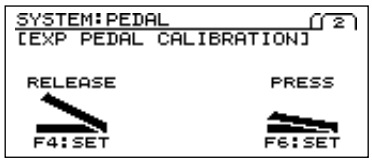
OFF: The patch will be recalled with the settings it had when written. (The current values of the controllers will be ignored.)

4. **Press [EXIT] several times to return to the Play page.**

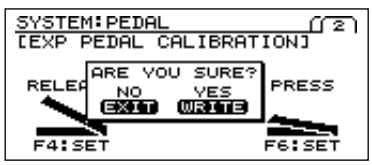
Adjusting the depth and range of the built-in EXP pedal

Here you can specify the depth (minimum value / maximum value) of the built-in EXP pedal.

1. **Press [SYSTEM].**
2. **Press [F3] (PEDAL).**
3. **Press [PAGE ►] to access page 2.**



4. **Release the built-in EXP pedal, and press [F4] (SET).**
   The display will ask "ARE YOU SURE?"



* *When you see "More Release!" on the display, please check again if the built-in EXP pedal is released to the minimum position.*

5. **To make the setting, press [WRITE].**

* *If you decide not to make the setting, press [EXIT] to return to the Play screen.*

6. **Depress the built-in EXP pedal, and press [F6] (SET).**
   The display will ask "ARE YOU SURE?"

* *When you see "More Release!" on the display, please check again if the built-in EXP pedal is released to the minimum position.*

7. **To make the setting, press [WRITE].**

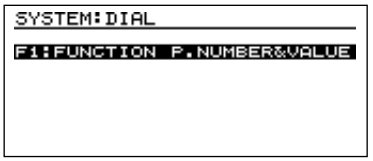
* *If you decide not to make the setting, press [EXIT] to return to the Play screen.*

8. **Press [EXIT] several times to return to the Play page.**

Specifying the function of the VALUE dial

Preventing accidental operation during a performance

1. **Press [SYSTEM].**
2. **Press [F5] (DIAL).**



3. **Turn the VALUE dial to select the function of the VALUE dial.**

P.NUMBER&VALUE:
In the Play screen the pedal can be used to select patches, and in the edit screens it will function as the value dial.

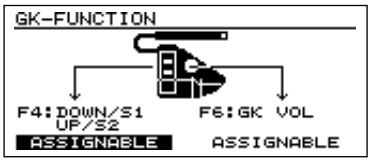
VALUE ONLY:
The pedal will function only as the value dial in the edit screens.

4. **Press [EXIT] several times to return to the Play page.**

GK pickup function settings

Changing the function of the S1/S2 switches

1. **Press [SYSTEM].**
2. **Press [F4] (GK FUNC).**
3. **Press [F4] (DOWN/S1,UP/S2).**



4. **Turn the VALUE dial to select the function of the S1/S2 switches.**

   ASSIGNABLE:
   Allows settings to be made in each patch as parameter control buttons.

   MASTER LEVEL:
   Increases / decreases the MASTER LEVEL.

   PEDAL FUNC:
   By holding down the S1 / S2 switch and pressing a pedal you can control functions that are assigned as follows.

   Number pedal [1]: MASTER LEVEL down
   Number pedal [2]: MASTER LEVEL up
   Number pedal [3]: TUNER
   Number pedal [4]: TAP TEMPO
   V-Bass CTL pedal: Control pedal
   V-Bass EXP pedal: FOOT VOLUME
   BANK ▼ pedal: FX-BYPASS
   BANK ▲ pedal: MANUAL

   PATCH SELECT:
   Increment / decrement the patch number.

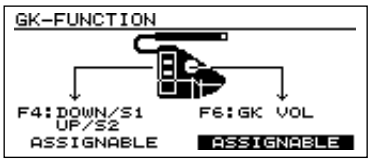
   BYPASS/MANU:
   The S1 switch is assigned FX-BYPASS, and the S2 switch is assigned the MANUAL on / off function.

   TUNER/TEMPO:
   The S1 switch is assigned Tuner on / off, and the S2 switch is assigned the TAP TEMPO function.

5. **Press [EXIT] several times to return to the Play page.**

Specifying the function of the GK VOL knob

1. **Press [SYSTEM].**
2. **Press [F4] (GK FUNC).**
3. **Press [F6] (GK VOL).**



4. **Turn the VALUE dial to select the function of the GK VOL knob.**

   ASSIGNABLE:
   Allows settings to be made in each patch as a control knob. Depending on the parameter that is assigned, the GK-2B select switches may not operate.

   PICKUP LEVEL:
   Control the pickup output level used in the COSM BASS block.

   MIXER LEVEL:
   Control the COSM BASS “MIXER LEVEL.”

   MASTER LEVEL:
   Control the ”MASTER LEVEL”

   * *The “PICKUP LEVEL” will come into effect only when you select “ACOUSTIC”, “ELECTRIC”, “VARI BASS”, “PD SHIFT”, “POLY OCTAVE”, “POLY DISTORTION”, or “POLY SLOW GEAR” for the COSM BASS type.*
   * *If this is set to anything other than “ASSIGNABLE,” the setting of the PEDAL ASSIGN parameter GK VOL will be ignored.*

5. **Press [EXIT] several times to return to the Play page.**

MEMO

The settings for the parameters described in this chapter, will remain after the power is turned off. You do not need to perform the Write procedure (p. 30).

Chapter 4. Using MIDI

About MIDI

* *The "bank select" (messages) referred to in this chapter are different than the "banks" explained in chapter 1. "Bank select" is a type of MIDI message that is normally used to select patches. Each bank select message carries a value of 0–127, and is used in conjunction with program change messages.*

What is MIDI?

MIDI stands for Musical Instrument Digital Interface.

MIDI is a worldwide standard that allows musical performance, sound selection, and other data to be understood and shared among electronic musical instruments and related devices.

MIDI is compatible throughout the entire range of manufacturers and device types.

For example, you can use a MIDI controller made by manufacturer "A" to play a sound generator made by manufacturer "B," or send data to a sequencer made by manufacturer "C."

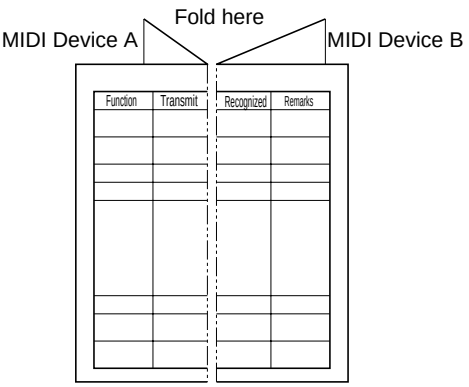
Here are some types of MIDI messages:

- "Note-on messages," which indicate which note was played, and how strongly
- "Note-off messages," which indicate that a note was released
- "Bend messages," which convey continuous changes in pitch
- "Program change messages," which convey patch selections
- "Control change messages," which convey changes in volume, tone, or various effects
- "System exclusive messages," which convey information that is specific to a particular device

Checking the MIDI messages supported by a device (MIDI implementation chart)

MIDI allows numerous types of device to "converse." However, it is not the case that all MIDI messages can be transmitted and received between all devices. Only those MIDI messages that are in common between the two devices can be transmitted and received.

To provide a quick way of checking the MIDI messages supported by each device, the owner's manual of every MIDI device includes a "MIDI implementation chart." By comparing the MIDI implementation charts of two devices, you can easily tell which messages can be exchanged between them. Simply place the MIDI implementation charts of the two devices next to each other, and see which messages are supported by both.

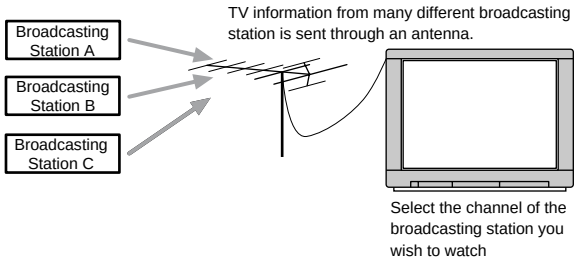


* *A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service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

About MIDI channels

MIDI allows you to independently control two or more devices over a single MIDI cable. This is possible because MIDI provides for multiple channels of control.

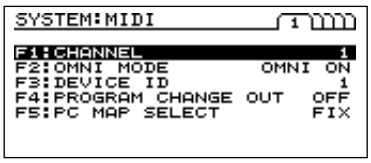
MIDI channels are analogous to the channels on a television. By changing channels on a television you can view programs from many different broadcast stations. You can select the program you wish to view by setting the television to match the channel of the desired broadcast station.



MIDI provides sixteen channels, 1–16, and the receiving device will only receive data when its receive channel matches the Transmit Channel.

* *If Omni mode is on, messages of any MIDI channel will be received, regardless of the MIDI channel setting. You may turn Omni on if you do not need to control the unit on a specific MIDI channel.*

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [F1] (CHANNEL).**



4. **Turn the VALUE dial to set the MIDI channel (1–16).**
5. **Press [EXIT] several times to return to the Play page.**

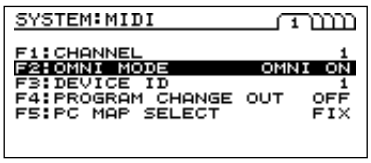
* *These settings remain stored in memory even while the power is off.*

About MIDI Omni mode

* *Even if Omni mode is turned on, exclusive messages will be received only if their device ID matches the "Device ID" setting of the V-Bass.*

* *This was set to "OMNI ON" when the unit was shipped from the factory.*

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [F2] (OMNI MODE).**



4. **Turn the VALUE dial to switch the setting on/off.**

   OMNI ON: Messages of all MIDI channels will be received regardless of the V-Bass's MIDI channel setting.

   OMNI OFF: Only messages on the specified MIDI channel will be received.

5. **Press [EXIT] several times to return to the Play page.**

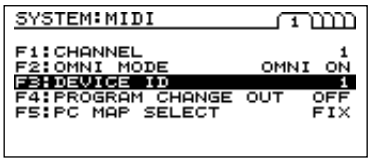
* *These settings remain stored in memory even while the power is off.*

About the MIDI Device ID

Specify the device ID that will be used when transmitting or registering exclusive messages.

* *This was set to 1 when the unit was shipped from the factory.*

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [F3] (DEVICE ID).**



4. **Turn the VALUE dial to set the device ID (1–32).**
5. **Press [EXIT] several times to return to the Play page.**

* *These settings remain stored in memory even while the power is off.*

Bank Select and Program Change

"Bank select" and "program change" are MIDI messages that are normally used to select patches.

Normally, program changes are used to select patches. However, program change messages by themselves are able to select a maximum of only 128 patches. Thus on some devices, bank select MSB messages are used in conjunction with program changes to extend the possible range of selections to 16,384 (= 128 x 128) different patches.

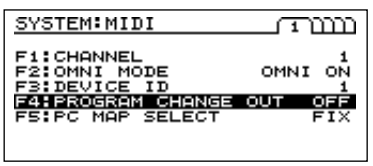
The patches on these devices are assigned a number consisting of a combination of a bank number MSB in the range of 0–127 and a program number in the range of 1–128.

Selecting Patches from an External Device

This lets you specify whether program change messages will be transmitted when a patch change occurs.

* *The program change that gets transmitted is fixed for each patch. You will need to set the program change reception map on the external device.*

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [F4] (PROGRAM CHANGE OUT).**



4. **Turn the VALUE dial to specify whether the message will be transmitted (ON) or not (OFF).**
5. **Press [EXIT] several times to return to the Play page.**

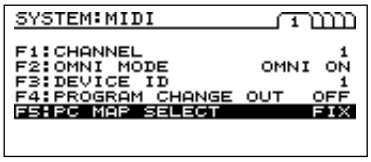
* *These settings remain stored in memory even while the power is off.*

Using an external device to control patch changes

Selecting the program change map

By transmitting bank select and program change messages from an external MIDI device to the V-Bass, you can switch V-Bass patches without using the foot pedals or the VALUE dial.

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [F5] (PC MAP SELECT).**



4. **Turn the VALUE dial to switch the setting.**

   FIX: The default patch number will be selected.

   PROG: The patch number specified by the program change map will be selected.

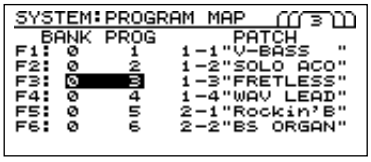
5. **Press [EXIT] several times to return to the Play page.**

* *These settings remain stored in memory even while the power is off.*

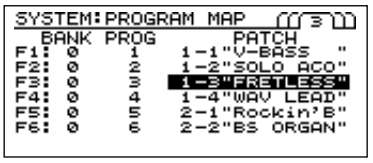
Setting the program change reception map

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [PAGE ►] twice to access page 3.**

4. **Move the cursor to the BANK PROG value, and turn the VALUE dial to move to the program change number that you want to specify.**



5. **Press [F1]–[F6] to move the cursor to the PATCH value, and turn the VALUE dial to specify the V-Bass internal patch for the corresponding program change number.**



6. **Repeat steps 4–5 as necessary.**
7. **Press [EXIT] several times to return to the Play page.**

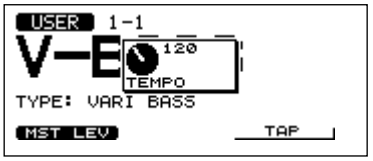
* *These settings remain stored in memory even while the power is off.*

Synchronizing to MIDI Clock messages from MIDI IN

1. **Make sure that you are in the Play screen.**

   If you are not in the Play screen, press [EXIT] several times.

