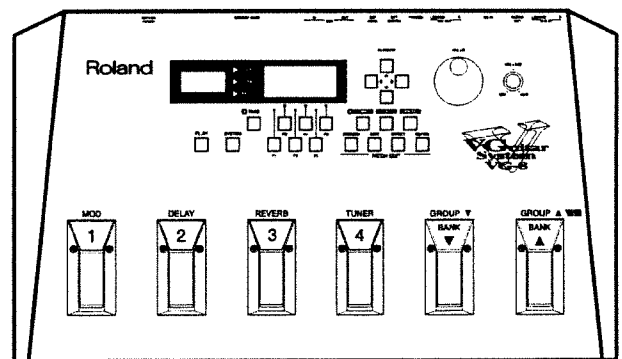


Roland

V-GUITAR SYSTEM VG-8EX

Owner's Manual



We'd like to take a moment to thank you for purchasing the Roland VG-8EX V•Guitar System. The VG-8EX V•Guitar System is a totally new type of instrument capable of faithfully expressing all the performance techniques of a guitar, while providing outstanding simulations of guitars. The V•Guitar System can give every guitarist a simple operating system on a par with guitar amps and effects processors, along with expressiveness that surpasses even acoustic instruments.

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

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For EU Countries

Apparatus containing Lithium batteries

ADVARSEL!

Lithiumbatteri - Eksplosjonsfare ved feilagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

ADVARSEL

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

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.

VARNING

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

VAROITUS

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

For EU Countries



This product complies with the requirements of European 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.

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.

	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIIR		
<p>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.</p>		



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



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

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

IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

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

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

For the USA

GROUNDING INSTRUCTIONS

This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock.

This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

DANGER: Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product — if it will not fit the outlet, have a proper outlet installed by a qualified electrician.

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE

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

The product which is equipped with a THREE WIRE GROUNDING TYPE LINE PLUG must be grounded.

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

- 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 (p. 5). 
- 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 3 and 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.
- 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 on a memory card, 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.
"INT. 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 losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a memory card.
- Unfortunately, it may be impossible to restore the contents of data that was stored on a memory card 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 (EV-5 or BOSS EV-300L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

Concepts Behind Development of the V•Guitar System —

*** COSM ***

The Process That Led to the Birth of the V•Guitar System

The acoustic piano has enjoyed a history of hundreds of years, culminating in the shape that it has today. The piano craftsmen of the past must have longed for piano wires that could be stretched just as tightly as they pleased. Unfortunately, though, the wooden frames of those times imposed practical limits on wire tension. Their dream finally became reality with the advent of frames made of cast iron. Piano craftsmen were no doubt delighted with this new ability to build pianos just as they wanted.

Guitars have had a similar history. Through a continuing process of trial, error, and improvement made in a variety of ways, including the structure and materials for the wood, strings, and paint, guitars have reached the shape they have today. Now we have electric guitars equipped with pickups and amplifiers that can produce sound at high volumes.

Does this mean that guitars have reached a state of perfection?

Not necessarily. Throughout the ages, instruments have constantly evolved through the effective use of new materials as they became available. And as the twenty-first century approaches, Roland has incorporated new materials — silicon DSP chips — into guitars to create a new instrument — the V•Guitar System.

Sound Modeling

Roland believes that the final evaluation of an electric guitar's sound should not be based only on sound output from the guitar itself, but should also include the sound that passes through the guitar amps, speakers, and other equipment.

To achieve this, it's necessary to simulate all the steps along the way — from the moment a guitar string is plucked, until the time the sound reaches the ears — thereby re-creating the sound. Roland has made it possible to re-create these steps with this latest sound modeling technology — in other words, other means are used to make a virtual model of the physical structures and materials that actually exist.

Variable Guitar Modeling: VGM

Variable Guitar Modeling is a modeling technology which is capable of recreating the sounds of a large number of the actual guitars that exist in the world today. This method of modeling is comprised of the following three parts:

- Electronic Modeling, which simulates all characteristics which can be attributed to the use of vacuum tubes, transistors, and all other electronic circuitry.
- Magnetic Modeling, which simulates all the charac-

teristics which can be produced as a result of using pickups, transformers, speakers, and other electromagnetic parts.

- Physical Modeling, which simulates all the characteristics that are produced as a result of the use of certain types of materials to make a guitar, including the kind of wood, metal parts, or finish that are used.

Harmonic Restructure Modeling: HRM

"Harmonic Restructure Modeling" (HRM) is an example of modeling technology for creating completely new sounds that have never been heard before. The many harmonics in the string vibration that serves as the sound source can be emphasized to an extreme degree, added anew, or deleted, thereby creating totally new guitar sounds.

Guitar players express themselves musically through this string vibration. This is because the string vibrations contains an enormous amount of performance information — how the string was pressed, where it was plucked, how the pick was used, whether vibrato was applied, and much more. The V•Guitar System uses natural string vibrations (and the performance information it contains) as its sound source, to create not only conventional guitar sounds, but completely new sounds as well. One big feature of sounds created by Harmonic Restructure Modeling is that the performance information in the string vibration produced by the guitar player is not lost.

Composite Object Sound Modeling: COSM

The new Composite Object Sound Modeling (COSM) advanced by Roland combines a number of sound modeling technologies to create even newer sounds. The V•Guitar System does not use a single sound modeling technology to create all sounds. Instead, it uses a composite of multiple sound modeling technologies to create some sounds with Variable Guitar Modeling (VGM), for example, or other sounds with HRM. COSM creates new string vibrations while retaining all the expressiveness, response, and tension that are inherent in the sounds of a guitar.

Roland believes that the ability to produce sounds based on entirely new concepts while making full use of conventional methods of play, and the fact that these sounds have full musical value, are of the greatest importance for a guitar player.

Main Features

Two Engines for Completely New Instruments

Variable Guitar Modeling (VGM) is used for faithful reproduction of the values and settings not just for the guitar's pickup, but also for distortion, amp heads, speakers, and microphones. This makes it possible to perform a whole series of operations, such as changing the guitar, changing the tuning, changing the amp connections, and changing effects settings with just a single press of a pedal.

Harmonic Restructure Modeling (HRM) is used to express even sounds that are impossible with conventional instruments. Qualities such as pitch and envelope are extracted from the guitar string vibrations arriving from a divided pickup to create totally new sounds and playing sensation. The waveform of a vibration is used without change, so there's no time lag between picking and sound production. What's more, it's possible to make full use of the subtle nuances that can be produced only by playing a guitar, such as vibrato and other changes produced by the location and force of picking. It is even possible to play using muting, harmonics, brushing, and other techniques that don't involve pitch.

Rich Expressiveness

The VG-8EX makes use of a new technology called Composite Object Sound Modeling, or COSM. This new technology advanced by Roland represents an organic fusion of multiple sound modeling technologies. With ordinary guitar play, COSM offers a richness not even possible with a conventional PCM sound source, and can even achieve an extremely natural expressiveness.

Parameter settings such as Instrument and Effect can be saved individually for each Patch. When purchased, the VG-8EX has 160 Patches grouped as PRESET. Up to 64 new Patches that you create can also be stored in the VG-8EX, as USER Patches.

The VG-8EX comes with three independent high-quality effects processors — providing Modulation, Delay, and Reverb. Each of these processors lets you set and change parameters independently for individual Patches. The VGM also features a Polyphonic Pitch Shifter that lets you set a different pitch-shift value for each string. With this, you can play guitar sounds together with VG sounds an octave higher or lower, or play an open tuning sound without changing the over-

all tuning of the guitar.

There is also a three-band equalizer that lets you adjust the sound quality for bass, midrange, and treble. For midrange in particular you can set not only the gain but also the frequency, which makes possible the creation of more intricate sounds.

Simple Operation

The VG-8EX uses a design that integrates effects processor-like floor pedals, a design proven through the VG-8, GR-30, and other instruments. This eliminates the need for complicated connections and makes setup quick and easy.

Two displays are provided — a three-digit LED read-out, and a high-resolution LCD panel. The three-digit LED display ensures easy recognition of Patch numbers, even when playing on dark stages and changing tones while standing. The 160 x 64 dot LCD provides easy visibility when setting or changing complex parameters.

All the features of the V•Guitar System are immediately accessible, thanks to its unified method of operation that requires no previous knowledge of electronic instruments. The LCD panel can also display graphic icons for many operations. This makes it easy to use the function buttons and value dials to change even those parameters with hard-to-remember names.

Versatile Expandability

MIDI connectors (IN and OUT) are a standard feature of the VG-8EX, so you can control external effects processors with the guitar. You also send and store the VG-8EX's Patch parameters and System parameters on external devices.

There are also a GUITAR OUT jack for operating only the guitar sound, and AUX IN jacks for returning the output of external effects processors to the VG-8EX.

This makes it possible to apply external effects to just the guitar sound even when playing a guitar and the VG-8EX with a single guitar amp.

There are two sets of external pedal jacks that let you hook up pedal switches and an expression pedal. These let you do things like changing Patches or varying Patch parameters with pedals other than the ones built into the VG-8EX.

Also, there is a MEMORY CARD slot for inserting a memory card. Up to 64 Patches and System parameters can be saved on a single memory card.

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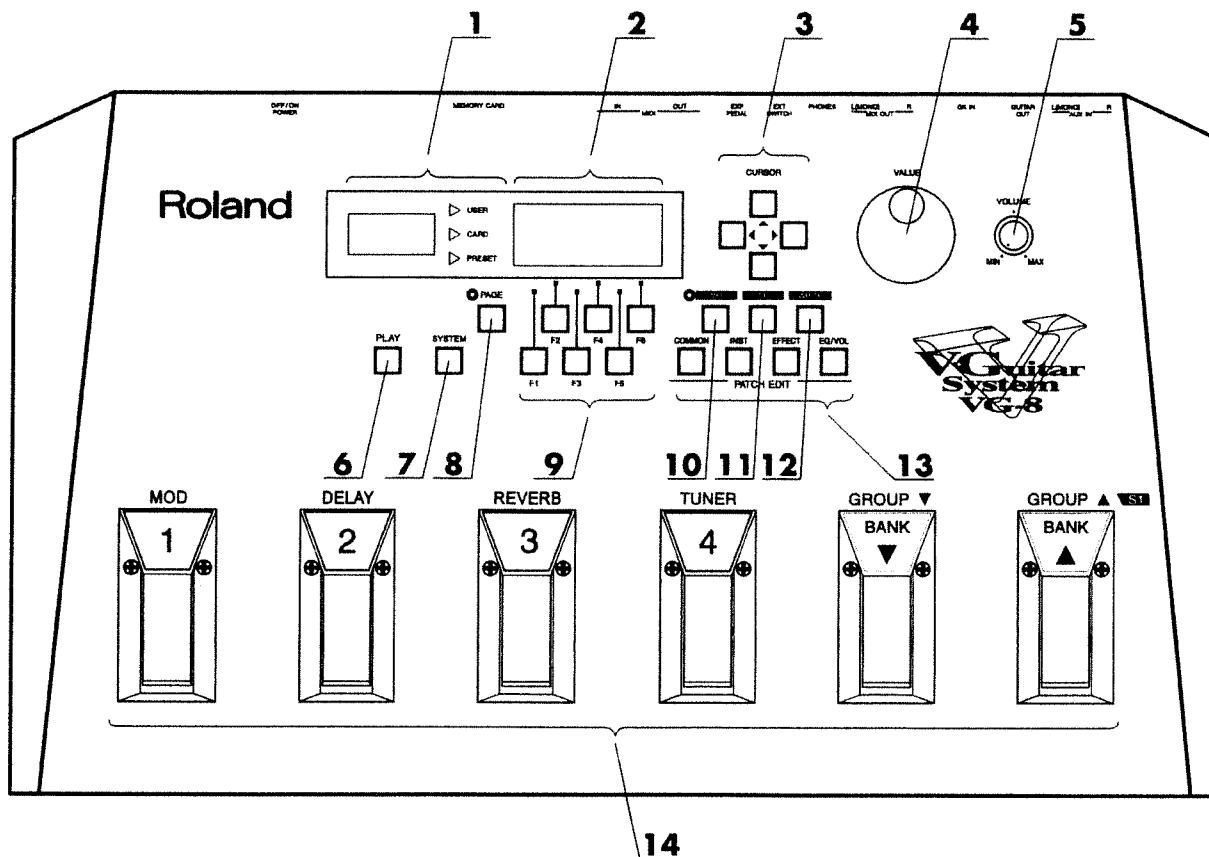
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Top and Rear Panels

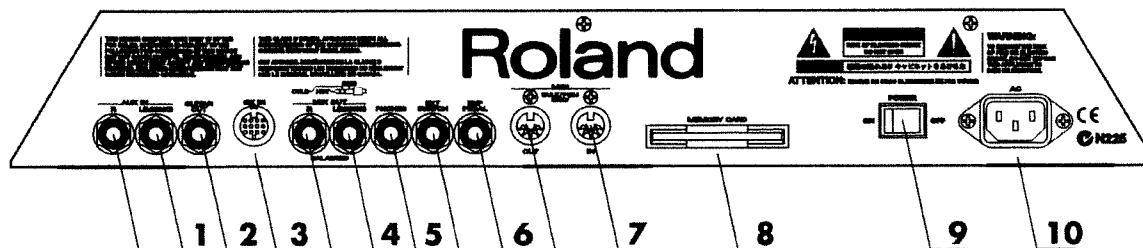
Top Panel



1. LED Display
This displays the Patch Number of the Patch currently being played. It also shows the type of the current Patch — USER, CARD, or PRESET.
2. LCD Panel
This indicates the Patch Name when in the Play mode, or the setting of the Patch parameter being changed when in the Edit mode.
3. [CURSOR]
These move the cursor that appears on the LCD panel.
4. [VALUE]
Turning this dial changes the value (setting) for the parameter currently indicated by the cursor.
5. [VOLUME]
This is used to simultaneously adjust the VG sound and guitar sound output from the MIX OUT jacks on the rear panel. This knob is also used to adjust the volume of the sound heard through the PHONES jack.

-
- 6. [PLAY]**
Press this to enable the Play mode for playing the VG-8EX.
 - 7. [SYSTEM]**
Press this when you want to enable the System Edit mode for changing System parameters.
 - 8. [PAGE]**
Depending on the screen, there may be too much information to fit on the LCD panel at one time, and the information may extend over several pages. In such cases, a page box appears in the top right corner of the LCD panel. You can then press [PAGE] to scroll through the information a page at a time.
 - 9. Function Buttons ([F1] to [F6])**
These are used to switch screens and execute commands. The function assigned to each button is shown on the LCD panel.
 - 10. [COMPARE]**
Pressing this executes the Compare function (p. 40), which lets you listen to and compare Tones before and after making changes in Patch parameters.
 - 11. [COPY]**
Pressing this executes the Copy function (p. 40), which copies the desired parameters from one Patch to another.
 - 12. [WRITE]**
This is pressed when you want to save a Patch that has been newly created or modified.
 - 13. [PATCH EDIT]**
These are pressed when you want to enable the Patch Edit mode to make changes in Patch parameters. Each of the four buttons is for a different type of Patch parameter.
 - [COMMON]:** For naming a Patch or making MIDI settings
 - [INST]:** For making Instrument settings
 - [EFFECT]:** For making effect settings
 - [EQ/VOL]:** For making equalizer or volume settings
 - 14. Foot Pedals**
There are six foot-operated switches.
In the Play mode, these are used to change Patches (p. 21). You can also use these in combination with a GK-2A [DOWN/S1] switch to use the Tuner function or change the Patch Group.
In the Edit mode, you can use these instead of the Function buttons to change screens or execute commands.
In Play mode, you can also use the foot pedal to turn effects on/off.
-

Rear Panel



- 1. AUX IN Jacks**
When the GUITAR OUT jack is being used to send effects to an external guitar effects processor, the output of the external effects processor is returned here. If the effects processor does not output in stereo, make the connection to the L (MONO) jack.
- 2. GUITAR OUT Jack**
This outputs only the sound of the guitar. This jack is handy when using a dedicated guitar amp or an external effects processor.
- 3. GK IN Connector**
The GK-2A Synthesizer Driver is connected here using the special cable (C-13A) included with the unit.
- 4. MIX OUT Jacks**
The VG-8EX's VG sound is output here. When these are used with nothing connected to the GUITAR OUT jack, the sound of the guitar is also mixed into the output from the jacks. When not using stereo output, make the connection to the L (MONO) jack.
- 5. PHONES Jack**
Headphones are plugged in here.
- 6. External Pedal Jacks**
EXT SWITCH: This is used for switching Patch Groups or when tuning.
EXP PEDAL: This is used for changing various Patch parameters controlling the VG sound's volume, tone, pitch, and so on.
- 7. MIDI Connectors (MIDI IN and MIDI OUT)**
IN: This jack is connected to the MIDI OUT jack on another MIDI device when you want to use the external device to change Patches for the VG-8EX, or to exchange Tone data with the device.
OUT: This jack is connected to the MIDI IN jack on another MIDI device when you want to use the VG-8EX to change Patches on the external device, or to exchange Tone data with the device.
- 8. MEMORY CARD Slot**
A memory card can be inserted here.
- 9. POWER Switch**
This is used to switch the VG-8EX on and off.
- 10. AC Inlet**
The power cord included with the unit plugs in here.

Chapter 1 Introduction

“Playing VG Sounds with Your Guitar”

This chapter explains how to install the GK-2A Synthesizer Driver on your guitar, make the connections with the VG-8EX, and start playing sounds. The VG-8EX offers a rich array of outstanding functions. However, these cannot be used to their full potential if the connections and settings are not correct. Please be sure to read through this chapter before you switch on the power.

Operation of the VG-8EX is extremely simple. Once you've mastered this chapter, you will be able to enjoy using the VG-8EX, switching Patches as necessary for your performances.

The explanations of the functions in this manual include illustrations of the screens that appear on the unit's display. Please be aware, however, that the screens shown in the manual may differ in some details (such as Patch names) from the screens that actually appear on your VG-8EX.

Installing the GK-2A on Your Guitar

To start with, you need to install the GK-2A Synthesizer Driver on your guitar. For details on how to do this, refer to the owner's manual for the GK-2A. Follow the procedure described in the manual to install the GK-2A securely, in a manner that won't interfere with your playing.

* *The GK-2A has a compact design that allows installation on a wide range of guitar types. However, it cannot be installed on the following types of guitars (or, even if installed, will not function correctly).*

1. Guitars with special string configurations, such as 12-string guitars and pedal steel guitars.
2. Guitars using nylon or gut strings.
3. Bass guitars
4. Other guitars whose design does not allow enough space for correctly installing the GK-2A's divided pickup.

In some cases, a guitar that falls into group **4.** above can be modified fairly easily to accept the GK-2A. Please consult the nearest Roland Service Station, or your dealer.

Connecting the Equipment

Before Making the Connections

You need at least the following equipment to be able to play with the VG-8EX.

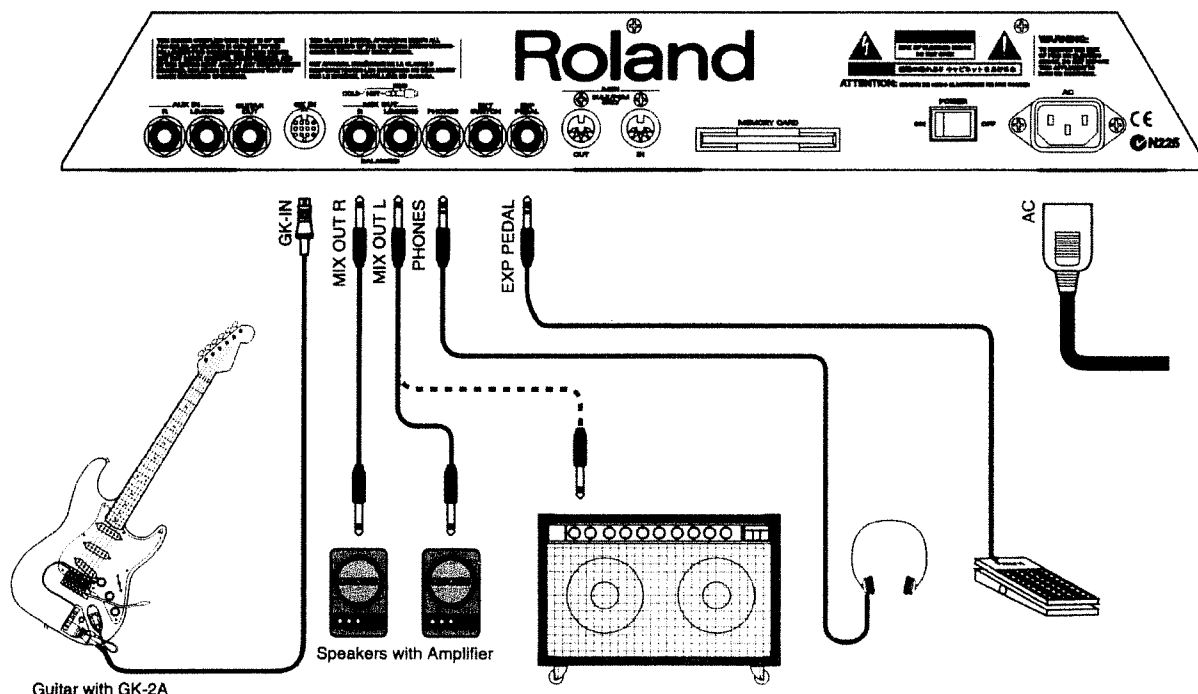
- A guitar equipped with the GK-2A
 - A mixer/amp and speakers, or headphones
- In addition, the following equipment will make playing even easier.

- An external expression pedal (BOSS FV-300L or EV-5, available separately)
- An external pedal switch (DP-2 or BOSS FS-5U, available separately)

Once the guitar (GK-2A) is ready, refer to the sample connection diagram shown below to connect the equipment.

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

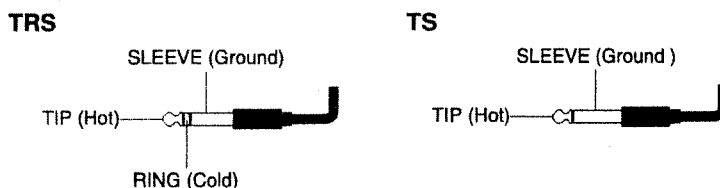
* *To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.*



Connecting to the MIX OUT Jacks

Use the special cable (C-13A) included with the unit to connect the GK-2 connector on the GK-2A to the GK IN connector on the VG-8EX. Connect the MIX OUT jacks to a guitar amp, mixer, or similar audio device. The VG-8EX's MIX OUT jacks can be used for either balanced or unbalanced output.

For balanced output, use balanced type (TRS type) cables with 1/4" phone plugs. For unbalanced output, use unbalanced type (TS type) cables with 1/4" phone plugs.



* Balanced output has an output level that is about twice as high as for unbalanced output. See "Specifications" (p. 145) for more details.

Connecting to the GUITAR OUT Jack

Depending on usage, you can connect equipment such as an amp or mixer to the GUITAR OUT jack. Use an unbalanced type (TS type) cable with 1/4" phone plugs.

* Output from the MIX OUT and PHONES jacks changes depending on whether equipment is connected to the GUITAR OUT jacks. The charts below show the relationship between the volume settings and equipment connections for these jacks.

When connected only to the MIX OUT jacks

Output jack	GK-2A switch			Volume adjustment
	MIX	SYNTH	GUITAR	
MIX OUT	VG sound Guitar sound	VG sound	Guitar sound	VG-8EX [VOLUME] (VG sound & guitar sound) GK-2A [SYNTH VOL] (VG sound) Volume knob on the guitar (guitar sound)
PHONES	(Same as above)			

When connected to both the MIX OUT jacks and the GUITAR OUT jack

Output jack	GK-2A switch			Volume adjustment
	MIX	SYNTH	GUITAR	
MIX OUT	VG sound	VG sound	(No sound)	VG-8EX [VOLUME] or GK-2A [SYNTH VOL]
GUITAR OUT	Guitar sound	(No sound)	Guitar sound	Volume knob on the guitar amp or Volume knob on the guitar
PHONES	(Same as for MIX OUT)			

* Only the guitar's sound can be output from the GUITAR OUT jack, which can be handy when you want to route only the guitar sound to an external effects processor.

* Sound continues to be output from the MIX OUT and GUITAR OUT jacks even when headphones are plugged into the PHONES jack.

Switching On the Power and Tuning the Guitar

Switching On the VG-8EX

* Once the connections have been completed (p. 14), 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.

After all the connections have been made correctly, flip the POWER switch on the rear panel to turn on the VG-8EX. The following message appears after the system starts up normally.



* 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.

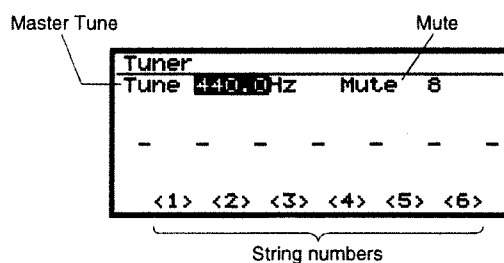
Tuning the Guitar

Before you start to play, use the VG-8EX Guitar Tuner function to tune the guitar. This function works in about the same way as a commercial automatic guitar tuner.

Guitar Tuning

1. Hold down the [DOWN/S1] switch on the GK-2A while you press pedal [4] (TUNER).

This calls up the Guitar Tuner function and opens the following screen. The string numbers appear at the bottom of the LCD screen.



* The Guitar Tuner screen is opened even if you press [F4] instead of the [DOWN/S1] switch and pedal [4] (TUNER). You can use whichever method works best depending on how the VG-8EX is set up and the circumstances of performance.

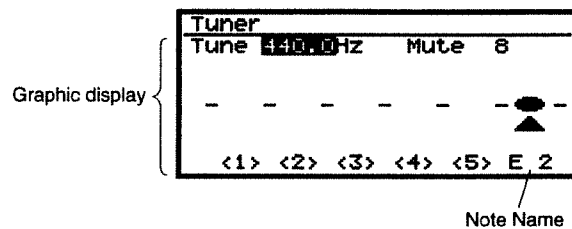
2. Play string 6 on the guitar.

The string number shown at the bottom of the LCD screen is replaced by the name of the note, to the nearest half-tone, of what was just played.

3. Rotate the tuning peg while playing string 6 until the screen shows the name of the note that you want to tune the string to. With string 6, for example, you would want to display <E2>.

4. As you continue to make fine adjustments with the tuning peg, a seven-step graphic display appears to show you how close the tuning is. Keep adjusting the tuning until the display changes to an oval.

If an up arrow appears, it means that the string's note is lower than the note name (i.e., flat). In the same way, a down arrow means that the note being played is higher than the note name (i.e., sharp).



5. Follow the same procedure to tune strings 5 through 1 to <A2>, <D3>, <G3>, <B3>, and <E4>, respectively.
6. When you're done tuning up, press any one of the pedals to return to the Play mode.

If You Want to Tune the Guitar to Another Instrument

The standard pitch of the VG-8EX is A = 440.0 Hz. If you are playing a fixed-pitch instrument together with the VG-8EX, you will need to change the tuning of the VG-8EX. Use the Guitar Tuner function to change the Master Tune setting.

1. Move the cursor to "Tune."
2. Use the [VALUE] dial to set the standard pitch.
3. Follow the steps described above for "Guitar Tuning" to tune the guitar.

* The Master Tune setting remains in memory even after the power is switched off.

Using the Tuning Auto Adjust function

Even if your guitar has drifted out of tune, you can play the VG sound at a corrected pitch without touching the tuning heads of your guitar. This is called the "Tuning Auto Adjust" function, and is useful when you need to re-tune in a hurry during a performance.

* This function will not correct the pitch of the guitar sound that is output from the GUITAR OUT jack. This means that the Tuning Auto Adjust function will not always be effective in the following types of situation.

- When the direct sound from the guitar is being mixed with the VG sound
- When you are playing a Patch that uses the Polyphonic Pitch Shift function

To use the Tuning Auto Adjust function, use the following procedure.

1. In Play mode, press [F4]. The Guitar Tuner page will appear.

If the Assigned Parameter of the GK switch is set to Pedal Function (p. 100), you can also access the Guitar Tuner page by holding down GK-2A [DOWN/S1] and pressing pedal [4] (TUNER).

2. In the guitar tuner page, press pedal [4] (TUNER). The Tuning Auto Adjust page will appear. Alternatively, you can access the Tuning Auto Adjust page by pressing [F4] once again.

Tuning Auto Adjust		
Mode	<1>	Waiting..
[Normal]	<2>	Waiting..
	<3>	Waiting..
Mute [8]	<4>	Waiting..
	<5>	Waiting..
	<6>	Waiting..

* To return to Play mode, press a pedal other than pedal [4] (TUNER).

3. If Mode has been set to Normal, pluck the string whose tuning you wish to correct. If Mode has been set to Chromatic, play a note at the appropriate position on the string whose tuning you wish to correct.

When setting to Chromatic, the string you play will be corrected to the semitone nearest the note you play.

* During the compensation process, do not bend strings, use vibrato, or operate the vibrato tailpiece.

After the note has been sounded, the compensation process will be completed in approximately 2 seconds, and the compensated string will be displayed as Completed.

Tuning Auto Adjust		
Mode	<1>	Completed
[Normal]	<2>	Completed
	<3>	Completed
Mute [8]	<4>	>>>
	<5>	Waiting..
	<6>	Waiting..

4. When you have finished the tuning compensation process, press [PLAY] to return to Play mode. You can also return to Play mode by pressing a foot pedal or a function button.

About Mute

When making fine adjustments to the guitar tuning, you can lower the volume of the VG sound that is output from the MIX OUT jack. Larger settings of this parameter will cause the sound to be more muted. With a setting of 0, the sound will not be muted. Also, muting will not affect the guitar sound that is output from the GUITAR OUT jack. The value you set here is the same as the Mute setting in the tuner page. Modifying one will result in a correspondingly change the other.

* Although the Mode and Mute settings in the Tuning Auto Adjust page are System parameters, it is not possible to access the Tuning Auto Adjust page from the System menu. To access the Tuning Auto Adjust page, either press [F4] once again from the Tuner page, or hold down the GK-2A's [DOWN/S1] switch and press pedal [4] (TUNER).

Canceling the Tuning Auto Adjust function

As long as the power is turned on, the compensated tuning will remain in effect even if you change Patches. The Tuning Auto Adjust function will be canceled if you perform the following operations. If this happens, perform the tuning operation once again, as explained in "Tuning the Guitar" (p. 16).

- When the power is turned off
- When the Tuner page is accessed again
- When you press either [COMMON], [INST], [EFFECT], or [EQ/VOL] on the top panel
- If, while the No-Hands Edit menu is accessed, you press one of the [2] – [5] pedals (the same action as when respectively pressing [COMMON], [INST], [EFFECT], [EQ/VOL]).

Making the Driver Settings

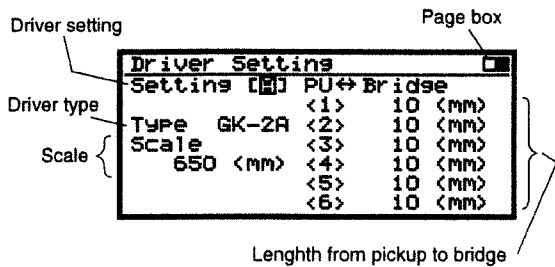
The sound quality of the VG-8EX can vary greatly depending on how the divided pickup is installed. The divided pickup's configuration info (Driver Settings) are input in order to ensure that the VG-8EX is always played in an optimal state. The VG-8EX should be calibrated to minimize fluctuations in sound quality due to how the divided pickup is installed.

* If the VG-8EX is to be played with more than one guitar, you need to make the driver settings for the divided pickup on each guitar. Carry out the procedure described below for each guitar. Settings for up to five guitars can be stored in memory.

* The driver settings made in this chapter are all in metric units (millimeters), but you can also switch this to settings in inches. For more details, see "Changing from Millimeter to Inch Display" (p. 103).

* The driver settings are extremely important to the sound quality when playing the VG-8EX. Be sure that these settings are made correctly.

1. Press [SYSTEM]. This calls up the System Menu screen.
2. Press [F1] (DRIVER) to display the Input Sensitivity screen.
3. Press [PAGE] to display the Driver Setting screen.



4. Set the Driver Setting.

Move the cursor to "Setting." Use the [VALUE] dial to select the driver setting that matches the guitar you are using. There are five types — from A to E — and five sets of the settings made in steps 5 to 7 below can be stored in memory.

For instance, you could store configuration info for a Stratocaster as driver setting A, and that for a Les Paul as driver setting B. By setting and storing these in memory beforehand, you can call up the optimal settings immediately when changing guitars.

5. Select the driver type.

Move the cursor to "Type." Use the [VALUE] dial to select the type of divided pickup on your guitar. There are three types to choose from — "GK-2A," "GK-2," and "Piezo."

* "Piezo" is the setting to choose if you are using a piezo pickup.

A piezo pickup makes use of a piezoelectric element mounted on the bridge of the guitar to pick up string vibrations. This type of pickup is used when the guitar is strung with strings made of gut or some other non-steel material.

6. Set the scale length.

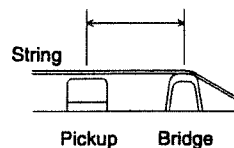
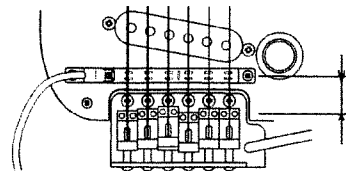
Move the cursor to "Scale." Use the [VALUE] dial to select the scale length (the length from the bridge to the nut) on your guitar. Choose the closest value in the range of 620 to 660 mm.

Here are some typical guitar scale lengths.

Guitar	Scale length (mm)	Scale length (inches)
Stratocaster	648	25-1/2
Les Paul	629	24-3/4

7. Set the length from the pickup to the bridge.

Move the cursor to "PU-Bridge <1> to <6>." Use a ruler to measure the actual distance from the center of the divided pickup to the bridge for each string. Then use these results to set the length in millimeters for each string.



8. If you're going to play the VG-8EX with more than one guitar, then repeat steps 4 through 7 for each guitar to make the optimal driver settings for each one.

9. When you've finished making all settings, press [PLAY] to return to the Play mode.

* These settings need to be made when a divided pickup is newly installed on a guitar, or if the height of the pickup is

changed. Once you make the correct settings, however, they stay in memory even after the power is switched off, so you don't have to redo them every time you play.

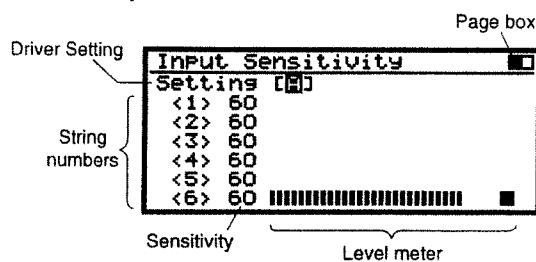
- * When you play the VG-8EX with a different guitar than before, follow step 4 to choose the driver setting (A through E) that matches the guitar in use. Then press [PLAY] to return to the Play mode.

Adjusting the Pickup Sensitivity for Each String

Adjust the pickup sensitivity for each string to match how the divided pickup is installed.

- * If the VG-8EX is to be played with more than one guitar, you need to make sensitivity settings for the divided pickup on each guitar. Carry out the procedure described below for each guitar, shutting off the VG-8EX and reconnecting the new guitar each time. Settings for up to five guitars can be stored in memory.

1. Press [SYSTEM]. This calls up the System Menu screen.
2. Press [F1] (DRIVER) to display the Input Sensitivity screen.



3. Set the Driver Setting.

Move the cursor to "Setting." Use the [VALUE] dial to select the driver setting that matches the guitar you are using. There are five types — from A to E — and five sets of the settings made in steps 4 to 6 below can be stored in memory.

- * The driver setting you choose here is the same thing as the driver setting you selected in "Making the Driver Settings" (p. 18). The selected setting appears on the Driver Setting screen. When you change one, the other also changes.

4. Play string 6 on the guitar. This causes a level meter to appear next to string No. <6> on the display. The level meter segments light starting from the left, with more of them lighting as the force with which the string is played increases.

5. Move the cursor to the row for string No. <6>. Play the string with the maximum amount of force that you would use in an actual performance, and use the [VALUE] dial to adjust the sensitivity so that the level shown comes to just short of the maximum level indicator on the right-side edge of the level meter display.

If the maximum level square at the right-side is displayed, it means that the level is too high, so you need to lower the sensitivity setting.

- * Depending on the guitar you're using, the level meter may "top out" even at the lowest sensitivity setting. If this happens, try making the space between the GK-2A divided pickup and the strings a little wider than the specified value.

6. Make the sensitivity settings for strings 5 through 1 in the same way.
7. Next, try playing strings 6 through 1 softly, to check if any of them play more loudly than others. If you find any such string, lower its sensitivity. Continue adjusting them until you have all strings playing at an equal amount of volume.
8. When you've finished making all the settings, press [PLAY] to go back to the Play mode.

- * These settings need to be made when a divided pickup is newly installed on a guitar, or if the height of the pickup is changed. Once you make the correct settings, however, they stay in memory even after the power is switched off, so you don't have to redo them every time you play.

- * When you play the VG-8EX with a different guitar than before, follow step 3 to choose the driver setting (A through E) that matches the guitar in use. Then press [PLAY] to return to the Play mode.

Using Multiple Guitars (Naming Function)

You can assign a name to a driver setting, to help you manage driver settings more easily. The name can consist of up to 8 characters. For example, it may be convenient to specify this as the name of the guitar for which the driver setting was created.

1. Press [SYSTEM] to access the System menu.
2. Press [F1] (DRIVER). The Input Sensitivity page will appear.
3. Move the cursor to Setting.

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- Press [CURSOR ▶]. A character guide will appear, allowing you to assign a name to the driver setting. Refer to the steps 3 and 4 described in "Naming Patches" (p. 37) and assign a name to the driver setting.



- When you have finished assigning a name for the driver setting, press [PLAY] to return to Play mode.

* Since the names of the driver settings are System Parameters, they will be preserved even if you turn the power off without saving.

Getting Sound from the VG-8EX by Playing the Guitar

After all the settings have been made, let's try actually playing the VG-8EX.

- Press [PLAY] to start the Play mode so the VG-8EX can be played.
- Set the selector switch on the GK-2A to [SYNTH].
- Turn the GK-2A's [SYNTH VOL] knob all the way clockwise to its maximum level.
- Adjust the VG-8EX's [VOLUME] knob to a setting near the middle point.

Now you're ready to start your performance. Try playing the guitar. The Tones for the Patch currently shown are played from the VG-8EX.

Playing the Guitar Sound

If you want to play the sound of the guitar from the MIX OUT jacks, set the selector switch on the GK-2A to [MIX].

When you then change the setting to [GUITAR], the VG sound stops and only the guitar sound is heard.

Changing the Volume of the VG Sound

If you want to adjust the volume of the VG sound, use the [SYNTH VOL] knob on the GK-2A or the [VOLUME] knob on the VG-8EX.

* Adjusting the VG-8EX's [VOLUME] knob changes the volume of all sounds output from the MIX OUT jacks. This means that if the guitar sound is being output at the same time through the MIX OUT jacks, the volume of the

guitar sound changes right along with the VG sound.

At this, however, there is no change in the volume of the output from the GUITAR OUT jack. It's also not possible to adjust the guitar volume with the GK-2A's [SYNTH VOL] knob.

Changing Tones (Patches)

If you were able to play the first Patch correctly, then let's try changing the Patch and playing other Tones. Tones on the VG-8EX are handled as a unit called a "Patch." During a normal performance, it can be handy to change the Patch to choose the Tones.

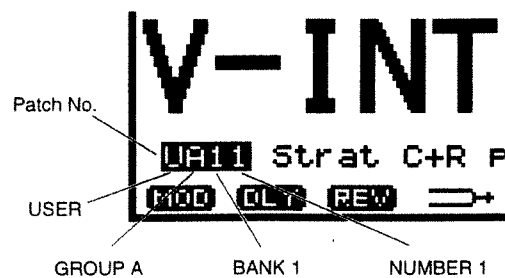
Up to 224 different Patches can be stored on the VG-8EX. If you're using a Memory Card available separately, you can store up to 64 Patches on a single card.

How Patch Numbers Are Organized

In the Play mode, the Patch Number and Patch Name are displayed as shown below.

Every Patch Number has three characters. The first character indicates the Group, the second indicates the Bank, and the third indicates the Number.

Patch Number A11 is shown in the following example.



There are three main types used for storing Patches.

USER Patches are already stored in VG-8EX at the time of purchase. Patches stored here can be changed, deleted, or created however you like.

CARD These are Patches stored on a Memory Card (M-512E, available separately). Patches stored here can be changed, deleted, or created however you like.

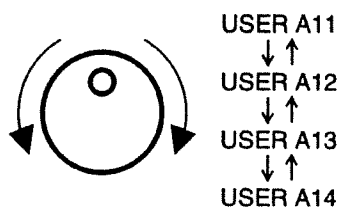
PRESET Patches are already stored in VG-8EX at the time of purchase. Patches stored here cannot be changed or deleted.

Here are the ranges for Group, Bank, and Number, and the numbers of Patches that can be stored.

	Groups	Banks	Numbers	Number of Patches
USER	2(A, B)	8	4	64
CARD	2(A, B)	8	4	64
PRESET	5(A-E)	8	4	160

Switching Patches with the [VALUE] Dial

The Patch can be changed continuously with the [VALUE] dial. Turn the [VALUE] dial clockwise for the Patch with the next number, or counterclockwise for the Patch with the previous number. Position the VG-8EX in a location that allows easy operation and use the [VALUE] dial for switching Patches.



Using Function Buttons to Select Groups

In Play mode, the function buttons located on the top panel can be used to switch Patch groups.

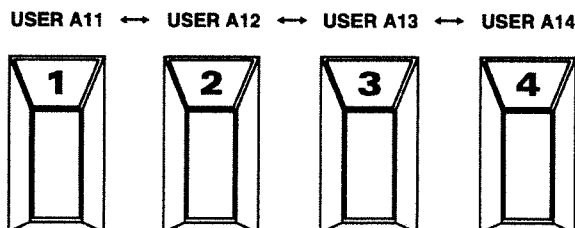
- [F5] (G▼): Decrement the group number
 [F6] (G▲): Increment the group number

Switching Patches with the Foot Pedals

You can also use the foot pedals to switch Patches. This is a handy method to use during actual performances on stage or in the studio.

Changing to a Patch of the Same Group and Bank

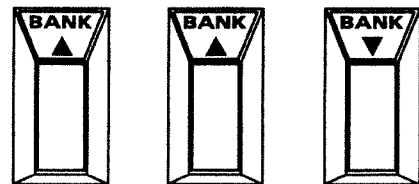
1. Choose the Number you want.
Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.



Changing to a Patch of the Same Group and a Different Bank

1. Choose the Bank you want.
Pressing the [BANK▲] pedal increases the Bank Number, and pressing the [BANK▼] pedal decreases the Bank Number. When you do this, the Patch changes to the Patch No. 1 in the new Bank. This means that if you press [BANK▲], the Patch changes to Patch No. 1 in the next Bank. If you press [BANK▼], it changes to Patch No. 1 in the previous Bank. For example, if you press [BANK▲] while you're at USER A23, you switch to USER A31. If you press [BANK▼] while at USER A23, you switch to USER A11.

USER A11 → USER A21 → USER A31 → USER A21



2. Choose the Number you want.
Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.
* You can set up the unit so the Patch does not switch if you only press a Bank pedal in step 1. For more details, see "Changing How Patches Are Switched" (p. 46).

Changing to a Patch of a Different Group and Bank

1. Choose the Group you want.
If you press the [F6] (G▲), or while holding down the GK-2A's [DOWN/S1] switch and press the [GROUP▲] pedal, the Group Number increases. In the same way, pressing the [F5] (G▼), or while holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP▼] pedal, makes the Group Number decrease. When you do this, the Patch changes to the Patch No. 1 in the new Group or Bank.

* The Group Number increases in this sequence: USER (A and B) → CARD (A and B) → PRESET (A to E). If no Memory Card is in use, the number jumps directly from USER to PRESET.

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USER A11 → USER B11 → PRESET A11 → USER B11



While holding down [S1/DOWN]

2. Choose the Bank you want.

Press the [BANK▼/▲] pedal. When you do this, the Patch changes to the Patch No. 1 in the new Bank with the number closest to the original Bank.

3. Press the Number you want.

Press the pedal from [1] to [4] that corresponds to the number of the Patch you want.

Now try actually playing the guitar and try out the PRESET Patches in sequence.

Chapter 2 The Basics

“The Structure of the VG-8EX”

This chapter provides an overview of the VG-8EX — how it produces sounds, how its memory is structured, and how the signals flow until sound is heard. This chapter also covers most of what you need to know to effectively use the unit (such as how to change the ordering of Patches).

What Is the VG-8EX? (A Brief Explanation of How Sound Is Produced)

The most basic setup for playing sounds on the VG-8EX is a guitar mounted with the GK-2A connected to the VG-8EX. Let's take a brief look now at how the VG-8EX produces sounds.

About Guitar Sound Quality

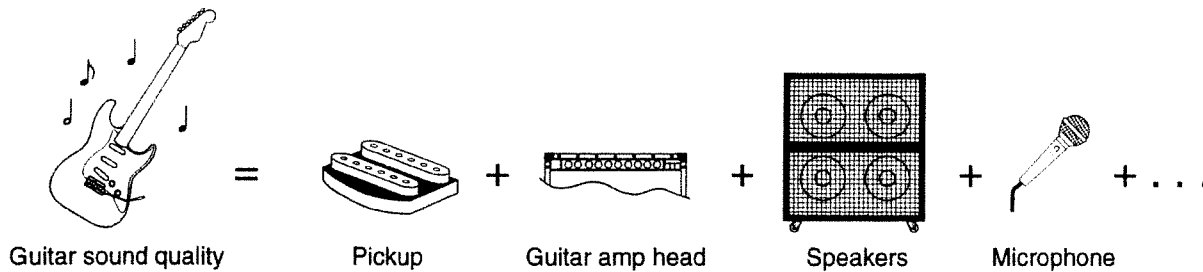
Before we see how the VG-8EX produces sounds, let's first consider just what it is that creates the tonal characteristics of a guitar's sound.

First of all, a guitar is a resonant instrument.

When a guitar is played, the vibration of the strings sets up a small sound that can barely be heard, and sounds almost nothing like a guitar. A number of design elements must be implemented to get a true guitar-like sound from this string vibration. To do this, the body of the guitar is made to function as a resonator, and the string vibrations captured directly by the pickup are electrically amplified. This results in a recognizable sound.

To give the sound of the guitar its characteristic qualities, the body and neck make use of a variety of different materials in a wide range of configurations. For the electronic guitar, the sound quality is also influenced by the type of pickup and how it is mounted, the amp settings, and other elements.

In other words, the structure of the guitar's body, the pickup, the amp, and so on are factors that transform the string vibrations into a guitar-like sound. The complex interplay of these myriad factors is what creates the unique tonal characteristics of a guitar.



How the VG-8EX Produces Sounds

The VG-8EX uses digital signal technology to create virtual representations of the factors explained above, thereby achieving a wide range of sound qualities.

The VG-8EX analyses the string vibration information that is input from the GK-2A on an individual string basis. It uses digital signal processing to add a variety of factors to the string vibration information and create musical tones. Effects and equalization can also be applied to the tones in the final output.

With the VG-8EX, this series of digital signal processing that adds factors is called an "Instrument." An Instrument uses the waveform of the string vibration just as it is, without making changes. This makes possible performances with all the rich expressiveness that can only be had with guitar play, including the subtle tone changes occurring with picking, vibrato, and harmonics. It is even possible to obtain the expressiveness of methods of play that do not involve pitch, including muting, harmonics, and brushing.

Instruments are of the following three types:

- Variable Guitar Modeling (VGM)
- Harmonic Restructure Modeling (HRM)
- VIO Guitar Modeling

Variable Guitar Modeling (VGM)

This Instrument separates an electric guitar into its main parts and faithfully re-creates the workings of each one. Digital signal technology is used to take the string vibration and other important factors that create the guitar's sound, including the number and

type of pickups, and the number of strings and how they are tuned. What's more, it is even possible to re-create the conditions surrounding the guitar, including the amp type and the settings of the speakers and microphone. You can use your guitar to create tones for any number of completely different guitars. It's also no longer just a dream to readily achieve the guitar sounds that a top-class musician has used in a hit song. You can even modify these factors in any way you like. It's now possible to create a simulated model of a guitar system that has never had any real physical existence — for instance, you could connect a different guitar amp to each string. This Instrument can achieve expressiveness that goes beyond the restraints of guitars that existed until now.

Harmonic Restructure Modeling (HRM)

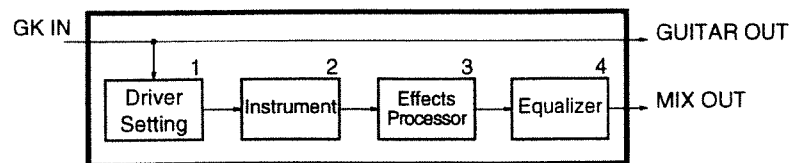
This Instrument detects the pitch and envelope in the guitar signals for each string, and applies digital signal processing to the waveforms themselves. This makes it possible to play tones for instruments other than a guitar while still retaining all the nuances of guitar play. This is just like having any number of completely new instruments. This Instrument can open up new possibilities for the guitar.

VIO Guitar Modeling

VIO Guitar is an instrument combined with VGM and HRM. It features a mellow and unique tone, and allows the timbre to be adjusted by adding harmonics. Polyphonic pitch shift can also be used.

The Structure of the VG-8EX

Broadly speaking, the internal structure of the VG-8EX is as illustrated below. This figure shows how signals flow — from the time that performance information from the guitar is received from the GK IN connector, up to the time when actual sounds are played.



1. **Driver Setting**
This detects string vibrations sent independently for each string from the GK-2A. The performance information received here is used as the basis for controlling the Instrument.
2. **Instruments**
The Instruments form the heart of the sound generator — they receive performance information from the Driver Setting and create the actual sound. There are three — Variable Guitar Modeling (VGM), Harmonic Restructure Modeling (HRM) and VIO Guitar, each of which creates characteristic tones.
3. **Effects Processor**
This provides three independent effects processors — Modulation, Delay, and Reverb — and applies effects to the tones created by the Instrument.
4. **Equalizer**
This is a three-band equalizer that allows you to boost the bass, midrange, or treble. It is applied after effects have been applied to the tones.

The guitar amp you're using may be equipped with effects processing, such as distortion, chorus, or equalization. Even when using an amp like this, however, you should try to use only the external effects processor to make the guitar sound, and set the effects processor functions on the guitar amp to produce a clean sound. Doing this makes it possible to obtain the right tones for the VG sound and the guitar sound.

This VG sound is output with effects like chorus and equalizer already applied, so if you try to add more effects with the guitar amp, the tones created by the VG-8EX may be lost.

If the output of the external effects processor is monaural, make the connection to the AUX IN L (MONO) jack.

You can also play the sounds of the VG-8EX on an audio device such as a line mixer — you don't necessarily have to use a guitar amp. In this case, we recommend that you use an external effects processor with an amp simulation function (such as the BOSS GT-5). Check out the manual for the equipment that you are using.

Connecting External Pedals

The rear panel on the VG-8EX has two kinds of external pedal jacks. These can be used independently as follows.

EXP PEDAL Jack

This jack is used to connect an external expression pedal (separately available BOSS FV-300L or EV-5), and assign a function such as "distortion depth" to it, and use it for control during play.

EXT SWITCH Jack

This jack is used to connect an external pedal switch (DP-2 or BOSS FS-5U; sold separately), assign a function such as "Effect ON/OFF" to it, and use it for control during play.

* For more details on the functions of external pedals, see "EXT SW 1, 2 (External Switch 1, 2)" (p. 97).

Rearranging the Sequence of Patches (Patch Exchange Function)

An actual performance may make use of several Patches. It may be convenient, for example, to rearrange the Patches so the ones for a particular song's intro and bridge are in the same Group and Bank. Then you could switch Patches by simply stepping on the foot pedal.

The Patch Exchange function is what to use when you want to rearrange the Patch sequence in this way. This function exchanges (swaps) the sequence of two Patches that you select.

* You can only change the sequence of Patches in USER or CARD. The order of PRESET Patches cannot be changed. If you want to change the ordering for the PRESET Patches, you must first copy the Patches to USER or CARD. Then you can rearrange them.

Also, you cannot use the Patch Exchange function if the Patches you wish to re-order have been edited. The edited parameters must first be saved before rearranging the Patches.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [PAGE] to display the second page of the System Menu screen.
3. Press [F1] (EXCHANGE) to open the Patch Exchange screen.
4. Choose the Patches to be rearranged. Move the cursor to "Patch A" or "Patch B." Use the [VALUE] dial to select each of the Patches to be rearranged (swapped). When you first open the Patch Exchange screen, the currently selected Patch is chosen as Patch A and Patch B.
5. After specifying the Patches, press [F1] (EXCHNG) to execute the Patch Exchange function. If the Patches are swapped without problem, the message "Completed" appears on the display.
6. Press [PLAY] to return to the Play mode. Call up the exchanged Patches again and make sure that the Patches you selected were exchanged.

Chapter 3 Sound Creation

“Creating Sounds and Editing Patches”

Now that you can play the built-in Patches, try creating your own Patches for the songs you play.

This chapter explains each of the different Patch parameters, the basic steps for editing, and how to save the Patches you have created.

Three Operation Modes

On the VG-8EX, parameters are arranged into a tree-like structure (which varies somewhat depending on the structure of the Patch). There are three general categories into which operational procedures (such as those concerned with sound creation, or system settings that affect the entire VG-8EX) are organized. These categories can be accessed by selecting one of the following modes.

Play Mode

This is the mode for actually playing the VG-8EX with a guitar equipped with the GK-2A. If Patch parameters have been assigned to external pedals, these parameters can be changed during play.

Patch Edit Mode

This is the mode for editing Patch parameters and changing parameters that affect the Tones of the VG-8EX. Any changes that have been made are not automatically saved in memory. The new settings are lost when the power is switched off, so please be sure to save your changes. See "Saving the Contents of Editing" (p. 34) for more details on how to do this.

System Edit Mode

This mode is for editing the System parameters that affect the entire VG-8EX. Any changes that have been made are automatically saved, and the settings remain in memory even after the power is switched off.

Before Creating Sounds (What Are Parameters?)

The various settings for the VG-8EX that can be changed with the Edit mode screens, including pickup sensitivity, Tone selection, and effect intensity, are called "parameters." These come in two types — System parameters and Patch parameters.

System Parameters and Patch Parameters

System Parameters

The parameters that are common for all Patches and affect the entire VG-8EX as a system are called "System parameters."

The settings for System parameters are automatically saved in the VG-8EX when they are changed. This means that the settings for System parameters remain

without change when the power is switched off. System parameters include those such as Driver Settings, MIDI channels, and Patch switching methods that affect the operation and behavior of the VG-8EX.

Patch Parameters

That parameters that are set individually for each Patch are called "Patch parameters."

You can save up to 64 Patches in the VG-8EX (USER), or up to 64 on a single Memory Card (M-512E; sold separately) (CARD). The VG-8EX also has 160 built-in Patches (PRESET) for which Patch parameters cannot be changed.

Patch parameters can be broken down into four main groups. These include Instrument settings, Effect settings for Chorus and Reverb (among others), Equalizer settings, and parameters such as Patch Name and Patch Volume, helpful in making Patches easily distinguishable.

Refer to "Chapter 6 Parameter Guide" for detailed descriptions of the different parameters.

1. Common

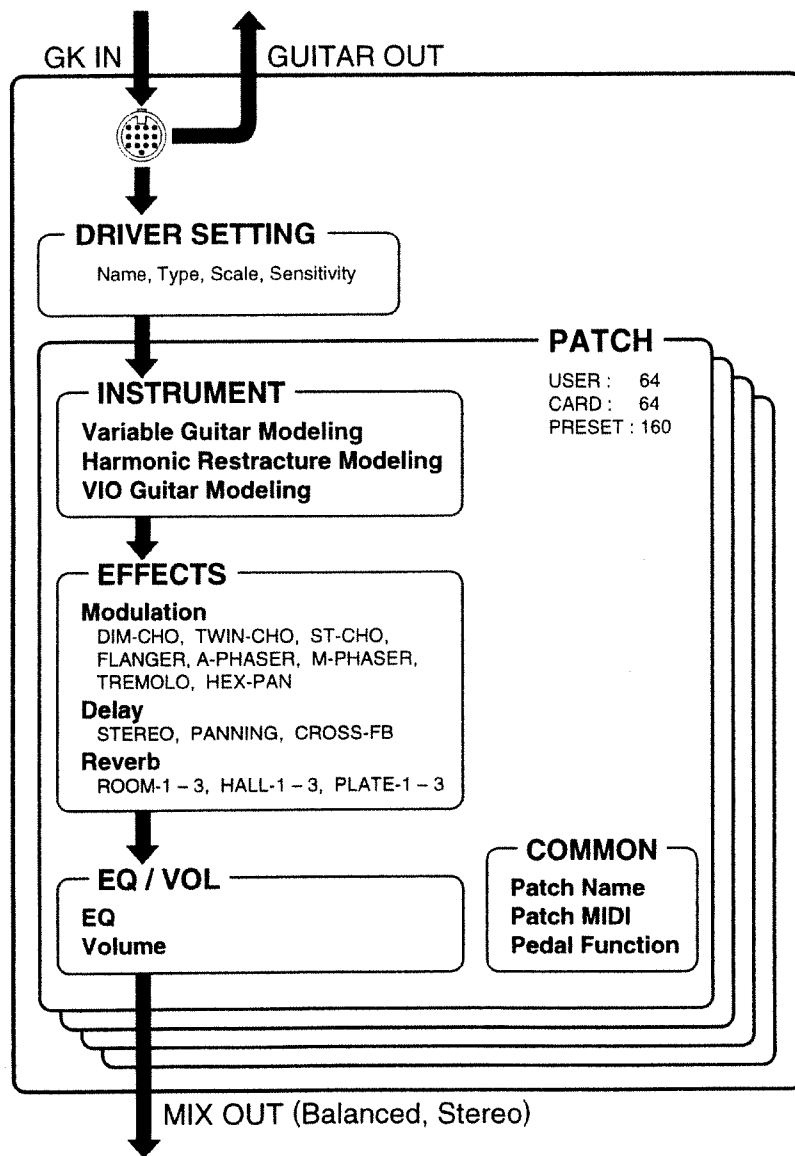
These set the Patch Name and the MIDI information sent from the MIDI OUT connector. Also, if an expression pedal is connected to the EXP PEDAL jack, these set the parameters that can be edited using the external pedals.

2. Instrument

This is the most basic portion of a Patch's sound. These parameters take the string vibration input from the divided pickup and electronically add the factors that determine the guitar's tone. Instrument parameters are divided into Variable Guitar Modeling (VGM), Harmonic Restructure Modeling (HRM) and VIO Guitar, each of which creates characteristic Tones.

3. Effects Processor

This provides three independent effect systems — Modulation, Delay, and Reverb — and applies effects to the tones created by the Instrument.



Chapter 3 Sound Creation

4. Equalizer/Volume

This is a three-band equalizer that adjust the sound quality for bass, midrange, and treble. With this, you can accent and output each sound band after applying effects to the tones. This also sets the volume of the sound after it has passed through the equalizer.

* *Settings for Patch parameters that have been changed are not automatically saved. To save the changes, you must perform a write operation. If you turn off the power or change Patches without performing a write operation, the changes you have made are lost.*

See "Saving the Contents of Editing" (p. 34) for an explanation of how to perform a write operation.

* *System parameters and Patch parameters can be output as MIDI Exclusive (SysEx) messages for storage on a sequencer or some other MIDI instrument. This is called the "Bulk Dump function." For details on the Bulk Dump function, see "Bulk Transmission of Setting Data" (p. 55).*

The Basic Steps of Editing

The VG-8EX offers a wide variety of Patch parameters for creating sounds. These can be edited individually on screen, grouped according to parameter type. Read on to learn about major editing operations such as what settings can be made on each of the screens.

1. Call up the Menu screen for the Patch parameter that you want to change.

There are four screens where you can made changes in Patch parameters. Press the corresponding button (described below) to open the Menu screen that corresponds to the Patch parameter to be changed.

[COMMON]

This screen lets you name a Patch or make MIDI settings.

[INST]

This is for Instrument settings.

[EFFECT]

This is for Effect settings.

[EQ/VOL]

This is for Equalizer and Volume settings.

2. At the Menu screen use the Function buttons ([F1] to [F6]) to choose the screen displaying the parameter you want to change.
3. Use the [CURSOR] buttons to move the cursor to the parameter to be changed.

On some screens, the parameters may be assigned to the Function buttons. If so, you can press the corresponding Function button ([F1] to [F6]) to move the

cursor directly to the parameter to be changed, without having to use the [CURSOR] buttons.

Also, when in the Edit mode, the number pedals [1] to [4] correspond to Function buttons [F1] to [F4], Bank pedal [BANK▼] corresponds to [F5], and pedal [BANK▲] corresponds to [F6].

4. Use the [VALUE] dial to set the value for the parameter.

Play the guitar to check how the sound changes.

5. After you've finished making the parameter settings, carry out a write operation to save the changes to the Patch.

Editing Instruments

When creating sounds with the VG-8EX, you start by selecting an algorithm (processing procedure) from among the several that are available. Then, you edit this to suit the mood and method of play for the song, thereby creating an Instrument that serves as the basis for the sound.

This section explains how to edit Instruments. Try making various changes to the different settings to see what kind of Instruments you can come up with.

Editing an Instrument

1. Find a Patch that resembles the sound you want to create.

Follow the procedure described under "Changing Tones (Patches)" (p. 20) to listen to the Tones of the Patches. Call up a Patch in USER or CARD that resembles the sound you want to create.

In this example, we'll try editing USER B84 .

2. Use the foot pedals or the [VALUE] dial to call up USER B84.

This Patch makes use of Harmonic Restructure Modeling (HRM) and uses an Instrument called "FILTER-BASS."

Play the guitar to hear how this sounds.

3. Press [INST] to open the Instrument Menu screen.
4. Press [F2] (PARAMETER) to open the Tone Parameter screen.

* *The Tone parameters that can be set vary according to the Instrument used. Refer to "Chapter 6 Parameter Guide" for a list of the Tone parameters that can be set for each Instrument.*

5. Set the cutoff frequency.

Move the cursor to "CUTOFF." Use the [VALUE] dial to set the brightness (hardness) of the sound. A larger setting produces a brighter sound.

6. Set the resonance.

Move the cursor to "RESO." Use the [VALUE] dial to set the resonance (tone characteristics) of the sound. A larger setting produces a more resonant sound.

7. Set the touch sensitivity.

Move the cursor to "TOUCH-S." Use the [VALUE] dial to set the degree to which the sound changes when the guitar is played with more or less force. A larger setting produces a more resonant sound when playing with force. When set to "0," the sound does not change according to how forcefully the guitar is played.

8. Set the decay time.

Move the cursor to "DCAI-TIME." This sets the time over which the characteristics of the sound decay when the guitar is played with force. A smaller setting results in faster decay and a softer sound.

* *The decay time setting has no effect when the touch sensitivity is set to "0."*

9. Set the color.

Move the cursor to "COLOR." use the [VALUE] dial to set the bass-range intensity of the VG sound. A larger value produces a stronger bass.

10. Set the output level.

Move the cursor to "OUTPUT." Use the [VALUE] dial to set the Instrument's output level. When set to "0," no sound is heard.

11. After making the Instrument settings, press [PLAY] to return to the Play mode.

Edit Multiple Parameters Simultaneously (the Grouping Function)

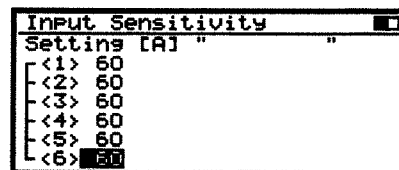
For parameters which can be set independently for each string, you can simultaneously increase/decrease the settings for each string. This is called the Grouping function. For example if you wish to set the shift amount of Polyphonic Pitch Shift to the same setting for all strings, this function means that you don't have to

repeat the procedure for each string. The Grouping function is available for the following parameters.

SYSTEM	Input Sensitivity #1 – 6
INSTRUMENT	P-SHIFT Shift #1 – 6
	P-SHIFT Fine #1 – 6
	P-SHIFT Shift MAX #1 – 6
	P-SHIFT Shift MIN #1 – 6
	P-SHIFT Balance #1 – 6
	P-SHIFT Level #1 – 6
	PAN #1 – 6
	BODY FREQ-1/-6
	BODY HIGH-1/-6
	BODY LOW-1/-6
BODY GAIN 1 - 24	

To use the Grouping function, use the following procedure.

1. Access the page that contains the parameter you wish to modify.
2. Move the cursor to the parameter that you wish to modify.
3. At this time, function buttons [F1] – [F6] will correspond to strings numbers 1 – 6. While holding down the function button for the desired string, press the function button for the string that you wish to group with that string. Those two strings and all the strings between them will be grouped.



4. The grouped condition will be maintained even after you release the function buttons. When you use [VALUE] to modify the parameter value, the grouped parameters will change together. Press any button to cancel grouping.
5. When you finish making changes, press [PLAY] to return to Play mode.

* *The Grouping function increases or decreases the param-*

ters of two or more strings by the amount. For example if you group the parameters of two strings which currently have a value of 50 and 60, one will change 50,51,52... and the other will change 60,61,62... However if the result of modifying a grouped parameter would cause the value to exceed its limit, the value change will be ignored; i.e., the parameter value will stay at its limit.

Saving the Contents of Editing

Settings for Patch parameters that have been changed are not automatically saved. To save the changes, you must perform a write operation. If you turn off the power or change Patches without performing a write operation, the changes you have made are lost.

This section describes how to save the contents of Patches edited according to the procedure described under "Editing an Instrument." Once you've saved the changes to the VG-8EX in this way, you can call up the Patch with a pedal or the [VALUE] dial whenever you need it. This write operation is needed not just when editing an Instrument, but also for Effect parameters, Equalizer parameters, and all other parameters that can be saved to a Patch.

1. Press [WRITE] to open the Patch Write screen.
2. Use the [VALUE] dial to select the destination Patch Number where you want to save the Patch you have edited.

The Patch Number and Patch Name for the destination are displayed. We'll use USER B84 as the destination in this example.

** Please note that any existing Patch parameters at the destination are overwritten by the new Patch parameters and lost forever.*

** Only a Patch in USER or CARD can be specified as the destination for saving. You cannot select a PRESET Patch as a destination. If you have edited a PRESET Patch, you need to specify a Patch in USER or CARD as the destination.*

3. Press [F1] (WRITE).

The message "Are you sure?" appears, asking you to confirm that you really want to save the new Patch to the selected Patch Number.

4. To save the Patch, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL).

Once the Patch has been saved correctly, the message "Completed" appears on the display.

5. After saving the Patch you have made, press [PLAY] to return to the Play mode.

Switching Effects On and Off

The following three types of effects are built in to the VG-8EX.

Modulation

This makes a sound broader and fatter by making cyclical changes to the VG sound or adding subtle changes in pitch.

Delay

This makes a sound fatter and adds special effects by adding a delayed sound to the original sound.

Reverb

This produces a lingering effect, with many overlapping reflected sounds, similar to the effect produced when a sound is reflected by walls.

The following section describes how to switch these effects on and off. Try switching them on and off to see what kind of effects are produced.

Switching Effects On and Off at the Effect Menu

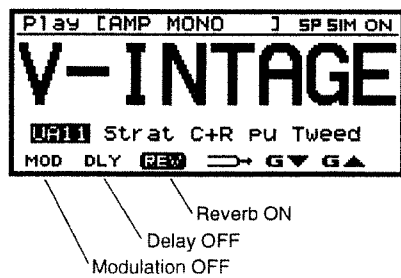
1. Press [EFFECT] to open the Effect Menu screen.
2. Switch Modulation On or Off.
Press [F2] to toggle the setting on or off.
3. Switch Delay On or Off.
Press [F4] to toggle the setting on or off.
4. Switch Reverb On or Off.
Press [F6] to toggle the setting on or off.
5. After switching the effects On or Off, press [PLAY] to return to the Play mode.

Switching Effects On and Off in the Play Mode

With the VG-8EX, you can also switch the effects On and Off while in the Play mode. Simply perform these steps:

1. Press [PLAY] to enter the Play mode.
2. In the Play mode, Modulation, Delay, and Reverb are assigned to Function buttons ([F1] to [F3]). Each press of the corresponding Function button toggles the effect On or Off.

When the characters are displayed in white on a black background, it means the corresponding effect is on. When displayed normally, the effect is off.



* The switching of the effects is the same, whether done at the Effect Menu, or in the Play mode. When you change the setting for one, the setting for the other also changes.

In Play mode, you can also use the foot pedal to turn effects on/off. Use the following procedure.

1. Press [SYSTEM]. The System menu will appear.
2. Press [PAGE].
3. Press [F4] (GK SW). The GK Switch page will appear.
4. Use [VALUE] to set the Assigned Parameter to Pedal Function.
5. Press [PLAY] to return to Play mode.

Now you can hold down [DOWN/S1] on the GK-2A and press foot pedal [1] – [3] to turn effects on/off in the same way as when using the function buttons.

Pedal [1]: Modulation on/off
Pedal [2]: Delay on/off
Pedal [3]: Reverb on/off

* The effect on/off settings are Patch parameters. If you turn the power off without saving, these settings will be lost. If necessary, perform the Patch Write procedure.