2. **Press [F6] (TEMPO).**



3. **Turn the VALUE dial to the right until the display shows "MIDI."**
4. **If you want to save the setting, perform the Write procedure (p. 30).**

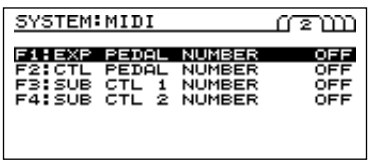
* *These settings remain stored in each patch.*

* *If you do not want to save, press [EXIT] to return to the Play screen.*

Transmitting pedal operation data

You can specify the control change numbers that will be transmitted when the built-in pedals or external pedals are operated.

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [PAGE ►] to access page 2.**



4. **Press [F1]–[F4] to move the cursor to the parameter that you want to set.**
5. **Turn the VALUE dial to specify the control change number that will be transmitted.**
6. **Repeat steps 4–5 as necessary.**
7. **Press [EXIT] several times to return to the Play page.**

* *These settings remain stored in memory even while the power is off.*

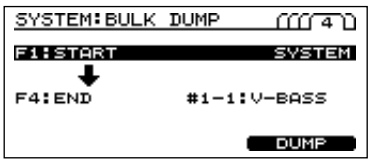
Transmitting and receiving sound (patch) or system setting data

The system parameters and patch parameters of the V-Bass can be transferred as a group between the V-Bass and an external device in the form of MIDI exclusive data.

If you use a MIDI sequencer that is able to record exclusive data, you can transmit system parameter and patch parameter settings to your MIDI sequencer and save them on a floppy disk or other media. Alternatively, you can directly connect two V-Bass units by a MIDI cable, and transfer parameters directly.

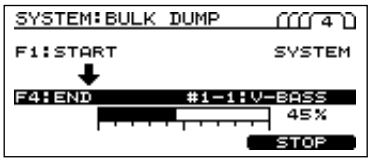
Transmitting settings to an external device (Bulk Dump)

1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [PAGE ►] to access the BULK DUMP screen.**



4. **Press [F1] (START), and use the VALUE dial to select System data, or the first patch that you want to transmit.**
5. **Press [F4] (END), and use the VALUE dial to select System data, or the last patch that you want to transmit.**
6. **Press [F6] (DUMP).**

   Begin transmission.



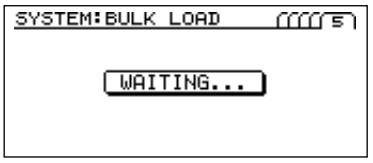
* *If you want to stop transmission, press [F6] (STOP). If you press [EXIT] during transmission, transmission will stop, and you will exit the Bulk Dump screen.*

7. **When transmission is completed, press [EXIT] several times to return to the Play page.**

Receiving settings from an external device (Bulk Load)

Use the following procedure in order to receive bulk data from an external device.

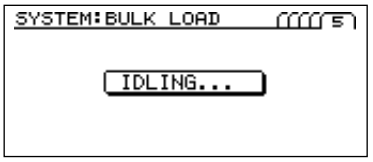
1. **Press [SYSTEM].**
2. **Press [F6] (MIDI).**
3. **Press [PAGE ►] to access the BULK LOAD screen.**



4. **Transmit the bulk data from the external device.**

* *If the display indicates "MIDI Receive Error!!," check the connections, and slow down the tempo of the transmitting MIDI device.*

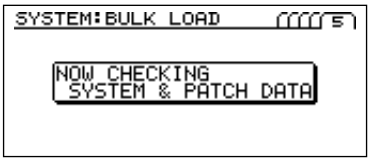
When data reception has been completed, the following display will appear.



While in this state, you can receive additional data if desired.

5. **Press [EXIT] to exit BULK LOAD.**

   The following display will appear.



6. **Press [EXIT] several times to return to the Play page.**

MEMO

The settings for the parameters described in this chapter, will remain after the power is turned off. You do not need to perform the Write procedure (p. 30).

Chapter 5. Parameter guide

All company names and product names that appear in this document are trademarks or registered trademarks of their respective owners, and are not related to Roland Corporation.

In this manual, these names are used as appropriate ways to indicate sounds that are simulated using COSM technology.

COSM BASS

By making your own settings for the numerous parameters that are provided, you can create a wide variety of sounds.

In addition to setting parameters of an actual bass such as pickup, body, and the pitch of each string, you can even emphasize portions of the harmonic content and use polyphonic effects that process each string independently.

ON/OFF

Turn the COSM bass on / off.

TYPE

Select the type of COSM bass.

* *The parameters that can be set will depend on the type. For details on the parameters, refer to the corresponding item.*

ACOUSTIC (Acoustic bass)

Simulates the sound of an acoustic bass.

(PAGE2)

PICK UP (P. 44)	BODY (P. 46)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

ELECTRIC (Electric bass)

Simulates the sound of an electric bass.

(PAGE2)

BASS SELECT (P. 46)	PITCH SHIFT (P. 47)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

FRETLESS (Fretless bass)

Simulates the sound of a fretless bass.

(PAGE2)

FRETLESS (P. 48)	PITCH SHIFT (P. 47)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

VARI BASS (Variable bass)

This algorithm allows you to specify the tone of the bass by setting the pickup, the body, and the pitch of each string.

(PAGE2)

PICK UP (P. 44)	BODY (P. 46)	PITCH SHIFT (P. 47)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

WAVE SYNTH (Wave synth bass)

This algorithm creates synth sounds by directly processing the string signal from the GK pickup. It allows a natural feeling of playability.

(PAGE2)

WAVE SYNTH (P. 48)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

OSC SYNTH (OSC synthesizer bass)

This algorithm sounds a waveform that is generated within the DSP. A stable change in the harmonics will be obtained. A Hold function is also provided.

(PAGE2)

OSC SYNTH (P. 49)	PITCH SHIFT (P. 47)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

FILTERED (Filtered bass)

This Instrument is like a bass whose sound is passed through a filter.

(PAGE2)

FILTER (P. 49)	COLOR (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

BOWED

An instrument that produces the impression of a bowed string instrument.

(PAGE2)

FILTER (P. 49)	P-BEND (P. 50)	SUSTAIN (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

PIPE

An instrument simulating a mellow, woodwind reed.

(PAGE2)

FILTER (P. 49)	P-BEND (P. 50)	SUSTAIN (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

CRYSTAL

An instrument with a metallic resonance.

(PAGE2)

ATTACK (P. 50)	BODY LEV (P. 50)	SUSTAIN (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

ORGAN

A long-tone instrument suitable for playing solo parts or slow songs. Like an organ, you can adjust the volume balance between three parameters to create the desired sound.

(PAGE2)

ORGAN (P. 50)	SUSTAIN (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

BRASS

This instrument is similar to a brass instrument.

(PAGE2)

FILTER (P. 49)	SUSTAIN (P. 50)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

PEDAL PITCH SHIFT

Pedal operations will change the pitch.

(PAGE2)

BASS SELECT (P. 46)	PD SHIFT (P. 51)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

POLY OCTAVE (Polyphonic octaver bass)

This instrument creates the impression of octaves played on individual strings.

(PAGE2)

BASS SELECT (P. 46)	POLY OCTAVE (P. 51)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

POLY DISTORTION (Polyphonic distortion bass)

This distorts each string individually to produce a sound that does not become "mush" when you play a chord.

(PAGE2)

BASS SELECT (P. 46)	POLY DISTORTION (P. 51)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

POLY SLOW GEAR (Polyphonic slow gear bass)

Simulates a volume-swell (violin-style) performance technique.

(PAGE2)

BASS SELECT (P. 46)	POLY SG (P. 52)

(PAGE3)

EQ (P. 52)	PAN (P. 52)	MIXER (P. 52)

PICKUP

Specify the pickup simulator.

* *This cannot be turned on/off.*

PRESET

Select one of the preset types of pickup.

● If the COSM BASS parameter TYPE is set to "ACCOUSTIC"

TYPE

Specifies the pickup that you want to use.

MIC	A virtual pickup that is ideal for obtaining the sound of an acoustic bass.
PIEZO	Use a piezo pickup.
MAGNET	Use a magnetic pickup.

TONE -50–+50

Specifies the tone of the pickup. The volume of the upper range will be boosted for positive settings, and attenuated for negative settings.

LEVEL 0–100

Adjust the volume of the pickup. With a setting of "0," no sound is produced.

● If the COSM BASS parameter TYPE is set to "VARI BASS"

REAR TYPE
Specify the type of rear pickup.

FRONT TYPE
Specify the type of front pickup.

SINGLE	Use a single-coil pickup.
DOUBLE	Use a double-coil pickup.
PIEZO	Use a piezo pickup.

LEVEL 0–100
Adjust the volume of the pickup. With a setting of "0," no sound is produced.

CONTROL

2VOL-2TONE	Two volume and two tone controllers.
2VOL-1TONE	Two volume and one tone controller.
BALANCE	One balance and one tone controller.
2BAND	Bass and treble controllers.

R.VOL (Rear Volume) 0–100
Adjusts the volume of the rear pickup.

F.VOL (Front Volume) 0–100
Adjusts the volume of the front pickup.

R.TONE (Rear Tone) -50–+50
Adjusts the tone of the rear pickup.

F.TONE (Front Tone) -50–+50
Adjusts the tone of the front pickup.

TONE -50–+50
Specifies the tonal character of the pickup. Positive (+) settings will boost the volume of the upper range, and negative (-) settings will decrease the volume.

BALANCE R=100, F=0–R=0, F=100
Adjusts the balance between the front and rear pickups.

BASS -50–+50
Adjusts the tone of the lower range.

TREBLE -50–+50
Adjusts the tone of the upper range.

R.POSI (Rear Position) 5–450 mm
Specifies the location of the rear pickup in terms of the distance from the bridge. Higher settings will simulate a greater distance between the pickup and bridge.

* *It is not possible to set the position if "PIEZO" is selected as the pickup type.*

F.POSI (Front Position) 5–450 mm
Specifies the location of the front pickup in terms of the distance from the bridge. Higher settings will simulate a greater distance between the pickup and bridge.

* *It is not possible to set the position if "PIEZO" is selected as the pickup type.*

REAR PICKUP OFFSET Hi–Lo -445–+445 mm
Finely adjust the rear pickup position for each string.

* *It is not possible to set the offset if "PIEZO" is selected as the pickup type.*

FRONT PICKUP OFFSET Hi–Lo -445–+445 mm
Finely adjust the front pickup position for each string.

* *It is not possible to set the offset if "PIEZO" is selected as the pickup type.*

R.PHASE (Rear Phase)
Specify the phase of the rear pickup when mixing the front and rear pickups.

IN	The rear pickup will be mixed in normal phase.
OUT	The rear pickup will be mixed in reverse phase.

F.PHASE (Front Phase)
Specify the phase of the front pickup when mixing the front and rear pickups.

IN	The front pickup will be mixed in normal phase.
OUT	The front pickup will be mixed in reverse phase.

BODY

Specify the resonance of the body.

* *This cannot be switched on/off.*

PRESET

Select one of the preset body types.

● If the COSM BASS parameter TYPE is set to "ACCOUSTIC"

SIZE -50–+50

Specify the size of the body. This adjusts the resonant frequencies to simulate the body size. A setting of "0" produces the standard resonance.

BODY LEVEL 0–100

Specify the volume of the body. With a setting of "0," the body settings will have no effect.

ATTACK 0–100

Specifies the strength of the attack when you pluck the string strongly.

SUSTAIN 0–100

Adjust the length of the decay after the string is plucked. Higher settings will produce a longer decay.

RESO (Resonance) 0–10

Adjust the ease at which the body materials will resonate.

BOTTOM -10–+10

Adjust the volume of the lower range.

* *If TYPE is set to VARI BASS, the range will be -50--+50.*

● If the COSM BASS parameter TYPE is set to "VARI BASS"

BODY TYPE

Selects the type of resonating body.

SOLID	A solid body with no resonating sound. There are no parameters to set in this type.
VIOLIN	A violin bass body.
SEMI HOLLOW	The body of a bass with a sound hole.
HUGE WOOD	A wooden bass with a large body similar to a double bass.

SIZE -50–+50

Specify the size of the body. This adjusts the resonant frequencies to simulate the body size. A setting of "0" produces the standard resonance.

BODY 0–100

Adjusts the balance between the bypass sound and the resonant sound (body resonance) of the top plate and body. With lower settings of this value, only the bypass sound will be heard. With larger settings, only the body resonance will be heard.

BOTTOM -50–+50

Adjust the volume of the lower range.

RESO (Resonance) 0–100

Adjust the ease at which the body materials will resonate.

LEVEL

Adjusts the volume of the body. With a setting of 0, there will be no sound.

BASS SELECT

Select the bass sound.

* *This cannot be switched on/off.*

PRESET

Select one of the preset types of bass.