Editing Effects

The effects processing circuits are connected sequentially in the order of Modulation, Delay, and Reverb. This connection sequence cannot be changed. This section explains how to edit effects. Try varying the various settings to see how the effects change.

Editing Modulation

1. Press [EFFECT] to open the Effect Menu screen.
2. Press [F1] (EDIT) to open the Modulation screen.
3. Select the Modulation type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Modulation type. Eight types are available: [DIM-CHO], [TWIN-CHO], [ST-CHO], [FLANGER], [A-PHASER], [M-PHASER], [TREMOLO], and [HEX-PAN].

The parameters that can be edited differ according to the selected Modulation type. We'll select [ST-CHO] in this example.

4. Set the predelay.

Move the cursor to "P-DELAY." Use the [VALUE] dial to set the interval from the time the original sound is played until the time when the effect sound (chorus) is heard.

5. Set the chorus depth.

Move the cursor to "DEPTH." Use the [VALUE] dial to set the depth of the chorus undulations. A larger setting results in deeper undulations.

6. Set the feedback.

Move the cursor to "F-BACK." Use the [VALUE] dial to set the amount of the effect sound (chorus) returned to the input.

7. Set the chorus rate.

Move the cursor to "RATE." Use the [VALUE] dial to set the cycle of undulations for the chorus effect. A larger value results in a faster cycle.

8. Set the chorus level.

Move the cursor to "CHO-LEV." Use the [VALUE] dial to set the mixing level of the effect sound (chorus).

When set to "0," only the original sound is heard, and no chorus effect is obtained.

9. After editing Modulation, press [PLAY] to return to the Play mode.

10. When necessary, save the edited changes for Modulation.

Follow the procedure described in "Saving the Contents of Editing" (p. 34) to save the edited changes for Modulation.

Editing Delay

1. Press [EFFECT].

This opens the Effect Menu screen.

2. Press [F3] (EDIT).

This opens the Delay screen.

3. Select the Delay type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Delay type. Three types are available: [STEREO], [PANNING], and [CROSS FB].

For this example, we'll use [STEREO].

4. Set the delay balance.

Move the cursor to "DLY-BAL." This sets the L (left) and R (right) volume balance for the delayed sound.

The delayed sound is heard only on the left when set to "L50," and only on the right when set to "R50."

* This setting is effective only when "TYPE" is set to "STEREO."

5. Set the delay shift.

Move the cursor to "SHIFT." Use the [VALUE] dial to set the time lag for playing the left and right sounds.

L1 to L511: The delayed sound is heard later on the left than on the right.

0: The delayed sound is heard simultaneously on the left and right.

R1 to R511: The delayed sound is heard later on the right than on the left.

* This setting is effective only when "TYPE" is set to "STEREO." The delayed sound is played at different times on the left and right, which can make the delayed sound seem broader.

6. Set the feedback.

Move the cursor to "F-BACK." Use the [VALUE] dial to set the amount of delayed sound returned to input.

7. Set the delay time.

Move the cursor to "TIME." Use the [VALUE] dial to set the interval from the time the VG sound is played until the time when the delayed sound is heard.

8. Set the delay level.

Move the cursor to "DLY-LEV." Use the [VALUE] dial to set the mixing level of the delayed sound.

When set to "0," only the original sound is heard, and no delay effect is obtained.

9. After editing Delay, press [PLAY] to return to the Play mode.

10. When necessary, save the edited changes for Delay.

Follow the procedure described in "Saving the Contents of Editing" (p. 34) to save the edited changes for Delay.

Editing Reverb

1. Press [EFFECT] to open the Effect Menu screen.

2. Press [F5] (EDIT) to open the Reverb screen.

3. Select the Reverb type.

Move the cursor to "TYPE." Use the [VALUE] dial to select the Reverb type.

Nine types are available: [ROOM-1 to 3], [HALL-1 to 3], and [PLATE-1 to 3]. We'll use [ROOM-1] in this example.

* The most effective results are obtained if ROOM is selected when the reverb time is under about 2 seconds, and if HALL or PLATE is selected when the reverb time is longer than about 2 seconds.

4. Set high damping.

Move the cursor to "H-DAMP." Use the [VALUE] dial to set the rate of damping for the high band.

* With Reverb, the damping rate for the high band differs according to the composition of the walls reflecting the sound. A larger value for high damping results in a greater rate of attenuation.

5. Set the reverb time.

Move the cursor to "TIME." Use the [VALUE] dial to set the interval during which the lingering reverb sound is heard.

6. Set the reverb level.

Move the cursor to "REV-LEV." Use the [VALUE] dial to set the mixing level of the reverb sound.

When set to "0," only the original sound is heard, and no reverb effect is obtained.

7. After editing Reverb, press [PLAY] to return to the Play mode.

8. When necessary, save the edited changes for Reverb.

Follow the procedure described in "Saving the Contents of Editing" (p. 34) to save the edited changes for Reverb.

Editing the Equalizer

The VG-8EX has a built-in three-band equalizer that lets you adjust the sound quality for bass, midrange, and treble. This section describes how to use the equalizer to adjust the quality of VG sound after effects have

Chapter 3 Sound Creation

You can enter a Patch Name up to eight characters long, and a comment up to 20 characters long. You can enter any of the characters that appear in the character guide shown on the screen.

4. Use the [VALUE] dial to move the auxiliary cursor to the character you want to enter.

The character shown at the location of the cursor is entered.

Changing Between Upper and Lower Case

If you keep turning the [VALUE] dial, the character guide automatically changes from upper-case letters to lower-case letters, numerals, and symbols. You can also change this display by pressing [F6] (CHARA).

Inserting a Space

Press [F1] (INSERT). A blank is inserted at the location of the cursor and any following characters are shifted one space to the right.

Deleting a Character

Press [F3] (DELETE). The character at the cursor location is deleted and any following characters are shifted one space to the left.

Entering a Space

Press [F5] (SPACE). A space is entered at the cursor location, and the cursor moves one character to the right.

5. Repeat steps 3 and 4 to enter the Patch Name and a comment.
6. Once you have entered the Patch Name and a comment, press [PLAY] to return to the Play mode.

The VG-8EX allows for 95 kinds of upper-and lower-case letters, Arabic numerals, and symbols that you can use for Patch Names and comments. It's probably best to give suggestive names to Patches — for example, you might want to use "****.GTR" for the names of guitar simulations using VGM, or "****.BRS" as the name for brass sounds that use HRM. Patches can be easier to organize and use if named using abbreviations that reflect their sounds, or the songs they are used in.

Chapter 4 Advanced Patch Creation

“Some Handy Functions for Making Patches”

In addition to the functions explained in Chapter 3, the VG-8EX offers a number of other functions that can be helpful to know. This chapter describes some functions that can be handy to use when editing Patches.

Comparison with the Sound Before Editing (Compare Function)

Sometimes, after editing Patch parameters, you may want to listen to and compare the new sound with the sound as it was before editing. This function, which lets you check how a sound has been changed by editing, is called the “Compare function.” This function lets you switch instantly from the sound being edited to the sound before editing.

1. Use the [VALUE] dial or the foot pedals to choose the Patch you want.
2. Press any of the four [PATCH EDIT] buttons ([COMMON], [INST], [EFFECT], or [EQ/VOL]) to enter the Edit mode.
3. Use the procedures described in Chapter 3 to edit the Patch parameters.
4. Before pressing [WRITE] to save the Patch, press [COMPARE]. The LED for [COMPARE] lights up to show that the pre-edit sound has been selected.

5. Play the guitar to confirm the pre-edit sound.

* You can't edit Patch parameters while using the Compare function (i.e., while the LED is lit up).

6. Press [COMPARE] again. The LED goes out, indicating that the edited sound has been selected. Play the guitar again to listen to the edited sound and compare it with the pre-edit sound.

* The Compare function works for all Patch parameters while you are continuing editing. For instance, let's say that you edit the Instrument settings for a sound, and then edit the Effect settings for the same sound. If you then use the Compare function, the Instrument settings also revert to those for the pre-edit sound.

You can avoid this by saving the Patch after you finish editing each type of Patch parameter.

For example, let's say that you save a Patch after editing its Instrument settings. If you then go on to edit its Effect settings, you can use the Compare function to hear and compare only the changes in the Effect values. If you then edit the Instrument settings, you can compare it with the Instrument settings that you have already saved.

* The Compare function cannot be used in the System Edit mode.

Copying the Settings for Another Patch (Copy Function)

With the VG-8EX, you can copy the parameters from another Patch over to the Patch that you are in the process of editing. If an existing Patch already has some of the Instrument and Effect settings that you want to use in your new Patch, this is a quick and easy way to make an identical copy of the settings you need. This is called the “Copy function.”

Parameters Covered by the Copy Function

The Copy function can be used to copy only the parameters included in the current screen and any subordinate screens.

For instance, if you're currently at one of the Effect screens (Modulation, Delay, or Reverb), then only the parameters for the corresponding effect are copied. If you're at the Effect Menu screen, then the parameters for all Effects are copied.

How to Copy

1. Call up the Patch you want to copy to (the destination Patch).

Follow the procedure described under “Changing Tones (Patches)” (p. 20) to call up the Patch to be edited. The parameter settings from the other Patch can be copied to this called-up Patch.

2. Call up the parameters you want to edit. Follow the procedures described under “The Basic Steps of Editing” (p. 32) to open the screen containing the parameters to be edited.

3. Press [COPY] to open the Copy screen.

4. Select the Patch you want to copy (from the source Patch).

Use the [VALUE] dial to move the cursor to the Patch that has the parameters you want to copy. You cannot momentarily play the Patch indicated by the cursor. Make sure beforehand that the Patch actually is the one with the parameters to be copied.

5. Press [F1] (COPY) to execute the Copy function. If you want to abandon copying, press [F3] (CANCEL).

Once the copying has been carried out correctly, the message “Completed” appears on the display.

6. After finishing copying, press [PLAY] to return to the Play mode.

Make sure that the parameters you want have been copied correctly.

About the Sort Function

To make it easier to find the source Patch, the Patch List in step 3 can be displayed in a sequence other than the Patch Number. Here's how you can change the way the Patch List is sorted.

- 3-1.** Press [COPY] to open the Copy screen.
- 3-2.** Press [F5] (SORT). The sequence in which the Patch List is displayed changes every time you press [F5].

The Patch List can be displayed sorted in the following three ways.

Patch Number order [NUM]

Displayed in Patch Number order from USER A11 to PRESET B84.

Instrument order [INST]

Displayed grouped according to the type of Instrument used.

Patch Name order [NAME]

Displayed alphabetically by Patch Name.

* When "Instrument" has been selected as the parameter settings to be copied, only the Patches that use the same Instrument as the destination Patch appear in the list.

- 3-3.** After displaying the Patch List that you want, execute the Copy function.

Copying Patches

If you use the Copy function in Play mode, a different Patch can be copied to the Patch currently being edited. (You can even copy from a Patch which uses a different instrument.) Use the following procedure.

- 1.** Press [COPY]. The Copy page will appear.



- 2.** Use [VALUE] to specify the copy source Patch.
- 3.** Press [F1] (COPY). Patch Copy will be executed. If you wish to cancel the copy operation, press [F3] (CANCEL).
- 4.** When the copy is completed, you will automatically return to Play mode.

Check that the Patch has been copied correctly. The

Patch that was just copied will be lost if you change Patches or turn the power off. If necessary, use the Write operation (p. 34).

Setting Effects in Time with Song Tempo (Tap Function)

Some parameters for the VG-8EX's effects have a greater impact when they are set to be in time with the tempo of the song being played. In addition to making the settings with the [VALUE] dial, it is possible to press the Function buttons several times in time with the song's tempo and calculate the value from the tempo. This is called the Tap function.

These are the parameters that can be set with the Tap function:

- The modulation rate (RATE) for Modulation
- The delay time (TIME) for Delay

- 1.** Press [EFFECT] to open the Effect Menu screen.
- 2.** Press [F1] (EDIT) or [F3] (EDIT) to open the screen for the desired effect.
- 3.** Press [F5] to move the cursor to "RATE" or "TIME."
- 4.** Tap [F5] four or more consecutive times in time with the tempo of the song being played.

A rough value corresponding to the tempo is displayed.

* With the Tap function, the average for the tempo is taken from the last four times that [F5] is tapped, and the value for the setting is calculated. Be sure to tap [F5] at least four times.

- 5.** If necessary, make fine adjustments in the setting with the [VALUE] dial.
- 6.** When you're done making the setting, press [PLAY] to return to the Play mode.

Saving Patches on a Memory Card

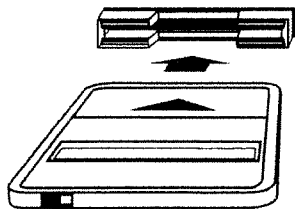
Memory Card

With the VG-8EX, you can use a Memory Card (M-512E) available separately to store Patch parameters or System parameters.

You use a Memory Card by inserting it into the MEMORY CARD slot on the VG-8EX's rear panel.

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- * *New memory cards do not yet have their battery installed. Before a memory card can be used, you first need to insert the battery (refer to the instructions supplied with the memory card).*
- * *Never touch the terminals of the memory card. Also, avoid getting the terminals dirty.*
- * *Memory cards of the “ROLAND SOUND LIBRARY FOR VG-8” are designed to be read-only. You cannot write any new data onto these cards.*
- * *Make sure that the top side of the card is facing up, and insert it securely all the way into the slot.*



- * *Never pull out a memory card from the slot when the VG-8EX is in the process of sending data to it, or reading data from it. Doing so can cause the loss or corruption of Patch or System data on the VG-8EX and/or the memory card.*
- * *When the battery in a memory card is nearly worn out, the message below will be shown in the display. Refer to the instructions supplied with the memory card and promptly replace the battery to avoid the loss of the data on it. “Card Battery Low”*

The parameters described below can be stored on a Memory Card.

Patches

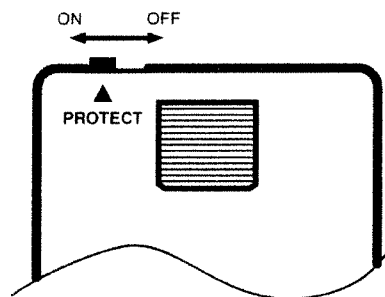
Up to 64 Patches can be stored on a Memory Card. Ordinarily, on the VG-8EX you can only select Patches in the USER or PRESET groups. But when a Memory Card is inserted into the MEMORY CARD slot, the CARD group is added and you can use Patches from CARD A11 to CARD B84.

System

All of the VG-8EX's System parameters can be stored on a Memory Card.

- * *The Memory Card has a protect switch to prevent data on the card from being erased accidentally. When you're not actually in the process of saving parameter settings, leave this switch set to “PROTECT.” This keeps new data from being saved on the card, as well as keeping existing data from being erased, thereby protecting*

valuable data in the event of an error in operation. For more details on this protect switch, check out the manual that came with the card.



Initializing a Memory Card

When a brand-new Memory Card or a Memory Card that has been used with a different model is used with the VG-8EX, the contents of the card must be prepared for the VG-8EX before the VG-8EX's parameters can be stored on it. This is called “Initializing” the Memory Card. The VG-8EX automatically detects whether a Memory Card has been initialized. If an uninitialized Memory Card is inserted in the VG-8EX, the message “Format This Card. Are You Sure?” appears on the display. When this occurs, follow the on-screen instructions to initialize the card.

- * *Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

Saving Patches on a Memory Card

Saving One Patch on a Memory Card

The method used to save one Patch on a Memory Card is almost the same as for saving a Patch to USER.

Here's what you need to do:

1. Call up the Patch you want to save on the Memory Card.
2. Move the Memory Card's protect switch to “OFF” and insert the card into the MEMORY CARD slot.
3. Press [WRITE] to open the Patch Write screen.
4. Select “CARD” as the destination type for saving the Patch.

Use the [VALUE] dial to select a CARD Patch Number as the destination where you want to save the Patch.

The Patch Number and Patch Name for the destination are displayed.

** Please note that any existing Patch parameters at the destination are overwritten by the new Patch parameters and lost forever.*

5. Press [F1] (WRITE).

The message “Are you sure?” appears, asking you to confirm that you really want to save the new Patch to the selected Patch Number.

6. To save the Patch, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL). Once the Patch has been saved correctly, the message “Completed” appears on the display.

7. After saving the Patch you have made, press [PLAY] to return to the Play mode.

Using an Unused Memory Card

If you have inserted a Memory Card that has never been used with the VG-8EX, a warning message appears when you get to step 5 above, telling you that the Memory Card is not ready for use with the VG-8EX. Follow the steps described below to initialize the card.

** Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

5-1. Press [F1] (WRITE).

The VG-8EX automatically detects that the Memory Card has not been initialized for use with the VG-8EX, and the message “Format This Card. Are You Sure?” appears on the display.

5-2. If you want to go ahead with initializing the card, press [F1] (OK). If you want to abandon initialization, press [F5] (CANCEL).

Once the card has been initialized correctly, the message “Completed” appears on the display. The Patch is automatically saved on the Memory Card when initialization ends, so there is no need to try to save it again.

5-3. After initialization ends, and the Patch has been saved, press [PLAY] to return to the Play mode.

Call up the Patches in CARD to check and make sure that the Patch has been saved.

Copying Patch Parameters and System Parameters to a Memory Card

Saving Parameters on a Memory Card

You can save all 64 of the USER Patches (USER A11 to USER B84) on a Memory Card (CARD A11 to CARD B84). You can also save the VG-8EX's System parameters on the Memory Card.

** Any parameters previously saved on the Memory Card are lost at this time.*

1. Move the Memory Card's protect switch to “OFF” and insert the card into the MEMORY CARD slot.

2. Press [SYSTEM] to open the System Menu screen.

3. Press [F6] (CARD) to open the Card Transfer screen.

4. Select the function.

Move the cursor to “Function” and use the [VALUE] dial to select “Save VG-8EX to CARD.”

5. Select the target.

Move the cursor to “Target” and use the [VALUE] dial to select the type of parameters to save on the Memory Card.

All Patches

All Patch parameters are saved.

System

System parameters are saved.

Patches & System

All Patch parameters and System parameters are saved.

6. Press [F1] (XFER).

The message “Are you sure?” appears, asking you to confirm that you really want to save the data.

7. To save the data, press [F1] (OK). If you want to cancel the saving operation, press [F5] (CANCEL). Once the selected parameters have been saved correctly, the message “Completed” appears on the display.

8. After the saving operation is completed, press [PLAY] to return to the Play mode.

Call up the Patches in CARD to check and make sure that the Patches have been saved correctly.

Using an Unused Memory Card with the VG-8EX

If you have inserted a Memory Card that has never been used with the VG-8EX, a warning message appears when you get to step 6 above, telling you that

Chapter 4 Advanced Patch Creation

the Memory Card is not for use with the VG-8EX. Follow the steps described below to initialize the card.

* *Please be aware that initializing a Memory Card causes any data previously saved on the card to be lost.*

6-1. Press [F1] (XFER).

The VG-8EX automatically detects that the Memory Card has not been initialized for use with the VG-8EX, and the message "Format This Card. Are You Sure?" appears on the display.

6-2. If you want to go ahead with initializing the card, press [F1] (OK). If you want to abandon initialization, press [F5] (CANCEL).

Once the card has been initialized correctly, the message "Completed" appears on the display. The selected parameters are automatically saved on the Memory Card when initialization ends, so there is no need to try to save them again.

6-3. After initialization ends, and the Patch has been saved, press [PLAY] to return to the Play mode. Call up the Patches in CARD to make sure they have been saved correctly.

Copying Patch Parameters and System Parameters from a Memory Card

Copying Parameters from a Memory Card

You can copy as many as all 64 of the Patches saved on a Memory Card (CARD A11 to CARD B84) to the USER (USER A11 to USER B84).

You can also copy System parameters saved on the Memory Card to the VG-8EX.

* *Any parameters already saved in the VG-8EX are overwritten by the copied parameters and are lost.*

1. Correctly insert the Memory Card into the MEMORY CARD slot.
2. Press [SYSTEM] to open the System Menu screen.
3. Press [F6] (CARD) to open the Card Transfer screen.
4. Select the function.

Move the cursor to "Function" and use the [VALUE] dial to select "Load CARD to VG-8EX."

5. Select the target.

Move the cursor to "Target" and use the [VALUE] dial to select the type of parameters to copy to the VG-8EX from the Memory Card.

All Patches

All Patch parameters are copied.

System

System parameters are copied.

Patches & System

All Patch parameters and System parameters are copied.

6. Press [F1] (XFER).

The message "Are you sure?" appears, asking you to confirm that you really want to copy the data.

* *If a Memory Card that has never before been used with the VG-8EX has been inserted, the VG-8EX automatically detects that the Memory Card has not been initialized for use with the VG-8EX, and the warning message "Format This Card. Are You Sure?" appears on the display. If this happens, replace the card with one for VG-8EX use, and repeat the procedure from step 2.*

7. To copy the data, press [F1] (OK). If you want to cancel copying, press [F5] (CANCEL).

Once the selected parameters have been copied correctly, the message "Completed" appears on the display.

8. After copying is completed, press [PLAY] to return to the Play mode.

Make sure that the Patch parameters or System parameters have been copied correctly.

Using a Memory Card for a Non-expanded VG-8

System or Patch data contained in a memory card that was used by a non-expanded VG-8 can be copied into a VG-8EX just as it is. Refer to "Copying Patch Parameters and System Parameters from a Memory Card" (p. 44).

However in the other direction, when Patch or System data is copied from a VG-8EX onto a card that was used by a non-expanded VG-8, the format of that card will be converted for use by a VG-8EX.

* *A memory card whose format has been converted for use by a VG-8EX can no longer be used by a non-expanded VG-8. For example a memory card on which even one Patch has been saved from a VG-8EX will no longer be usable by a non-expanded VG-8. (You will be asked to initialize the entire memory card.)*

* *A Memory Card initialized by a expanded VG-8 with a VG8S-1 can be used on VG-8EX just as it is.*

Saving a Single Patch to a Memory Card

1. Select the Patch that you wish to save onto the memory card.
2. Insert the memory card that you were using with the non-expanded VG-8 into the MEMORY CARD slot. Before inserting the card, make sure that its protect switch is in the off position.
3. Press [WRITE]. The Patch Write page will appear.
4. Use [VALUE] to set the writing destination Patch number to CARD.

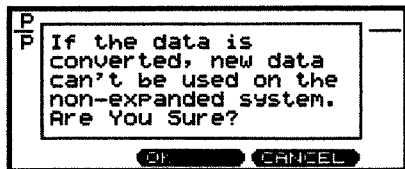
The Patch parameters currently in the writing destination will be overwritten by the new Patch parameters and lost.



5. Press [F1] (WRITE).
A message will appear, asking you whether it is OK to convert this memory card for use with a VG-8EX.



6. If it is OK to convert the card, press [F1] (OK). If you decide not to convert, press [F5] (CANCEL).
When you press [F1] (OK), a message will appear, warning that a non-expanded VG-8 will no longer be able to use this card.



7. If you wish to convert the card, press [F3] (OK). If you decide not to convert, press [F5] (CANCEL).
When you press [F3] (OK), the card will be converted, and the Patch will be written into the memory card.
8. When the Patch has been written, you will automatically return to Play mode.

Saving Various Parameters to a Memory Card

1. Insert the memory card that you were using with the non-expanded VG-8 into the MEMORY CARD slot. Before inserting the card, make sure that its protect switch is in the off position.
2. Press [SYSTEM]. The System Menu page will appear.
3. Press [F6] (CARD). The Card Transfer page will appear.
4. Move the cursor to Function, and use [VALUE] to specify VG-8EX →CARD as the function.
5. Move the cursor to Target, and use [VALUE] to specify the type of parameter that will be saved to the card.

All Patches: Save all Patch parameters

System: Save System parameters

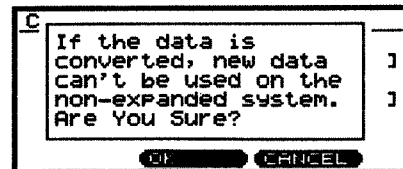
Patches & System:

Save all Patch parameters and System parameters

6. Press [F1] (XFER)
A message will appear, asking you whether it is OK to convert this memory card for use with a VG-8EX.



7. If it is OK to convert the card, press [F1] (OK). If you do not wish to convert, press [F5] (CANCEL).
When you press [F1] (OK), a message will appear, warning that a non-expanded VG-8 will no longer be able to use this card.



8. If it is OK to convert the card, press [F3] (OK). If you decide not to convert, press [F5] (CANCEL).
When you press [F3] (OK), the card will be converted, and the specified parameters will be written into the memory card.
9. When the data has been written, press [PLAY] to return to Play mode.

Changing How Patches Are Switched

The VG-8EX lets you choose the way to change Patches to match your preference or usage.

The three available methods for switching Patches are listed below. You can choose the method you want by setting the Bank Switch mode.

Number 1

When you change the Bank or Group, the Patch changes to Patch No. 1 in the destination Bank. This means that if you press [BANK▲], the Patch changes to Patch No. 1 in the next Bank. If you press [BANK▼], it changes to Patch No. 1 in the previous Bank.

For example, if you press [BANK▲] while you're at USER A23, you switch to USER A31. If you press [BANK▼] while at USER A23, you switch to USER A11.

This setting has no wait state for switching, so the current Patch Number can always be confirmed.

You can call up Patch No. 1 in the next Bank simply by pressing the [BANK▲] pedal, so this is handy when you want to use Patches in sequence, starting with USER A11. Also, let's say that you assign the Patches used for song A to USER A11 to USER A14, and the Patches for song B to USER A21 to USER A23. If you do this, then you can switch between the Patches for different songs just by pressing [BANK▼/▲].

The Bank Switch mode is set to Number 1 at the time of purchase.

WAIT NUMBER

Patches are not switched simply by changing the Bank or Group. The VG-8EX waits to perform switching until a Number pedal ([1] to [4]) is depressed. In this case, the last character on the LED Patch Number display turns into a "-" (hyphen) to indicate that the VG-8EX is waiting to change the Patch.

Only when a Number pedal [1] to [4] is depressed does the Patch change. The waiting state is also released and operation returns to normal play if you press [GROUP▼/▲] or [BANK▼/▲].

By using the WAIT NUMBER setting, you can prevent sounding a Patch that has nothing to do with the performance, even if switched to a Patch of a different Group or Bank.

SAME NUMBER

When the Bank or Group are changed, the VG-8EX switches directly to the Patch with the same Number.

When [BANK▲] is pressed while at Patch USER A11, for example, it switches to Patch USER A21.

At this setting, the unit doesn't wait for switching, so the current Patch Number can always be confirmed.

As an example, you could assign Patches for solos and for backing to USER A11 and USER A21, and then use [BANK▼/▲] to switch between the basic Tone and the variation.

Changing the Bank Switch Mode

The Foot Switch Function screen is used to make the setting for how Patches are switched. Read on for an explanation on how to do this.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F2] (FOOT SW) to open the Foot Switch Function screen.
3. Set the Bank Switch mode.
Move the cursor to "Bank SW Mode" and use the [VALUE] dial to set how Patches are to be switched.
4. When you're done making the setting, press [PLAY] to return to the Play mode.

Use the foot pedals to switch Patches and make sure that the method of switching Patches has been changed.

Setting the External Pedal Switch Functions for Each Patch

The function of the external pedal switches (EXT SW 1, 2) connected to the EXT SWITCH jack can be specified separately for each Patch.

On a non-expanded VG-8, the functions of the external pedal switches were determined by the System settings. However on a VG-8EX, you can specify the functions of the external pedal switches independently for each Patch.

The priority order of the functions assigned to the external pedal switches is as follows.

1. **System: Foot Switch: No-Hands Edit**
Operations that open the Edit menu and operations that change pages (p. 47, 98)
2. **Common: Foot Switch: External Switch 1, 2**
Functions that are assigned for each Patch (p. 96)
3. **System: Foot Switch: External Switch 1, 2**
Functions that are assigned overall by the System (p. 97)

Use the following procedure to assign external pedal switch functions for each Patch.

1. Press [SYSTEM]. The System menu will appear.
2. Press [F2] (FOOT SW). The Foot Switch page will appear.
3. Use [VALUE] to turn No-Hands Edit OFF.
4. Press [COMMON]. The Common menu will appear.
5. Press [F6] (FOOT SW). The Foot Switch page will appear.
6. Use [VALUE] to specify the functions assigned to EXT SW 1 and 2.

If you select "SYSTEM Setting," the foot switch will control the function that was specified by the System parameter Foot Switch (p. 97).

7. When you finish making settings, press [PLAY] to return to Play mode.

* In the following cases, the respective settings will take priority, and the COMMON: FOOT SW: External Switch 1, 2 settings will be ignored.

- If the SYSTEM: No-Hands Edit is turned on
- If VGM or VIO Guitar is selected as the instrument, and PICKUP is set to VARI
- If HRM is selected as the instrument, and COMMON: FOOT SW is set to PU to Front or PU to Rear

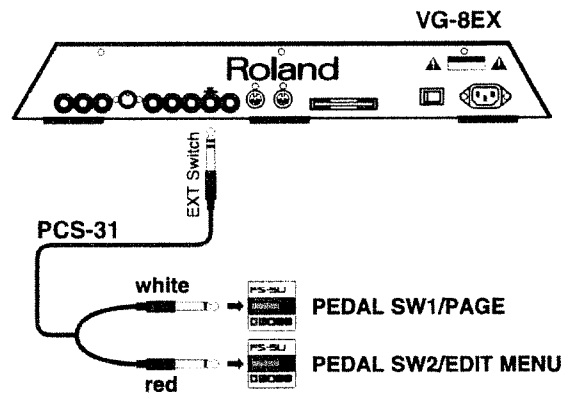
Using the Pedals for Editing (No-Hands Edit)

With the VG-8EX, you can use the six built-in foot pedals, two externally connected pedals, and an external expression pedal to edit parameters for [INST], [EFFECT], and [EQ/VOL]. This is called "No-Hands Edit."

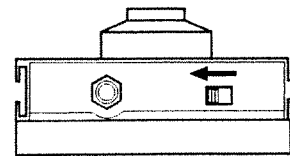
With No-Hands Edit, you can perform editing without interrupting a performance in progress with the hands. This makes it possible to perform editing that is faster and more musical while confirming the changes you make in the Tones.

Connecting Pedal Switches

In order to perform no-hands editing, you need to use a branch cable (PCS-31; sold separately) to connect two pedal switches (BOSS FS-5U; also available separately) to the EXT SWITCH jack on the rear panel. This lets you use the pedals to open and page through the Edit Menu screens.



* Set the polarity switch for each of the pedal switches (BOSS FS-5U) as shown below.



* The functions of an external pedal switch are usually assigned by the system that the pedal is connected to. With No-Hands Edit, however, the functions of the pedal switches are limited to opening the Edit Menu screen and paging through it.

* If you are using only one pedal switch, connect it to the EXT SWITCH jack on the rear panel. This lets you use the pedal to perform screen paging in the Edit mode.

Connecting an Expression Pedal

Connect an expression pedal (BOSS FV-300L or EV-5; sold separately) to the EXP PEDAL jack on the rear panel. This lets you use the expression pedal to change the values (settings) for some parameters.

* The functions of an external expression pedal are usually assigned by Patch Common settings. With No-Hands Edit, however, the expression foot pedal is given the same functions as the [VALUE] dial.

Getting Ready for Editing with the Pedals

No-Hands Edit requires a bit of setup. After connecting the pedals, follow the procedure described below.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F2] (FOOT SW) to open the Foot Switch Function screen.
3. Make the setting for No-Hands Edit. Move the cursor to "No-Hands Edit" and use the [VALUE] dial to set No-Hands Edit to "ON." This allocates the following functions to the external pedal switches.

- Foot pedal connected to the white 1/4" phone jack (pedal switch 1)
↓
[PAGE]

- Foot pedal connected to the white 1/4" phone jack (pedal switch 2)
↓
Opening the Edit Menu screen

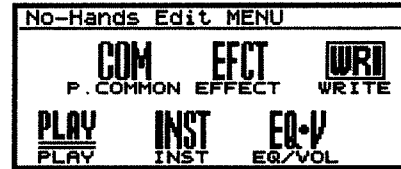
4. Set the functions for the expression pedal. Move the cursor to "EXP Pedal at N-H Edit" and use the [VALUE] dial to set the functions of the expression pedal to "Value."
5. After you've set the functions for the pedals, press [PLAY] to return to the Play mode.

Using the Pedals for Editing

Once you've made the preparations just described, follow the steps described below to edit a Patch.

Using the Pedals for Editing

1. Call up the Patch you want to edit. Follow the steps described in "Changing Tones (Patches)" (p. 20) to call up the Patch to be edited. You can use No-Hands Edit to edit the parameters for this called-up Patch.
2. Depress the pedal switch connected to the red 1/4" phone jack (pedal switch 2) to open the Edit Menu screen.



The following functions are now assigned to the pedal switches.

- External expression pedal
↓
[VALUE] dial

- Number pedals [1] to [4]
↓
Function buttons ([F1] to [F4])

- Bank pedal [BANK▼]
↓
Function button ([F5])

- Bank pedal [BANK▲]
↓
Function button ([F6])

3. Use the pedal switches to select the screen containing the parameter you want to edit. Depress the corresponding Number pedal or Bank pedal. The pedals work just like the Function buttons to open up the menu screens in the Patch Edit mode.

4. Use the pedals in the same way as in step 3 to select the desired screen and parameter.

The screens and parameters can all be selected with the pedals that correspond to the Function buttons. Just depress the appropriate Number pedal or Bank pedal.

5. Change the desired parameter and check how the sound has changed.

Depress the expression pedal. The expression pedal works just like the [VALUE] dial to make parameter settings increase or decrease. You can also use the [DOWN/S1] and [UP/S2] buttons on the GK-2A to change parameter settings in the same way.

* When the System parameter "EXP.Pedal at N-H Edit" is set to "Assigned Parameter," then any change in the value assigned to the "Assigned Parameter" of "COMMON PEDAL" that you make with the [VALUE] dial or with [DOWN/S1] or [UP/S2] on the GK-2A is not reflected in the sound.

For example, if “Assigned Parameter” is set to “EFFECT MOD-Rate,” then any change made in the “RATE” setting with the [VALUE] dial or with [DOWN/S1] or [UP/S2] is not reflected in the sound. You should use the external expression pedal to make such changes.

Saving the Contents of Editing

What you’ve edited can also be saved using only the pedal switches.

1. Depress pedal switch 2 to open the Edit Menu screen.
2. Depress Number pedal [6]. Number pedal [6] works just like [WRITE] to open the Patch Write screen.
3. Select the Patch Number where you want to save what you’ve edited.

Use [DOWN/S1] or [UP/S2] on the GK-2A to choose the Patch Number to serve as the destination for saving what you’ve edited. You can also select the Patch Number with the VG-8EX’s [VALUE] dial. The Patch Number and Patch Name of the destination appear on the screen.