TYPE

VINT JB	The sound of an early 60's Fender Jazz Bass with two tone controls.
JB	The sound of a Fender Jazz Bass.
VINT PB	The sound of an early 60's Fender Precision Bass.
PB	The sound of a Fender Precision Bass.
RICK	The sound of a Rickenbacker 4001.
T-BIRD	The sound of a Gibson Thunderbird.
ACTIVE	This is the sound of a conventional active pickup.
VIOLIN	The sound of a violin bass.
M-MAN	The sound of a Musicman Stingray.

* *"VIOLIN" and "M-MAN" cannot be selected if the COSM BASS parameter TYPE is set to "POLY OCTAVE," "POLY DISTORTION," or "POLY SG."*

* *The parameters which you can adjust will differ, according to the selected COSM AMP TYPE.*

LEVEL (Pickup Level) 0–100
Adjusts the overall volume of the pickup.

F.VOL (Front Pickup Volume) 0–100
Adjusts the volume of the front pickup.

F.TONE (Front Pickup Tone) 0–100
Adjusts the tone of the front pickup.

R.VOL (Rear Pickup Volume) 0–100
Adjusts the volume of the rear pickup.

R.TONE (Rear Pickup Tone) 0–100
Adjusts the tone of the rear pickup.

TONE 0–100
Adjusts the tone of the pickup.

BASS -50–+50
Adjusts the tone of the lower range.

TREBLE -50–+50
Adjusts the tone of the upper range.

PU SEL (Pickup Select Switch)

REAR	Select the rear pickup.
FRNT+REAR	Select the front + rear pickups.
FRONT	Select the front pickup

SOLO/RTM (Solo/Rhythm)

SOLO	The volume will be set to 100.
RHTHM	The volume will be set to 50.

BASS ON OFF, ON
Switches the front pickup on/off.

TRBLE ON (Treble On) OFF, ON
Switches the rear pickup on/off.

PT SHIFT (Pitch Shift)

Make settings for the pitch shift sound.

ON/OFF
Turn pedal shift on/off.

● If the COSM BASS parameter TYPE is set to "OSC SYNTH"

SHIFT Hi–Lo (OSC Pitch Shift) -12–+12
Specifies the amount of pitch shift (change in pitch) for the oscillator in semitone steps.

FINE Hi–Lo (OSC Fine) -50–+50
Makes fine adjustments in one-cent steps to the pitch shifted sound of the oscillator.

● If the COSM BASS parameter TYPE is set to anything other than OSC SYNTH

MODE

SHIFT	Operates as a pitch shifter.
HARMO	Operates as a harmonist effect.

< If the mode is set to "SHIFT" >

SHIFT Hi–Lo -24–+24
Adjusts the amount of pitch shift (change in pitch) for each string in semitone steps.

FINE Hi–Lo -50–+50
Makes fine adjustments in one-cent steps to the pitch shift for each string.

E.LEV Hi–Lo (String effect level) 0–100
Adjusts the pitch shifter volume for each string.

D.LEV Hi–Lo (String Direct Level) 0–100
Adjusts the volume of the direct sound for each string.

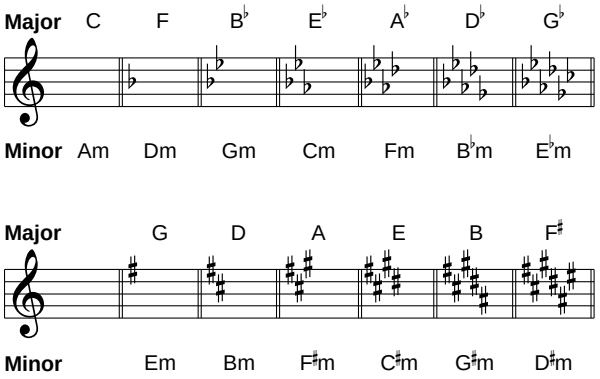
< If the mode is set to "HARMO" >

HARMO Hi–Lo (String Harmony) -2OCT–+2OCT
Specifies the pitch of the note that is added to the input sound when generating harmony. You can specify a pitch in a +/-2 octave range relative to the input sound.

KEY C (Am)–B (G#m)

Specifies the key of the song you will play. By specifying the key, you can create harmonies that are suitable for your song. The key of the song will be as follows according to the sharps and flats (#, b) in the key signature.

* *The specified value is common with the MASTER KEY (p. 63).*



E.LEV Hi–Lo (String effect level) 0–100

Adjusts the volume of the harmonist sound for each string.

D.LEV Hi–Lo (String Direct Level) 0–100

Adjusts the volume of the direct sound for each string.

FRETLESS

Simulates the sound of a fretless bass.

* *This cannot be switched on/off.*

PRESET

Select one of the preset types of fretless bass.

LEVEL 0–100

Adjusts the volume.

TONE 0–100

Adjusts the tone.

SENS (Sensitivity) 0–100

Adjusts the input sensitivity.

COLOR 0–100

Adjust the color of the fretless bass itself.

WAVE SYNTH

The input sound of the bass is processed to create a synth sound.

* *This cannot be switched on/off.*

PRESET

Select one of the preset WAVE synth types.

W.SHAPE (Wave Shape)

Select the type of wave that will be the basis of the bass synth.

SAW	Produces a sawtooth wave synth sound.
SQUARE	A square wave synth sound will be produced.

SENS (Sensitivity) 0–100

Adjusts the input sensitivity.

LEVEL 0–100

Adjusts the volume of the synth sound.

ATTACK 0–100

Adjusts the attack time of the synth sound. Lower settings of this value will produce a shorter (faster) attack, and higher settings will produce a longer (slower) attack.

DECAY 0–100

Adjusts the time over which the tonal character of the sound decays when the bass is plucked strongly.

CUTOFF 0–100

Adjusts the frequency at which the harmonic content of the sound will be cut (the cutoff frequency).

RESO (Resonance) 0–100

Adjusts the resonance (tonal character) of the synthesizer sound. Increasing this value will produce a more distinctive tonal character.

F.TYPE (Filter Type) -12dB, -24dB

Selects the steepness of the filter.

F.ATTACK (Filter Attack) 0–100

Specifies the filter attack time.

F.DECAY (Filter Decay) 0–100

Adjusts the time over which the filter change will come to rest.

F.DEPTH (Filter Depth) -50–+50

Adjusts the filter depth. Higher settings allow the filter to produce greater change. “+” and “-” will cause the filter to move in opposite directions.

OSC SYNTH

Pitch data and attack data are extracted from the bass sound that is input, and the signal produced by the internal oscillator will be output.

* *This cannot be switched on/off.*

PRESET
Select one of the preset OSC synth types.

SHAPE SQ=0, SW=100–SQ=100, SW=0
Specifies the type of internal oscillator signal that will be output.

LEVEL 0–100
Adjusts the volume of the synth sound.

SENS (Sensitivity) 0–100
Specifies the waveform by adjusting the balance of SQ (square wave) and SW (sawtooth wave).

PWM WDTH (PWM Width) 0–100
Adjusts the width of the positive phase and negative phase of the SQUARE wave.

PWM RATE 0–100
Adjusts the frequency at which the pulse width of the SQUARE wave will be modulated.

PWM DPTH (PWM Depth) 0–100
Adjusts the depth to which the pulse width of the SQUARE wave will be modulated.

* *PWM WIDTH, RATE, and DEPTH will have no effect if SHAPE is SW=100 and SQ=0.*

ENV FLLW (Envelope Follow) OFF, ON
When set to “ON,” the sound is generated according to the amplitude of the strings.

When set to “OFF”, the sound is generated at the certain level.

HOLD OFF, ON
This function sustains the output of the synth sound. If you turn Hold “On” while the synth sound is being output, the output of the synth sound will be held until you turn it “Off.” *It would be useful when you assign it to the CTL pedal, and use it while you perform (p.* 23*).* Normally, you should set this “Off.”

CUTOFF (Cutoff Frequency) 0–100
Adjusts the brightness (hardness) of the sound. Increasing this value will brighten the sound.

RESO (Resonance) 0–100
Adjusts the amount of resonance (tonal character) for the synthesizer sound. Increasing this value will produce a more strongly distinctive tone.

F.TYPE (Filter Type) -12 dB, -24 dB
Specifies the depth of the effect produced by the filter.

F.ATTACK (Filter Attack) 0–100
Specifies the attack time of the filter.

F.DECAY (Filter Decay) 0–100
Adjusts the time over which the filter will come to rest.

F.DEPTH (Filter Depth) -50–+50
Adjusts the depth of the filter. Increasing this value will produce a greater amount of filter change. “+” and “-” will cause the filter to move in opposite directions.

SUB OSC OFF, DETUNE, -1OCT
Adds depth to the sound by layering a synth sound onto each string.

DETUNE	Adds depth to the sound by layering a pitch-shifted sound.
-1OCT	Adds depth to the sound by layering sound one-octave lower.

DETUNE -50–+50
Specify the pitch of the DETUNE sound in units of a cent.

LEVEL 0–100
Specify the volume of the DETUNE sound or -1OCT sound.

FILTER

The sound is routed through a filter to adjust the brightness and tonal character.

* *This cannot be switched on/off.*

PRESET
Select one of the preset types of filter.

CUTOFF (Cutoff Frequency) 0–100
Adjusts the brightness (hardness) of the sound. Increasing this value will brighten the sound.

RESO (Resonance) 0–100
Adjusts the amount of resonance (tonal character) of the sound. Increasing this value will produce a more strongly distinctive tonal character.

TOUCH-S (Touch sensitivity) 0–100

Adjusts the sensitivity of the filter that varies the tone according to the strength with which you play your bass. Increasing this setting will cause the sound be brighter when you play your bass strongly. With a setting of "0," the tone will not be affected by your playing dynamics.

DECAY 0–100

Adjusts the time over which the tonal character will decay when you play your bass strongly. Lower settings of this parameter will cause the tonal character to decay rapidly, producing a softer tone.

* *DECAY will have no effect if the TOUCH-S setting is low.*

* *This will be displayed only if the COSM BASS parameter TYPE is set to "FILTERED."*

P-BEND (Power bend)

Specifies the brightness of the sound. At the same time, the tone and volume will change in response to pitch changes produced by using the arm.

* *This cannot be switched on/off.*

PRESET

Select one of the preset types of power bend.

P-BEND (Power bend) 0–100

Higher settings will produce a rougher tone.

P-BEND-Q (Power bend Q) 0–100

Higher settings will approach the sound of the harmonic content by itself, producing a sound with no sense of attack.

SUSTAIN

Specifies how the volume will be affected by the amplitude of the string vibrations (dynamics) of the bass sound that is input.

* *This cannot be switched on/off.*

SUSTAIN 0–100

Adjusts the range (time) over which low-level input signals will be boosted to a constant volume. Increasing this value will produce a longer sustain.

COLOR

COLOR 0–100

Adjusts the strength of the low range. As the value increases, the low range will become stronger.

ATTACK

Specifies the strength of the attack when the string is plucked.

* *This cannot be switched on/off.*

PRESET

Select one of the preset types of attack.

LENGTH 0–100

Specifies the decay time for the attack portion. Lower settings will produce a shorter attack portion.

MOD-TUNE (Modulation tune) 0–100

Specifies the tuning of the modulation that is applied to the attack portion.

MOD-DEP (Modulation depth) 0–100

Specifies the depth of the modulation that is applied to the attack portion. Higher settings will produce deeper modulation.

LEVEL 0–100

Specifies the volume level of the attack portion.

BODY LEV (Body Level)

Specifies how the sound will be resonated by the body.

* *This cannot be switched on/off.*

BODY LEV (Body Level) 0–100

Specifies the volume of the sustain portion.

ORGAN

This is a sustained instrument that is suitable for solo parts or slow songs. Like an organ, adjust the volume level balance of the three parameters to create the tone.

* *This cannot be switched on/off.*

PRESET

Select one of the preset organ types.

FEET-16 0–100

Sustained tone one octave below the bass sound.

FEET-8 0–100

Sustained tone at the same pitch as the bass sound.

FEET-4 0–100

Sustained tone one octave above the bass sound.

PD SHIFT (Pedal Shift)

Specifies the amount of shift for the pitch shifted sound.

ON/OFF
Switches the pedal shift on / off.

PITCH -24–+24
Specifies the amount of pitch shift controlled by the pedal.

STRNG Hi–Lo (String) ON/OFF
Switches pedal pitch shift on / off for each string. This lets you modify the pitch of only specific strings.

SET PDL (Setting Pedal)
Assigns the pitch shift function to the built-in EXP pedal.

The value of the PITCH parameter at the time when the SET PDL ([F6]) is pressed, will be the value when the built-in EXP pedal is pressed all the way to the maximum point. When the EXP pedal is returned to the minimum point, the PITCH value will be 0.

POLY OCTAVE (Polyphonic octave)

This simulates an octave performance effect.

ON/OFF
Switch the octave on / off.

* *You can turn the VALUE dial to select PRESET.*

-1OCT Hi–Lo 0–100
Adds a pitch one octave below the original sound.

DIR Hi–Lo (Direct) 0–100
Adjusts the level of the original sound.

POLY DISTORTION (Polyphonic distortion)

Independently distorts the sound of each string to create a sound that does not become "muddy" when chords are played.