* *The external expression pedal does not work like the [VALUE] dial at this time. To change the Patch Number, use [DOWN/S1] or [UP/S2] on the GK-2A or the [VALUE] dial on the VG-8EX.*

4. Depress Number pedal [1] (WRITE). The message “Are you sure?” appears, asking you to confirm that you really want to save the data.
5. To save the data, depress Number pedal [1] (OK) one more time. If you want to cancel the saving operation, depress [BANK▼] (CANCEL).

Once the Patch has been saved correctly, the message “Completed” appears on the display.

Returning to the Play Mode

After you’ve saved your editing, you need to return to the Play mode. This can also be done with the pedal switches.

1. Depress pedal switch 2 to open the Edit Menu screen.
2. Depress Number pedal [1] (PLAY) to return to the Play mode.

When you do this, the external expression pedal resumes functioning as assigned by the Patch Common settings.

Modifying Settings Common to All Patches (the Global Function)

You can temporarily modify settings affecting all Patches. This is called the Global function. By using this, you can leave the settings of each Patch unchanged, and easily make temporary adjustments as suitable for the equipment you are using or the location in which you are performing. For example if you are performing in a location (such as a concert hall) that has somewhat more reverberation than the environment in which you created your Patches, you could use the Global function to lower the overall reverb level, instead of going through all your Patches and adjusting the reverb level of each Patch. The following parameters can be adjusted by the Global function.

- Delay Level
- Reverb Level

To use the Global function, use the following procedure.

1. Press [SYSTEM]. The System Menu page will appear.
2. Press [PAGE].
3. Press [F3] (GLOBAL). The Global Controls page will appear.

Global Controls	
Delay Level	[100%]
Reverb Level	[100%]

4. Move the cursor to the parameter that you wish to adjust, and use [VALUE] to make adjustments.
5. When you finish making adjustments, press [PLAY] to return to Play mode.

* *The Global Control settings are System parameters. They do not affect the Delay Level or Reverb Level settings that are part of each Patch. Global Control settings will be preserved even if you turn the power off without saving.*

Returning to the Same State As When Shipped (Initialize)

With the VG-8EX, it is easy to change System parameters and Patch parameters, and even change the order of the Patches. If you want, however, you can return all of these settings to the way they were when the VG-8EX is shipped. This procedure is called “initializing” the System or Patch parameters.

You can choose any one of three sets of data as the target for initialization: System parameters, all Patches, or System parameters and all Patches. This function can be handy when you want to re-do all of the settings for System or Patch parameters, or if you want to return the Patches to the same order they were in when you bought the VG-8EX.

** When you perform initialization, the contents of all settings in the VG-8EX are lost. If there are some parameters that you want to keep, you should save them on a Memory Card or send them to a MIDI sequencer and save them on a floppy disk.*

** If you select “all Patches” or “System parameters and all Patches” as the target for initialization, the parameters for the Patches are returned to the state they were in when you bought the VG-8EX, and the order of the Patches also goes back to its initial sequence.*

Performing Initialization

1. Turn off the power.

If you want to initialize only the System parameters, then before you switch off the power, follow the steps described in “Saving the Contents of Editing” (p. 34) to save the Patches.

2. While holding down Function buttons [F1], [F3], and [F5] on the top panel, turn the power back on.

The Memory Initialize screen is opened, and the message “Memory Initialize. Are you sure?” appears, asking you to confirm that you really want to initialize the data.

3. Use the Function buttons to choose what you want to initialize.

[F2] (SYSTEM)

Initializes the System parameters.

[F4] (PATCH)

Initializes all of the Patches.

[F6] (ALL)

Initializes the System parameters and all of the Patches.

** If you want to stop without initializing, just switch the*

power off again, and initialization will not be performed.

4. When initialization has ended correctly, the message “Completed” appears on the display. Check the contents of the data you selected in step 3 to make sure that it has been initialized correctly.

Chapter 5 Expansion

“Using the VG-8EX with External MIDI Devices”

MIDI connectors (IN and OUT) are a standard feature of the VG-8EX. With MIDI, you can use a guitar to control external effects processors and other equipment. MIDI also lets you send the VG-8EX's Patch parameters and System parameters to other equipment for storage.

This chapter describes some of the different setups with external equipment that you can make using MIDI.

About MIDI

What's MIDI?

MIDI stands for "Musical Instrument Digital Interface," a worldwide standard that enables electronic instruments and peripherals to share information about performances, sound switching, and other functions.

MIDI is a standard that is shared by a wide range of instruments from different manufacturers. For instance, you could use a MIDI controller from company A to play a sound module from company B, or to send data to a sequencer from company C.

What follows is a list of some of the different types of MIDI messages.

1. Note On messages provide information on what note was played, and its velocity.
2. Note Off messages provide information on when a note stops sounding.
3. Pitch Bend messages provide information for changing the pitch smoothly.
4. Program Change messages transmit commands for switching Patches.
5. Control Change messages provide information on changes in volume, tone, and other effects.
6. System Exclusive (SysEx) messages provide information that is unique to the instrument that originally generated them.

Among these different types of MIDI messages, the VG-8EX can handle Program Change messages, Control Change messages and SysEx messages.

* *The VG-8EX comes with a MIDI IN connector, but has no built-in sound module. This means that no sound is played even if Note On messages are received from the MIDI IN connector. A guitar fitted with the GK-2A is needed in order to play the VG-8EX.*

* *The VG-8EX also comes with a MIDI OUT connector, but it cannot send Note On or Note Off messages. This means that even if you connect the VG-8EX's MIDI OUT connector to the MIDI IN connector on an external sound module, playing the guitar won't cause the external sound module to play.*

Checking Compatible MIDI Messages (the MIDI Implementation Chart)

MIDI makes it possible for a wide range of different instruments to communicate with each other. However, not all instruments can send and receive every type of MIDI message. Instruments can share only those types of MIDI messages that they have in common.

The owner's manual for every MIDI instrument comes with a "MIDI Implementation Chart," which provides a quick way to check what kinds of MIDI messages the instrument supports. You can easily determine what MIDI messages two instruments have in common by comparing their MIDI Implementation Charts. Just line up the charts for the sending instrument and the receiving instrument.

About MIDI Channels

MIDI lets you hook up a number of MIDI instruments and send different kinds of MIDI messages to each one at the same time. This is possible because of a concept called the "MIDI channel."

You might think of MIDI channels as similar to television channels. By changing television channels, you can select to watch a program being broadcast by a particular TV station, even though the signals for all stations are present at the antenna. With MIDI as well, you must be switched to the same channel as the transmitter is using in order to receive the information on a particular channel.

In order for the VG-8EX to exchange MIDI messages with another MIDI instrument, the two devices must first be set to the same MIDI channel.

MIDI has channels numbered from 1 to 16. Follow the steps below to set the MIDI channel on the VG-8EX.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [F3] (MIDI) to open the System MIDI screen.
3. Set the MIDI channel.
Move the cursor to "MIDI Channel" and use the [VALUE] dial to set the MIDI channel.
4. When you're done making the setting, press [PLAY] to return to the Play mode.

* *The setting for the MIDI channel is a system parameter, so it remains in memory after the power is switched off.*

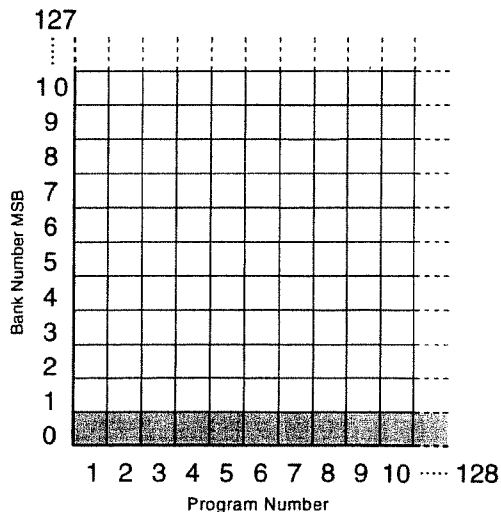
Bank Select and Program Change

"Bank Select" and "Program Change" are MIDI messages that are generally used to switch Patches.

Ordinarily, Program Change messages are used in Patch switching. However, Program Change messages can only select a maximum of 128 patches. That's why some instruments use the Bank Select MSB together with Program Change messages to expand the number of selectable Patches to 16,384 (128 x 128).

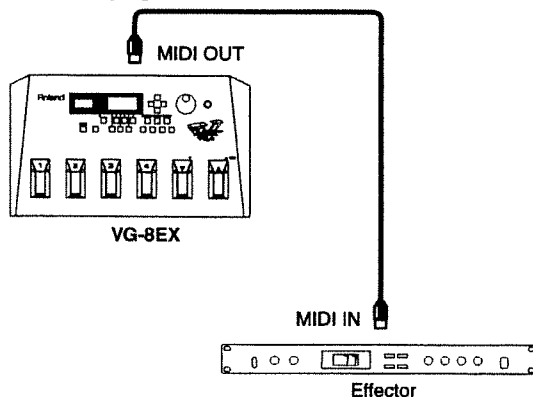
On instruments like these, each Patch is assigned a number that is a combination of a Bank Number MSB from 0 to 127 and a Program Number from 1 to 128.

* The "Bank Select" described in this chapter is different than the "Banks" explained in Chapter 1. Bank Select is a type of MIDI message that is normally used for switching Patches. A Bank Select message has a value of 0 to 127, and is used in combination with a Program Change message. A Bank, on the other hand, is represented by the second digit in the Patch Number display, and in combination with Group and Number, refers to the location where a Patch is stored in the VG-8EX. Each Group has eight Banks. It's important to think of these two usages of the word "Bank" as separate, and avoid confusing Bank Select messages with Banks.



Controlling External Effects Processors with MIDI

The VG-8EX can switch Patches on an external effects processor by sending Bank Select and Program Change messages. To do this, hook up the equipment as shown in the following figure.



Setting the Bank Number MSB and Program Number

With the VG-8EX, you can send the Bank Select MSB and LSB and the Program Change message to an external effects processor at the same time that you select a USER or CARD Patch. When used in combination with a BOSS GT-5 or another effects processor that can receive Program Change messages and switch Patches, this makes it possible to switch Patches simultaneously on the effects processor when you switch Patches on the VG-8EX.

You can freely change the Bank Number MSB and Program Number sent for each of the USER and CARD Patches. The Bank Number LSB, however, is fixed at zero ("0"). You can also control transmission of these messages by making an ON or OFF setting for each Patch.

* When a PRESET Patch is selected, neither the Bank Select MSB (or LSB) nor the Program Change message is sent.

Here's what to do to set the Bank Number MSB and Program Number that are sent.

1. Press [COMMON] to open the Common Menu screen.
2. Press [F3] (MIDI) to open the Patch MIDI screen.
3. Set whether Bank Select and Program Change messages are to be sent.

Move the cursor to "Program Change OUT" and use the [VALUE] dial to make the setting (ON or OFF).

ON: Bank Select MSB and LSB and Program Change messages are sent.

OFF: Bank Select MSB and LSB and Program Change messages are not sent.

4. Set the Bank Number MSB.

Move the cursor to "Bank Select" and use the [VALUE] dial to set the Bank Number MSB.

5. Set the Program Number.

Move the cursor to "Program Change" and use the [VALUE] dial to set the Program Number.

* The settings just described are all Patch parameters. If you don't save the Patch, the settings are lost when you switch off the power.

6. Press [WRITE] to open the Patch Write screen. Follow the steps described in "Saving the Contents of Editing" (p. 34) to save the Patch.

7. After saving the Patch, press [PLAY] to return to the Play mode.

Renumbering Program Change Messages

If you followed the steps in “Setting the Bank Number MSB and Program Number” (the previous section) to change the transmitted Bank Number MSB and the transmitted Patch Number, you may wish at some point to restore the standard correspondence between transmitted numbers and Patches. This is called “renumbering” the Program Change messages, and there is a simple way to do this.

It may be convenient to renumber the transmitted Program Change messages in situations like these:

- You used the Patch Exchange function and saved the changes you made in the transmitted Program Change messages, so the transmitted Program Numbers for USER Patches are all out of sequence, and you want to return the Patch Numbers to the order of 1 to 64.
- You want to set the transmitted Program Numbers for Patches saved on a Memory Card to the same sequence of 65 to 128 as receivable Patch Numbers, in Patch Number order.
- You’ve copied USER Patches to a Memory Card and are simultaneously using USER and CARD Patches with the same transmitted Patch Number.

You can select either “USER,” “CARD,” or “both USER and CARD” as the target for renumbering. The following chart shows the relationship between the Patches at the time of purchase, transmitted Bank Number MSB, and transmitted Program Number.

Patch No.	Program Change Out	Bank No. MSB	Program No.
USER A11 to B84	ON	0	1 to 64
PRESET A11 to E84	OFF	-	-

If you perform renumbering for the Patches saved on a Memory Card, the relationship between the Patches, transmitted Bank Number MSB, and transmitted Program Number is like this:

Patch No.	Program Change	Bank No.	Program No.
CARD A11 to B84	ON	0	65 to 128

* You can’t renumber the transmitted Program Change messages for PRESET Patches.

Renumbering

1. Follow the steps described in “Saving the Contents of Editing” (p. 34) to save the Patches, then turn off the power.
2. While holding down the [F2], [F4], and [F6] Function buttons on the top panel, switch the power back on.

The Program Change Renumber screen opens up, and the message “Program Change Renumber. Are You Sure?” appears, asking you to confirm that you really want to perform renumbering.

3. Use the Function buttons to choose the Patches whose Program Numbers you want to renumber.

[F1] (USER): Renumber the USER Program Numbers.

[F3] (CARD): Renumber the CARD Program Numbers.

[F5] (ALL): Renumber both the USER and CARD Program Numbers.

* If you want to quit without renumbering, just switch off the power and no renumbering is performed.

* If you press [F3] (CARD) or [F5] (ALL) and there is no Memory Card inserted in the VG-8EX, the message “No Card” appears and no renumbering is performed. Either press [F1] (USER) to renumber only the USER Program Numbers, or simply switch off the power.

4. When the renumbering has finished correctly, the message “Completed” appears on the display and the VG-8EX automatically returns to the Play mode.

Check the Program Numbers you selected in step 3 to make sure that they have been renumbered correctly.

Switching Patches on the VG-8EX with an External Device

You can send Bank Select and Program Change messages from an external MIDI device to the VG-8EX to switch Patches on the VG-8EX without using the foot pedals or the [VALUE] dial.

The following chart shows the relationship between the Bank Number MSB and Program Number received by the VG-8EX, and the Patch Number that it switches to.

Bank No. MSB	Program No.	Patch No.
0	1 to 64	USER A11 to B84
0	65 to 128	CARD A11 to B84
1	1 to 128	PRESET A11 to D84
2	1 to 32	PRESET E11 to E84

If you want to call up USER B84, for example, first make the VG-8EX receive a Bank Number MSB of "0," and then make it receive a Program Number of "64." When the Bank Number MSB and Program Change message are received and the Patch is switched, the Patch corresponding to the received Bank Number MSB and Program Number (according to the previous chart) is always called up. Unlike the case when the VG-8EX is sending the Bank Select MSB and Program Change messages to an external device, this relationship cannot be changed.

The VG-8EX also ignores MIDI messages that are received in cases like these:

- Bank Select LSB
- Program Change messages received while in the Patch Edit mode
- A Program Change message with a Program Number between 65 and 128 received when no Memory Card is inserted

When the VG-8EX receives a valid Bank Select MSB at other times, its value (the Bank Number MSB) is maintained inside the VG-8EX until the next valid Bank Select MSB is received.

Also, when a valid Program Change is received, its Program Number is combined with the Bank Number MSB currently on store to switch to the corresponding Patch.

* When the power to the VG-8EX is switched on, a Bank Number MSB of "0" (zero) is instated.

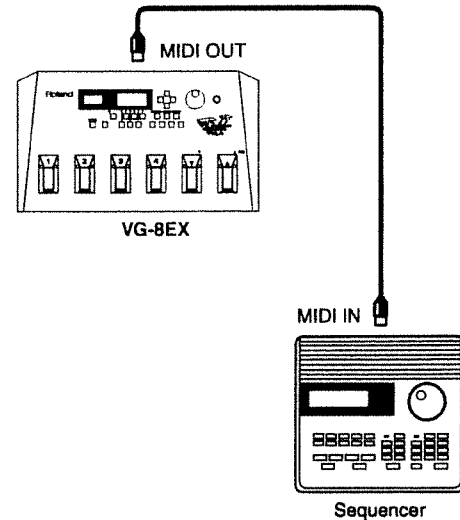
Bulk Transmission of Setting Data

The settings for the VG-8EX's System and Patch parameters can be sent in bulk as a collection of MIDI System Exclusive (SysEx) messages to an external device.

If you are using a MIDI sequencer that can record SysEx messages you can send the system parameters and Patch parameters to the MIDI sequencer and save them on a floppy disk. You can also use MIDI cables to directly connect two VG-8EX units to exchange parameters directly.

Sending Settings to an External Device

1. Use a MIDI cable to connect the MIDI OUT connector on the VG-8EX to the MIDI IN connector on the MIDI sequencer.



2. Press [SYSTEM] to open the System Menu screen.
3. Press [F3] (MIDI) to open the System MIDI screen.
4. Check the device ID number.

Move the cursor to "Device ID" and check the device ID number that is displayed. Change it, if necessary. If you forget this device ID number, it becomes impossible for the VG-8EX to receive the data stored on the floppy disk. It's a good idea to write down the device ID number on the label for the floppy disk.

* If you are going to send parameter settings to another VG-8EX as SysEx messages, both VG-8EX units must be set to the same device ID number. The device ID number is set to "17" when the VG-8EX is shipped from the factory.

5. Set the bulk dump target. Move the cursor to "Bulk Dump" and select the type of parameters to be sent.

All Patches

All Patch parameters are sent.

System

System parameters are sent.

Patches & System

All Patch parameters and system parameters are sent.

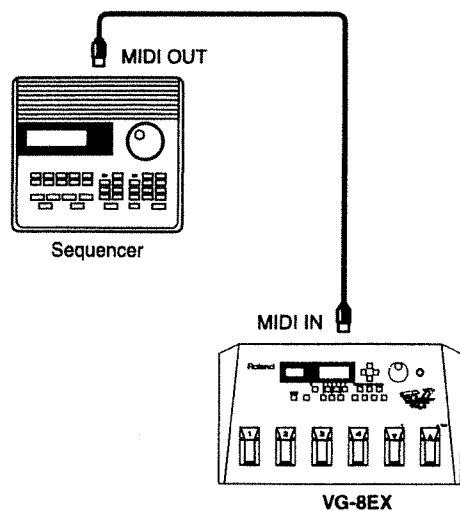
6. Start recording on the MIDI sequencer.

Chapter 5 Expansion

7. Press [F1] (BULK). The message "Sending..." appears and the SysEx messages are sent. The message "Completed" is displayed when the transmission is finished.
 - * Do not disconnect the MIDI cable while the bulk dump transmission is in progress. This will disrupt the communication, and make it impossible for your settings to be successfully stored.
8. Stop recording on the MIDI sequencer. Save the data received by the sequencer on a floppy disk.

Receiving Settings from an External Device

1. Use a MIDI cable to connect the MIDI IN connector on the VG-8EX to the MIDI OUT connector on the MIDI sequencer.



2. Press [SYSTEM] to open the System Menu screen.
3. Press [F3] (MIDI) to open the System MIDI screen.
4. Set the device ID number.

Move the cursor to "Device ID" and set this to the same device ID number that you noted on the label for the floppy disk when you sent the data to the MIDI sequencer.
5. Start playback on the MIDI sequencer.

The VG-8EX can receive SysEx messages at any time while it is switched on. This means that you can re-create the previously saved state of the VG-8EX simply by sending the data to the VG-8EX's MIDI IN connector.

 - * When the SysEx messages are received, the VG-8EX's system parameters and Patch parameters in effect up to then are overwritten. In particular, all current settings for the

VG-8EX are lost when you send it SysEx messages that were saved with "Patches & System" as the bulk dump target. You may wish to send the current VG-8EX settings to a MIDI sequencer or another device for saving.

- * Do not attempt to switch Patches or perform other operations on the VG-8EX while SysEx messages are being received.
- * Do not disconnect the MIDI cable while the reception is in progress. Doing so can cause the loss or corruption of Patch or System data on the VG-8EX.

Chapter 6 Parameter Guide

Understanding How Parameters Work

This chapter provides a screen-by-screen description of the Patch parameters and System parameters that can be set for the VG-8EX.

The information in this chapter will likely be helpful when you want to set up the VG-8EX to work well with external equipment, or when you want to create sounds for new Patches. Just read what you need to whenever you need it.

INSTRUMENT

This sets the Instrument, which serves as the basis for the VG-8EX's Tones. The vibrations of the guitar strings that are input from the divided pickup are processed electronically to produce instrument-like sounds.

An Instrument is made up of combinations of several "elements." Each of these "elements" in turn contains a variety of parameters. A wide range of different sounds can be obtained by choosing the algorithm (processing procedure) that determines which of these "elements" are applied, and how they are applied, to change the values of the parameters. There are two types of Instruments: Variable Guitar Modeling (VGM) and Harmonic Restructure Modeling (HRM). The parameters that can be changed vary depending on the Instrument that is specified.

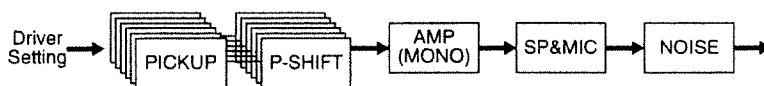
* With the VG-8EX, it is not possible to create completely new Instruments. Instead, you can choose any of the available built-in Instruments and use these to create new sounds.

Parameters That Can Be Changed with VGM

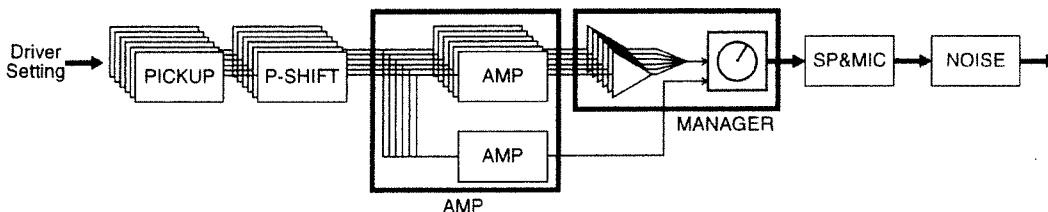
This section provides a screen-by-screen description of the parameters that can be selected and set when you have chosen variable guitar modeling for the Instrument. Below are listed the Instruments that use VGM, along with the parameters that they contain. Make your choice of the Instrument according to the Patches that you want to use.

* The parameters that can be set depend on which Instrument you've selected. If you choose AMP POLY as the Instrument, for example, you can't set the PEDAL parameter.

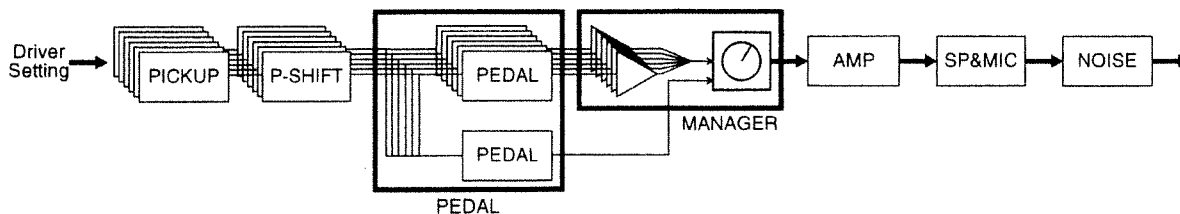
AMP MONO (Amp Monaural)



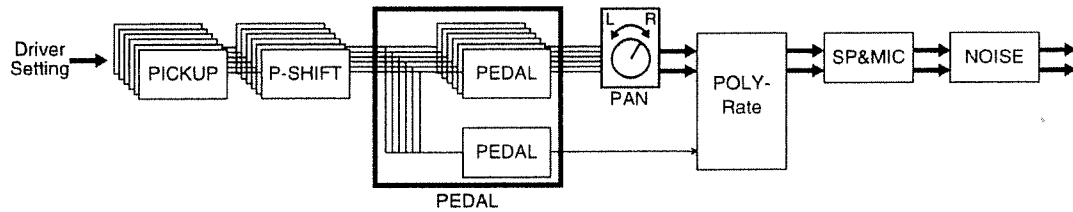
AMP POLY (Amp Polyphonic)



Pedal & AMP (Pedal and Amp)

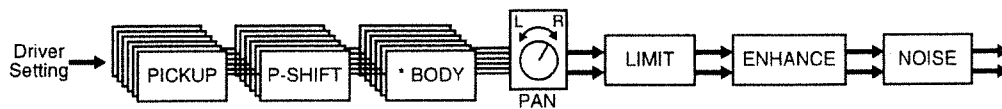


Pedal ST (Pedal Stereo)



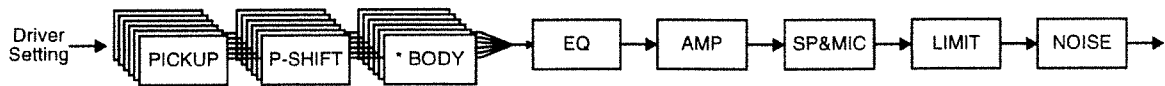
Hollow ST (Hollow Stereo)

This instrument directly outputs the vibrations of each string in stereo. You can pan the position of each string between left and right, to create a spacious sound. By selecting HEX-PAN as the modulation type of effect, you can cause the position of the VG sound of each string to be cyclically panned between left and right.



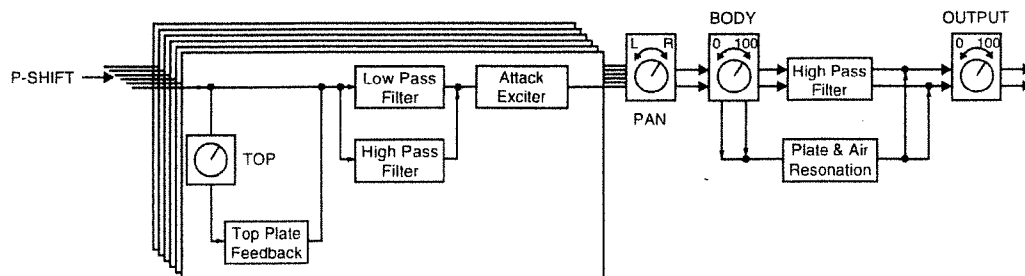
Hollow & AMP

This instrument outputs the vibrations of each string which are modified with the BODY through a single amp. It allows you to simulate the sound of a semi-acoustic or full acoustic guitar, and create the full, rich sound that is produced when it is connected to an amp. Since a limiter is connected after the amp, you can smooth out irregularities in volume while still preserving the tonal nuances produced by changes in picking dynamics.



* BODY (Hollow Body Modeling)

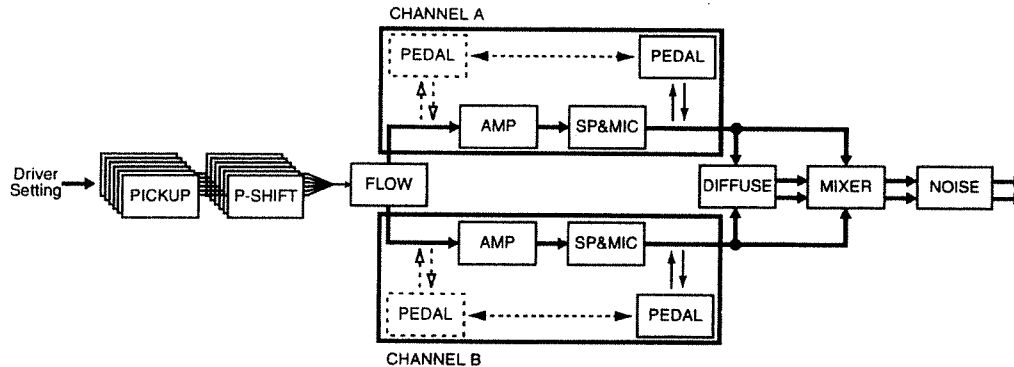
This is an instrument that allows you to add "elements" such as the interference with the strings created by the top plate of the body, an emphasized attack, and the resonance of the wood which forms the body and the air inside. You can freely modify the size and resonance of the body, and the strength of the attack, etc. This simulates the rich resonances produced by a hollow body, creating acoustic guitar sounds in a wide array of variations.



The following two types of instrument which use hollow body modeling have been added. The parameters which can be set for each instrument are different. For example if Hollow Stereo is selected as the instrument, it is not possible to modify the Amp Head or Speaker & Mic parameters.

Dual AMP

“Dual Amp” is a stereo instrument that provides two parallel systems of effect PEDAL → AMP → SP&MIC, and allows you to mix the output. Each of the two parallel systems is referred to as a “channel.”



The VG sound and the pitch shifted sound can be input into separate channels. You can also freely adjust the balance at which the two channels are mixed. Several examples of effective ways to use the Dual amp instrument are given below.

Multi miking

“Multi miking” refers to the technique of using more than one mic to pick up the sound from one amp. By making identical settings for the amp and effect pedals of each channel and making different settings only for the mic, you can simulate a situation in which two mics are used to pick up the sound from one amp.

By adjusting the Diffuser setting (p. 80), you can also simulate the distance between the speaker and mic and the distance between the two mics.

Twin guitars

By using Polyphonic Pitch Shift and making settings so that the VG sound and the pitch shifted sound are heard through separate channels, you can produce a very realistic twin guitars sound. We suggest that you use the Harmonist function (p. 64) so that the pitch shifted sound will fit the key of the song that you are playing.

Switching channels

If you assign an external expression pedal to control the mix balance between the two channels, you can shift between the two channels without a break in the sound. For example you might set one channel for lead and the other channel for rhythm, and assign an external expression pedal to control the mix balance so that you can shift between lead and rhythm sounds without a break.



PICKUP (Pickup)

Simulates the characteristics of an electric guitar pickup.

MODEL (Model) [LP, CLA-ST, MOD-ST, TEL, P-90, LIPS, P.A.F., RICK, CHET, S-S-H, VARI]

This selects the pickup arrangement to be simulated. The parameters that can be set vary according to the pickup type.

LP (LP Model)

Simulates the installation of two double-coil pickups (passive type).

CLA-ST (Classic ST Model)

Simulates the installation of three single-coil pickups (passive type).

MOD-ST (Modern ST Model)

Simulates the installation of three single-coil pickups (active type).

TEL:

This provides two typical single-coil pickups, producing a contemporary solid-body sound suitable for country and rock'n'roll.

P-90:

This provides two single-coil pickups of the type used on fixed-neck guitars and affectionately known as "soap-bar" or "dog-ear" pickups.

LIPS (lipstick):

This provides two single-coil pickups of the type used on guitars played in hard rock bands of the 70's, and characterized by an external case reminiscent of a tube of lipstick.

P.A.F.:

This provides two vintage humbucking pickups which are older than their type applied for a patent in U.S.A.

RICK:

This provides two unique single-coil pickups, producing the inimitable guitar sound used regularly by vocal groups of the 60's.

CHET:

This provides two original humbucking pickups, producing the sound of the hollow-bodied guitar used in rockabilly or jazz.

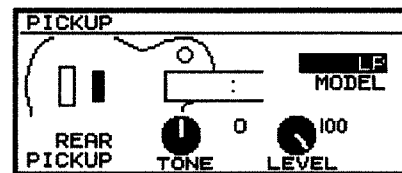
S-S-H:

This provides three pickups; in order from the front they are single, single, and humbucking. This produces a contemporary active-pickup sound.

VARI (variable):

This allows you to use up to two pickups of your choice, selecting from double-coil, single-coil, piezo, and acoustic. If you use double-coil or single-coil type pickups, you may freely adjust the location of the pickups. Newly available is the choice of an acoustic pickup, which is especially effective when used with a Hollow Body modeling instrument (p. 77).

When LP, RICK, TEL, P-90, LIPS, P.A.F. or CHET is selected as the pickup



PICKUP [REAR, F+R, FRONT]

This is the switch that selects between the two pickups.

REAR: Use the rear pickup.

F+R: Use both front and rear pickups.

FRONT: Use the front pickup.

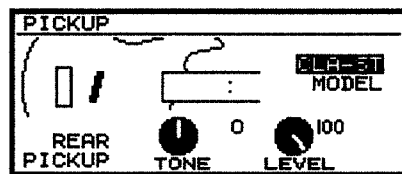
TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.

When CLA-ST, MOD-ST, or S-S-H is selected as the pickup



PICKUP [REAR, C+R, CENTER, F+C, FRONT]

This is the switch that selects between the three pickups.

REAR: Use the rear pickup.

C+R: Use the center and rear pickups.

CENTER: Use the center pickup.

F+C: Use the front and center pickups.

FRONT: Use the front pickup.

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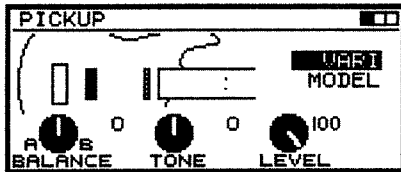
TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.

When VARI is selected as the pickup



BALANCE [A50 - B50]

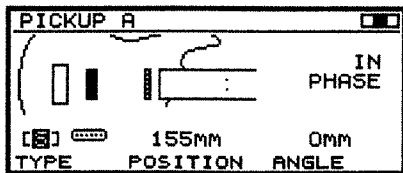
Adjust the volume balance of the two pickups.

TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.



TYPE [S, D, P, A, -]

Select the type of pickup.

- S:** Single-coil pickup.
- D:** Double-coil pickup.
- P:** Piezo pickup.
- A:** A hypothetical pickup ideal for picking up the sound of an acoustic guitar.
- :** No pickup is used.

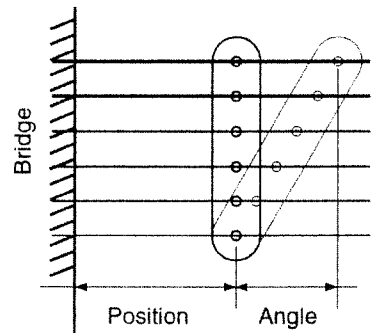
POSITION [5 - 320 mm]

Specify the distance from the bridge at which the pickup is placed. Larger values will produce the effect of the pickup being further from the bridge.

* If the Pickup Type has been set to [P], [A], or [-], the POSITION setting will not be available.

ANGLE [-315 - +315 mm]

This simulates the angle of the pickup relative to the strings. The setting indicates the distance from the POSITION setting that the sixth string will be located. With positive (+) settings, the sixth string will be further from the bridge. With negative (-) values, the sixth string will be closer to the bridge. With a setting of 0, the pickup will be perpendicular with the strings.



* If [P], [A], or [-] is selected as the pickup type, the Angle setting will not be available.

* Angle settings which would exceed the range of the Position setting (5 - 320 mm) will have no effect. For example if the Position is set to 100 mm, and valid range of the Angle setting will be -95 - +220 mm.

PHASE [IN, OUT]

When pickups A and B are mixed, this setting determines the phase of pickup B relative to pickup A. With a setting of IN, pickups A and B will be mixed in phase, and with a setting of OUT they will be mixed out of phase. This parameter is available only when two pickups are being used.