ON/OFF
Turns distortion on / off.

* *You can turn the VALUE dial to select PRESET.*

TYPE
Specifies the type of the distortion.

OD1 (Overdrive 1)	Produces a clear overdriven sound.
OD2 (Overdrive 2)	Produces a rich distorted sound while preserving the subtle nuances that are characteristic of overdrive.
DS1 (Distortion 1)	Produces a typical distortion sound.
DS2 (Distortion 2)	Produces a distortion sound with a distinctive mid-range.

DRIVE 0–100
Adjusts the depth of distortion.

TONE -50–+50
Adjusts the tonal character.

LEVEL (Distortion Level) 0–100
Adjusts the level of the distorted sound.

DIR LEVEL (Direct level) 0–100
Adjusts the level of the direct sound.

DRV BAL (Drive balance) -50–+50
Adjusts the depth of distortion between the low and high strings to produce a consistent volume balance.

POLY BAL (Poly balance) 0–100
Adjusts the sound separation between the strings when played in chords. Each string sounds separated when adjusted to the greater value. The sound will be equivalent to the normal distortion when the value is set to 0.

POLY SG (Polyphonic slow gear)

Simulates a volume-swell (violin-style) playing technique.

ON/OFF
Switch the slow gear on / off.

* *By turning the VALUE dial you can select PRESET.*

RISE TIME 0–100
Adjusts the time from when you pick the string until the maximum volume is reached.

SENS (Sensitivity) 0–100
Adjusts the sensitivity of the slow gear. With lower sensitivity settings, the slow gear effect will not be applied to softly picked notes, but only to strongly picked notes. With higher sensitivity settings, the slow gear effect will be applied regardless of your picking dynamics.

EQ (Equalizer)

A four band equalizer is provided, allowing you to adjust the high and low ranges. You can adjust the emphasis of each frequency band of the sound that has passed through the effect.

ON/OFF
Switches the equalizer on / off.

* *You can turn the VALUE dial to select PRESET.*

LEVEL -20–+20dB
Adjusts the volume of the sound that has passed through the equalizer.

HIGH G (High gain) -20–+20dB
Adjust the tone of the upper range.

LOW G (Low gain) -20–+20dB
Adjust the tone of the lower range.

L-MID G (Low middle gain) -20–+20dB
Adjust the tone of the low midrange.

H-MID G (High middle gain) -20–+20dB
Adjust the tone of the high midrange.

L-MID Q (Low middle Q) 0.5–16
Adjust the width of the region surrounding the specified "L-MID F" frequency that will be affected by the EQ. Higher settings will make the region narrower.

L-MID F (Low middle frequency) 20 Hz–10.0 kHz
Specify the center frequency at which the "L-MID G" adjustment will occur.

H-MID Q (High middle Q) 0.5–16
Adjust the width of the region surrounding the specified "H-MID F" frequency that will be affected by the EQ. Higher settings will make the region narrower.

H-MID F (High middle frequency) 20 Hz–10.0 kHz
Specify the center frequency at which the "H-MID G" adjustment will occur.

PAN

Specify the panning for the sound of each string.

* *This cannot be switched on/off.*

PRESET
Select one of the preset pan types.

STRING Hi–Lo L=100, R=0–L=50, R=50–L=0, R=100
Specifies the left / right position for each string.

* *If the sound is sent through the "WAH," "EQ," or "COMP/LM" effect, the output will be monaural. If you want to preserve the panning of the COSM BASS, use the Chain function to connect the COSM BASS after the "WAH," "EQ," and "COMP/LM" of the COSM AMP.*

MIXER

Mixes the signals of the normal pickup and the divided pickup.

* *This cannot be switched on/off.*

BALANCE (Mixer balance) CB=0, NP=100–CB=100, NP=0
Adjusts the volume balance of the COSM BASS and BASS IN.

CB	COSM bass
NP	Normal pickup bass

LEVEL 0–100
Adjusts the volume of the COSM BASS.

STRING LEVEL Hi–Lo 0–100
Adjusts the volume for each string of the COSM BASS. This is useful when you do not want a specific string to be output.

COSM AMP

Simulates the head and speaker of a guitar amp.

ON/OFF

Turns the COSM amp on / off.

TYPE

Specifies the type of COSM amp. The tonal and distortion characteristics of each amp are described below.

CONCERT 810	Models an Ampeg SVT.
FLIP TOP	Models an Ampeg B-15.
B-MAN	Models a Fender Bassman 100.
VO DRIVE	Produces the Liverpool sound of the 60's.
SESSION	Models a SWR SM-400.
T.E.	Models a Trace Elliot AH600SMX.
BASS 360	Models an Acoustic 360.
SUPER FLAT	An amp with flat response.
AC BASS	An amp ideal for ACOUSTIC BASS.
MS STACK	A Marshall amp stack.
Hi-GAIN STACK	A powerful high-gain amp.
METAL STACK	Produces a high-gain metal sound.

* *The parameters which you can adjust will differ, according to the selected COSM AMP TYPE.*

GAIN 0–100

Adjusts the distortion depth of the amp.

VOLUME 0–100

Adjusts the overall volume of the preamp.

BASS 0–100

Adjusts the tone of the lower range.

* *Adjustable value will change to -50 – +50, according to the selected COSM BASS TYPE.*

MIDDLE 0–100

Adjusts the tone of the midrange.

* *Adjustable value will change to -50 – +50, according to the selected COSM BASS TYPE.*

* *In some cases, the original amp did not have a Middle control, but this control will function even for these amp simulations. In this case, set Middle to "0" if you want to produce the sound of the original amp.*

TREBLE 0–100

Adjusts the tone of the upper range.

* *Adjustable value will change to -50 – +50, according to the selected COSM BASS TYPE.*

PRESENCE 0–100

Boosts the tone of the ultra-high frequency range.

MIDDLE FREQ (Middle frequency) 220, 800, 3.0 k

Controls the center frequency that is adjusted by the Middle control.

HIGH CUT (High cut filter) 0–100

Cuts the tone of the ultra-high frequency range.

BRIGHT OFF, ON

Switches the Bright setting on / off. Turning this on will produce a bright sound.

ULTRA Hi 0, +

Controls the ultra-high range above treble.

ULTRA Lo –, 0, +

Controls the character of the lower range.

RESPONSE BASS, FLAT

Controls the character of the entire amp. Select one of the two characters as desired.

DEEP OFF, ON

This switch changes the character of the lower range.

GAIN SW (Gain switch) LOW, NORMAL, HIGH

Adjusts the distortion of the amp. Distortion will successively increase for settings of "LOW," "NORMAL" and "HIGH."

ENHANCER 0–100

Adds "sparkle" to the sound.

PRE SHAPE 0, 1, 2

This is a shape switch that adds a distinctive character to the mid frequency region.

SPEAKER

SPEAKER ON/OFF OFF, ON

Turns the speaker simulator effect on / off.

* *There will be no effects when the COSM amp is OFF.*

SPEAKER TYPE

1x15"	Models a Trace Elliot 1518.
1x18"	Models an SWR Big Ben.
2x15"	Models an Acoustic 402.
4x10"	Models an SWR Goliath.
8x10"	Models an Ampeg 810E.
ORIGINAL	This is the speaker provided on the amp you selected by "Type."

BALANCE DI=100, MC=0–DI=0, MC=100

Adjusts the balance between the sound of the speaker picked up by the microphone, and the direct sound.

MIC SET (Mic setting) -5–+5

Simulates the mic placement.

"0" simulates the standard placement. Negative (-) settings simulate moving the mic away from the center of the cone. Positive (+) settings simulate moving the mic closer to the center of the cone, emphasizing the upper range.

EFFECTS

COMP/LM (Compressor/limiter)

Compressor is an effect that compresses high input levels and boosts low input levels in order to make the volume more consistent, and produce sustain without distorting the sound.

The limiter restricts high input levels to prevent distortion.

ON/OFF

Switches COMP / LM on / off.

* *You can turn the VALUE dial to select PRESET.*

TYPE

Select either the compressor "COMP" or limiter "LIMITER."

COMP	The effect will operate as a compressor.
LIMITER	The effect will operate as a limiter.

● If the type is set to "COMP"

SUSTAIN 0–100

Adjusts the range (time) over which low input levels will be boosted to create a consistent volume. Higher settings will produce longer sustain.

ATTACK 0–100

Adjusts the strength of the attack that occurs when you pick the string. Higher settings will produce a sharper attack and a crisper sound.

TONE -50–+50

Adjusts the tonal character.

LEVEL 0–100

Adjusts the volume.

● If the type is set to "LIMITER"

THRESHOLD 0–100

Adjust this according to the input signal from your bass. When a signal higher than the specified level is input, the signal will be limited.

RELEASE 0–100

This sets the interval from the time when the signal drops below the threshold level until the time that the effect ceases.

TONE -50–+50
Adjusts the tonal character.

LEVEL 0–100
Adjusts the volume.

RATIO (Ratio) 1.2:1, 1.5:1, 2:1, 3:1, 5:1, 10:1, ∞:1
Selects the compression ratio that is applied when the effect begins to operate.

WAH

This is a wah that produces distinctive tonal changes by varying the frequency response of a filter. Pedal Wah lets you use an expression pedal to control the wah effect. Auto Wah produces a wah effect automatically, by varying the filter frequency according to the input volume.

ON/OFF
Turns the WAH on / off.

* *You can turn the VALUE dial to select PRESET.*

TYPE
Select either "PEDAL WAH" or "AUTO WAH."

PEDAL WAH	The effect will operate as a pedal wah.
AUTO WAH	The effect will operate as an auto wah.

● If the type is set to "PEDAL WAH"

FREQ (Frequency) 0–100
Adjusts the center frequency of the wah effect.

LEVEL 0–100
Adjusts the volume.

SET PDL (Setting pedal)
Assigns the wah function to the built-in EXP pedal.

● If the type is set to "AUTO WAH"

MODE
Selects the wah mode.

LPF (Low Pass Filter)	Produces a wah effect over a broad frequency range.
BPF (Band Pass Filter)	Produces a wah effect over a narrow frequency range.

POLARITY
Selects how the filter will move in response to the input.

DOWN	The filter will move toward a lower frequency.
UP	The filter will move toward a higher frequency.

SENS (Sensitivity) 0–100
Adjusts the sensitivity with which the filter will move according to the "POLARITY" setting. Higher settings of this parameter will produce a stronger response. With a setting of "0," your picking will not produce a wah effect.

FREQ (Frequency) 0–100
Adjusts the center frequency of the wah effect.

PEAK 0–100
Adjusts the amount of the wah effect that will occur in the area of the center frequency. Lowering this setting will produce a wah effect in a broader range around the center frequency. Increasing this setting will produce a wah effect in a narrower range around the center frequency.

* *A setting of "50" will produce a typical wah sound.*

RATE 0–100, BPM 𝅗𝅥 –BPM ♪
Adjusts the modulation frequency of the auto wah.

* *This effect assumes that you will press the foot switch to trigger the effect only when you want to produce vibrato.It would be useful when you assign it to the CTL pedal, and use it while you perform (p. 23).*

DEPTH 0–100
Adjusts the depth of the auto wah.

LEVEL 0–100
Adjusts the volume.

OD/DS (Overdrive/Distortion)

This effect distorts the sound to produce long sustain.

ON/OFF

Switches OVERDRIVE/DISTORTION on/off.

* *You can turn the VALUE dial to select PRESET.*

TYPE

Selects the type of distortion.

BLUES OD	Crunch sound typical of a Boss BD-2.
TURBO OD	High-gain overdrive sound typical of a Boss OD-2.
BASS OD	Overdrive sound optimized for bass.
DIST	Traditional distortion sound.
GUV DS	Models the sound of a Marshall GUV'NOR.
METAL ZONE	The sound of a Boss MT-2.
MUFF FUZZ	Models the sound of an Electro-Harmonix Big Muff π.
'60s FUZZ	Models the sound of a FUZZ FACE.
OCT FUZZ	Models the sound of an Ace Tone FUZZ.

DRIVE 0–100

Adjusts the depth of distortion.

BASS -50–+50

Adjusts the low range tone.

TREBLE -50–+50

Adjusts the high range tone.

LEVEL 0–100

Adjusts the volume.

DIRECT LEVEL 0–100

Adjusts the volume of the direct sound.

EQ (Equalizer)

Adjusts the tone. The high-mid and low-mid ranges are parametric types.

ON/OFF

Switches the EQ on/off.

* *You can turn the VALUE dial to select PRESET.*

HIGH G (High gain) -20–+20 dB

Adjusts the tone of the high range.

LOW G (Low gain) -20–+20 dB

Adjusts the tone of the low range.

L-MID G (Low middle gain) -20–+20 dB

Adjusts the tone of the low-mid range.

H-MID G (High middle gain) -20–+20dB

Adjusts the tone of the high-mid range.

L-MID Q (Low middle Q) 0.5–16

Adjusts the width of the range centered at the "L-MID F" frequency that will be adjusted by the EQ. Higher settings of this parameter will make the range narrower.

L-MID F (Low middle frequency) 20 Hz–10.0 kHz

Specify the center frequency of the range that will be adjusted by "L-MID G."