* The phase setting that is part of the pickup A parameters is the same as the corresponding parameter for pickup B. Modifying one of them will cause the other parameter to change correspondingly.



P-SHIFT (Polyphonic pitch shift)

Three types of pitch shifting are available. Also, a "Pitch Glide function" that lets the pitch shift amount be affected by picking dynamics is equipped with all types of polyphonic pitch shift.

In addition, polyphonic pitch shift can be used on all VGM, HRM, and VIO Guitar instruments.

Type [OFF, String, Harmo, Pedal]

OFF:

Polyphonic pitch shift will not be used. You can only adjust the volume for each string.

String:

The pitch shift amount can be set independently for each string. This is the same function as found on a non-expanded VG-8.

Harmo (Harmonist):

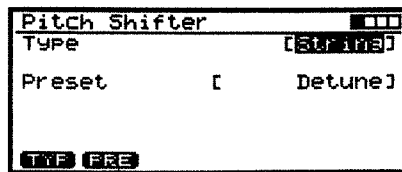
You can specify the key and harmony of the song you are playing, and use "intelligent pitch shifting" to create harmony that fits the scale. You can also create any desired scale for each Patch.

Pedal:

An external expression pedal can be used to modify the pitch shift amount. For each string, you can independently specify the amount of pitch shift that will occur when you depress and release the pedal. This is an especially effective way to simulate pedal steel guitar or tremolo arm techniques.

When String is selected as the type

The pitch shift amount can be set independently for each string.



Preset [Detune, 12Strings-1, 12Strings-2, Octave Up, Bass 6, Bass 12, Bass Split, Open G, Open D, Dropped D, Nashville, USER]

Select a preset that will specify the pitch shift for each string. The pitch shift amount and balance etc. is fixed for each preset.

Detune:

A slightly pitch-shifted sound is added to the original sound of each string, producing a spacious feeling.

12Strings-1:

This simulates a twelve-string guitar. A slightly pitch-shifted sound is added to strings 1 and 2 to add a chorus effect, and an octave higher sound is added to strings 3 – 6.

12Strings-2:

This simulates a twelve-string guitar. An octave higher sound is added to all strings.

Octave Up:

All strings will sound one octave higher. The original sound will not be heard.

Bass 6:

This simulates a bass guitar. All strings will sound one octave lower. The original sound will not be heard.

Bass 12:

An octave lower sound is added to all strings, getting an effect like a unison of a guitar and a bass guitar.

Bass Split:

Strings 1 – 4 will produce the original sound. For strings 5 and 6, the original sound will not be heard, and in its place an octave lower sound will be produced. I.e., this lets you play the guitar part and bass part simultaneously.

Open G:

This simulates an open-G tuning. Starting from the 6th string, the strings will be pitched D, G, D, G, B, D. The original sound will not be heard.

Open D:

This simulates an open-D tuning. Starting from the 6th string, the strings will be pitched D, A, D, F#, A, D. The original sound will not be heard.

Dropped D:

This lowers only the 6th string one note. Starting from the 6th string, the strings will be pitched D, A, D, G, B, E. The original sound of the 6th string will not be heard.

Nashville:

Strings 1 and 2 will sound as they are. For strings 3 – 6 the original sound will not be heard, and they will sound an octave higher than the original.

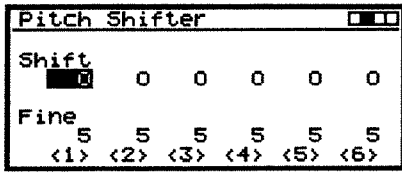
** When you select a preset, the Pitch Shift, Fine Tune, Balance, and Level will be set automatically. You may modify these as desired. If you modify the settings, the preset name will change to "USER."*

Shift <1> - <6> (Pitch shift) [-24 - +24]

For each string, specify the amount of shift (in semitone steps) for the pitch shifted sound that will be added. A setting of -24 adds the sound of two octaves lower. A

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setting of +24 adds the sound of two octaves higher. This parameter can be set using the Grouping function.

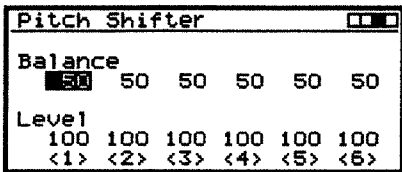


Fine <1> - <6> (Fine tune) [-50 - +50]

For each string, make fine adjustments in 1-cent steps (1/100th of a semitone) to the pitch shifted sound that will be added. A setting of -50 adds the sound of 1/2 semitone lower. A setting of +50 adds the sound of 1/2 semitone higher. This parameter can be set using the Grouping function.

Balance <1> - <6> [0 - 100]

Specify the balance between the original sound and the pitch shifted sound. With a setting of 0, only the original sound will be heard. With a setting of 100, only the pitch shifted sound will be heard. This parameter can be set using the Grouping function.



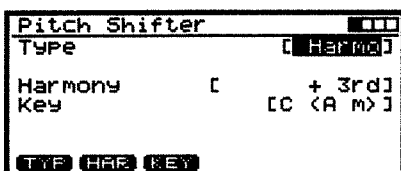
Level <1> - <6> [0 - 100]

Adjust the polyphonic pitch shift output level for each string. With a setting of 0, there will be no sound. This parameter can be set using the Grouping function.

* If you have selected an open tuning preset, set the balance to 100. If both the original sound and the pitch shifted sound are heard simultaneously in an open tuning, it will not be possible to play correct harmonies. At this time, you will also need to set the GK-2A select switch to the [SYNTH] position, so that the sound of the guitar is not heard together with the pitch shifted sound of the open tuning.

When Harmo (harmonist) is selected as the type

This performs intelligent pitch shifting. You can specify the key and harmony of the song you are playing to create harmony that fits the scale.



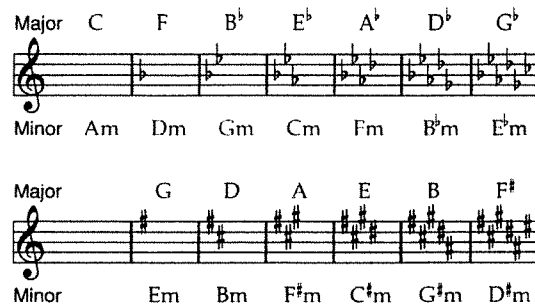
Harmony [-2oct, -14th, -13th, -12th, -11th, -10th, -9th, -1oct, -7th, -6th, -5th, -4th, -3rd, -2nd, Tonic, 2nd, 3rd, 4th, 5th, 6th, 7th, 1oct, 9th, 10th, 11th, 12th, 13th, 14th, 2oct, USER]

Specify the interval of the sound that will be added to the original sound. Relative to the original sound, you can add a note of up to two octaves above or below.

* When you select a harmony, the Shift, Balance, and Level will be set automatically. Modify them as desired. When you do so, the harmony will be displayed as "USER."

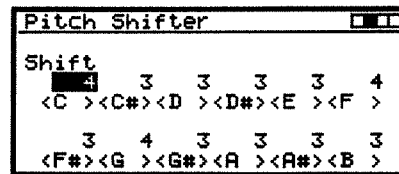
KEY [C (Am), D^b (B^bm), D (Bm), E^b (Cm), E (C[#]m), F (Dm), G^b (E^bm), G (Em), A^b (Fm), A (F[#]m), B^b (Gm), B (G[#]m)]

Select the key of the song that you will be playing. By selecting the key, you will be able to produce harmonies appropriate to the song. The number of sharps and flats (#, b) in the key signature will determine the key as shown below. This key setting is valid even if the harmony selection indicates USER.



Shift C - B [-24 - +24]

This indicates the amount of pitch shift for each note, in semitone steps. When you play a single note, the cursor will move to the display that indicates the pitch for the note that was played. You can modify this setting to change the pitch shift amount for a specific note, creating your own original scale.



Balance <1> - <6> [0 - 100]

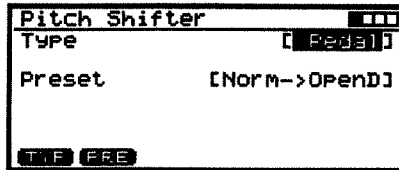
Specify the balance between the original sound and the pitch shifted sound. With a setting of 0, only the original sound will be heard. With a setting of 100, only the pitch shifted sound will be heard. This parameter can be set using the Grouping function.

Level <1> - <6> [0 - 100]

Adjust the polyphonic pitch shift output level for each string. With a setting of 0, there will be no sound. This parameter can be set using the Grouping function.

When Pedal is selected as the type

An external expression pedal can be used to control the amount of pitch shift. Set the PEDAL Assigned Parameter to [P.SHIFT] Shift (p. 94).



PRESET [Octave Down, 2 Oct Down, Octave Up, 2 Oct Up, 2nd'Norm, Norm'2nd, Norm'OpenG, Norm'OpenD, Open Gm'G, Open Dm'D, 3rd m'maj, USER]

Select the preset that will determine the pitch shift. The pitch shift amount and balance are set for each preset.

* When you select a preset, the Shift Maximum, Shift Minimum, Balance, and Level are set automatically. You can modify these as desired. When you do so, the preset will be displayed as "USER."

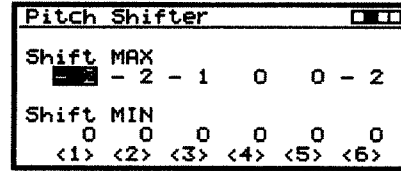
Preset	Depressed	Returned
Octave Down	Normal	1 oct. lower sound
2 Oct Down	Normal	2 oct. lower sound
Octave Up	1 oct. higher sound	Normal
2 Oct Up	2 oct. higher sound	Normal
2nd'Norm	Normal	1 oct. lower sound
Norm'2nd	1 oct. higher sound	Normal
Norm'OpenG	Open G	Normal
Norm'OpenD	Open D	Normal
Open Gm'G	Open G	Open Gm
Open Dm'D	Open D	Open Dm
3rd m'maj	Major 3rd above added	Minor 3rd above added

Shift MAX <1> - <6> (Shift maximum) [-24 - +24]

Specify the amount of pitch shift that will occur when the external expression pedal is fully depressed. This can be set independently for each string.

Shift MIN <1> - <6> (Shift minimum) [-24 - +24]

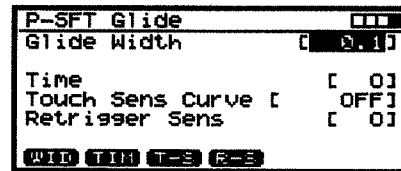
Specify the amount of pitch shift that will occur when the external expression pedal is fully returned. This can be set independently for each string.



Glide

This causes the pitch shift amount to change over time, in response to your picking dynamics.

This can be used on all types of pitch shift. The effect will be applied only to the pitch shifted sound. The glide effect may not occur in some cases if the note is too soft for an attack to be detected.



Width [-24 - OFF - +24]

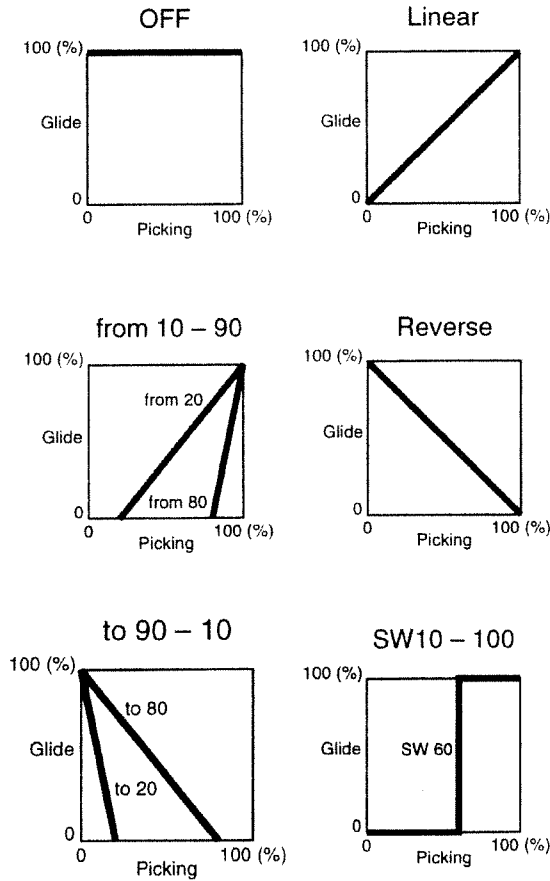
Specify the pitch width over which the glide will occur. This is the range of change relative to the Shift <1> - <6> (Pitch Shift) setting that will occur in response to picking. With a setting of OFF, there will be no Glide effect.

Time [0 - 100]

Specify the time over which the pitch will change at the time of picking, from the beginning of the glide until the pitch reaches the Shift<1> - <6> setting (Pitch Shift).

Touch Sens Curve (Touch sensitivity curve) [OFF, Linear, from 10 - 90, Reverse, to 90 - 10, SW10 - 100]

Select the curve that determines how picking dynamics will affect the amount of glide. With a setting of OFF, picking dynamics will not affect the amount of glide.



Retrigger Sens (Retrigger sensitivity) [0 – 100]

This setting lets the frequency of picking affect the glide. With a setting of 0, the glide amount will decrease as the interval between picking is shorter. This means that for rapidly picked passages there will less glide, allowing the phrase to be more naturally connected. With a setting of 100, the glide amount specified by Width will always occur, regardless of the interval between picking.



PEDAL (Effect Pedal)

Simulates an effects processor connected to the guitar.

TYPE (Pedal Type) [OFF, DRIVE, DIST, METAL, COMP, LIMIT, EQ, WAH]

This select the type of effects processor.

- OFF:** This turns off simulation of an effects processor.
- DRIVE:** Simulates overdrive.
- DIST:** Simulates distortion.
- METAL:** Simulates a metal effects processor.
- COMP:** Simulates a compressor.
- LIMIT:** Simulates a limiter.
- EQ:** This is a two-band parametric equalizer.
- WAH:** This simulates an auto wah or a pedal wah.

DRIVE (Overdrive)

This produces an effect similar to the distortion obtained from an effect pedal. The characteristics of picking and other subtle nuances are reproduced with great fidelity.

DRIVE (Drive) [0 to 100]

This sets the degree of sound distortion. A higher value results in greater distortion.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the overdrive output level. When set to 0, no sound is played.

DIST (Distortion)

This effect distorts the sounds and boosts its harmonics, thereby changing the quality of the sound. This effect distorts the sounds more than the overdrive effect.

DIST (Distortion) [0 to 100]

This sets the depth (degree) of sound distortion. A higher value results in greater distortion.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the distortion output level. When set to 0, no sound is played.

METAL (Metal)

This effect distorts the sounds and boosts its harmonics, thereby changing the quality of the sound. This effect distorts the sounds even more than the distortion effect.

DIST (Distortion) [0 to 100]

This sets the depth (degree) of sound distortion. A higher value results in greater distortion.

HIGH (High) [-50 to +50]

This sets the tone for the high range.

MID (Middle) [-50 to +50]

This sets the tone for the midrange sounds.

MID-F (Middle Frequency) [250 to 3,999 Hz]

This sets the center frequency used for adjusting the midrange sounds.

LOW (Low) [-50 to +50]

This sets the tone for the bass range.

PDL-LEV (Pedal Level) [0 to 100]

This sets the metal output level. When set to 0, no sound is played.

COMP (Compressor)

This suppresses high-level sounds and boosts low-level sounds. The sounds that are output are uniform in volume, and long-decaying sounds are obtained without distortion.

SUSTAIN (Sustain) [0 to 100]

This sets the time over which low-level sounds are boosted and held at uniform volume. Larger values can provide longer diminution times.

ATTACK (Attack) [0 to 100]

This sets the force of attack when a string is fingered. A larger value results in a sharper rise and a crisper sound.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the compressor output level. When set to 0, no sound is played.

LIMIT (Limiter)

This suppresses high-level sounds without distortion.

THRESH (Threshold) [0 to 100]

This sets the volume level at which the limiter effect appears. When a sound greater than the set level is output, its volume is suppressed.

RELEASE (Release) [0 to 100]

This sets the time that passes before the limiter effect stops after the volume falls below the Threshold level.

RATIO (Ratio) [1.5:1, 2.0:1, 4.0:1, 100:1]

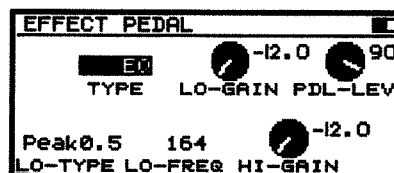
This selects the compressor ratio, which determines how much suppression is performed for the input sound.

TONE (Tone) [-50 to +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

PDL-LEV (Pedal Level) [0 to 100]

This sets the limiter output level. When set to 0, no sound is played.

EQ (Equalizer)**LO-GAIN [-12 - +12 dB]**

Boost or cut the low-frequency signal level, in decibel units.

LO-FREQ [50 - 1,000 Hz]

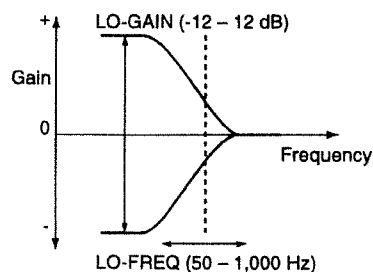
Specify the center frequency at which the low-frequency signal level will be boosted or cut by the LO-GAIN setting.

LO-TYPE [Shelv, Peak0.5, Peak1.0, Peak2.0]

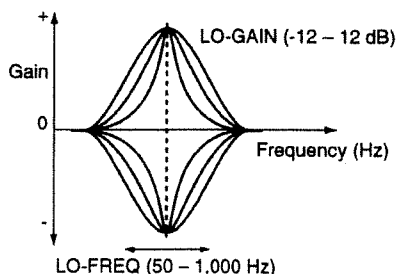
Select the curve with which the signal level will be boosted or cut.

Shelv:

The signal will be boosted or cut for the entire frequency range below the specified LO-FREQ setting.

**Peak:**

The signal will be boosted or cut in the area surrounding the specified LO-FREQ setting. With larger number, the area affected by the equalizer will be narrower.



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HI-GAIN [-12 - +12 dB]

Boost or cut the high-frequency signal level, in decibel units.

HI-FREQ [200 - 12,000 Hz]

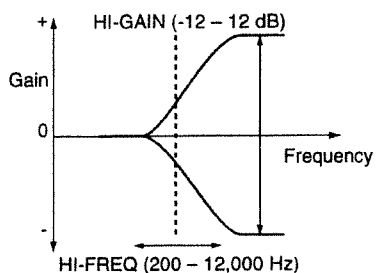
Specify the center frequency at which the high-frequency signal level will be boosted or cut by the HI-GAIN setting.

HI-TYPE [Shelv, Peak0.5, Peak1.0, Peak2.0]

Select the curve with which the signal level will be boosted or cut.

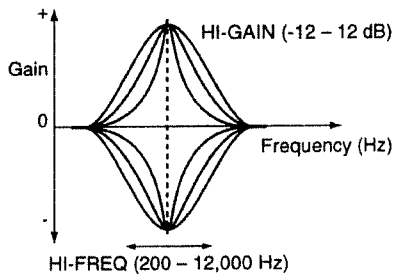
Shelv:

The signal will be boosted or cut for the entire frequency range above the specified HI-FREQ setting.



Peak:

The signal will be boosted or cut in the area surrounding the specified HI-FREQ setting. With larger number, the area affected by the equalizer will be narrower.



PDL-LEV (Pedal level) [0 - 100]

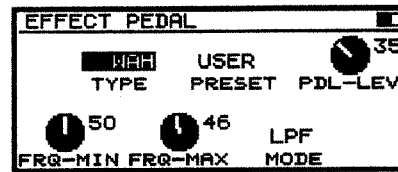
Set the output level of the equalizer. With a setting of 0, there will be no sound.

WAH

This effect creates characteristic changes in the tonal quality by changing the frequency response of a filter over time. Normally this will function as an auto-wah, so that the wah effect is produced automatically by making the filter change cyclically or in response to the input volume. This also simulates the characteristics of an analog wah where the center frequency causes subtle changes in the Q.

If you connect an external expression pedal and set the

pedal's Assigned Parameter (p. 94) to [PEDAL] WAH, you can also use this as a pedal wah.



PRESET [BOX, CRY, USER]

Select the wah preset. Appropriate filter and level settings will automatically be set for the selection that you make here.

BOX: A standard wah sound.

CRY: A somewhat brighter wah sound than BOX.

* When you select a preset, settings will automatically be made for Type, Frequency Maximum, Frequency Minimum, and Q. You may modify these settings as desired. If you modify these settings, the Preset setting will change to "USER."

MODE [BPF, LPF]

Select the filter mode of the wah.

BPF:

A band pass filter will be used. This produces a standard wah effect.

LPF:

A low pass filter will be used. This produces a wah effect with a rich low frequency range.

ATK-TIME (Attack time) [0 - 100]

Set the rise time of the filter. As this setting is increased, the filter will rise more slowly. To get the feeling of a manual wah, use fairly high settings.

After modifying the Attack Time, you will need to re-adjust Touch Sensitivity.

FREQ-MAX (Frequency maximum) [0 - 100]

Set the upper frequency limit of the filter. For an auto wah, this will be the frequency for a strongly played note. For a pedal wah, this will be the frequency when the external expression pedal is fully depressed.

FREQ-MIN (Frequency minimum) [0 - 100]

Set the lower frequency limit of the filter. For an auto wah, this will be the frequency for a softly played note. For a pedal wah, this will be the frequency when the external expression pedal is fully returned.

Q [0 - 100]

Set the width of the frequency range affected by the filter. Larger settings will produce a narrower range, resulting in a more distinctive tone.

T-SENS (Touch sensitivity) [0 - 100]

Set the sensitivity of the filter frequency to the dynamics of your playing. Larger settings of this value will

result in greater sensitivity. This parameter is valid only when the effect is being used as an auto wah.

PDL-LEV (Pedal level) [0 – 100]

Set the output level of the wah. With a setting of 0 there will be no sound.



AMP (Guitar Amplifier)

Simulates a guitar amp head.

TYPE (Amp Head Type) [OFF, American Tweed, Classic Stack, Studio Lead, Studio Rhythm, SLDN, British Combo, Modern Stack]

This selects the type of guitar amp head.

OFF

No guitar amp head is simulated.

American Tweed

Simulates a classic combo type of amp.

Classic Stack

Simulates a British stack type amp.

Studio Lead

Simulates the lead channel of a studio amp that can produce many different sounds.

Studio Rhythm

Simulates the rhythm channel of a studio amp that can produce many different sounds.

SLDN (SLDN Amplifier)

The sound of a vacuum tube amp with versatile distortion.

British Combo

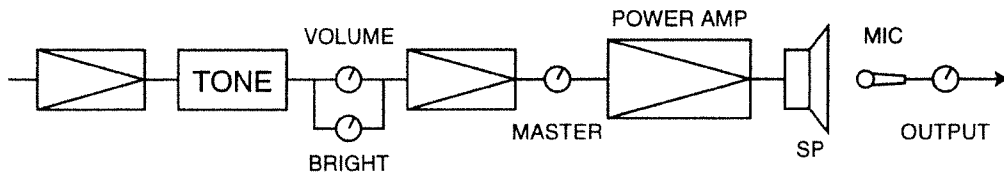
A British combo-type amp with a modern three-volume control system.

Modern Stack

A high-gain British stack-type amp.

* Amp head type must be OFF or AMP POLY when AMP POLY has been selected as the Instrument.

American Tweed



VOLUME (Volume) [0 to 100]

This adjusts the input gain.

BRIGHT (Bright) [0 to 100]

A higher setting results in greater emphasis of the treble range. The effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

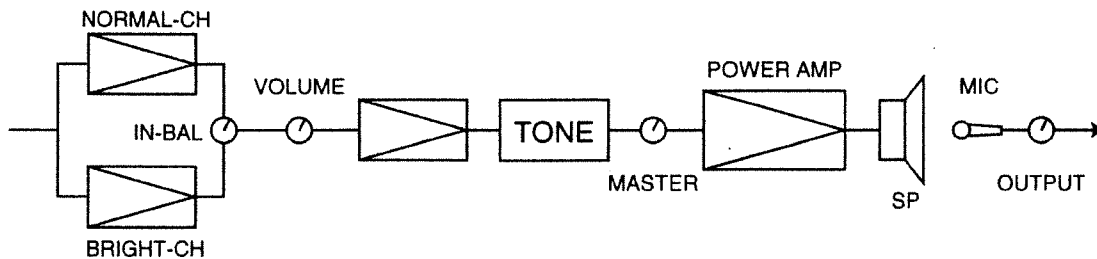
MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Classic Stack



VOLUME (Volume) [0 to 100]

This adjusts the input gain.

IN-BAL (Input Balance) [0 to 100]

This adjusts the volume balance for the normal channel and the bright channel. Only the normal channel is used when this parameter is set to 0, and only the bright channel is used when set to 100.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

MASTER (Master Level) [0 to 100]

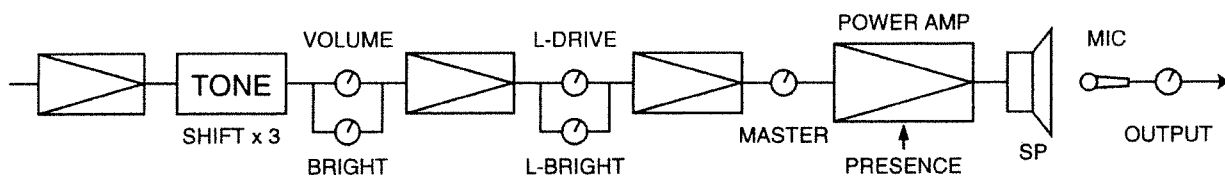
This adjusts the volume sent to the power amp.

PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Higher values produce sounds with greater presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Studio Lead**VOLUME (Volume) [0 to 100]**

This adjusts the input gain for the first-stage amp. A larger setting results in a greater volume level for the input.

BRIGHT (Bright) [0 to 100]

This adjusts the treble volume of the first-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

L-DRIVE (Lead Drive) [0 to 100]

This adjusts the input gain for the second-stage amp. A larger setting results in a greater volume level for the input.

L-BRIGHT (Lead Bright) [0 to 100]

This adjusts the treble volume of the second-stage amp. A higher setting results in greater emphasis of the treble range.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

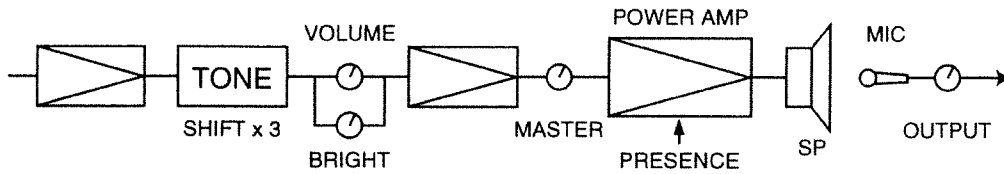
PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

Studio Rhythm



VOLUME (Volume) [0 to 100]

This adjusts the input gain.

BRIGHT (Bright) [0 to 100]

A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

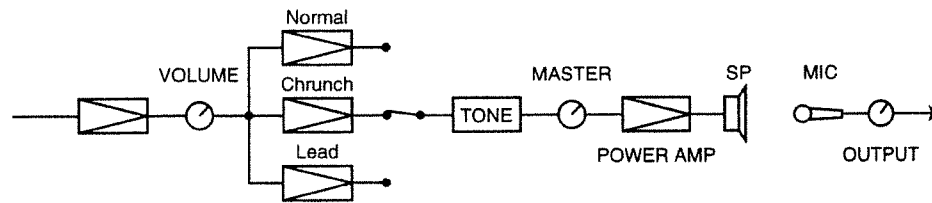
This adjusts the volume sent to the power amp.

PRESENCE (Presence) [0 to 100]

This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

SLDN (SLDN Amp)**VOLUME [0 - 100]**

Adjust the input level to the preamp.

GAIN [Normal, Crunch, Lead]

Switch the gain of the amp's first stage to modify the character of the sound.

Normal: A natural sound with little distortion.

Crunch: An all-around sound with larger gain, lightly distorting on the peaks.

Lead: A thickly distorted sound for lead, with extremely high gain.

BRIGHT [0 - 100]

As this value is increased, the high frequency range will be emphasized. However, as the volume is increased, the effect of this parameter will diminish. If the volume is set at maximum, the Bright effect will disappear.

TREBLE [0 - 100]

Adjust the level of the high range.

MIDDLE [0 - 100]

Adjust the level of the mid-range.

BASS [0 - 100]

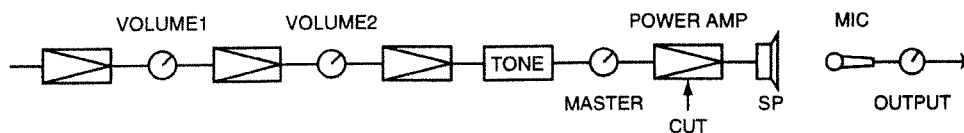
Adjust the level of the low range.

MASTER (Master level) [0 - 100]

Adjust the level that is sent to the power amp section.

OUTPUT [0 - 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

British Combo**VOLUME 1 [0 - 100]**

Adjust the input level of the first stage.

VOLUME 2 [0 - 100]

Adjust the input level of the second stage.

Chapter 6 Parameter Guide

TREBLE [0 - 100]

Adjust the level of the high range.

BASS [0 - 100]

Adjust the level of the low range

CUT [0 - 100]

Cut the high frequency range. As this value is increased, the high range will be cut more greatly, producing a milder sound.

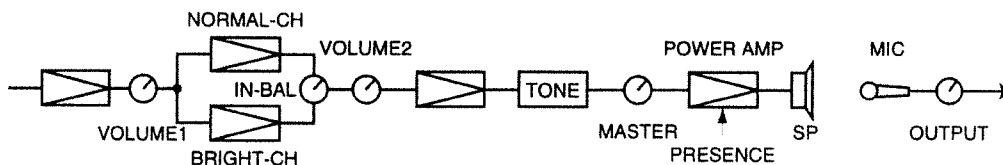
MASTER (Master level) [0 - 100]

Adjust the level that is sent to the power amp.

OUTPUT [0 - 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

Modern Stack



VOLUME 1 [0 - 100]

Adjust the input level of the first stage.

VOLUME 2 [0 - 100]

Adjust the input level of the second stage.

IN-BAL (Input balance) [0 - 100]

Adjust the volume balance between the normal channel and the bright channel. With a setting of 0, only the normal channel will be heard. With a setting of 100, only the bright channel will be heard.

TREBLE [0 - 100]

Adjust the level of the high range.

MIDDLE [0 - 100]

Adjust the level of the mid-range.

BASS [0 - 100]

Adjust the level of the low range

MASTER (Master level) [0 - 100]

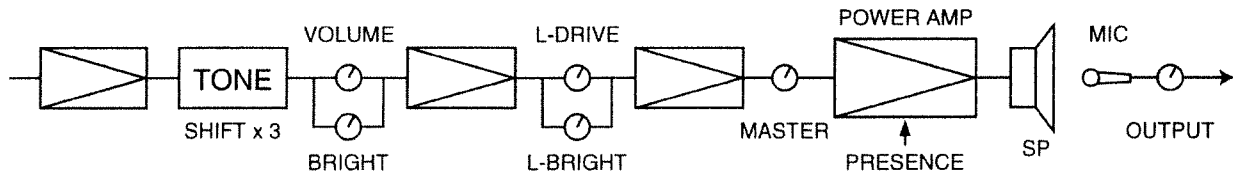
Adjust the level that is sent to the power amp.

PRESENCE [0 - 100]

This emphasizes the high range. As this setting is increased, the sound will “cut through” more effectively.

OUTPUT [0 - 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

AMP POLY**VOLUME (Volume) [0 to 100]**

This adjusts the input gain for the first-stage amp. A larger setting results in a greater volume level for the input.

BRIGHT (Bright) [0 to 100]

This adjusts the treble volume of the first-stage amp. A higher setting results in greater emphasis of the treble range. This effect of this parameter grows smaller when higher settings are used for Volume. When Volume is set at its maximum value (100), the Bright parameter has no effect at all.

L-DRIVE (Lead Drive) [0 to 100]

This adjusts the input gain for the second-stage amp. A larger setting results in a greater volume level for the input.

L-BRIGHT (Lead Bright) [0 to 100]

This adjusts the treble volume of the second-stage amp. A higher setting results in greater emphasis of the treble range.

TREBLE (Treble) [0 to 100]

This adjusts the tone for the treble range.

MIDDLE (Middle) [0 to 100]

This adjusts the midrange tone.

BASS (Bass) [0 to 100]

This adjusts the tone for the bass range.

T-SHIFT (Treble Shift) [ON or OFF]

This varies how the effect is applied to the treble range. Set this to either ON or OFF to suit your preference.

M-SHIFT (Middle Shift) [ON or OFF]

This varies how the effect is applied to midrange sounds. Set this to either ON or OFF to suit your preference.

B-SHIFT (Bass Shift) [ON or OFF]

This varies how the effect is applied to the bass range. Set this to either ON or OFF to suit your preference.

MASTER (Master Level) [0 to 100]

This adjusts the volume sent to the power amp.

PRESENCE (Presence) [0 to 100]

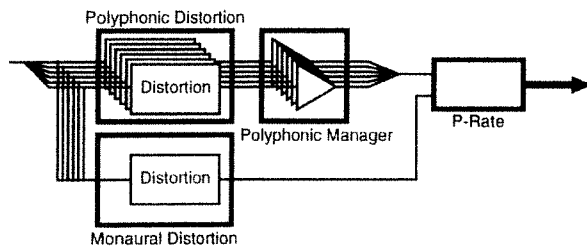
This strengthens the treble range. Using a large value provides sounds with enhanced presence.

OUTPUT (Output) [0 to 100]

Adjusts the volume of the amp head output, and the volume of sound picked up by the simulated microphone.

POLY MANAGER (Polyphonic Manager)

VGM can provide output that mixes monaural distortion of all the strings together and polyphonic distortion of each individual string. The parameters for Polyphonic Manager select how these are mixed.



During ordinary guitar play, distortion is applied monaurally to the vibrations of all the strings as a single group. This means that indistinct or muddy sounds are produced when playing chords. In contrast with this, polyphonic distortion can give you sounds with no muddiness even during chord playing.

In addition to polyphonic distortion, the VG-8EX can also reproduce normal monaural distortion.

POLY-RATE (Polyphonic Rate) [0 to 100]

This sets the ratio of mixing for monaural and polyphonic distortion, thereby adjusting the degree of muddiness. When set to 0, only monaural distortion is performed. When set to 100, only polyphonic distortion is performed, and chords with no muddiness can be obtained.

LEAD-EMPHASIS (Lead Emphasis) [0 to 100]

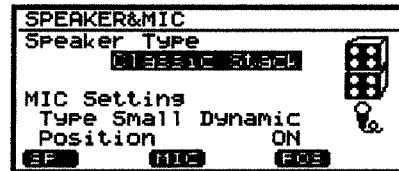
This emphasizes the sound when playing one string at a time. This parameter has no effect when POLY-RATE is set to 0.

Because polyphonic distortion applies distortion to each string individually, output is lower when strings are played individually than when playing chords. Lead Emphasis prevents this. Higher values boost the volume level when strings are fingered individually. When set to 0, no emphasis takes place during individual-string play.



SP&MIC (Speaker & Mike Position)

Simulates the characteristics of a speaker used after the sound passes through an amp head, as well as the characteristics of a mike used to pick up the sound and play it through a PA system.



Speaker Type [OFF, Open 1 x 12, Classic 2 x 12, British 2 x 12, Classic 4 x 10, Classic Stack, Modern Stack]

This selects the type of speaker.

OFF

No speaker is simulated.

Open 1 x 12

Simulates a 12-inch speaker unit in an open-back cabinet.

Classic 2 x 12

Simulates two 12-inch speaker units in open-back cabinets.

British 2 x 12

This simulates the open-back enclosure (two 12-inch speakers) of an English combo-type amp.

Classic 4 x 10

This simulates the open-back enclosure (four 10-inch speakers) of an American vintage combo-type amp.

Classic Stack

Simulates a large speaker unit in a closed cabinet.

Modern Stack

This simulates the sealed enclosure (four 12-inch speakers) of a contemporary triple-stack amp (new type).

MIC Type (Mike Type) [Small Dynamic, Large Dynamic, Condenser]

This selects the type of microphone.

Small Dynamic

Simulates a small-size dynamic mike.

Large Dynamic

Simulates a large-size dynamic mike.

Condenser

Simulates a large-size condenser mike.

MIC Position (Mike Position) [ON, OFF, Angled]

- ON:** Simulates the response obtained when the sound is picked up from near the center of the speaker.
- OFF:** Simulates the response obtained when the sound is picked up at a position that is moved back from the center of the speaker.
- Angled:** Simulates the response obtained when the sound is picked up at a position somewhat away from the speaker, and at a position off-set from the center.

**PAN**

This sets the stereo position of the sonic image for each of the strings.

PAN #1 to #6 [L50 to 0 to R50]

This sets the pan (stereo position of the sound) for each string. L50 is leftmost, 0 is centered, and R50 is rightmost.

* The Pan setting has no effect when Polyphonic Rate is set to 0.

**NOISE (Noise Suppressor)**

This suppresses the noise and hum of the pickup when nothing is being played.

SUPPRESS (Noise Suppressor) [ON or OFF]

This suppresses noise when the guitar sound being input falls below a certain level.

ON: Noise Suppressor is used.

OFF: Noise Suppressor is not used.

THRESHOLD (Threshold) [0 to 100]

This sets the volume level at which the Noise Suppressor effect appears. When a guitar sound lower than the set level is input, noise is suppressed.

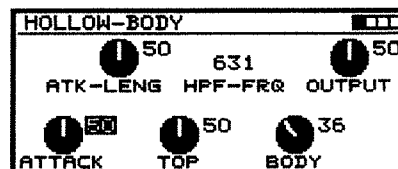
RELEASE (Release) [0 to 100]

This sets the time that passes until the volume level reaches 0 after the Noise Suppressor effect appears.

**BODY (Hollow Body)**

This models the resonant body of the guitar.

It simulates the interference with the strings by the top plate of the body, and creates an emphasized attack. In addition, the resonance of the top plate and the body cavity is simulated by 24 resonators.

**ATTACK [0 - 100]**

Adjust the degree of emphasizing attack sounds. As this setting is increased, attack sounds will be emphasized more strongly.

ATK-LENG (Attack length) [0 - 100]

Adjust the decay time of the attack portion that is emphasized. As this setting is decreased, the attack portion will be shorter.

TOP (Top plate feedback) [0 - 100]

Specify the degree of interference that the top plate will have on the strings. This will subtly affect the nuances of the attack, and the overtone structure. As this value is increased, the top plate will interfere more significantly with the vibration of the strings. At larger settings, notes played strongly may sound like they are distorted.

HPF-FRQ (High pass filter frequency) [OFF, 50 - 5,000 Hz]

Specify the cutoff frequency of the high pass filter for the bypass sound.

BODY [0 - 100]

Adjust 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.

* The body resonance is monophonic. This means that if this Body parameter is set to 100, the panning of each string will have no effect.

OUTPUT [0 - 100]

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

FREQ-1 (Frequency 1) [100 - 5,000 Hz]

Specify the cutoff frequency of the high pass filter and low pass filter of string number 1.

FREQ-6 (Frequency 6) [100 - 5,000 Hz]

Specify the cutoff frequency of the high pass filter and low pass filter of string number 6. When you set this, the cutoff frequencies for strings 2 - 5 will be set automatically to create smooth change between strings 1 and 6.

Chapter 6 Parameter Guide

HIGH-1 [0 - 100]

Adjust the gain of the high pass filter for string number 1.

HIGH-6 [0 - 100]

Adjust the gain of the high pass filter for string number 6. When you set this, the gain for strings 2 - 5 will be set automatically to create smooth change between strings 1 and 6.

LOW-1 [0 - 100]

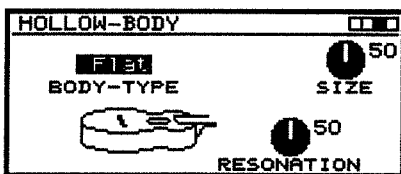
Adjust the gain of the low pass filter for string number 1.

LOW-6 [0 - 100]

Adjust the gain of the low pass filter for string number 6. When you set this, the gain for strings 2 - 5 will be set automatically to create smooth change between strings 1 and 6.

BODY-TYPE [Flat, Round, fHole, Metal, Banjo]

Select the type of resonating body.



Flat:

The body of an acoustic guitar with a flat top and back.

Round:

The body of a flat top acoustic guitar with a round back made of resin.

fHole:

An f-hole body with an arched top and back. This is suitable for simulating semi-acoustic or full acoustic electric guitars.

Metal:

A metal body with a single round cone resonator. This is suitable for bottle-neck (slide) playing, etc.

Banjo:

The sound of a body covered in stretched skin. Changing the size will produce an effect as if the tuning were changed.

RESONATION [0 - 100]

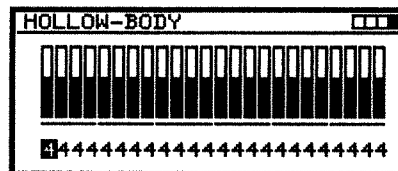
Adjust the ease with which resonance will occur. As this setting is increased, the body will resonate more easily. A setting of 50 will produce a "normal" resonance.

SIZE [0 - 100]

Specify the size of the body. This modifies the resonant frequency to simulate changes in body size. A setting of 50 will produce a "normal" resonance.

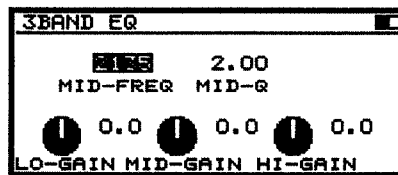
GAIN 1 - 24 [0 - 7]

These settings adjust the gain of the 24 resonators. If the settings of other parameters result in unpleasant resonances, you can adjust the gain just for that point. From left to right, the resonator gain settings are arranged in order of ascending frequency. When all gain settings at 4, the resonance will be "normal."



3 BAND EQ (Equalizer)

This three-band parametric equalizer adjusts the sound quality for bass, midrange, and treble.



LO-GAIN (Low Gain) [-12 - +12]

This varies the bass sound quality by adjusting the signal level up or down in decibels.

LO-FREQ (Low Frequency) [50 - 503 Hz]

This sets the center frequency used by LO-GAIN for varying the signal level.

MID-GAIN (Middle Gain) [-12 - +12]

This varies the midrange sound quality by adjusting the signal level up or down in decibels.

MID-FREQ (Middle Frequency) [200 - 5,079 Hz]

This sets the center frequency used by MD-GAIN for varying the signal level.

MID-Q (Middle Q) [0.25 - 2.00]

This adjusts the range over which the Equalizer is applied, centering on the frequency set with MD-FREQ. Larger values result in a narrower range.

HI-GAIN (High Gain) [-12 - +12]

This varies the treble sound quality by adjusting the signal level up or down in decibels.

HI-FREQ (High Frequency) [1,000 - 11,986 Hz]

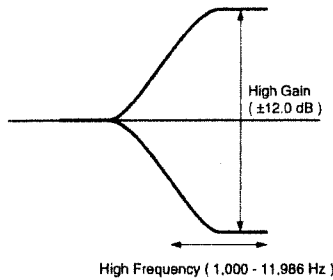
This sets the center frequency used by HI-GAIN for varying the signal level.

HI-TYPE (High Type) [Shelv, Peak]

This sets how the signal level for the frequency set with HI-FREQ is boosted or attenuated.

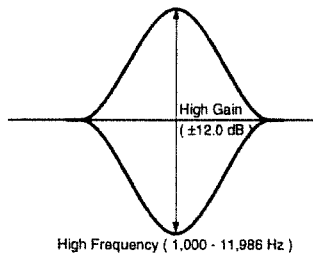
Shelv:

Signals of the frequency band higher than the setting for HI-FREQ are boosted or attenuated.



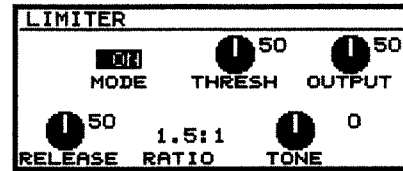
Peak:

Signals are boosted or attenuated with the frequency set with HI-FREQ at the center.



LIMITER

This suppresses high-level sounds without distortion.



MODE [ON, OFF]

This switches the Limiter on or off.

RELEASE [0 - 100]

This sets the time that passes before the limiter effect stops after the volume falls below the Threshold level.

RATIO [1.5:1, 2.0:1, 4.0:1, 100:1]

This selects the compressor ratio, which determines how much suppression is performed for the input sound.

THRESH (Threshold) [0 - 100]

This sets the volume level at which the limiter effect appears. When a sound greater than the set level is output, its volume is suppressed.

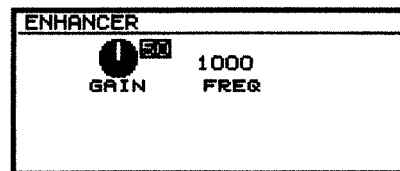
TONE [-50 - +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

OUTPUT [0 - 100]

This sets the limiter output level. When set to 0, no sound is played.

ENHANCER



By adding a sound with emphasized high range to the direct sound, this gives the sound more definition.

GAIN [0 - 100]

Adjust the mixing level of the enhancer sound relative to the direct sound. As this setting is increased, the enhancer sound will increase. With a setting of 0, only the direct sound will be heard.

Chapter 6 Parameter Guide

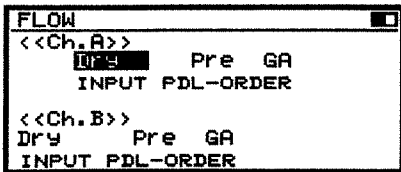
FREQ (Frequency) [1,000 – 5,000 Hz]

Specify the frequency at which the enhancer effect will begin to apply. The effect will be produced in the range above this setting.



FLOW (Signal flow arrangement)

If Dual amp is selected as the instrument, these settings determine the signal flow of the two channels.



INPUT [Dry, Shift, Mix]

Select the sound that will be input to each channel.

Dry: Directly input the direct sound from the pickup.

Shift: Input the pitch-shifted sound.

Mix: Input the mixed direct sound and pitch-shifted sound.

* The level of the input sound will depend on the polyphonic pitch shift balance #1 – 6 (p. 64). For example if the balance is set to 100, only the pitch-shifted sound will be heard, so if you select Dry as the input, there will be no sound.

PDL-ORDER (Pedal order) [Pre GA, Post SP]

Select the insertion order of the effect pedal, independent for each channel.

Pre GA: Insert the effect pedal before the guitar amp.

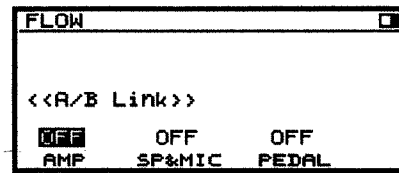
Post SP: Insert the effect pedal after the speaker and mic.

A/B Link [OFF, ON]

If this is turned ON, the parameters of each channel will be linked.

The moment that you turn on A/B Link, the parameter settings of channel B will be set to the same values as channel A. Subsequently, modifying the parameters of one channel will cause the same value to be set for the corresponding parameter of the other channel.

When you turn off A/B Link, the settings of channel B will be lost; i.e., turning this off will not bring back the previous settings of channel B.



AMP: Amp head parameters of both channels will be linked.

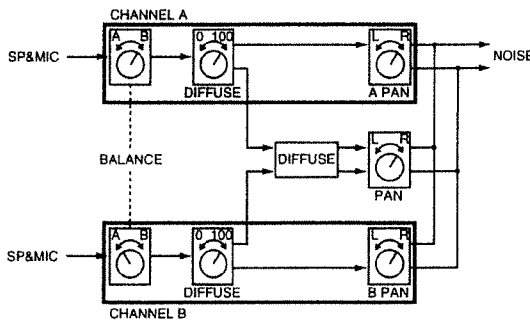
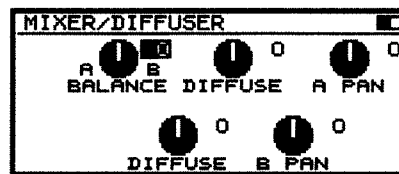
SP&MIC: Speaker and mic parameters of both channels will be linked.

PEDAL: Effect pedal parameters of both channels will be linked.



MIXER/DIFFUSER

When Dual Amp is selected as the instrument, the signals of the two channels will be mixed. You can use the diffuser to add delay and spaciousness to the sound.



BALANCE [A50 – B50]

Adjust the volume balance between the two channels. With a setting of 0, only channel A will be heard. With a setting of 100, only channel B will be heard.

DIFFUSE [0 – 100]

Adjust the amount of the output of each channel that will be sent to the diffuser. With a setting of 0, the output will be sent only to the mixer. With a setting of 100, the output will be sent only to the diffuser. With a setting of 100, the pan setting of that channel will have no effect.

A PAN [L50 - 0 - R50]

Set the pan (stereo position) for channel A. A setting of L50 is far left, 0 is center, and R50 is far right.

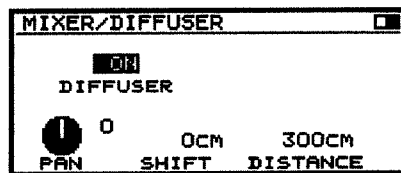
B PAN [L50 - 0 - R50]

Set the pan (stereo position) for channel B. A setting of L50 is far left, 0 is center, and R50 is far right.

DIFFUSER [OFF, ON]

Turn the diffuser on or off.

The diffuser is a short delay that adds a sense of distance and spaciousness to the sound. You can adjust the distance relative to the direct sound. You can also shift the left/right distance to create spaciousness.

**PAN [L50 - 0 - R50]**

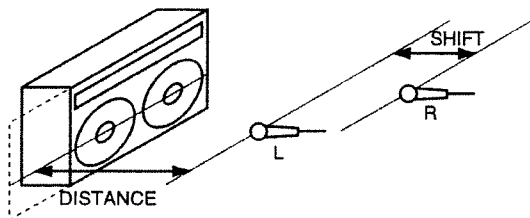
Set the pan (stereo position) of the diffuser sound. A setting of L50 is far left, 0 is center, and R50 is far right.

SHIFT [L1,230 - 0 - R1,230 cm]

A sense of spaciousness can be created by shifting the left/right distance of the diffuser sound. For example if this is set to L10 cm, the channel L diffuser sound will be 10 cm more distant than the R channel. With a setting of 0, there will be no effect.

DISTANCE [0 - 3,000 cm]

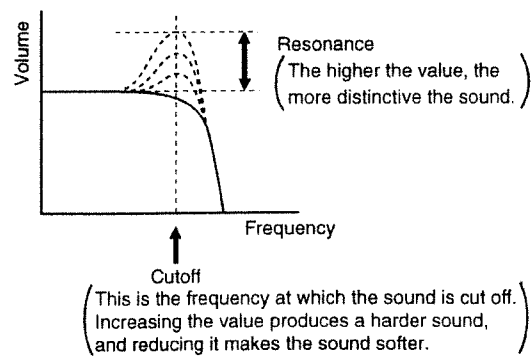
This creates a sense of distance. For example, this setting lets you simulate "off mic" techniques in which the speaker and mic are placed at a distance. The setting from 0 to 60 cm is in 3 cm steps, from 60 to 120 cm in 10 cm steps, and thereafter in 30 cm steps.

**Basic Editing with HRM**

Harmonic Restructure Modeling lets you apply filters to the sounds created with the Instruments, changing the sound over time. This kind of filter, which is applied differently depending on how much time has passed, is called a "Time-Variant Filter (TVF)."

Filters

You can think of a filter as something like the tone knob or equalizer on an electronic guitar or a guitar amp. The sound of each Instrument is determined by the characteristics of its waveform. When passed through a filter, however, the sound can be made even brighter or more distinctive.

**Cutoff**

This refers to the frequency at which the harmonics are cut off. A higher setting results in a harder sound.

Resonance

This refers to the amount of emphasis for harmonics near the cutoff frequency. The higher the setting, the more distinctive the sound.

The Parameters for the Different HRM Algorithms

This section describes the parameters that you can set on screen when harmonic restructure modeling has been specified as the Instrument.

Harmonic restructure modeling includes parameters that are set individually for each of the algorithms, as well as the Pan parameter, which is common for all algorithms. Note, however, that Pan cannot be set for CAVITY.

* The individual parameters for HRM are interrelated in a very complex way. This means that certain values for parameters may set up oscillation and cause a sound to be played without stopping, or cause a sound to stop playing, or interfere with changes made by editing another parameter.

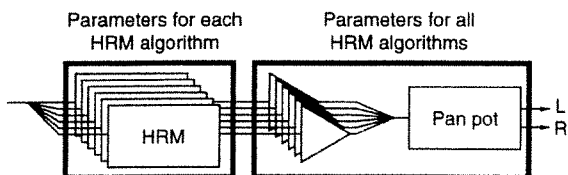
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ter. Such possibilities are characteristics of the VG-8EX, and do not indicate a problem with the instrument.

Example 1: TOUCH-S (Touch Sensitivity) does not function when CUTOFF is set to its maximum value.

Example 2: No sound is played when both CUTOFF and TOUCH-S (Touch Sensitivity) are set at their minimum values (FILTER-BASS).

Example 3: The sound does not stop playing when RESO (Resonance) is set at its maximum value (FILTER-BASS).



Let's take a look at the parameters that are set individually for each algorithm.

ARTICULATED

This is a brass Instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change in keeping with how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a "darker" sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

BOWED

This Instrument represents stringed musical instruments when played with a bow.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a "darker" sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

SYNTHETIC

This Instrument is like an analog synthesizer. Its effects are particularly impressive when the Resonance is boosted to play sounds with a wah effect.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. Higher values result in sounds that are more remarkably different.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound

when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume according to the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

DUAL

This Instrument takes the string vibration that is input and adds both distortion and portions which have the pitch glided.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound according to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change no matter how forcefully or gently the strings are played.

GLD-SENS (Glide Sensitivity) [0 to 100]

This sets the touch sensitivity for the glide of the attack portion of the sound.

GLD-TIME (Glide Time) [0 to 100]

This sets the speed of the glide. Larger values result in longer glides.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

FILTER-BASS

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

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A smaller value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change according to how forcefully or gently the strings are played.

DCAY-TIME (Decay Time) [0 to 100]

This sets the length of time for the decay in the distinctive sound characteristics produced when the guitar is played with force. A smaller value results in a faster decay and a softer sound.

COLOR (Color) [0 to 100]

This sets the degree of emphasis for the low-range sounds. Higher values result in a heavier bass.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

PIPE

This Instrument produces sounds like a soft woodwind lead instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound will not change according to how forcefully or gently the strings are played.

P-BEND (Power Bend) [0 to 100]

A higher setting results in a "darker" sound. At the same time, the tone and volume also change with respect to fluctuations in pitch produced by using a tremolo bar or other techniques.

P-BEND-Q (Power Bend Q) [0 to 100]

The smaller the setting, the brighter the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string

vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

SOLO

This is a soft lead Instrument.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

COLOR (Color) [0 to 100]

This sets the degree of distinctive sound characteristics. These characteristics are strongest (and the sound has an asymmetrical rectangular waveform) when set to 0. Larger values result in a softer sound (approaching a 50:50 rectangular waveform).

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

RESONATOR

The Instrument has been designed to resemble the sound of a banjo, sitar, and other "ethnic" instruments. A strong attack envelope, a different body and the way the strings resonate give this Instrument its unique character.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

BODY1-F (Body 1 Frequency) [OFF, 0 to 100]

BODY2-F (Body 2 Frequency) [OFF, 0 to 100]

These set the center frequency to be used when adjusting the volume level at which the body is played. These are used like an equalizer. The volume level can be emphasized for two center frequencies. When set to OFF, the volume is not adjusted.

SYMPATHY (Sympathy Level) [0 to 100]

This sets the volume level for resonating strings. The sound produced resembles a banjo when set to 0, or an electric sitar when set to 100.

SYM-Q (Sympathy Q) [0 to 100]

This sets the degree to which the sound of the resonating strings will take on a more distinctive character. This setting has no effect when Sympathy is set to 0.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

PWM

This Instrument represents the pulse-width modulation (PWM) of an analog synthesizer. The pulse width of the waveform produced by the vibrating string is varied cyclically to create a characteristic sound.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (hardness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that alters the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

PWM-DEP (PWM Depth) [0 to 100]

This sets the depth to which the waveform's pulse width is varied. Higher values result in deeper undulations.

PWM-RATE (PWM Rate) [0 to 100]

This sets the speed of the cycle at which the waveform's pulse width is varied. Higher values result in a faster cycle.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

CRYSTAL

This is an Instrument providing a metallic luster.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

MOD-DEP (Modulation Depth) [0 to 100]

This sets the depth of the modulation applied to the attack. Larger values result in deeper undulations.

MOD-TUNE (Modulation Tune) [0 to 100]

This sets the tuning for the modulation applied to the attack.

BODY LEV (Body Level) [0 to 100]

This sets the volume level for the sustained portion of the sound.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

** The Dynamics setting for Crystal is effective only with respect to Body Level. It has no bearing on the Attack Level.*

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

DRAWBAR

This is a Long Tone Instrument suitable for playing solo parts or slow songs. Like an organ, you should balance out the volume levels for the three parameters to create just the sound you're after.

FEET-4 (Feet 4) [0 to 100]

This is a Long Tone one octave higher than the guitar.

FEET-8 (Feet 8) [0 to 100]

This is a Long Tone at the same pitch as the guitar.

FEET-16 (Feet 16) [0 to 100]

This is a Long Tone one octave lower than the guitar.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

CAVITY

This Instrument produces Pad Tones that resemble a human voice.

CUTOFF (Cutoff Frequency) [0 to 100]

This sets the brightness (harshness) of the sound. A larger value results in a brighter sound.

RESO (Resonance) [0 to 100]

This sets the degree of resonance (distinctiveness) of the sound. A larger value results in a sound that is more unique and extraordinary.

TOUCH-S (Touch Sensitivity) [0 to 100]

This sets the sensitivity for a filter that changes the sound in response to how much force is used to play the guitar. A higher setting results in a brighter sound when the guitar strings are played with force. When set to 0, the sound does not change according to how forcefully or gently the strings are played.

DYNAMICS (Dynamics) [0 to 100]

This sets how the volume of the sound changes with respect to the magnitude (strength) of the guitar string vibrations that are input. A larger setting makes it possible to obtain greater changes in volume depending on the strength of the string vibrations. Lower settings produce smaller changes in volume, but the extent of change varies from one Instrument to another.

OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.

COMPLEX

This Instrument (as its name suggests) combines a number of filters in a complex way, producing a distinctive, unique sound.

ATK-LENG (Attack Length) [0 to 100]

This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.

ATK-LEV (Attack Level) [0 to 100]

This sets the volume level of the attack portion.

BRI (Brilliance) [0 to 100]

A smaller setting value results in a "darker" sound.

COLOR (Color) [0 to 100]

This sets the degree of distinctive sound characteristics. Larger values result in a more distinctive sound.

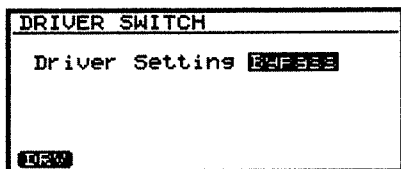
OUTPUT (Output) [0 to 100]

This sets the output level of the Instrument. When set to 0, no sound is played.



DRIVER (Driver switch)

Specify the functioning of the system driver setting.



Driver Setting [Bypass, ON]

If this is set to Bypass, the system driver setting will be bypassed, allowing you to control the nuances of the sound. However if the driver setting Type is set to Piezo, this setting will be ignored, and the sound will not be affected.



P-SHIFT (Polyphonic pitch shift)

This is the same as the function provided for VGM. Refer to “P-SHIFT (Polyphonic pitch shift)” (p. 63).



PAN

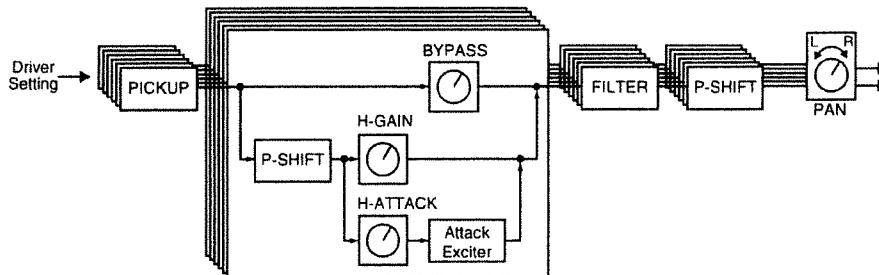
This sets the stereo position of the sonic image for each of the strings.

PAN #1 to #6 [L50 to 0 to R50]

This sets the pan (stereo position of the sound) for each string. L50 is leftmost, 0 is centered, and R50 is rightmost.

VIO Guitar

VIO Guitar is an instrument combined with VGM and HRM. It features a mellow and unique tone, and allows the timbre to be adjusted by adding harmonics. Polyphonic pitch shift can also be used.



The VIO Guitar processes the input signal as follows to create its sound.

1. The vibration of each string from the GK-2A is processed by pickup modeling, determining the basic character of the VG sound.
2. Harmonics are added to the pickup-modeled VG sound.
3. Composite Object Sound Modeling (COSM) is used to filter the sound, adding depth and finish.
4. Polyphonic pitch shift adds a pitch-shifted sound for each string.



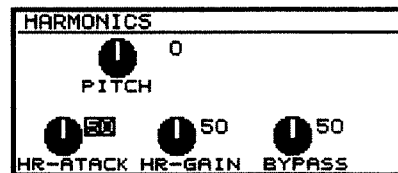
PICKUP

This is the same as the function provided for VGM. Refer to “P-SHIFT (Polyphonic pitch shift)” (p. 61).



HARMO (Harmonics)

This adds harmonics (overtones) to the pickup-modeled sound.



PITCH [-24 - 0 - 24]

Specify the pitch of the harmonics sound in semitone steps. With a setting of -24, the harmonics will be 2 octaves lower. With a setting of +24, the harmonics will be 2 octaves higher. With a setting of 0, the harmonics will have the same pitch as the original sound.

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HR-GAIN (Harmonics gain) [0 - 100]

Specify the volume of the harmonics. As this setting is increased, the volume of the harmonics will increase.

HR-ATAK (Harmonics attack) [0 - 100]

This emphasizes the attack portion of the harmonics. As this setting is increased, the attack portion will be emphasized more.

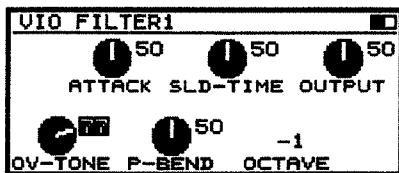
BYPASS [0 - 100]

Specify the volume of the bypass sound. As this setting is increased, the volume of the bypass sound will increase.



FILTER (COSM filter)

The COSM filter adds depth and finish to the sound.



OV-TONE (Over tone) [0 - 100]

This modifies the nuances of the harmonics (overtones). As this setting is increased, there will be more harmonics, producing a deeper sound.

ATTACK [0 - 100]

This modifies the nuances of the attack portion. Increasing this setting will emphasize the attack more.

P-BEND (Power bend) [0 - 100]

As this setting is increased, the sound will become darker. Furthermore, the tone and volume will become more dependent on changes in pitch (such as produced by the tremolo arm).

SLD-TIME (Filter Slide Time) [0 - 100]

Increasing this value will increase the time over which the tone changes from one note to another note on each string. This causes the sound to change more smoothly. At the same time, the attack will be weakened.

OCTAVE [-1, 0, 1]

This sets the center frequency of the filter. With a setting of 0, the frequency will be normal. With a setting of -1, the filter will be applied at a frequency one octave lower. With a setting of +1, the filter will be applied at a frequency one octave higher.

OUTPUT [0 - 100]

Set the output level of the VIO Guitar. With a setting of 0, there will be no sound.

COLOR [0 - 100]

This modifies the nuances of the harmonics. As this setting is increased, the sound will become more detailed.

TOUCH [0 - 100]

This allows your playing dynamics to affect the tone. As this setting is increased, the sound will become deeper as you play your guitar more strongly.

LEAD EMPHASIS [0 - 100]

This emphasizes notes which are played singly. With the VIO Guitar, note that is played singly (on one string) will have a smaller output than when chords are played. Lead Emphasis compensates for this situation. As this setting is increased, the volume level of single note will be emphasized. With a setting of 0, it will not be emphasized.



P-SHIFT (Polyphonic pitch shift)

This is the same as the function provided for VGM. Refer to "P-SHIFT (Polyphonic pitch shift)" (p. 63).



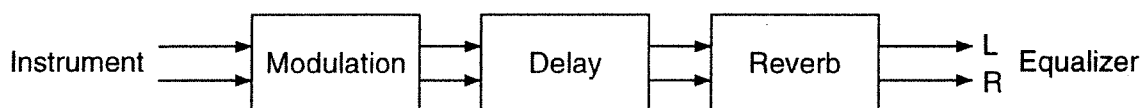
PAN

This is the same as the function provided for VGM. Refer to "PAN" (p. 77).

EFFECTS

This section introduces the effects that can be added to the basic VG sound produced by an Instrument. The VG-8EX provides three types of effects: Modulation, Reverb, and Delay. You can choose any one of a number of selections for each type. The parameters that can be changed vary depending on which one you've selected.

The effects are connected in this order: Modulation, Delay, then Reverb. This routing order cannot be changed.



MOD (Modulation)

This effect applies modulation to the VG sound to create Tones that sound fatter or impart more of a sense of spatial broadness. You can use this effect to simulate a number of instruments playing together, or to create unique undulations.

There are eight types of Modulation you can select from. You can also edit each of these effects to your liking. It is also possible to switch Modulation off completely.

TYPE (Modulation Type) [DIM-CHO, TWIN-CHO, ST-CHO, FLANGER, A-PHASER, M-PHASER, TREMOLO, HEX-PAN]

This sets the desired Modulation type.

DIM-CHO (Dimension Chorus)

This effect provides a dimension effect that adds natural broadness with little sound undulation.

TWIN-CHO (Twin Chorus)

This effect can be set independently for L (left) and R (right) to obtain a chorus effect that makes the sound broader and fatter.

ST-CHO (Stereo Chorus)

This stereo effect provides a chorus effect that makes the sound broader and fatter.

FLANGER

This effect produces the "flanging" sound reminiscent of a jet plane taking off and landing.

A-PHASER (Auto Phaser)

This stereo effect provides a phaser effect that makes the VG sound broader by adding a phase-shifted sound.

M-PHASER (Manual Phaser)

This effect provides a phaser effect with little undulation by adding a phase-shifted sound.

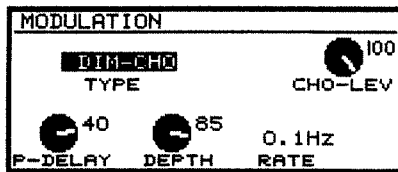
TREMOLO (Tremolo)

When playing in stereo, this effect produces a tremolo effect by making the sonic image of the VG sound undulate cyclically from side to side. It does this for all six strings as a group.

HEX-PAN (Hexa-Panning)

When playing in stereo, this effect produces a hexa-panning tremolo effect by making the sonic image of the VG sound undulate cyclically from side to side. It does this independently for each of the strings.

DIM-CHO (Dimension Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the dimension effect. A higher value results in deeper undulations.

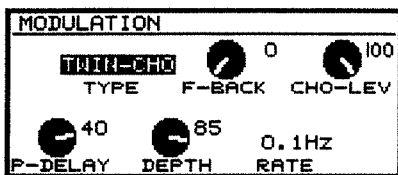
RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the dimension effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound. When set to 0, only the original sound is heard.

TWIN-CHO (Twin Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the chorus effect. A higher value results in deeper undulations.

F-BACK (Feedback) [0 to 100]

"Feedback" refers to the process of returning a portion of the effect sound (chorus sound) to the input for the effect. This can be used to obtain distinctive rising and falling sounds. This parameter sets the amount of chorus sound that is returned to input.

RATE (Rate) [0.1 to 20.0 Hz]

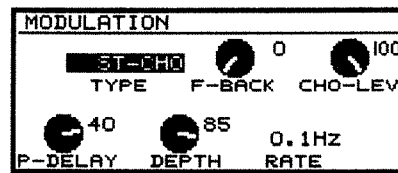
This sets the cycle of the chorus effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound.

When set to 0, only the original sound is heard.

ST-CHO (Stereo Chorus)



P-DELAY (Predelay) [0 to 50 ms]

This sets the interval from the time when the original sound is played until the time when the chorus sound is played.

DEPTH (Depth) [0 to 100]

This sets the depth of the chorus effect. A higher value results in deeper undulations.

F-BACK (Feedback) [0 to 100]

"Feedback" refers to the process of returning a portion of the effect sound (chorus sound) to the input for the effect. This can be used to obtain distinctive rising and falling sounds. This parameter sets the amount of chorus sound that is returned to input.

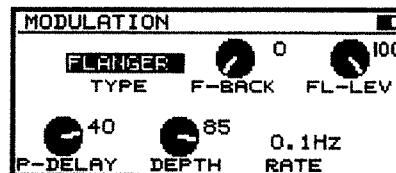
RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the chorus effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

CHO-LEV (Chorus Level) [0 to 100]

This sets the mixing level of chorus sound to original sound. A larger value results in more chorus sound. When set to 0, only the original sound is heard.

FLANGER



P-DELAY (Pre delay) [0 - 50 ms]

Specify the time from when the original sound begins to when the flanger sound appears.

DEPTH [0 - 100]

Specify the modulation depth of the flanger effect. As this setting is increased, the modulation will become deeper.