H-MID Q (High middle Q) 0.5–16

Adjusts the width of the range centered at the "H-MID F" frequency that will be adjusted by the EQ. Higher settings of this parameter will make the range narrower.

H-MID F (High middle frequency) 20 Hz–10.0 kHz

Specify the center frequency of the range that will be adjusted by "H-MID G."

LEVEL -20–+20 dB

Adjusts the volume of the sound that has passed through the equalizer.

MOD (Modulation)

This effect adds spaciousness and depth to the sound. It allows you to create a sensation of multiple instruments being played together, or of a distinctive modulation.

You can choose from ten modulation types. Each effect can also be edited as desired. Modulation can also be turned off.

ON/OFF

Switches MOD on / off.

* *You can turn the VALUE dial to select PRESET.*

TYPE

Choose one of the following effects to use.

HARMONIST	This adds two notes of harmony as appropriate for the key.
P.SHIFTER (Pitch shifter)	This is a pitch shifter with a maximum range of + / -2 octaves.
FLANGER	Creates a flanging effect that adds a "swooshing" character to the sound.
PHASER	A phase effect that produces a "turning" sensation is created by adding a phase-shifted sound to the direct sound.
SUB EQ (Sub equalizer)	Adjusts the tone. Parametric controls are provided for the high-mid and low-mid ranges.
2x2CHORUS	Creates depth and spaciousness by adding a pitch-shifted sound to the direct sound. The sound is frequency-divided, and two separate stereo chorus units are used to process the low and high ranges, producing a more natural chorus sound.
TREMOLO	Cyclically varies the volume.
PAN	Cyclically moves the sound between left and right.
PD SHIFT (Pedal Shift)	This effect lets you use the V-Bass's EXP pedal to control the amount of pitch shift.
VIBRATO	The pitch of the direct sound is modulated slightly to produce a vibrato effect.

● If the type is set to "HARMONIST"

ON/OFF

Switches each of the two harmonist notes on / off.

HARMONY -2OCT–+2OCT, USER

Specify the pitch that will be added to the input sound to produce harmonies. You can specify up to two octaves up or down relative to the input sound. If this is set to "USER," you can specify the amount of pitch shift relative to the input sound.

PAN L=100, R=0–L=0, R=100

Pans the sound to left and right.

LEVEL 0–100

Adjusts the volume of the harmonist notes.

DIR LEV (Direct Level) 0–100

Adjusts the volume of the direct sound.

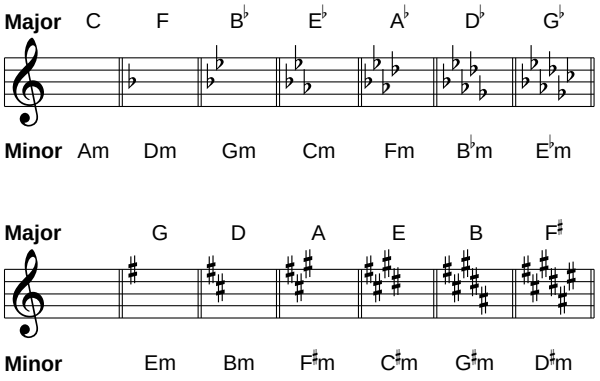
USER SCALE <C>–<B> -24–+24

If HARMONY is set to "USER," this sets the amount of pitch shift relative to the input sound.

KEY C (Am)–B (G#m)

Select the key of the song you will be playing. By specifying the key, you can create harmonies that fit your song. The key of the song will be as follows, according to the key signature of the music (#, b).

* *The specified value is common with the MASTER KEY (p. 63).*



● If the type is set to "P.SHIFTER"

ON/OFF
Turns each of the two pitch shifter notes on / off.

MODE
Selects the pitch shifter mode.

POLY	This setting allows you to play chords.
MONO	This setting has less sense of modulation (sway) than conventional pitch shifters. Play single notes.

SHIFT -24–+24
Adjusts the amount of pitch shift in semitone steps.

FINE -50–+50
Makes fine adjustments to the amount of change produced by the pitch shifter.

FEEDBACK 0–100
Adjusts the amount of feedback for the pitch shifted sound.

PRE DLY (Pre delay) 0–300msec, BPM ♪ –BPM 𝅗𝅥
Adjusts the time from when the direct sound is heard until the pitch shifted sound is heard. Normally, you will set this to "0 ms."

PAN L=100, R=0–L=0, R=100
Pans the sound to left or right.

LEVEL 0–100
Adjusts the volume of the pitch shifted sound.

DIR LEV (Direct Level) 0–100
Adjusts the volume of the direct sound.

● If the type is set to "FLANGER"

RATE 0–100, BPM 𝅗𝅥 –BPM ♪
Adjusts the speed of modulation.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100
Adjusts the depth of modulation.

MANUAL 0–100
Adjusts the center frequency at which the effect will be applied.

RESO (Resonance) 0–100
Adjusts the amount of resonance (amount of feedback). Increasing this value will emphasize the effect, producing a more distinctive sound.

LOW CUT (Low cut filter) FLAT, 55 Hz–800 Hz
Cuts the frequency region below the specified frequency. If this is set to "FLAT," the low cut filter will have no effect.

SEPARATE (Separation) 0–100
Adjusts the spread. Increasing this value will produce a wider left / right spread.

BALANCE D=100, E=0–D=0, E=100
Adjusts the balance of the direct sound and effect sound.

LEVEL 0–100
Adjusts the volume of the flanger.

● If the type is set to "PHASER"

RATE 0–100, BPM 𝅗𝅥 –BPM ♪
Adjusts the speed of rotation.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100
Adjusts the speed of rotation.

MANUAL 0–100
Adjusts the center frequency at which the phase effect will be applied.

RESO (Resonance) 0–100
Adjusts the amount of resonance (amount of feedback). Increasing this value will emphasize the effect, producing a more distinctive sound.

STAGE
Selects the number of stages used by the phase effect.

4STAGE	Four-stage phaser. Produces a light phasing effect.
8STAGE	Eight-stage phaser. Produces a widely used phasing effect.
12STAGE	Twelve-stage phaser. Produces a deep phasing effect.
BI-PHASE	This is a phaser with two phase-shift circuits connected in series.

STEP OFF, 0–100, BPM 𝅗𝅥 – ♪

Adjusts the interval at which the Rate and Depth will change in "stair-step" fashion. Larger settings will produce smaller changes.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

BALANCE D=100, E=0–D=0, E=100

Adjusts the balance of the direct sound and effect sound.

LEVEL 0–100

Adjusts the volume of the phaser.

● If the type is set to "SUB EQ"

HIGH G (High gain) -20–+20 dB

Adjusts the tone of the upper range.

LOW G (Low gain) -20–+20 dB

Adjusts the tone of the lower range.

L-MID G (Low middle gain) -20–+20 dB

Adjusts the tone of the low-mid frequency range.

H-MID G (High middle gain) -20–+20 dB

Adjusts the tone of the high-mid frequency range.

L-MID Q (Low middle Q) 0.5–16

Adjusts the width of the region centered on the "L-MID F" frequency that will be affected by the EQ. Higher settings will make the region narrower.

L-MID F (Low middle frequency) 100 Hz–10.0 kHz

Specifies the center frequency of the region adjusted by "L-MID G."

H-MID Q (High middle Q) 0.5–16

Adjusts the width of the region centered on the "H-MID F" frequency that will be affected by the EQ. Higher settings will make the region narrower.

H-MID F (High middle frequency) 20 Hz–10.0 kHz

Specifies the center frequency of the region adjusted by "H-MID G."

LEVEL -20–+20 dB

Adjusts the volume of the sound that has passed through the equalizer.

● If type if set to "2x2 CHORUS"

X OVER F (Crossover frequency) 100 Hz–4.00 kHz

Specifies the frequency at which the direct sound will be split into high-frequency and low-frequency components.

* *Adjust both in lower (LOW) and upper (HIGH) range, for each of the following parameters.*

RATE 0–100, BPM 𝅗𝅥 –BPM ♪

Adjusts the speed of the chorus effect.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100

Adjusts the depth of the chorus effect. Set this to "0" if you are using the effect as a doubling effect.

PRE DLY (Pre delay) 0.0–40.0 msec (0.5 msec steps)

Adjusts the time from when the direct sound is output until the effect sound is output. Lengthening the pre-delay will produce the impression of multiple sound sources heard simultaneously (the doubling effect).

LEVEL 0–100

Adjusts the volume.

● If the type is set to "TREMOLO" or "PAN"

WAVE 0–100

For TREMOLO, this adjusts the smoothness of the volume change.For PAN, this adjusts the smoothness of the pan change.

RATE 0–100, BPM 𝅗𝅥 –BPM ♪

Adjusts the modulation speed of the effect.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100

Adjusts the depth of the effect.

● If the type is set to "PD SHIFT"

PITCH -24–+24

Specifies the amount of pitch shift that will occur when you operate the pedal.

MODE

Selects the pedal shift mode.

POLY	This allows you to play chords.
MONO	Compared with conventional pitch shifters, this has less sense of modulation (instability). Play single notes only.

SET PDL (Setting Pedal)

Assign the Pedal Shift function to the V-Bass's EXP pedal.

● If the type is set to "VIBRATO"

TRIGGER OFF, ON

Use the foot switch to turn vibrato on / off.

* *This effect assumes that you will press the foot switch to trigger the effect only when you want to produce vibrato. It would be useful when you assign it to the CTL pedal, and use it while you perform (p. 23).*

RATE 0–100, BPM 𝅗𝅥 –BPM ♪

Adjusts the frequency of vibrato.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100

Adjusts the depth of vibrato.

RISE TIME 0–100

Adjusts the time from when the trigger is turned on until vibrato reaches the specified level.

DELAY

By adding a delayed sound to the direct sound, this gives the sound more depth or creates special effects.

ON/OFF

Switches DELAY on / off.

* *You can turn the VALUE dial to select PRESET.*

DLY TIME (Delay Time)

0–1800 msec, BPM ♪ –BPMBPM 𝅗𝅥

Adjusts the delay time.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song. (If the specified time is too long, the parameter will synchronize to twice or four times the actual tempo value.)*

* *To set this in 1 msec units, press [F4] (FINE).*

TAP TIME OFF, 0–100%

Adjusts the delay time of the R channel. The Return channel delay time is adjusted relative to the delay time of the L channel, considered as 100%.

The delay time of the L and R channels will be the same, when you set the value to 100%.

OFF is equivalent to the value set to 100%.

FEEDBACK 0–100

Feedback refers to a portion of the delayed sound that is returned (fed back) to the input of the delay. This parameter adjusts the amount of sound that is returned to the input. Increasing this value will increase the number of times that the delay is repeated.

HIGH CUT (High cut filter) 700 Hz–11.0 kHz, FLAT

Cuts the frequency region that lies above the specified frequency. This adjusts the frequency at which the high cut filter will begin to operate. If you set this to "FLAT," the high cut filter will not operate.

DLY LEV (Delay Level) 0–120

Adjusts the volume of the delay sound.

CHORUS

Adds a slightly pitch-shifted sound to the direct sound, making the sound deeper and more spacious.

ON/OFF

Switches CHORUS on / off.

* *You can turn the VALUE dial to select PRESET.*

MODE

Selects the chorus mode.

MONO	This is a chorus that outputs the same sound to L and R.
STEREO	This is a stereo two-stage chorus that adds separate chorus sounds to L and R.

RATE 0–100, BPM 𝅗𝅥 –BPM ♪

Adjusts the speed of the chorus effect.

* *If this is set to BPM, the value of each parameter will be set by the tempo value (p. 23) specified for each patch. This makes it easy to create effect sounds that are synchronized to the tempo of your song.*

DEPTH 0–100

Adjusts the depth of the chorus effect. Set this to "0" if you are using the effect as a doubling effect.

PRE DLY (Pre-delay) 0.0–40.0 msec (0.5 msec steps)

Adjust the time from when the direct sound is output until the effect sound is output. Longer pre-delay settings will produce the impression of multiple sound sources heard simultaneously (a doubling effect).

HIGH CUT (High cut filter) 700 Hz–11.0 kHz, FLAT

Cuts the frequency region that lies above the specified frequency. This adjusts the frequency at which the high cut filter begins to operate. If you set this to "FLAT," the high cut filter will not operate.

LOW CUT (Low cut filter) FLAT, 55–800 Hz

Cuts the frequency region that lies below the specified frequency. This adjusts the frequency at which the low cut filter begins to operate. If you set this to "FLAT," the low cut filter will not operate.

CE LEVEL (Chorus Level) 0–100

Adjusts the volume of the chorus sound.

REVERB

This simulates the sounds that reach the listener after numerous early reflections have occurred; i.e., the later reverberation.

ON/OFF

Switches REVERB on / off.

* *You can turn the VALUE dial to select PRESET.*

MODE

Selects the reverb mode.

ROOM1	This simulates the reverberation of a room. It produces a bright-sounding reverberation like that of a live room.
ROOM2	This simulates the reverberation of a room. It produces a warmer-sounding reverberation.
HALL1	This simulates the reverberation of a concert hall. It produces a clear and spacious reverberation.
HALL2	This simulates the reverberation of a concert hall. It produces a soft and mild reverberation.
PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). It produces reverberation with a metallic character and an extended high range.

REV TIME (Reverb Time) 0.1–10.0sec

Adjusts the length (time) of the reverb.

LOW CUT (Low cut filter) 55.0 Hz–800 Hz

Cuts the frequency region that lies below the specified frequency. This specifies the frequency at which the low cut filter will begin to operate.

HIGH CUT (High cut filter) 700 Hz–11.0 kHz, FLAT

Cuts the frequency region that lies above the specified frequency. This specifies the frequency at which the high cut filter will begin to operate. If you select "FLAT," the high cut filter will not operate.

PRE DLY (Pre delay) 0–100 msec

Adjusts the time until the reverb sound is output.

DENSITY 0–10

This adjusts the density of reverb.

REV LEV (Reverb Level) 0–100

Adjusts the volume of the reverb sound.

NS (Noise suppressor)

This effect reduces the hum and noise that are picked up by the pickups of a bass. Since the noise is reduced according to the envelope (the change in volume over time) of the bass sound, it produces a natural result without significantly affecting the sound of the bass.

* *Connect the noise suppressor before reverberation-type effects. This will prevent the reverberation-type effect from being cut off unnaturally.*

ON/OFF
Switches NS on / off.

THRESHOLD 0–100
Adjust this according to the amount of noise. Increase the value if there is much noise, or decrease it if there is little noise. Adjust this parameter so that the bass sound decays naturally.

* *If the threshold is set to a high value, there may be no sound if you play your bass with its volume turned down.*

RELEASE 0–100
Adjusts the time from when the noise suppressor begins to operate until the volume reaches "0."

FV (Foot volume)

LEVEL 0–100
Adjusts the volume.

SET PDL (Setting Pedal)
Assigns the Foot Volume function to the V-Bass's EXP pedal.

FX-BYPASS

ON	All the effects excluding NS and FV are bypassed in the EFFECTS section. Even if an effect is turned on, it will be the same as if it were turned off.
OFF	The effects of the EFFECTS section will not be by-passed. Each effect will process the sound according to its settings.

* *This will not effect on COSM BASS and COSM AMP.*

PEDAL ASSIGN

Use this if you want to control parameters while you perform by using the V-Bass's EXP pedal or CTL pedal, or by using an external pedal or external MIDI device connected to the V-Bass.

* *Turn "ON" the effect to which the parameter being controlled belongs.*

EXP (ON/OFF)
Switch the EXP pedal on / off.

* *You can turn the VALUE dial to select PRESET.*

CTL (ON/OFF)
Switch the CTL pedal on / off.

* *You can turn the VALUE dial to select PRESET.*

GK VOL (ON/OFF)
Switch the GK volume on / off.

* *You can turn the VALUE dial to select PRESET.*

* *Set the GK FUNC parameter GK VOLUME to "ASSIGNABLE" (p. 25).*

GK S1/S2 (ON/OFF)
Switches the GK S1 / S2 on / off.

* *You can turn the VALUE dial to select PRESET.*

* *Set the GK FUNC parameters DOWN/S1 and UP/S2 to "ASSIGNABLE" (p. 24).*

ASSIGN1–8 (ON/OFF)
Switches ASSIGN 1–8 on / off.

* *You can turn the VALUE dial to select PRESET.*

TARGET
Selects the parameter to be controlled.

* *Regardless of the settings of COSM BASS, COSM AMP, and EFFECTS, the parameters listed in "PEDAL ASSIGN parameter list" (p. 71) can be selected as the TARGET.*

MIN (Minimum)
Specify the minimum value of the adjustable range.

MAX (Maximum)
Specify the maximum value of the adjustable range.

SOURCE

Specify the device or MIDI data that will be the control source.

* *If you use GK VOL, GK S1/S2, SUB CTL1, or SUB CTL2 as the source, you must set the PEDAL parameter SUB CTL1 or SUB CTL2 to "ASSIGNABLE" in the GK FUNC settings SYNTH VOL, DOWN/S1 UP/S2, or SYSTEM (p. 36, 38).*

MODE

Specifies the way in which the value will change as the controller is operated.

For source other than GK S1/S2

NORMAL	The value will be MAX while you press the pedal, and MIN when you release the pedal.
TOGGLE	The MIN value and MAX value will alternate each time you press the pedal.

* *When you are connecting FS-5L for SUB CTL 1 (or SUB CTL 2), set the MODE to "NORMAL." The MIN value and the MAX value will alternate each time you press the pedal.*

For GK S1/S2

DEC/INC	S1 will decrease the value, and S2 will increase the value.
TOGGLE	S1 and S2 switches will function in a same way. The MIN value and MAX value will alternate each time you press S1/S2.

* *If the GK setting parameter S1/S2 POSITION (p. 68) is set to "REVERSE," the functions of S1 and S2 will be inverted.*

ACTIVE RANGE 0–127

Specifies the valid range of the specified source device or MIDI data.

LO	Specifies the minimum value of the valid range.
HI	Specifies the maximum value of the valid range.

MASTER

NAME

Specify the patch name.

CHAIN

Specify the connection order of the effects.

LEVEL 0–200

Adjusts the volume level of the patch.

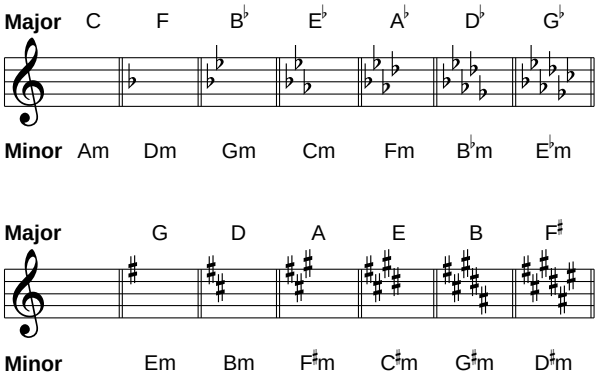
TEMPO 40BPM–250BPM, MIDI

Specify the BPM for each patch.

* *BPM stands for "beats per minute," and represents the number of quarter notes played in one minute.*

KEY C (Am)–B (G#m)

Specify the COSM BASS and EFFECT harmonist key.



BASS IN 0–200

Adjusts the input volume of the normal pickkup.

SYSTEM

GLOBAL

These parameters let you change various settings for all patches in common. This allows you to leave the settings of each patch unmodified, while changing the settings as appropriate for the equipment you are using, or the location in which you are performing.

ON/OFF
Switches the Global function on / off.

LOW G (Low Gain) -20–+20 dB
Adjusts the tone of the lower range.

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

HIGH G (High Gain) -20–+20 dB
Adjusts the tone of the upper range.

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

NS (Noise suppressor) -20–+20 dB
Applies a -20 dB–+20 dB adjustment to the noise suppressor threshold level specified within each patch. It is useful to adjust this if you have connected a different bass, or if you want to make adjustments appropriately for the output level of your bass.

* *Set this to "0 dB" if you want to use the value specified by each patch.*

* *This will have no effect on patches in which the noise suppressor is turned off.*

REVERB 0%–200% (101 steps)
Applies an adjustment in the range of 0%–200% to the reverb level specified within each patch. It is useful to adjust this as appropriate for the reverberation of the location in which you are performing.

* *Set this to "100%" if you want to use the value specified by each patch.*

* *This will have no effect on patches in which reverb is turned off.*

LEVEL -50–+50
Adjusts the output level. You can make adjustments according to the input level of the connected device. Normally, you should set this "0."

DISPLAY CONTRAST 1–16

Depending on the location in which the V-Bass is used, the display may be difficult to read. In this case, adjust the display contrast (brightness).

PEDAL FUNCTION

These settings specify how the V-Bass's pedals or external pedals will operate.

BANK SW MODE (Bank switch mode)
Specifies how patches will change when you press the BANK pedals.

WAIT NUM	After changing the bank, press a number pedal [1]–[4] to change patches.
NUMBER 1	When you change banks, patch number 1 of the newly selected bank will be selected.
SAME NUM	When you change banks, the identically numbered patch (as the patch that had been selected in the previous bank) of the newly selected bank will be selected.

BANK AREA (MIN) (Bank area (minimum)) 1–50
Specifies the lower limit of the bank pedals.

BANK AREA (MAX) (Bank area (maximum) 1–50
Specifies the upper limit of the bank pedals.

SUB CTL1 (Sub control pedal 1)
SUB CTL2 (Sub control pedal 2)
Specifies the operation of external devices connected to the SUB CTL 1,2 jack.

ASSIGNABLE	The function will be specified by the parameter control pedal setting within each patch.
TUNER	Displays the tuner screen.
TAP TEMPO	Tap input of the MASTER TEMPO parameter.
MANUAL	Switches Manual mode (p. 28) on / off.
FX-BYPASS	Switches FX-BYPASS (p. 62) on / off.

* *If this is set to anything other than "ASSIGNABLE," the ASSIGN 1–8 source SUB CTL1 and SUB CTL2 settings will be ignored.*

EXP/GK VOL HOLD (EXP pedal/GK volume hold)

Specifies whether the positions of the EXP pedal and GK VOL will be reflected when a patch is recalled.

ON	The position of the various controllers will be reflected when a patch is selected.
OFF	The patch will be selected in the state in which it was written. (The position of the various controllers will be ignored.)

EXP PEDAL CALIBRATION (Expression pedal calibration)

Here you can adjust the operation of the EXP pedal.

1. **Release the built-in EXP pedal, and press [F4].**
   The display will ask "ARE YOU SURE?"
2. **To make the setting, press [WRITE].**

* *If you decide not to make the setting, press [EXIT] to return to the Play screen.*

3. **Depress the built-in EXP pedal, and press [F6].**
   The display will ask "ARE YOU SURE?"
4. **To make the setting, press [WRITE].**

* *If you decide not to make the setting, press [EXIT] to return to the Play screen.*

GK FUNCTION

Make settings to specify the function of the GK pickup.

DOWN/S1, UP/S2

Specify the function that will be assigned to the S1 switch and S2 switch of the GK pickup.

ASSIGNABLE	The switches will function as parameter control buttons as specified by each patch.
MASTER LEVEL	Increase / decrease the master level.
PEDAL FUNC	Hold down the S1 / S2 switch of the GK-2B and press one of the following V-Bass pedals to assign the function. **Number pedal [1]:** MASTER LEVEL down **Number pedal [2]:** MASTER LEVEL up **Number pedal [3]:** TUNER **Number pedal [4]:** TAP TEMPO **V-Bass CTL pedal:** Control pedal **V-Bass EXP pedal:** FOOT VOLUME **BANK ▼ pedal:** FX-BYPASS **BANK ▲ pedal:** MANUAL
PATCH SELECT	Increment / decrement the patch number.
BYPASS/MANU	The S1 switch will be assigned FX-BYPASS, and the S2 switch will be assigned the MANUAL on / off function.
TUNER/TEMPO	Assign the tuner function to the S1 switch, and the MASTER TEMPO (tap input) function to the S2.

* *If this is set to anything other than "ASSIGNABLE," the PEDAL ASSIGN parameter GK S1/S2 settings and the ASSIGN 1–8 source parameter GK S1/S2 settings will have no effect.*

GK VOL (GK volume)

Specifies the function that will be assigned to the SYNTH VOL knob of the GK pickup.

ASSIGNABLE	The function will be specified by the parameter control knob setting within each patch. Depending on the parameter that is assigned, the GK pickup select switch may not operate.
PICKUP LEVEL	Controls the output level of the pickup used in the COSM BASS block.
MIXER LEVEL	Controls the MIXER LEVEL of the COSM BASS.
MASTER LEVEL	Controls the MASTER LEVEL.

* *If this is set to anything other than "ASSIGNABLE," the PEDAL ASSIGN parameter GK VOL and the ASSIGN 1–8 source parameter GK VOL settings will be ignored.*

DIAL FUNCTION

Specify how the VALUE dial will operate.

FUNCTION

Select the function of the VALUE dial.

P.NUMBER&VALUE	In the Play screen, the dial will select patches. In the Edit screens, it will function as a value dial.
VALUE ONLY	The dial will function only as a value dial in the Edit screens.

MIDI

Here you can make settings for MIDI-related functions.

CHANNEL 1–16

Specify the MIDI channel that will be used to transmit and receive MIDI messages.

OMNI MODE OMNI OFF, OMNI ON

If this is set to "OMNI ON," messages of all MIDI channels will be received regardless of the V-Bass's MIDI channel setting.

DEVICE ID 1–32

Specify the device ID that will be used when transmitting and receiving exclusive messages.

PROGRAM CHANGE OUT

Specify whether program change messages will be transmitted when you change patch numbers on the V-Bass.

OFF	Program change messages will not be transmitted when you change patch numbers.
ON	Program change messages will be transmitted when you change patch numbers.

PC MAP SELECT (Program change map select)

Specify how the patch number will change in response to program change messages received by the V-Bass.

FIX	The default patch numbers will be selected.
PROG	The patch numbers specified by the program change map will be selected.

EXP PEDAL NUMBER (Expression pedal number)

OFF, CC#1–CC#31, CC#64–CC#95

Specify the controller number that will be used to transmit control change messages when you operate the expression pedal. If this is set to "OFF," control change messages will not be transmitted.