F-BACK (Feedback) [0 - 100]

The technique of returning the processed sound (the flanged sound) back to the input of the effect is known as "feedback." This produces a more distinctive ascending

and descending sound. This setting specifies the amount of the flanged sound that will be returned to the input.

RATE [0.1 – 20.0 Hz]

Specify the modulation frequency of the flanger effect. As this setting is increased, the modulation will become faster. By pressing [F5 (RATE)] four or more times in synchronization with the tempo of your song, you can set this Rate parameter to the approximate tempo of the song.

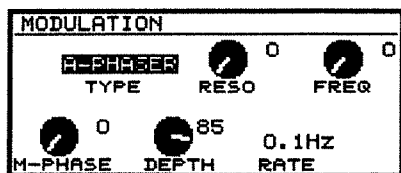
FL-LEV (Flanger level) [0 – 100]

Specify the mixing level of the flanger sound relative to the original sound. As this setting is increased, the flanger sound will become louder. With a setting of 0, only the original sound will be heard.

M-PHASE (Modulation phase) [0 – 100]

This creates a time difference between the L and R channels of the flanging effect, adding spatial width to the flanging effect.

A-PHASER (Auto Phaser)



M-PHASE (Modulation Phase) [0 to 100]

This causes the phase effect to be played at different times on the left and right sides. This can be used to add spatial broadness to the phase effect.

DEPTH (Depth) [0 to 100]

This sets the depth of the phase effect. A higher value results in deeper undulations.

RESO (Resonance) [0 to 100]

This sets the amount of resonance. A larger setting results in a greater phase effect and a more distinctive sound.

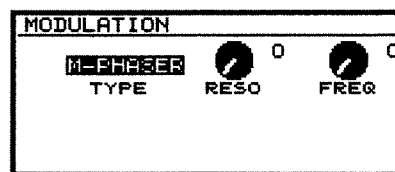
RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the phase effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

FREQ (Frequency) [0 – 100]

Specify the center frequency at which the phaser effect will be applied. As this setting is increased, the frequency will rise.

M-PHASER (Manual Phaser)



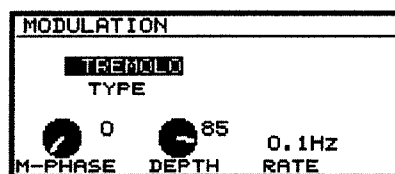
RESO (Resonance) [0 to 100]

This sets the amount of resonance. A larger setting results in more emphasis of the phase effect and a more distinctive sound.

FREQ (Frequency) [0 to 100]

This sets the center frequency for applying the phase effect. A larger setting results in the effect being applied to a higher center frequency.

TREMOLO (Tremolo)



M-PHASE (Modulation Phase) [0 to 100]

This causes the tremolo effect to be played at different times on the left and right sides. This can be used to add spatial broadness to the tremolo effect.

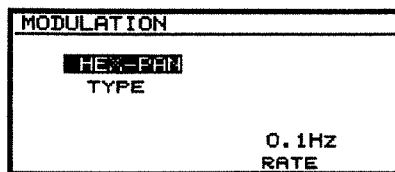
DEPTH (Depth) [0 to 100]

This sets the depth of the tremolo effect. A higher value results in deeper undulations.

RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the tremolo effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.

HEX-PAN (Hexa-Panning)



RATE (Rate) [0.1 to 20.0 Hz]

This sets the cycle of the hexa-panning effect. Higher values result in a faster cycle. You can set this to approximately match the rate of the song you're playing by pressing [F5] (RATE) four times or more in time with the song.



DELAY (Delay)

This effect lets you make a sound fatter, or achieve special effects by adding a delayed sound to the original VG sound. You can choose any one of the three different types of Delay. You can also switch Delay off if you prefer.

TYPE (Delay Type) [STEREO, PANNING, CROSS-FB]

This selects the type of Delay.

STEREO (Stereo Delay)

This effect produces a stereo delay effect by adding delayed sound to the VG sound.

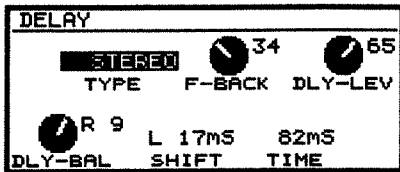
PANNING (Panning Delay)

This effect produces a panning delay effect by causing the stereo position of the sonic image for the delayed sound to shift back and forth between left, right, and center each time it is played.

CROSS-FB (Cross Feedback)

This effect produces a cross-feedback delay effect by causing the stereo position of the sonic image for the delayed sound to shift back and forth between left and right each time it is played.

STEREO (Stereo Delay)



DLY-BAL (Delay Balance) [L50 to 0 to R50]

This sets the volume balance for the left and right sides. The delayed sound is heard only on the left side when set to L50, and only on the right when set to R50.

SHIFT (Delay Shift) [L511 to 0 to R511]

This setting is valid only when STEREO or CROSS-FB has been selected as the Delay type. This causes the delayed sounds to be played at different times on the left and right sides. It can be used to create a fuller, more spacious delayed sound.

L511 to L1: The delayed sound is heard later on the left than on the right.

0: The delayed sound is at the same time on the left and right.

R511 to R1: The delayed sound is heard later on the right than on the left.

F-BACK (Feedback) [0 to 100]

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the

effect. This parameter sets the amount of delayed sound that is returned to input.

TIME (Delay Time) [0 to 1,023 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

DLY-LEV (Delay Level) [0 to 100]

This sets the mixing level of delayed sound to original sound. A larger value results in more delayed sound. When set to 0, only the original sound is heard.

PANNING (Panning Delay)



F-BACK (Feedback) [0 to 100]

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the effect. This parameter sets the amount of delayed sound that is returned to input.

TIME (Delay Time) [0 to 1023 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

** The longest actual delay time is the sum for the left and right channels, and it cannot exceed 1,023 msec. This means that no further effect can be achieved by setting TIME to a value larger than 511 msec, and doing so will result in operation that differs from what is indicated on the display.*

DLY-LEV (Delay Level) [0 to 100]

This sets the mixing level of delayed sound to original sound. A larger value results in more delayed sound. When set to 0, only the original sound is heard.

CROSS-FB (Cross Feedback)



SHIFT (Delay Shift) [L511 to 0 to R511]

This setting is valid only when STEREO or CROSS-FB has been selected as the Delay type. This causes the delayed sounds to be played at different times on the left and right sides. It can be used to create a fuller,

more spacious delayed sound.

L511 to L1: The delayed sound is heard later on the left than on the right.

0: The delayed sound is at the same time on the left and right.

R511 to R1: The delayed sound is heard later on the right than on the left.

F-BACK (Feedback) [0 to 100]

“Feedback” refers to the process of returning a portion of the effect sound (delayed sound) to the input for the effect. This parameter sets the amount of delayed sound that is returned to input.

TIME (Delay Time) [0 to 1,023 msec]

This sets the interval from the time when the VG sound is played until the time the delayed sound is played. You can set the delay time to approximately match the tempo of the song you’re playing by pressing [F5] (RATE) four times or more in time with the song.

DLY-LEV (Delay Level) [0 to 100]

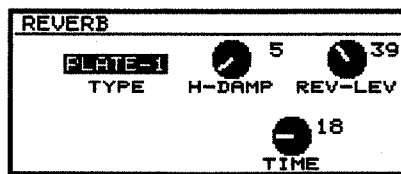
This sets the mixing level of delayed sound to original sound. A larger value results in more delayed sound. When set to 0, only the original sound is heard.

** The length of the time that elapses after the VG sound is played until the delayed sound is heard is the total of the values for Delay Time and Delay Shift. However, the total for these two values cannot exceed 1,023 msec. This means that the actual effect may differ from the shift value shown.*

For instance, if Delay Time is set to 980 msec, the maximum effective Delay Shift value is only L43 (or R43) msec.

REVERB

REVERB



The word “reverb” refers to the lingering sounds that are produced when sounds are reflected off walls and other objects to create a number of overlapping echoes. When playing in a concert hall or a room with good acoustics, the sound lingers momentarily even after the music stops. The Reverb effect is designed to re-create these lingering reverberations. You can choose from among nine types of Reverb, or even switch it off completely.

TYPE (Reverb Type) [ROOM-1 to 3, HALL-1 to 3, PLATE-1 to 3]

This selects the desired Reverb type.

ROOM-1 to 3 (Room-1 to 3)

These Reverb types simulate play in rooms with good acoustics. The numbers 1, 2, and 3 provide the reverb

characteristics of playing in successively larger rooms.

HALL-1 to 3 (Hall-1 to 3)

These Reverb types simulate play in medium- to large-size concert halls. The numbers 1, 2, and 3 provide the reverb characteristics of playing in successively larger halls.

PLATE-1 to 3 (Plate-1 to 3)

These Reverb types simulate the effects of a plate reverb, a device using the vibrations of metal plates. Numbers 1 and 2 offer two typical plate reverbs. Number 3 is a monaural plate reverb.

** Effectiveness will be greater if you use one of the Room selections for a reverb time of about 2 sec or less, and a Hall or Plate selection for a reverb time longer than about 2 sec.*

H-DAMP (High Damp) [0 to 100]

The degree of damping of the treble components of a reverb sound vary according to the composition of the walls that reflect the sound. This setting lets you select the damping rate for the high range. A larger value results in greater damping. No damping takes place when set to 0.

TIME (Reverb Time) [0 to 100]

This sets the length of the reverb time. A higher setting results in a longer reverb.

REV-LEV (Reverb Level) [0 to 100]

This sets the mixing level of reverb sound to original sound. A larger value results in more reverb sound. When set to 0, only the original sound is heard.

EQ/VOL (Equalizer/Volume)

These parameters are used to adjust the tonal quality of the VG sound with effects applied.

The VG-8EX uses a three-band parametric equalizer to adjust the sound quality for bass, midrange, and treble.

3 BAND EQ & MASTER VOL (Equalizer/Volume)

The Equalizer lets you change the sound quality by boosting or attenuating the signal levels for particular frequency bands. You can also use this to send the volume level for each Patch.

LO-GAIN (Low Gain) [-12 to +12]

This varies the bass sound quality by adjusting the signal level up or down in decibels.

LO-FREQ (Low Frequency) [50 to 503 Hz]

This sets the center frequency used by LO-GAIN for varying the signal level.

MD-GAIN (Middle Gain) [-12 to +12]

This varies the midrange sound quality by adjusting the signal level up or down in decibels.

MD-FREQ (Middle Frequency) [200 Hz to 5,079 Hz]

This sets the center frequency used by MD-GAIN for varying the signal level.

MD-Q (Middle Q) [0.25 to 2.00]

This adjusts the range over which the Equalizer is applied, centering on the frequency set with MD-FREQ. Larger values result in a narrower range.

HI-GAIN (High Gain) [-12 to +12]

This varies the treble sound quality by adjusting the signal level up or down in decibels.

HI-FREQ (High Frequency) [1,000 to 11,986 Hz]

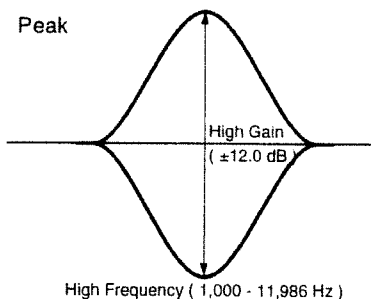
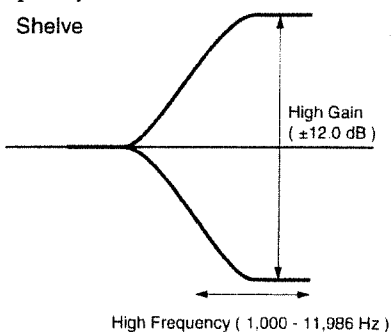
This sets the center frequency used by HI-GAIN for varying the signal level.

HI-TYPE (High Type) [Shelve, Peak]

This sets how the signal level for the frequency set with HI-FREQ is boosted or attenuated.

Shelve: Signals of the frequency band higher than the setting for HI-FREQ are boosted or attenuated.

Peak: Signals are boosted or attenuated with the frequency set with HI-FREQ at the center.



P-VOLUME (Patch Volume) [0 to 100]

This sets the volume level for each Patch after passing through the Equalizer. When set to 0, the Patch will not be sounded. This parameter is a handy way to compensate for differences in volume when switching Patches, or to give Patches different volume levels for backing and solo use.

** Unless you need to make changes, you should leave the Patch Volume value at its maximum setting. This is effective in reducing noise.*

COMMON (Common)

The parameters in this group include those used to assign names and comments to Patches, along with those used to select certain methods of play, and those determining the way MIDI is used with respect to an external effects processor, on an individual Patch basis.

NAME (Patch Name)

This assigns a name and comment to a Patch, making it easier to organize and keep track of sounds.

Patch Name (Patch Name)

This assigns a name to the Patch. You can assign a name up to eight characters in length.

Comment (Comment)

This assigns a comment to the Patch. A comment can be up to 20 characters long. This is a handy way to make a note of information, such as the song where the Patch is used.

PEDAL (Expression Pedal)

These parameters let you use an externally connected expression pedal (Boss FV-300L or EV-5, sold separately) to control Patch parameters.



Assigned Parameter (Assigned Parameter)

This selects the parameters assigned to the external expression pedal for control. The parameters assigned to the expression pedal become effective instantaneously when the Patch is changed. If no expression pedal is connected, the value set previous with the Patch parameter remains in effect.

You can choose and assign any one of the parameters listed below.

OFF

- Master Volume
- [PICKUP]Tone
- [PICKUP]Level
- [P-SHIFT]Shift
- [P-SHIFT]Balance
- [PEDAL]DIST/SUSTAIN
- [PEDAL]PDL-LEV
- [PEDAL]WAH
- [AMP]Volume
- [AMP]Master
- [AMP]Output

[MANAGER]POLY-Rate
 [MIXER]A/B Balance
 [BODY]Body
 [BODY]Output
 [HRM]Cutoff
 [HRM]Touch-S
 [HRM]Output
 [EFFECT]MOD-Rate
 [EFFECT]Delay-Level
 [EFFECT]Delay-Send
 [EFFECT]REV-Level

The types of Patch parameters shown in the LCD will not necessarily be only those of the currently-used instrument. This means that, for example, even if you are using the HRM instrument, it will appear as though you can select Pickup Level (a VGM Patch parameter) for assignment to the external expression pedal. However when parameters which do not exist for the currently-used instrument are shown in the LCD, the function of the expression pedal will automatically be set to OFF. In this case, the screen display will not match the actual function, and the expression pedal will not control the patch parameter. In this case, the LCD will indicate "Inactive!"

* *The parameter selected as the Assigned Parameter is not linked with the correspondingly-named Patch parameter specified by each Patch. I.e., if you use the external expression pedal to edit, and then Write the changes, the results of your edit will not be preserved.*

* *Depending on the parameter that you assign, there may be cases in which the change is "stepped" (discontinuous), the response is slow, or noise is produced.*

MIN Value (Minimum Value) [0 to 100]

This sets the parameter value that is obtained when the front part of the external expression pedal is depressed all the way.

MAX Value (Maximum Value) [0 to 100]

This sets the parameter value that is obtained when the rear part of the external expression pedal is depressed all the way.

* *Set the minimum volume for the external expression pedal (Boss FV-300L or EV-5, available separately) to 0.*

GK-VOL (GK Volume Assign)

Assigned Parameter (Assigned Parameter) [Master Volume, Pickup Level]

This selects the parameter assigned to the GK-2A's [SYNTH VOL] for control.

The parameter assigned to [SYNTH VOL] takes effect immediately when the Patch is changed.

Master Volume: P-VOLUME for [EQ/VOL] is controlled.

Pickup Level: When VGM is used as the Instrument, the output level of the pickup is controlled.

* *The types of Patch parameters that appear on the LCD screen are the same no matter what Instrument is in use. This means that even if you are using an HRM Instrument, the Pickup Level — a VGM parameter — appears to be available for selection.*

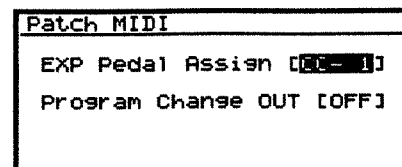
In reality, however, the functioning of the expression pedal is automatically set to OFF for parameters that appear on the LCD panel but do not exist for the Instrument in use. In such cases, actual operation is different from that shown on the screen, and the expression pedal cannot be used to control Patch parameters.

* *A parameter selected with Assigned Parameter does not work in conjunction with a Patch parameter of the same name set for each Patch. In other words, if a particular Patch is edited using the external expression pedal and a Write operation is then performed, the edited contents are not saved.*

* *Depending at parameter assigned, changes may take place in a stepwise fashion, reaction time may be slow, or noise may be produced.*

MIDI (Patch MIDI)

These settings specify the MIDI functionality for each Patch.



EXP Pedal Assign (Expression pedal assign) [OFF, CC-1, CC-4, CC-7, CC-10, CC-16, CAF]

Specify the MIDI message that will be transmitted when you operate the external expression pedal.

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OFF:

No MIDI message will be transmitted.

CC-1, 4, 7, 10, 16:

Control change messages of the specified number will be transmitted.

CAf:

Channel aftertouch messages will be transmitted.

* This is independent of the function which is assigned to the expression pedal by the Assigned Parameter setting (p. 94). For example you could set Assigned Parameter to Master Volume, and set EXP Pedal Assign to CC-7, so that when you operate the external expression pedal, the VG-8 master volume as well as the main volume of an external MIDI device (control change number 7) will be controlled.

Program Change OUT (Program Change Out) [ON or OFF]

This sets whether Program Change messages are sent from the MIDI OUT connector.

ON: Program Change messages are sent. This can be used to change the Patch on an external device at the same time a Patch is changed on the VG-8.

OFF: Program Change messages are not sent.

Bank Select (Bank Select) [0 to 127]

This sets the Bank Number of the Bank Select MSB that is sent when a Patch is switched.

Program Change (Program Change) [1 to 128]

This sets the Program Number of the Program Change message that is sent when a Patch is switched.



FOOT SW (Foot switch)

Pedal switches (BOSS FS-5U: optional) connected externally can be used to control Patch parameters.

Foot Switch	
EXT SW1	[Effect ON/OFF]
EXT SW2	[SYSTEM Setting]

EXT SW1, 2 (External switch 1, 2)

[SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Delay Time TAP, PU to Front, PU to Rear]

These settings specify the functions that will be controlled when a splitter cable (PCS-31: optional) and two pedal switches (BOSS FS-5U: optional) are connected to the rear panel EXT SWITCH jack.

The pedal switch connected to the white phone jack of the splitter cable will be assigned the function of exter-

nal switch 1, and the switch connected to the red phone jack will be assigned the function of external switch 2. If you connect a pedal switch directly to the rear panel EXT SWITCH jack without using a splitter cable, it will be assigned the function of external switch 1.

* These settings will be invalid in the following cases, and the message "Inactive!" appears on the display.

- If the System parameter No-Hands Edit is turned on
- If VGM or VIO Guitar is selected as the instrument, and PICKUP is set to VARI
- If HRM is selected as the instrument, and COMMON:FOOT SW is set to PU to Front or PU to Rear

SYSTEM Setting:

The function specified by the System parameter Foot Switch (p. 97) will be controlled.

Effect ON/OFF:

All effects will be turned on/off together.

MOD ON/OFF:

The modulation effect will be turned on/off.

Delay ON/OFF:

The delay effect will be turned on/off.

Reverb ON/OFF:

The reverb effect will be turned on/off.

Delay Time TAP:

This allows you to set the time delay between the VG sound and the delayed sound. When you press the foot switch four or more times in rhythm with the tempo of your song, the delay time will be set to match the approximate tempo of the song (p. 92).

PU to Front:

If VGM or VIO Guitar is being used, this will switch the PICKUP setting sequentially toward the front pickup.

PU to Rear:

If VGM or VIO Guitar is being used, this will switch the PICKUP setting sequentially toward the rear pickup.

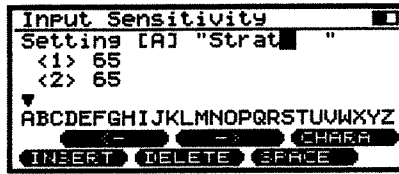
SYSTEM (System)

These parameters make settings for the VG-8EX's operating environment. They can also be used to specify the type of data to be stored on a Memory Card (M-512E, available separately), sort Patches, adjust the contrast of the LCD readout, and other perform operations.



DRIVER (Driver Setting)

This screen is used to select values for Driver Settings.



Name (Driver setting name)

You can assign a name of up to 8 characters to each driver setting so that it will be easier to manage driver settings. It is convenient to specify the name of the guitar etc. for which that driver setting is intended.

Setting (Driver Setting Select) [A, B, C, D, E]

Up to five Driver Settings can be stored in memory.

If you use more than one guitar, this provides a handy way to store the settings for each one in memory.

Sensitivity #1 to #6 (Sensitivity) [0 to 100]

These are used to adjust the pickup sensitivity for each string to match the divided pickup that is installed. Sensitivity is lowest when set to 0 and highest when set to 100.

The level meter is shown while this setting is made, with more segments lighting as the strength with which the string is played increases.

Adjust the setting so that the level indicated comes to just short of the large level indicator on the right-side edge of the level meter when you play the string with maximum force.

Type (Driver Type) [GK-2A, GK-2, Piezo]

Set this to the type of divided pickup that is mounted on your guitar.

GK-2A: Make this setting if you are using a GK-2A divided pickup.

GK-2: Make this setting if you are using a GK-2 divided pickup.

Piezo: Make this setting if you are using a piezo divided pickup.

Scale (Scale) [620 to 660 mm]

This sets the scale length (the length from the bridge to the nut) on your guitar.

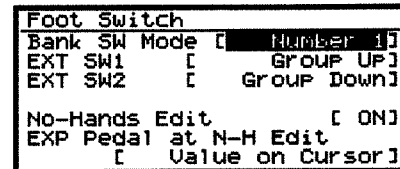
PU<->Bridge #1 to #6 (Pickup to Bridge) [10 to 30 mm]

Here you set the distance for each string from the pickup to the bridge on your guitar.



FOOT SW (Foot Switch Function)

These parameters make settings for how the VG-8EX behaves when operated with its built-in foot switches and external expression pedals.



Bank SW Mode (Bank Switch Mode) [Number 1, Wait Number, Same Number]

This sets how Patches are switched when a BANK pedal is depressed.

Number 1:

When you change the Bank or Group, the Patch changes to Patch No. 1 in the destination Bank.

Wait Number:

After you change the Bank or Group, the VG-8EX waits to perform switching until a Number pedal ([1] to [4]) is depressed.

Same Number:

When the Bank or Number is changed, the VG-8EX switches directly to the Patch with the same Number.

EXT SW 1, 2 (External Switch 1, 2) [Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner]

These settings specify the functions that will be controlled when a splitter cable (PCS-31: optional) and two pedal switches (BOSS FS-5U: optional) are connected to the rear panel EXT SWITCH jack.

The pedal switch connected to the white phone jack of the splitter cable will be assigned the function of external switch 1, and the switch connected to the red phone jack will be assigned the function of external switch 2. If you connect a pedal switch directly to the rear panel EXT SWITCH jack without using a splitter cable, it will be assigned the function of external switch 1.

Group Up:

Switches to the Patch with the next Group Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP▲] pedal.

Group Down:

Switches to the Patch with the previous Group

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Number. Result is the same as holding down the GK-2A's [DOWN/S1] switch and pressing the [GROUP▼] pedal.

Effect ON/OFF:

Switches all effects on or off.

MOD ON/OFF:

Switches the Modulation effect on or off.

Delay ON/OFF:

Switches the Delay effect on or off.

Reverb ON/OFF:

Switches the Reverb effect on or off.

Next Patch:

Calls up the next higher numbered Patch.

Prev Patch:

Calls up the Patch with the previous Patch Number.

Tuner:

Opens the Tuner screen.

Auto Tune:

The Tuning Auto Adjust page will appear (p. 17).

Delay Time TAP:

This allows you to set the time delay between the VG sound and the delayed sound. When you press the foot switch four or more times in rhythm with the tempo of your song, the delay time will be set to match the approximate tempo of the song (p. 92).

PU to Front:

If VGM is being used, this will switch the PICKUP setting sequentially toward the front pickup.

PU to Rear:

If VGM is being used, this will switch the PICKUP setting sequentially toward the rear pickup.

No-Hands Edit (No-hands Editing) [ON or OFF]

In the Edit mode, you can use external pedal switches to open the Edit Menu screen and page through the Edit screens. This lets you use the pedal switches to perform the same operations as buttons such as [PLAY], [PATCH EDIT], [WRITE], so you can carry out editing while still playing the guitar.

ON: No-hands Editing is used.

OFF: No-hands Editing is not used.

** When No-hands Editing is set to ON, the external switches are disabled. At this time, EXT SW 1 is assigned the same functions as the [PAGE] button, and EXT SW 2 is assigned the function of opening the Edit Menu screen.*

EXP.PEDAL at N-H Edit (Expression Pedal at No-Hands Editing) [Assigned Parameter, Value on Cursor]

Here you assign the function (that will be available when an Edit mode screen is opened during No-hands Editing) you wish to have performed by an expression pedal (Boss FV-300L or EV-5, sold separately) plugged into the EXP PEDAL jack on the rear panel.

Assigned Parameter:

The parameter assigned to the external expression pedal at the Patch Common screen is assigned without change.

Value on Cursor:

This assigns the function of the [VALUE] knob. The value of the parameter under the cursor can be increased or decreased.



MIDI (System MIDI)

MIDI Channel (MIDI Channel) [1 to 16]

This selects the MIDI channel used when sending MIDI messages to an external instrument.

Bank Select OUT (Bank Select Out) [ON or OFF]

Turns on/off transmission of Bank Select messages.

ON: Bank Select MSB and LSB are sent.

OFF: Bank Select MSB and LSB will not be sent.

** This setting is effective only when Program Change Out on the Patch MIDI screen is set to ON. If Program Change Out is set to OFF, then the Bank Select MSB and LSB are not sent, regardless of the setting for Bank Select Out.*

Device ID (Device ID Number) [1 to 32]

This sets the device ID number for Exclusive (SysEx) messages.

When using the Bulk Dump function, SysEx messages can be transferred only when the sending device and the receiving device have the same device ID number.

Bulk Dump (Bulk Dump) [All Patches, System, Patches & System]

This selects the type of data to be sent when carrying out a Bulk Dump.

All Patches:

A bulk dump of all Patch parameters is performed.

System:

Bulk dumps the System parameters.

Patches & System:

Select this to bulk dump all Patch parameters and System parameters.



SP SIM (Speaker Simulation Switch)

SP Sim Total [ON or OFF]

This setting allow you to disable all the settings for the parameters accessed from the speaker and mike position pages for all the Patches that employ VGM. If you are going to be using a guitar amp to sound the VG-8EX, it should be set to "OFF."



DISPLAY (Display Contrast)

Contrast (Contrast) [0 to 100]

This adjusts the brightness of the LCD panel.



CARD (Card Transfer)

Function (Function)[CARD->VG-8EX or VG-8EX->CARD]

This selects how data is transferred between the VG-8EX and a Memory Card.

CARD->VG-8EX:

Parameters are copied from the Memory Card to the VG-8EX.

VG-8EX->CARD:

Parameters are copied from the VG-8EX to the Memory Card.

Target (Target) [All Patches, System, Patches & System]

This selects the type of data to be saved when storing data on Memory Card.

All Patches:

Saves all Patch parameters.

System:

Saves the System parameters.

Patches & System:

Saves all Patch parameters and System parameters.



EXCHANGE (Patch Exchange)

Patch A (Patch A)

Patch B (Patch B)

This selects the Patches to be exchanged when using the Patch Exchange function.



UNIT (Unit Select)

Display UNIT (Display Unit) [mm or inch]

You can use this parameter to select whether to use millimeters or inches as the unit for displaying parameters indicated in length values, such as the scale length shown on the Driver Setting screen, or the position value on the Pickup screen.

mm: Lengths will be shown in millimeters.

inch: Lengths will be shown in inches.

TUNER (Tuner)

Tune (Master Tune) [427.2 to 452.7 Hz]

This sets, in increments of 0.1 Hz, the standard frequency used when tuning the guitar.

Mute (Mute) [0 to 10]

You can lower the volume of the VG sound that is output from the MIX OUT jack when tuning the guitar. A larger value for this setting results in greater muting. When set to 0, no muting occurs. Note that the guitar sound output from the GUITAR OUT jack is not muted.

* The "Tune" and "Mute" that appear on the Tuner screen are System parameters, but the Tuner screen cannot be opened from the System menu. To open the Tuner screen, first make sure that you're in the Play mode, then depress pedal [4] (TUNER) while holding down the GK-2A's [DOWN/S1] switch or press [F1].



GLOBAL (Global control)

These settings allow you to make temporary adjustments that affect all Patches. This is a convenient way to make quick adjustments to suit changes in your equipment or in your performance environment.

Global Controls	
Delay Level	[100%]
Reverb Level	[100%]

Delay Level [0 – 200%]

Adjust the delay level that is set for each Patch. This setting will have no effect on Patches for which delay is turned off.

Reverb Level [0 – 200%]

Adjust the reverb level that is set for each Patch. This is a convenient way to adjust the reverb level as appropriate for the acoustics of the room in which you are playing the VG-8. This setting will have no effect on Patches for which reverb is turned off.



GK SW (GK switch)

Specify the function assigned to the [DOWN/S1] or [UP/S2] switches of the GK-2A.

GK-Switch
Assigned Parameter [Pedal Function]

Assigned Parameter [Pedal Function, Patch Up&Down, PickupSelect, PickupSelect R]

Pedal Function:

In conjunction with the foot pedal, the switches will execute the functions listed on the top panel ([TUNER], [GROUP▼], [GROUP▲]).

Patch Up&Down:

The switches will select Patches. Pressing the [DOWN/S1] switch will select the previous Patch. Pressing the [UP/S2] switch will select the next Patch.

PickupSelect:

When the VGM instrument is being used, this allows you to select a PICKUP for the currently selected model (p. 61). However this setting has no effect when VARI is selected as the pickup model, or when HRM is selected as the instrument.

PickupSelect R:

PickupSelect R reverses the direction in which the PickupSelect will switch PICKUP. However this setting has no effect when VARI is selected as the pickup model, or when HRM is selected as the instrument.

Tuning Auto Adjust

Please refer to “Using the Tuning Auto Adjust function” (p. 17).

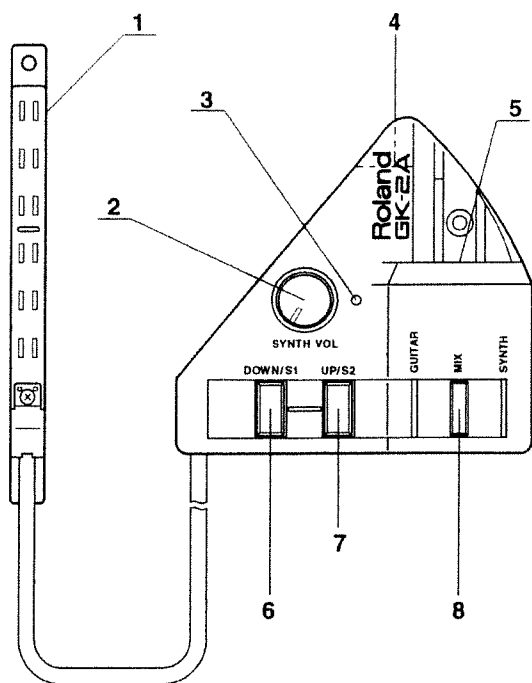
Chapter 7 Appendices

This chapter contains information that was not covered in the chapters up to now, but which can be helpful to know in order to use your VG-8EX with maximum power and effectiveness.

- Part Names and Functions for the GK-2A (When Used with the VG-8EX)
- Adjusting the Brightness of the LCD Panel (Contrast)
- Changing from Millimeter to Inch Display
- If You Think There Might Be a Problem (Troubleshooting)
- Parameter List
- MIDI IMPLEMENTATION
- Specification
- Index

Part Names and Functions for the GK-2A (When Used with the VG-8EX)

The owner's manual for the GK-2A Synthesizer Driver describes usage with the GR-30 guitar synthesizer. When used with the VG-8EX, the switch functions are different from the descriptions in the GK-2A's manual. Read on for an explanation of how to operate the GK-2A.



1. Divided Pickup

This is the pickup for detection the vibration of the guitar strings. It is used while installed on the guitar between the bridge and the bridge pickup.

2. [SYNTH VOL]

This adjusts the volume of the VG sound output from the MIX OUT jack on the VG-8EX. It has nothing to do with the volume of the guitar sound.

3. Power Indicator

This shows whether the GK-2A is on or not. It lights up when the power to the VG-8EX is switched on and the VG-8EX is connected to the GK-2A with the special cable (C-13A).

4. NORMAL GUITAR Input Jack

This jack is for inputting guitar sound to the GK-2A.

Use the normal guitar cable attached to GK-2A when making the connection. Be sure to make this connection when the selector switch is set to [GUITAR] or [MIX].

5. GK-2 Connector

This is for connecting the GK-2A to the VG-8EX with the special cable.

6. [DOWN/S1]

When the VG-8EX is in the Play mode, the foot pedals are operated while holding down this switch to perform operations such as calling up the Tuning function or changing Patch Groups.

In the Edit mode, this switch works the same way as turning the VG-8EX's [VALUE] dial counterclockwise to reduce the value of parameters.

7. [UP/S2]

In the Edit mode, this switch works the same way as turning the VG-8EX's [VALUE] dial clockwise to increase the value of parameters. This switch has no function in the Play mode.

8. Selector Switch

This switch determines whether the VG sound or the guitar sound will be output from the MIX OUT jack on the VG-8EX. When set to [GUITAR] only the guitar sound is heard, and when set to [SYNTH] only the VG sound is output. Set this switch to [MIX] to play the guitar sound and VG sound at the same time.

Adjusting the Brightness of the LCD Panel (Contrast)

The text and icons on the VG-8EX's LCD panel may be difficult to see when the power has just been turned on, or when the unit has been used continuously for a long time. At times like these, you should adjust the contrast to enhance the brightness of the LCD panel.

1. Press [SYSTEM] to open the System Menu screen.

2. Press [F6] (DISPLAY) to open the Display Contrast screen.

3. Adjust the contrast.

Use the [VALUE] dial to adjust the contrast for the best visibility.

4. After adjusting the contrast, press [PLAY] to return to the Play mode.

* The setting for LCD contrast is a system parameter and remains in memory after the power is switched off.

If the Screen Is Hard To Read...

The LCD panel may become difficult to make out in situations like these:

- When copying system settings from a Memory Card to the VG-8EX
- When a bulk dump is being used to copy system settings from a MIDI sequencer to the VG-8EX

This happens because the state of the VG-8EX when the system settings were saved differs from the current state of the VG-8EX, such as the temperature and location being used. If this is a problem, you can carry out the following procedure to adjust the contrast directly from the Play mode.