CTL PEDAL NUMBER (Control pedal number)

OFF, CC#1–CC#31, CC#64–CC#95

Specify the controller number that will be used to transmit control change messages when you operate the CTL pedal. If this is set to "OFF," control change messages will not be transmitted.

SUB CTL 1 NUMBER (Sub control pedal 1 number)

OFF, CC#1–CC#31, CC#64–CC#95

Specify the controller number that will be used to transmit control change messages when you operate an external device connected to the SUB CTL 1 jack. If this is set to "OFF," control change messages will not be transmitted.

SUB CTL 2 NUMBER (Sub control pedal 2 number)

OFF, CC#1–CC#31, CC#64–CC#95

Specify the controller number that will be used to transmit control change messages when you operate an external device connected to the SUB CTL 2 jack. If this is set to "OFF," control change messages will not be transmitted.

● PROG MAP (Program map)

When using program change messages sent from an external MIDI device to select patch numbers, you can freely specify the correspondence between the program change message received by the V-Bass and the patch number that will be selected.

● BULK DUMP

This transmits data via MIDI.

START SYSTEM, #1-1–#25-4

Select the first patch to be transmitted, or System.

END

Select the last patch to be transmitted, or System.

DUMP

Begin the bulk dump.

● BULK LOAD

You can receive data via MIDI.

TUNER/BYPASS

Specifies how the tuner function will operate.

PITCH 435Hz–445Hz

Specify the standard pitch. Effects that are controlled by an input pitch will operate according to the pitch you specify here.

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

BYPASS

Select the sound while you are tuning.

MUTE	The sound will be muted.
GK	Outputs the sound of the GK pickup.
BASS IN	Outputs the sound of the normal pickup.

* *This was set to "GK" when the unit was shipped from the factory.*

GK SETTING (GK PICKUP SETTINGS)

Here you can make settings for the divided pickup.

SETTING A, B, C, D, E

You can make up to five separate sets of GK settings. If you use more than one bass, it is convenient to store a separate set of settings for each bass.

TYPE

Specify the type of divided pickup that is installed on the bass you are using.

GK-2B	Select this if your divided pickup is a GK-2B.
PIEZO1	Select one of these if your divided pickup is a piezo-type. Select a type that matches your bass to produce the best COSM BASS sound.
PIEZO2	

GK POSITION

Specify the location in which the divided pickup is installed.

4STR-1:

4STR-2:

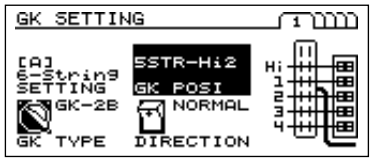
4STR-3:

5STR-Lo1:

5STR-Lo2:

5STR-Hi1:

5STR-Hi2:



6STR:

DIRECTION

Specify the direction in which the divided pickup is installed.

NORMAL	The pickup is installed with the cable extending from the bridge side.
REVERSE	The pickup is installed with the cable extending from the neck side.

SCALE 710 mm–940 mm, SHORT, MEDIUM, LONG (JB/PB), EXTRA LONG

Specify the scale length of your bass.

Measure the length from the nut to the bridge of the highest string (normally G or C string) of your bass.

Then, specify the value within 710 –940 mm, or select one of the 4 presets listed below.

SHORT	760 mm
MEDIUM	812 mm
LONG (JB/PB)	864 mm
EXTRA LONG	914 mm

GK PU PHASE (GK pickup phase)

Specify the phase of the divided pickup and the normal pickup of your bass.

* *The sound of the divided pickup is mixed with the sound of the normal pickup so that the setting can be made accurately.*

* *Set this to "NORMAL," and if this causes the lower range to be attenuated, set it to "INVERSE."*

NORMAL	The phase will not be changed.
REVERSE	The phase will be reversed.

S1/S2 POSITION

This exchanges the S1 and S2 switches of the GK-2B.

NORMAL	The switches will not be exchanged.
REVERSE	The S1 switch and S2 switch will be exchanged.

GK CONNECTION

The V-Bass automatically detects whether there is a GK connection, and will switch its settings so that functions other than COSM BASS (e.g., COSM AMP and EFFECTS) can be used even when only the BASS INPUT is connected.

If you are using a pickup other than the GK-2B and this function does not work correctly, please try the following settings.

AUTO	Detect automatically, and switch the settings appropriately. (Recommended)
ON	Always use the GK connection settings.
OFF	Always use the BASS INPUT settings.

PU<-->BRIDGE (pickup<-->bridge) 0 mm–50 mm

Specify the distance between each GK pickup and the bridge.

* *If the TYPE is set to PIEZO, this setting will be ignored.*

SENSITIVITY 0–100

Adjust the input sensitivity of each GK pickup.

SETTING NAME

Specify a name for the GK settings.

◄	Move the cursor to the left.
►	Move the cursor to the right.
►|	Move the cursor to the end.
SPACE	Insert a space.
DELETE	Delete a character and shift everything that follows to the left.
A, a, 1, ■	Switch between entering uppercase letters, lowercase letters, numbers, and characters

Chapter 6. Supplementary Materials

Troubleshooting

This section explains the actions you should take if you experience problems while using the V-Bass. If you suspect a problem, please check this section before you contact Roland customer service.

Problems with the sound

Something is wrong with the sound

❍ **Is the divided pickup set correctly?**

→ Check the settings. (p. 15)

COSM BASS sound is not heard when you play the bass

❍ **Are the audio cables and divided pickup connected correctly?**

→ Check the connections. (p. 12)

❍ **Is the power of the V-Bass and your bass amp or mixer turned on?**

→ Turn on the power to connected devices.

❍ **The V-Bass [OUTPUT LEVEL] may be set to "MIN."**

→ Raise the level as appropriate.

❍ **The select switch of the divided pickup may have been set to "BASS."**

→ Set the select switch to "MIX."

❍ **The Volume function may have been assigned to the expression pedal.**

→ If the Volume function is assigned to the expression pedal, there will be no sound if the pedal is in the fully released position. Depress the pedal appropriately.

❍ **The Volume function may have been assigned to the GK VOL.**

→ If the Volume function is assigned to the GK VOL (p. 38), there will be no sound if the knob is turned to the minimum position. Please turn up the GK VOL knob.

❍ **The COSM BASS may be turned "OFF".**

→ Turn "ON" the COSM BASS (p.21).

❍ **The GK CONNECTION may be set to "OFF".**

→ Set the GK CONNECTION to "AUTO" or "ON" (p. 34, 68).

❍ **The CB(COSM BASS) level of the BALANCE parameter in the COSM BASS MIXER section may be low.**

→ Increase the level of CB (p. 52).

The select switch of the divided pickup does not switch the signal

❍ **[GK VOL] may have been set to "ASSIGNABLE."**

→ Set this to "MASTER LEVEL," "PICKUP LEVEL," or "MIXER LEVEL" (p. 38).

Something is wrong with the pitch

❍ **Is your bass tuned correctly?**

→ Tune your bass (p. 18).

❍ **The tuning may not match the tuning of the other instruments.**

→ Set the standard pitch (p. 18).

❍ **Pitch shift may have been specified for the COSM BASS.**

→ Set the COSM BASS pitch shift to the correct setting (p. 47).

❍ **The GK SETTING might not be properly set.**

→ Adjust the parameters in the GK SETTING (p. 9, 15).

Volume of each string is inconsistent

❍ **Has the sensitivity of each string been set correctly?**

→ Adjust the sensitivity as necessary (p. 17).

Internal effects are not applied

❍ **Each effect may have been turned "OFF."**

→ If an effect is turned "OFF," that effect will not operate. Turn the effect "ON."

❍ **Is the level of each effect raised?**

→ If the level of every effect is set to the lowest setting, there will be no effect, and only the direct sound will be heard. Set each effect level to an appropriate setting.

❍ **Could FX-BYPASS be turned on?**

→ If an effect is turned "ON," that effect will not operate. Turn the effect "OFF."

Hum (a buzzing sound) is heard depending on the bass you use

❍ **Is the output jack of your bass connected to the normal bass input jack of the GK-2B?**

→ You must make this connection even if you are not outputting the bass sound. For details, refer to the GK-2B owner's manual.

The volume level of the instrument connected to BASS INPUT is too low

❍ **Could you be using a connection cable that contains a resistor?**

→ Use a connection cable that does not contain a resistor.

Other problems

The display indicates "BATTERY LOW" when power is turned on

→ The internal battery that preserves the patch and system parameters has run low. The battery must be replaced as soon as possible to avoid losing the parameter settings. Please contact Roland service or your dealer.

Patches do not change when a program change is received from an external device

❍ **The program change message may have been transmitted on a channel different from the MIDI channel that's been specified through the "MIDI Channel" parameter of the System MIDI screen.**

→ Transmit the program change message on the MIDI channel that is specified by the "MIDI Channel" setting.

❍ **An invalid bank select message may have been transmitted.**

→ Transmit a bank number MSB that the V-Bass is able to use.

Cannot transmit or receive data via bulk dump

❍ **Are you performing the operation in the Bulk Dump reception/transmission screen?**

→ Move to the Bulk Dump transmission / reception screen.

❍ **Is the MIDI sequencer you are using able to record exclusive messages?**

→ Use a MIDI sequencer that is able to record exclusive messages. We recommend the Roland MC-80.

❍ **When receiving data, have you specified the device ID number that was used when the data was transmitted?**

→ Specify the same device ID number as was used when transmitting the data.

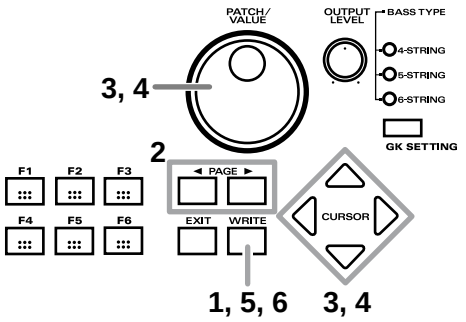
Reset to Default Factory Settings (Factory Reset)

You can restore (initialize) the V-Bass to the factory-set condition. This is called "Factory Reset."

You can initialize all settings, or just a specified range of data, such as patches in the user area or system settings.

The following data can be initialized.

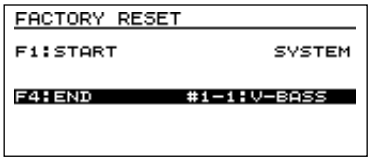
Display	Settings that can be initialized
SYSTEM	System parameters
#1-1–#25-4	The contents of patch numbers 1-1–25-4



1. **Turn off the power.**

2. **Hold down [PAGE ◄] and [PAGE ►], and turn on the power.**

   A screen in which you can specify the range of data to be initialized appears.



3. **Use [CURSOR] to move the cursor to "START," and use the VALUE dial to specify the starting point of the data to be initialized.**

4. **Use [CURSOR] to move the cursor to "END," and use the VALUE dial to specify the end point of the data to be initialized.**

5. **Press [WRITE].**

   The display will ask "ARE YOU SURE?"

6. **To initialize the data, press [WRITE].**

   The specified range of data will be initialized, and then the V-Bass will enter the normal power-on state.

* *If you decide not to proceed with the initialization, press [EXIT]. The initialization will be cancelled, and the V-Bass will enter the normal power-up state.*

PEDAL ASSIGN Parameter List

COSM BASS

SECTION	ASSIGN TARGET
COSM BASS	ON/OFF
PU/B.SEL (PICKUP/BASS SELECT)	LEVEL TONE R.TONE R.VOL F.TONE F.VOL BASS TREBLE
VARI PU (VARI BASS-PICKUP)	BALANCE
B.SELECT (BASS SELECT)	PU SEL BASS ON TRBLE ON SOLO/RTM
VARI BODY(VARI BASS-BODY)	LEVEL BODY BOTTOM
AC BODY (ACOUSTIC-BODY)	LEVEL ATTACK SUSTAIN BOTTOM
FRETLESS	SENS COLOR TONE LEVEL
WAVE (WAVE SYNTH)	SHAPE SENS ATTACK DECAY LEVEL CUTOFF RESO F.ATTCK F.DECAY F.DEPTH
OSC (OSC SYNTH)	SHAPE PWM WIDTH PWM RATE PWM DEPTH SENS ENV FLW LEVEL CUTOFF RESO F.ATTCK F.DECAY F.DEPTH HOLD SUB LEV
OSC PITCH (OSC-PITCH SHIFT)	ON/OFF “SHIFT-Hi, 1, 2, 3, 4, Lo” “FINE-Hi, 1, 2, 3, 4, Lo”
PT SHIFT (PITCH SHIFT)	ON/OFF “SHIFT-Hi, 1, 2, 3, 4, Lo” “FINE-Hi, 1, 2, 3, 4, Lo” “E.LEV-Hi, 1, 2, 3, 4, Lo” “D.LEV-Hi, 1, 2, 3, 4, Lo” “HARMO-Hi, 1, 2, 3, 4, Lo”
PD SHIFT (PEDAL PITCH SHIFT)	ON/OFF PITCH “STRNG-Hi, 1, 2, 3, 4, Lo”
POLY DIST (POLY DISTORTION)	ON/OFF DRIVE LEVEL DIR LEV POLY BAL DRV BAL
POLY OCT (POLY OCTAVE)	ON/OFF “-1OCT-Hi, 1, 2, 3, 4, Lo” “DIR-Hi, 1, 2, 3, 4, Lo”
POLY SG (POLY SLOW GEAR)	ON/OFF
FILTERED	COLOR
FILTER	CUTOFF DECAY
ATTACK	LENGTH MOD-TUNE MOD-DEP LEVEL
ORGAN	FEET-4 FEET-8 FEET-16
P-BEND	P-BEND Q
COSM EQ	ON/OFF LEVEL L-MID G LOW G HIGH G H-MID G
COSM PAN	“STRNG-Hi, 1, 2, 3, 4, Lo”
MIXER	BALANCE LEVEL “ST LEV-Hi, 1, 2, 3, 4, Lo”

COSM AMP

SECTION	ASSIGN TARGET
COSM AMP	ON/OFF GAIN VOLUME BASS MIDDLE TREBLE PRESENCE HIGH CUT BRIGHT GAIN SW ENHANCER

EFFECTS

SECTION	ASSIGN TARGET
FX: CMP/LM (COMPRESSOR/LIMITER)	ON/OFF
FX: COMP (COMPRESSOR)	SUSTAIN TONE LEVEL
FX: LM (LIMITER)	THRESHOLD TONE LEVEL
FX: WAH	ON/OFF
FX: PD WAH (PEDAL WAH)	FREQ LEVEL
FX: AT WAH (AUTO WAH)	FREQ PEAK RATE DEPTH LEVEL
FX: OD/DS (OVER DRIVE/DISTORTION)	ON/OFF TYPE DRIVE BASS TREBLE LEVEL DIR LEV
FX: EQ	ON/OFF LEVEL L-MID G LOW G HIGH G H-MID G
FX: MOD (MODULATION)	ON/OFF
FX: HARMO (HARMONIST)	1:ON/OFF 1:HARMONY 1:PAN 1:LEVEL DIR LEV 2:ON/OFF 2:HARMONY 2:PAN 2:LEVEL
FX: P.SFT (PITCH SHIFTER)	1:ON/OFF 1:SHIFT 1:FINE 1:F.BACK 1:PAN 1:LEVEL DIR LEVEL 2:ON/OFF 2:SHIFT 2:FINE 2:PAN 2:LEVEL
FX: FL (FLANGER)	RATE DEPTH MANUAL RESONANCE BALANCE LEVEL
FX: PH (PHASER)	RATE DEPTH MANUAL RESONANCE BALANCE LEVEL STEP
FX: SUB EQ	LEVEL L-MID G LOW G HIGH G H-MID G
FX: 2x2CE (2x2 CHORUS)	L-RATE L-DEPTH L-LEVEL H-RATE H-DEPTH H-LEVEL
FX: TR (TREMOLO)	RATE DEPTH
FX: PAN	RATE DEPTH
FX: PD SFT (PD SHIFT)	PITCH
FX: VB (VIBRATO)	TRIGGER RATE DEPTH
FX: DELAY	ON/OFF DLY TIME FEEDBACK DLY LEVEL
FX: CHORUS	ON/OFF RATE DEPTH CE LEVEL
FX: REVERB	ON/OFF REV TIME REV LEV
FX: NS	ON/OFF
FX: FV	LEVEL
MASTER	LEVEL BASS IN TAP TEMPO KEY
TUNER	ON/OFF
MANUAL	ON/OFF
FX BYPASS	ON/OFF

Model V-Bass

Date : Feb. 1, 2002

MIDI Implementation Chart

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	**********		
Note Number :	True Voice	X	X	
		**********		
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 *1	O *2	Bank Select
	1–31	O *3	O *4	
	64–95	O *3	O *4	
Prog Change	: True #	O *1 0–99	O 0–127	Program Number 1–128
System Exclusive		O *5	O *6	
System Common	: Song Pos	X	X	
	: Song Sel	X	X	
	: Tune	X	X	
System Real Time	: Clock	X	O *7	
	: Command	X	X	
Aux Message	: All sound off	X	X	
	: Local ON / OFF	X	X	
	: All Notes OFF	X	X	
	: Active Sense	X	X	
	: Reset	X	X	
Notes		* 1 You can make a setting that either allows or prohibits transmission. * 2 This ignores the LSB. * 3 This message is assigned to the VG-88's pedal as well as the external pedal. * 4 This recognize the message set for "Parameters realtime control." * 5 Bulk data is transmitted only when the MIDI Bulk Dump screen and Play screen is displayed. * 6 Bulk data is received only when the MIDI Bulk Load screen and Play screen is displayed. * 7 Recognized when the "BPM" Patch parameter is set to "MIDI."		

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

AD conversion
24-bit AF conversion (BASS INPUT)
20-bit (GK INPUT)

D/A conversion
20-bit, 128-times oversampling ΔΣ modulation

Sampling Frequency
44.1 kHz

Patches
200 (Preset: 100 + User: 100)

Nominal input level
INPUT: -10 dBu

Input Impedance
INPUT: 1 MΩ

Nominal output level
OUTPUT: +4 dBu
OUTPUT (XLR): +4 dBu (BALANCED)
BASS OUTPUT: -10 dBu

Output Impedance
OUTPUT: 2 kΩ
OUTPUT (XLR): 600Ω
2Pin (HOT)- 3Pin (COLD)
300Ω 2Pin (HOT)- 1Pin (GND)
300Ω 3Pin (COLD)- 1Pin (GND)
BASS OUTPUT: 2 kΩ

Dynamic Range
Greater than 100 dB (IHF-A)

Display
Full-graphic LCD (160 x 64) with backlight
8-segment, two-digit LED
Control
Output level knob
Patch / Value dial
GK SETTING Button
Function Button (F1–F6)
Page Button (◄ , ►)
Cursor buttons
EXIT Button
WRITE Button
COSM bass button
COSM amp button
Effects button
Pedal assign button
Master button
System button
Manual button
Tuner / bypass button
Number pedals (1–4)
CTL pedal
Bank Up pedal
Bank Down pedal
Expression pedal
Pedal number LED (1–4)
CTL pedal LED
Bass type LED x 3
OUTPUT XLR select switch
Power switch

Connectors
GK INPUT
BASS INPUT
BASS OUTPUT
OUTPUT L (MONO)
OUTPUT R
OUTPUT (XLR) L / (MONO)
OUTPUT (XLR) R / DIRECT
PHONES
SUB EXP PEDAL / SUB CTL1, 2
MIDI IN
MIDI OUT

Power Supply
AC 100 V

Power Consumption
24 W

Dimensions
504 (W) x 303 (D) x 101 (H) mm
19-7 / 8 x 11-15 / 16 x 4 inches

Weight
4.9 kg / 10 lbs 13 oz

Accessories
OWNER'S MANUAL
Special cable: C13-A (5 m)

Options
Divided pickup: GK-2B
Unit selector: US-20
GK cable: GKC-3 (3 m), GKC-5 (5 m), GKC-10 (10 m)
Expression pedal: EV-5, FV-300L + PCS-33 (Roland)
Foot switch: FS-5U, FS-5L

* *0 dBu = 0.775 Vrms*

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

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Memo....

Memo....

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.

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.

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.

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

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Oststrasse 96, 22844 Norderstedt,
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Patras 26442, GREECE
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Intermusica Ltd.
Warehouse Area 'DEPO' Pf.83
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IRELAND
Roland Ireland
Audio House, Belmont Court,
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Republic of IRELAND
TEL: (01) 2603501

ITALY
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Viale delle Industrie 8,
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TEL: (02) 937-78300

NORWAY
Roland Scandinavia Avd. Kontor Norge
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
NORWAY
TEL: 273 0074

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PL-03664 Warszawa POLAND
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4050-465 PORTO
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UKRAINE
TIC-TAC
Mira Str. 19 / 108
P.O. Box 180
295400 Munkachevo, UKRAINE
TEL: (03131) 414-40

UNITED KINGDOM
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SA7 9FJ,
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TEL: (01792) 700139

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SAUDI ARABIA

P.O.Box 2154, Alkhobar 31952
SAUDI ARABIA
TEL: (03) 898 2081

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Bldg. No. 47,
Khaled Ebn Al Walid St.
Damascus, SYRIA
TEL: (011) 221-1230

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Barkat muzik aletleri ithalat ve ihracat Ltd Sti
Siraselviler Caddesi Siraselviler
Pasaji No:74 / 20
Taksim - Istanbul, TURKEY
TEL: (0212) 2499324

U.A.E.
Zak Electronics & Musical Instruments Co. L.L.C.
Zabeel Road, Al Sherooq Bldg.,
No. 14, Grand Floor, Dubai, U.A.E.
TEL: (04) 3360715

NORTH AMERICA

CANADA
Roland Canada Music Ltd. (Head Office)
5480 Parkwood Way Richmond
B. C., V6V 2M4 CANADA
TEL: (0604) 270 6626

Roland Canada Music Ltd. (Toronto Office)
Unit 2, 109 Woodbine Downs
Blvd, Etobicoke, ON
M9W 6Y1 CANADA
TEL: (0416) 213 9707

U. S. A.
Roland Corporation U.S.
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700

As of January 1, 2002 (Roland)

CORRECTIONS

Please correct the contents of the "V-Bass Owner's Manual" as follows:

Page 46 "BASS SELECT"

(Error)

* *"VIOLIN" and "M-MAN" cannot be selected if the COSM BASS parameter TYPE is set to "POLY OCTAVE," "POLY DISTORTION," or "POLY SG."*

(Correct)

* *"ACTIVE, " "VIOLIN," and "M-MAN" cannot be selected if the COSM BASS parameter TYPE is set to "POLY OCTAVE," "POLY DISTORTION," or "POLY SG."*

Page 48 "WAVE SYNTH"

DECAY:

(Error)

Adjusts the time over which the tonal character of the sound decays when the bass is plucked strongly.

(Correct)

Adjusts the decay time for the synth sound.

Page 71 "Pedal Assign Parameter List"

AC BODY's ASSIGN TARGET:

(Error)

LEVEL

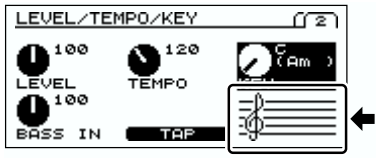
(Correct)

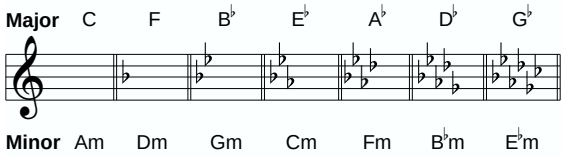
BODY LEV

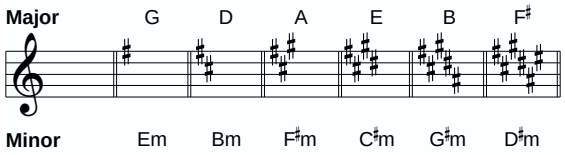
Page 23, 27, 30, 48, 57

LEVEL/TEMPO/KEY screen and the key of the song:

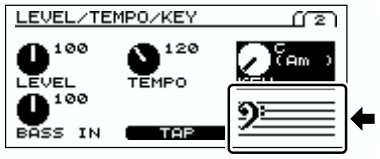
(Error)

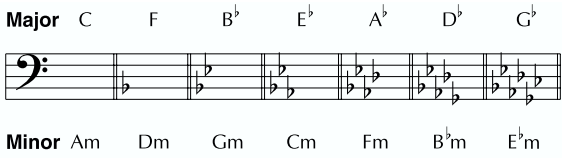


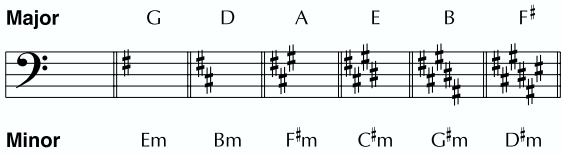




(Correct)







Please Read This First

In order to get the best result in using the V-Bass, please note the following points.

● About the GK Settings

A tonal quality of the V-Bass changes significantly, depending on a condition of the divided pickup installation.

You can effectively compensate for such divergences in tonal quality by setting up the unit with an information of your bass, such as number of strings, scale length, etc.

Please be sure to adjust each of the GK Settings parameters properly.

(Please refer to “Chapter 1. Playing Sounds” for details.)

A scale is shown below. Use this when making the necessary measurements.

● About the select switch on the GK-2B

Basically, the select switch on the GK-2B should be set to the MIX position.

You cannot use the GK VOL when the switch is set to the BASS position
(It will work the same way as if you turned the GK VOL to the minimum position).

Also, the input signals from the BASS INPUT jack will be muted, when the switch is set to the GK position.

● About the connection to the BASS INPUT

You cannot use the COSM BASS function, when you are connecting your bass to the BASS INPUT with a standard phone cable only, and not using the GK cable.

Also, please do not connect two different basses at the same time using GK cable and standard phone cable.

● About the OUTPUT jacks (XLR)

You cannot control the volume with the OUTPUT LEVEL knob.

Please use the GLOBAL LEVEL in the SYSTEM settings, in order to adjust the output level from the OUPUT jacks (XLR), depending on an input level of a connected device.

Please refer to the SYSTEM section of “Chapter 5. Parameter guide” for details.