1. Press [PLAY].
2. Now hold [PLAY] down while you turn the [VALUE] dial.
Turning the [VALUE] dial clockwise makes the LCD panel darker, and turning counterclockwise makes the LCD panel lighter. The current contrast setting appears at the top right of the LCD panel.
3. After setting the contrast, release [PLAY] to return to the Play mode.

Changing from Millimeter to Inch Display

The VG-8EX is set to display values such as scale length for the driver settings, and the distance from the pickup to the bridge in millimeters. This means that all the length values that appear on the LCD panel are in millimeters. However, you can also set this for display in inches to allow settings to be made more intuitively when actually measuring the guitar size. Read on to learn how to do this.

1. Press [SYSTEM] to open the System Menu screen.
2. Press [PAGE] to go to the second page of the System Menu screen.
3. Press [F2] (UNIT) to open the Unit Select screen.
4. Use the [VALUE] dial to select the display unit. You can choose display in either millimeters or inches.
5. After making the setting, press [PLAY] to return to the Play mode.

Open the Driver Setting screen to make sure that units are now displayed in inches.

Driver Setting		
Setting [G]	PU ↔ Bridge	
	<1>	0.39<inch>
Type	GK-2A	<2> 0.39<inch>
Scale		<3> 0.39<inch>
	25.59<inch>	<4> 0.39<inch>
		<5> 0.39<inch>
		<6> 0.39<inch>

If You Think There Might Be a Problem (Troubleshooting)

This section explains some things that might go wrong when using the VG-8EX, and what needs to be done to correct the problem. If you think there may be something wrong with your VG-8EX, please check through the following first. If these suggestions don't fix the problem, then go ahead and contact the store you bought it from, or your nearest Roland Service Station.

Trouble with the Sound

● There is no VG sound when the guitar is played.

◆ Are the audio cables and the GK-2A connected correctly?

→ Make sure the connections are correct.

◆ Are the VG-8EX, guitar amp, mixer, and other equipment switched on?

→ Make sure the power is turned on for all equipment.

◆ Is [VOLUME] on the VG-8EX set to "MIN"?

→ Raise the volume to an appropriate level (probably somewhere near the midway point).

◆ Is [SYNTH VOL] on the GK-2A set too low?

→ Raise the volume to an appropriate level (turned clockwise all the way).

◆ Is the selector switch on the GK-2A set to [GUITAR]?

→ Set the selector switch to [SYNTH] or [MIX].

◆ Has the Volume function been assigned to an external expression pedal?

→ If the Volume function is assigned to an external expression pedal (BOSS FV-300L or EV-5, sold separately), no sound is heard if only the front of the pedal is depressed. Depress the pedal at the rear.

◆ Has the volume for various parameters been set to "0" (zero)?

→ In addition to [VOLUME] on the VG-8EX and [SYNTH VOL] on the GK-2A, the volume of the VG sound can also be set with the following Patch parameters. Adjust the settings to the appropriate level.

VGM	PICKUP	LEVEL
	P-SHIFT	LEVEL#1-6
	PEDAL	PDL-LEV
	AMP	VOLUME
		TREBLE
		MIDDLE
		BASS
		MASTER
		OUTPUT
HRM	PARAMETER	OUTPUT
	EQ/VOL3 Band EQ & Volume	P-Volume

◆ **Are SysEx messages being received in a bulk dump?**

→ No sound is played while the VG-8EX is in the process of receiving SysEx messages. Try playing after the bulk dump has finished.

● **The pitch isn't right.**

◆ **Is the guitar in tune?**

→ Tune the guitar (p. 16).

◆ **Is the VG-8EX out of tune with other instruments?**

→ Adjust the Master Tune setting (p. 16).

◆ **Has Polyphonic Pitch Shift been set?**

→ Set an appropriate value for Polyphonic Pitch Shift.

→ If you are re-creating Open Tuning, make sure the original sound is not played (p. 64).

● **The pitch stays the same even when the Master Tune setting is changed.**

→ The pitch doesn't change immediately when you change the VG-8EX's Master Tune setting. After making the setting for Master Tune, use the built-in Tuner function (p. 16) to retune the guitar. This ensures that the pitch is correct for all sounds, including the guitar.

● **The volume fluctuates from one string to another.**

◆ **Are the Sensitivity settings for all strings correct?**

→ Adjust the settings if necessary (p. 19).

● **The built-in effects don't work.**

◆ **Is Modulation, Chorus, or Reverb set to "OFF"?**

→ The effect is not applied when set to "OFF." Change the setting to "ON."

◆ **Are the effect levels high enough?**

→ An effect is not applied and only the original sound is heard when the effect level is at the lowest setting. Set the effect level to an appropriate value.

◆ **Is the GK-2A's selector switch set to [GUITAR]?**

→ The VG-8EX's built-in effects work only with VG sounds, and cannot be applied to guitar sounds. Make sure the selector switch is set to [SYNTH] or [MIX]. If you are using the GUITAR OUT jack, you can apply an external effects processor to just the guitar sound. See "Combining Only the Guitar Sound with an External Effects Processor" (p. 26) for more details.

● **Depending on the guitar being used, hum may be audible.**

◆ **Is the output jack on your guitar connected to the NORMAL GUITAR input jack on the GK-2A?**

→ You should be sure to make this connection even if the guitar sound is not to be output. For more details, see the Owner's Manual for the GK-2A.

Other Problems

● **"Int. Battery Low" is displayed when the power is switched on.**

→ The internal battery for saving Patch and system parameters is almost out of power. Replace the battery soon to prevent parameters from being lost. Contact your nearest Roland Service Station or the store where you bought the VG-8EX.

● **Patches aren't switched when a Program Change is received from an external device.**

◆ **Are the Program Change messages being received on a MIDI channel other than the channel set for "MIDI Channel" on the System MIDI screen?**

→ Send the Program Change messages on the same channel as the one set with "MIDI Channel."

● **Data can't be sent or received with Bulk Dump.**

◆ **Can the MIDI sequencer you are using record Exclusive (SysEx) messages?**

→ Use a MIDI sequencer that can record SysEx messages. We recommend using the Roland MC-50mkII.

◆ **When receiving, is the device ID number set to the same value used when sending?**

→ Set the device ID number to the same number that was used when the data was sent.

When copying the system from a Memory Card to the VG-8EX, the LCD panel goes completely black or completely white.

→ The contrast setting in the system parameters saved on the Memory Card was different than what was more recently being used on the VG-8EX. Adjust the contrast. For more details, check out “Adjusting the Brightness of the LCD Panel (Contrast)” (p. 102).

The message "Card Battery Low" appears when a Memory Card is inserted in the slot.

→ The battery used to store Patch and System parameters on the Memory Card is low on power. The battery should be changed as soon as possible to prevent the parameter settings from being lost. Refer to the manual for the Memory Card for more information.

Parameter Lists

SYSTEM (System)

DRIVER (Driver Setting)



Parameter Name	Display	Variable Range	Initial Value
Driver Setting Select	Setting	A, B, C, D, E	A
Driver Setting Name	(none)	8 letters	(none)
Sensitivity	Sensitivity <1>--<6>	0 - 100	65
Driver Type	Type	GK-2A, GK-2, Piezo	GK-2A
Scale	Scale	620 - 660	649 mm
Pickup to Bridge	PU <-> Bridge <1>--<6>	10 - 30	18, 19, 20, 19, 20, 21 mm

FOOT SW (Foot Switch)



Parameter Name	Display	Variable Range	Initial Value
Bank Switch Mode	Bank SW Mode	Number 1, Wait Number, Same Number	Number 1
External Switch 1	EXT SW 1	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner, Auto Tune, DelayTime TAP, PU to Front, PU to Rear	Group Up
External Switch 2	EXT SW 2	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner, Auto Tune, DelayTime TAP, PU to Front, PU to Rear	Group Down
No-Hands Edit	No-Hands Edit	OFF, ON	ON
Expression Pedal at No-Hands Edit	EXP Pedal at N-H Edit	Value on Cursor, Assigned Parameter	Value on Cursor

MIDI (System MIDI)



Parameter Name	Display	Variable Range	Initial Value
MIDI Channel	MIDI Channel	1 - 16	1
Bank Select Out	Bank Select OUT	ON, OFF	ON
Device ID Number	Device ID	1 - 32	17
Bulk Dump	Bulk Dump	All Patches, System, Patches&System	All Patches

SP SIM (Speaker Simulation)



Parameter Name	Display	Variable Range	Initial Value
Speaker Simulation Total	SP Sim Total	OFF, ON	ON

DISPLAY (Display Contrast)



Parameter Name	Display	Variable Range	Initial Value
Contrast	Contrast	0 - 100	50

CARD (Card Transfer)

Parameter Name	Display	Variable Range	Initial Value
Function	Function	CARD -> VG-8EX, VG-8EX -> CARD	CARD -> VG-8EX
Target	Target	All Patches, System, Patches&System	All Patches

EXCHANGE (Patch Exchange)

Parameter Name	Display	Variable Range	Initial Value
Patch A	Patch A	USER A11 - CARD B84	Current Patch
Patch B	Patch B	USER A11 - CARD B84	Current Patch

UNIT (Display Unit)

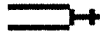
Parameter Name	Display	Variable Range	Initial Value
Display Unit	Display UNIT	mm, inch	mm

GLOBAL (Global Control)

Parameter Name	Display	Variable Range	Initial Value
Delay Level	Delay Level	0 - 200 %	100 %
Reverb Level	Reverb Level	0 - 200 %	100 %

GK SW (GK Switch)

Parameter Name	Display	Variable Range	Initial Value
Assigned Parameter	Assigned Parameter	Pedal Function, Patch Up&Down, PickupSelect, PickupSelect R	Pedal Function

TUNER (Tuner)

Parameter Name	Display	Variable Range	Initial Value
Master Tune	Tune	427.2 - 452.7 Hz	440.0 Hz
Mute	Mute	0 - 10	8

Tuning Auto Adjust

Parameter Name	Display	Variable Range	Initial Value
Mode	Mode	Normal, Chromatic	Normal
Mute	Mute	0 - 10	8

COMMON (Common)

NAME (Patch Name)

Parameter Name	Display	Variable Range
Patch Name	Patch Name	8 letters
Comment	Comment	20 letters

Exp Pedal (Expression Pedal)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	OFF, Master Volume, [PICKUP] Tone, [PICKUP] Level, [P-SHIFT] Shift, [P-SHIFT] Balance, [PEDAL] DIST/SUSTAIN, [PEDAL] PDL-LEV, [PEDAL] WAH, [AMP] Volume, [AMP] Master, [AMP] Output, [MANAGER] POLY-Rate, [MIXER] A/B Balance, [BODY] Body, [BODY] Output, [HRM] Cutoff, [HRM] Touch-S, [HRM] Output, [EFFECT] MOD-Rate, [EFFECT] Delay-Level, [EFFECT] Delay-Send, [EFFECT] REV-Level
Minimum Value	MIN Value	0 - 100
Maximum Value	MAX Value	0 - 100

MIDI (Patch MIDI)

Parameter Name	Display	Variable Range
Expression Pedal Assign	EXP Pedal Assign	OFF, CC-1, CC-4, CC-7, CC-10, CC-16, CAf
Program Change Out	Program Change OUT	OFF, ON
Bank Select	Bank Select	0 - 127
Program Change Number	Program Change	1 - 128

GK-VOL (GK Volume Assign)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	Master Volume, Pickup Level

FOOT SW (Foot Switch)

Parameter Name	Display	Variable Range
External Switch 1	EXT SW 1	SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, DelayTime TAP, PU to Front, PU to Rear
External Switch 2	EXT SW 2	SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, DelayTime TAP, PU to Front, PU to Rear

INSTRUMENT VGM (Instrument VGM)

PICKUP (Pickup) PICKUP

Parameter Name	Display	Variable Range
Model	MODEL	LP, CLA-ST, MOD-ST, RICK, TEL, P-90, LIPS, P.A.F., CHET, S-S-H, VARI

When LP, RICK, TEL, P-90, LIPS, P.A.F., CHET is selected as the pickup

Parameter Name	Display	Variable Range
Pickup	PICKUP	REAR, F+R, FRONT
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

When CLA-ST, MOD-ST, S-S-H is selected as the pickup

Parameter Name	Display	Variable Range
Pickup	PICKUP	REAR, C+R, CENTER, F+C, FRONT
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100

When VARI is selected as the pickup

Parameter Name	Display	Variable Range
Balance	BALANCE	A50 - B50
Tone	TONE	-50 - +50
Level	LEVEL	0 - 100
Type	TYPE	S, D, P, A, -
Position	POSITION	5 - 320 mm
Angle	ANGLE	-315 - +315 mm
Phase	PHASE	IN, OUT

P-SHIFT (Polyphonic Pitch Shift) P-SHIFT

Parameter Name	Display	Variable Range
Type	Type	OFF, String, Harmo, Pedal

When String is selected as the type

Parameter Name	Display	Variable Range
Preset	Preset	Detune, 12Strings-1, 12Strings-2, Octave Up, Bass 6, Bass 12, Bass Split, Open G, Open D, Dropped D, Nashville, USER
Pitch Shift	Shift <1> - <6>	-24 - +24
Fine Tune	Fine <1> - <6>	-50 - +50
Balance	Balance <1> - <6>	0 - 100
Level	Level <1> - <6>	0 - 100

When Harmo (harmonist) is selected as the type

Parameter Name	Display	Variable Range
Harmony	Harmony	-2oct, -14th, -13th, -12th, -11th, -10th, -9th, -1oct, -7th, -6th, -5th, -4th, -3rd, -2nd, Tonic, 2nd, 3rd, 4th, 5th, 6th, 7th, 1oct, 9th, 10th, 11th, 12th, 13th, 14th, 2oct, USER
Key	KEY	C(Am), D \flat (B \flat m), D(Bm), E \flat (Cm), E(C \sharp m), F(Dm), G \flat (E \flat m), G(Em), A \flat (Fm), A(F \sharp m), B \flat (Gm), B(G \sharp m)
Shift	Shift C - B	-24 - +24
Balance	Balance <1> - <6>	0 - 100
Level	Level <1> - <6>	0 - 100

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When Pedal is selected as the type

Parameter Name	Display	Variable Range
Preset	PRESET	Octave Down, 2 Oct Down, Octave Up, 2 Oct Up, 2nd -> Norm, Norm -> 2nd, Norm -> OpenG, Norm -> OpenD, Open Gm -> G, Open Dm -> D, 3rd m -> maj, USER
Shift Maximum	Shift MAX <1> - <6>	-24 - +24
Shift Minimum	Shift MIN <1> - <6>	-24 - +24
Balance	Balance <1> - <6>	0 - 100
Level	Level <1> - <6>	0 - 100

Glide (Glide)

Parameter Name	Display	Variable Range
Width	Width	-24 - OFF - +24
Time	Time	0 - 100
Touch Sensitivity Curve	Touch Sens Curve	Off, Linear, from 10 - 90, Reverse, to 90 - 10, SW10 - 100
Retrigger Sensitivity	Retrigger Sens	0 - 100

PEDAL (Effect Pedal)



Parameter Name	Display	Variable Range
Pedal Type	TYPE	OFF, DRIVE, DIST, METAL, COMP, LIMIT, EQ, WAH

DRIVE (Over Drive)

Parameter Name	Display	Variable Range
Drive	DRIVE	0 - 100
Tone	TONE	-50 - 50
Pedal Level	PDL-LEV	0 - 100

DIST (Distortion)

Parameter Name	Display	Variable Range
Distortion	DIST	0 - 100
Tone	TONE	-50 - +50
Pedal Level	PDL-LEV	0 - 100

METAL (Metal)

Parameter Name	Display	Variable Range
Distortion	DIST	0 - 100
High	HIGH	-50 - +50
Middle	MID	-50 - +50
Middle Frequency	MID-F	250 - 3,999 Hz
Low	LOW	-50 - +50
Pedal Level	PDL-LEV	0 - 100

COMP (Compressor)

Parameter Name	Display	Variable Range
Sustain	SUSTAIN	0 - 100
Attack	ATTACK	0 - 100
Tone	TONE	-50 - 50
Pedal Level	PDL-LEV	0 - 100

LIMIT (Limiter)

Parameter Name	Display	Variable Range
Threshold	THRESH	0 - 100
Release	RELEASE	0 - 100
Ratio	RATIO	1.5:1, 2.0:1, 4.0:1, 100:1
Tone	TONE	-50 - +50
Pedal Level	PDL-LEV	0 - 100

EQ (Equalizer)

Parameter Name	Display	Variable Range
Low Type	LO-TYPE	Shelv, Peak0.5, Peak1.0, Peak2.0
Low Frequency	LO-FREQ	50 – 1,000 Hz
Low Gain	LO-GAIN	-12 – +12 dB
High Type	HI-TYPE	Shelv, Peak0.5, Peak1.0, Peak2.0
High Frequency	HI-FREQ	200 – 12,000 Hz
High Gain	HI-GAIN	-12 – +12 dB
Pedal Level	PDL-LEV	0 – 100

WAH (Wah)

Parameter Name	Display	Variable Range
Preset	PRESET	BOX, CRY, USER
Mode	MODE	BPF, LPF
Frequency Minimum	FREQ-MIN	0 – 100
Frequency Maximum	FREQ-MAX	0 – 100
Attack Time	ATK-TIME	0 – 100
Q	Q	0 – 100
Touch Sensitivity	T-SENS	0 – 100
Pedal Level	PDL-LEV	0 – 100

MANAGER (Polyphonic Manager)

Parameter Name	Display	Variable Range
Polyphonic Rate	POLY-RATE	0 – 100
Lead Emphasis	LEAD-EMPHASIS	0 – 100

BODY (Hollow Body)

Parameter Name	Display	Variable Range
Top	TOP	0 – 100
Body	BODY	0 – 100
Attack	ATTACK	0 – 100
Attack Length	ATK-LENG	0 – 100
Output	OUTPUT	0 – 100
Frequency 1	FREQ-1	100 – 5,000 Hz
Frequency 6	FREQ-6	100 – 5,000 Hz
High 1	HIGH-1	0 – 100
High 6	HIGH-6	0 – 100
Low 1	LOW-1	0 – 100
Low 6	LOW-6	0 – 100
Body Type	BODY-TYPE	Flat, Round, fHole, Metal, Banjo
Size	SIZE	0 – 100
Resonation	RESONATION	0 – 100
High-pass Filter Frequency	HPF-FRQ	OFF, 50 – 5,000 Hz
Gain	GAIN 1 – 24	0 – 7

3 BAND EQ (Equalizer)

Parameter Name	Display	Variable Range
Low Gain	LO-GAIN	-12.0 – +12.0 dB
Low Frequency	LO-FREQ	50 – 503 Hz
Middle Gain	MID-GAIN	-12.0 – +12.0 dB
Middle Frequency	MID-FREQ	200 – 5,079 Hz
Middle Q	MID-Q	0.25 – 2.00
High Gain	HI-GAIN	-12.0 – +12.0 dB
High Frequency	HI-FREQ	1,000 – 11,986 Hz
High Type	HI-TYPE	Shelv, Peak

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LIMITER (Limiter)

Parameter Name	Display	Variable Range
Mode	MODE	ON, OFF
Threshold	THRESH	0 – 100
Release	RELEASE	0 – 100
Ratio	RATIO	1.5:1, 2.0:1, 4.0:1, 100:1
Tone	TONE	-50 – +50
Output	OUTPUT	0 – 100

ENHANCER (Enhancer)

Parameter Name	Display	Variable Range
Frequency	FREQ	1,000 – 5,000 Hz
Gain	GAIN	0 – 100

FLOW (Signal Flow Arrangement)

Parameter Name	Display	Variable Range
Input	INPUT	Dry, Shift, Mix
Pedal Order	PDL-ORDER	Pre GA, Post SP
A/B Link	A/B LINK	OFF, ON

MIXER/DIFFUSER (Mixer/Diffuser)

Parameter Name	Display	Variable Range
Balance	BALANCE	A50 – B50
Diffuse	DIFFUSE	0 – 100
A Pan	A PAN	L50 – 0 – R50
B Pan	B PAN	L50 – 0 – R50
Diffuser	DIFFUSER	OFF, ON
Distance	DISTANCE	0 – 3,000 cm
Shift	SHIFT	L1,230 – 0 – R1,230 cm
Pan	PAN	L50 – 0 – R50

PAN

Parameter Name	Display	Variable Range
Pan	PAN #1 – 6	L50 – 0 – R50

AMP (Guitar Amplifier)

Parameter Name	Display	Variable Range
Type	TYPE	OFF, American Tweed, Classic Stack, Studio Lead, Studio Rhythm, SLDN, British Combo, Modern Stack

American Tweed (American Tweed)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Bright	BRIGHT	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Output	OUTPUT	0 – 100

Classic Stack (Classic Stack)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Input Balance	IN-BAL	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

Studio Lead (Studio Lead)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Bright	BRIGHT	0 - 100
Lead Drive	L-DRIVE	0 - 100
Lead Bright	L-BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Treble Shift	T-SHIFT	OFF, ON
Middle Shift	M-SHIFT	OFF, ON
Bass Shift	B-SHIFT	OFF, ON
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

Studio Rhythm (Studio Rhythm)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Bright	BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Treble Shift	T-SHIFT	OFF, ON
Middle Shift	M-SHIFT	OFF, ON
Bass Shift	B-SHIFT	OFF, ON
Master Level	MASTER	0 - 100
Presence	PRESENCE	0 - 100
Output	OUTPUT	0 - 100

SLDN (SLDN Amp)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 - 100
Gain	GAIN	Normal, Crunch, Lead
Bright	BRIGHT	0 - 100
Treble	TREBLE	0 - 100
Middle	MIDDLE	0 - 100
Bass	BASS	0 - 100
Master Level	MASTER	0 - 100
Output	OUTPUT	0 - 100

British Combo (British Combo)

Parameter Name	Display	Variable Range
Volume 1	VOLUME1	0 - 100
Volume 2	VOLUME2	0 - 100
Treble	TREBLE	0 - 100
Bass	BASS	0 - 100
Cut	CUT	0 - 100
Master Level	MASTER	0 - 100
Output	OUTPUT	0 - 100

Chapter 7 Appendices

Modern Stack (Modern Stack)

Parameter Name	Display	Variable Range
Volume 1	VOLUME1	0 – 100
Volume 2	VOLUME2	0 – 100
Input Balance	IN-BAL	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Presence	PRESENCE	0 – 100
Output	OUTPUT	0 – 100

SP&MIC (Speaker & Mic Position)

Parameter Name	Display	Variable Range
Speaker Type	Speaker Type	OFF, Open 1 x 12, Classic 2 x 12, British 2 x 12, Classic 4 x 10, Classic Stack, Modern Stack
Mic Type	MIC Type	Small Dynamic, Large Dynamic, Condenser
Mic Position	MIC Position	ON, OFF, Angled

NOISE (Noise Suppressor)

Parameter Name	Display	Variable Range
Noise Suppressor	SUPPRESS	ON, OFF
Threshold	THRESHOLD	0 – 100
Release	RELEASE	0 – 100

INSTRUMENT HRM (Instrument HRM)

DRIVER (Driver Switch)



Parameter Name	Display	Variable Range
Driver Setting	Driver Setting	Bypass, ON

ARTICULATED (Articulated)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

BOWED (Bowed)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

SYNTHETIC (Synthetic)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

DUAL (Dual)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Glide Sensitivity	GLD-SENS	0 - 100
Glide Time	GLD-TIME	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

FILTER-BASS (Filter Bass)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Decay Time	DCAY-TIME	0 - 100
Color	COLOR	0 - 100
Output	OUTPUT	0 - 100

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PIPE (Pipe)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Power Bend	P-BEND	0 - 100
Power Bend Q	P-BEND-Q	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

SOLO (Solo)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
Color	COLOR	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

RESONATOR (Resonator)



Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 - 100
Attack Level	ATK-LEV	0 - 100
Body 1 Frequency	BODY1-F	0 - 100
Body 2 Frequency	BODY2-F	0 - 100
Sympathy	SYMPATHY	0 - 100
Sympathy Q	SYM-Q	0 - 100
Output	OUTPUT	0 - 100

PWM (PWM)



Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 - 100
Resonance	RESO	0 - 100
Touch Sensitivity	TOUCH-S	0 - 100
PWM Depth	PWM-DEP	0 - 100
PWM Rate	PWM-RATE	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

CRYSTAL (Crystal)



Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 - 100
Attack Level	ATK-LEV	0 - 100
Attack Modulation Depth	MOD-DEP	0 - 100
Attack Modulation Tune	MOD-TUNE	0 - 100
Body Level	BODY-LEV	0 - 100
Dynamics	DYNAMICS	0 - 100
Output	OUTPUT	0 - 100

DRAWBAR (Drawbar)

Parameter Name	Display	Variable Range
Feet 4	FEET-4	0 – 100
Feet 8	FEET-8	0 – 100
Feet 16	FEET-16	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

CAVITY (Cavity)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

COMPLEX (Complex)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 – 100
Attack Level	ATK-LEV	0 – 100
Brilliance	BRI	0 – 100
Color	COLOR	0 – 100
Output	OUTPUT	0 – 100

P-SHIFT (Polyphonic Pitch Shift)

* Same as INSTRUMENT VGM (Instrument VGM)

PAN

* Same as INSTRUMENT VGM (Instrument VGM)

INSTRUMENT VIO Guitar (Instrument Vio Guitar)

PICKUP (Pickup)

* Same as INSTRUMENT VGM (Instrument VGM)

HARMO (Harmonics)

Parameter Name	Display	Variable Range
Pitch	PITCH	-24 - 0 - 24
Harmonics Gain	HR-GAIN	0 - 100
Harmonics Attack	HR-ATAACK	0 - 100
Bypass	BYPASS	0 - 100

FILTER (COSM Filter)

Parameter Name	Display	Variable Range
Over Tone	OV-TONE	0 - 100
Attack	ATTACK	0 - 100
Power Bend	P-BEND	0 - 100
Filter Slide Time	SLD-TIME	0 - 100
Octave	OCTAVE	-1, 0, 1
Output	OUTPUT	0 - 100
Color	COLOR	0 - 100
Touch	TOUCH	0 - 100
Lead Emphasis	LEAD EMPHASIS	0 - 100

P-SHIFT (Polyphonic Pitch Shift)

* Same as INSTRUMENT VGM (Instrument VGM)

PAN

* Same as INSTRUMENT VGM (Instrument VGM)

EFFECT (Effect)

Parameter Name	Display	Variable Range
Modulation	MOD	ON, OFF
Delay	DELAY	ON, OFF
Reverb	REVERB	ON, OFF

MODULATION (Modulation)

Parameter Name	Display	Variable Range
Modulation Type	TYPE	DIM-CHO, TWIN-CHO, ST-CHO, FLANGER, A-PHASER, M-PHASER, TREMOLO, HEX-PAN

DIM-CHO (Dimension Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

TWIN-CHO (Twin Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

ST-CHO (Stereo Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

FLANGER (Flanger)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Flanger Level	FL-LEV	0 – 100
Modulation Phase	M-PHASE	0 – 100

A-PHASER (Auto Phaser)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 – 100
Depth	DEPTH	0 – 100
Resonance	RESO	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Frequency	FREQ	0 – 100

M-PHASER (Manual Phaser)

Parameter Name	Display	Variable Range
Resonance	RESO	0 – 100
Frequency	FREQ	0 – 100

Chapter 7 Appendices

TREMOLO (Tremolo)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 – 100
Depth	DEPTH	0 – 100
Rate	RATE	0.1 – 20.0 Hz

HEX-PAN (Hexa-Panning)

Parameter Name	Display	Variable Range
Rate	RATE	0.1 – 20.0 Hz

DELAY (Delay)

DELAY

Parameter Name	Display	Variable Range
Delay Type	TYPE	STEREO, PANNING, CROSS-FB

STEREO (Stereo)

Parameter Name	Display	Variable Range
Delay Balance	DLY-BAL	L50 – 0 – R50
Delay Shift	SHIFT	L511 – 0 – R511 msec
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

PANNING (Panning)

Parameter Name	Display	Variable Range
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

CROSS-FB (Cross Feedback)

Parameter Name	Display	Variable Range
Delay Shift	SHIFT	L511 – 0 – R511 msec
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

REVERB (Reverb)

REVERB

Parameter Name	Display	Variable Range
Reverb Type	TYPE	PLATE-1 – 3, ROOM-1 – 3, HALL-1 – 3
High Damp	H-DAMP	0 – 100
Reverb Time	TIME	0 – 100
Reverb Level	REV-LEV	0 – 100

EQ/VOL (3-Band Equalizer & Volume)

EQ/VOL (3-Band Equalizer & Volume)

Parameter Name	Display	Variable Range
Low Gain	LO-GAIN	-12.0 – +12.0 dB
Low Frequency	LO-FREQ	50 – 503 Hz
Middle Gain	MID-GAIN	-12.0 – +12.0 dB
Middle Frequency	MID-FREQ	200 – 5,079 Hz
Middle Q	MID-Q	0.25 – 2.00
High Gain	HI-GAIN	-12.0 – +12.0 dB
High Frequency	HI-FREQ	1,000 – 11,986 Hz
High Type	HI-TYPE	Shelv, Peak
Patch Volume	P-VOLUME	0 – 100

Chapter 7 Appendices

Bytes	Comments
F0H	System exclusive status
41H	Manufacturer ID (Roland)
dev	Device ID (dev=00H-1FH)
74H	Model ID (VG-8EX)
11H	Command ID (RQ1)
aaH	Address MSB
bbH	Address
ccH	Address
ddH	Address LSB
ssH	Size MSB
ssH	Size
ssH	Size
ssH	Size LSB
sum	Checksum
F7H	EOX (End Of Exclusive)

● Data set 1 DT1 (12H)

◆ Having Received this message, VG-8EX acts as follows.

If the address matches with one of the parameter base address of the VG-8EX, the received data is stored at the specified address of the memory.

1. The address indicated with DT1 matches with one of the parameter base address of the VG-8EX.
2. The transmitted data size is 190 bytes (System parameter), data size is 188 bytes (Patch parameter).

◆ The VG-8EX transmit this message in the following conditions.

1. When the VG-8EX responds to RQ1 message.
2. The user executes Bulk Dump function.

Regarding details of the parameters, please refer to the parameter address map.

Bytes	Comments
F0H	System Exclusive Status
41H	Manufacturer ID (Roland)
iiH	Device ID (ii = 00H-1FH)
74H	Model ID (VG-8)
12H	Command ID (DT1)
aaH	Address MSB
bbH	Address
ccH	Address LSB
eeH	Data
:	:
ffH	Data
sum	Check sum byte
F7H	EOX (End of Exclusive)

○ Model ID

Model ID of VG-8EX is 74H.

○ Device ID

Device ID of VG-8EX can be set from 00H through 1FH.

/ Example of Exclusive /

If you want to get the parameter of User Patch B84, create data as the following and send it to your VG-8EX.

F0H	41H	10H	74H	11H	02H	3FH	00H	00H	00H	00H	01H	3CH	??H	F7H
1	2	3	4	5	6	7	8	9						

1. System Exclusive Status = F0H
2. Manufacturer ID=41H
3. Device ID = 10H (For example)
4. Model ID =74H
5. Command ID=11H
6. Patch B84's Parameter start address = 02H 3FH 00H 00H
7. Size =188byte(00H 00H 01H 3CH)
8. Check sum byte
9. EOX (End of Exclusive) = F7H

/Calculating Checksum/

address aa bb cc ddH,
size ee ff hh iiH

aa + bb + cc + dd + ee + ff + hh + ii = sum
sum / 128 = quotient ... remainder
128 - remainder = checksum

In case of example,

F0H	41H	10H	74H	11H	02H	3FH	00H	00H	00H	00H	01H	3CH	??H	F7H
					address				size				checksum	

Using the above formula, checksum will be as follows.

02H + 3FH + 00H + 00H + 00H + 00H + 01H + 3CH =
2 + 63 + 0 + 0 + 0 + 0 + 1 + 60 = 126 (sum)
126(sum) / 128 = 0 (quotient) ... 126 (remainder)
checksum = 128 - 126 (remainder) = 2 = 02H

If you calculate with hexadecimal,

aa + bb + cc + dd + ee + ff + hh + ii = sum (xxH)
sum (xxH) / 80H = quotient ... remainder
80H - remainder = checksum

02H + 3FH + 00H + 00H + 00H + 00H + 01H + 3CH = 7EH
7EH / 80H = 00H (quotient) ... 7EH (remainder)
checksum = 80H - 7EH (remainder) = 02H

F0H 41H 10H 74H 11H 02H 3FH 00H 00H 00H 00H 01H 3CH 02H F7H

If checksum is 80H, please use 00H as checksum.

4.Parameter address map

Address and size are hexadecimal per 7bit.

address	MSB	LSB
binary	0aaa aaaa 0bbb bbbb	0ccc cccc 0ddd dddd
hexadecimal	AA BB	CC DD
Size	MSB	LSB
Binary	0sss ssss 0ttt tt	0uuu uuuu 0vvv vvvv
hexadecimal	SS TT	UU VV

■ Parameter Address Block

Start Address Table

Start address	Contents and remarks
00 00 00 00 : : 00 00 01 3D	System Parameters
02 00 00 00 : : 02 00 01 3B : 02 3F 00 00 : 02 3F 01 3B	Patch USER All Parameters Patch USER B84 Parameters

Parameter Table

SYSTEM Parameter Table

Offset address	Data	Contents and remarks
00 00 00	00 - 0F	MIDI Channel 1-16
00 00 01	00 - 01	MIDI Bank Select OUT Switch OFF,ON
00 00 02	Don't care	Don't care
00 00 03	Don't care	Don't care
00 00 04	0000 - 017F	Master Tune LSB 427.2-452.7[Hz]
00 00 05		MSB [*SY1]
00 00 06	Don't care	Don't care
00 00 07	00 - 0C	Ext Foot SW 1 [*SY2]
00 00 08	00 - 0C	Ext Foot SW 2 [*SY2]
00 00 09	00 - 01	Ext Foot SW No-Hands Edit Assign OFF,ON
00 00 0A	00 - 01	Exp Pedal No-Hands Edit Assign Assigned Parameter, Value on Cursor
00 00 0B	Don't care	Don't care
00 00 0C	00 - 01	Speaker Total Switch OFF,ON
00 00 0D	00 - 04	Driver Set A-E
00 00 0E	00 - 02	Driver Type (Set A) [*SY3]
00 00 0F	00 - 28	Guitar Scale (Set A) [*SY4]
00 00 10	Don't care	Don't care
00 00 11	00 - 64	Input Sensitivity (Set A) (String #1)
00 00 16		Input Sensitivity (Set A) (String #6) 0-100
00 00 17	0A - 1E	Driver Position (Set A) (String #1)
00 00 1C		Driver Position (Set A) (String #6) [*SY5]
00 00 1D	Don't care	Don't care
00 00 27	Don't care	Don't care
00 00 28	00 - 02	Driver Type (Set B) [*SY3]
00 00 29	00 - 28	Guitar Scale (Set B) [*SY4]
00 00 2A	Don't care	Don't care
00 00 2B	00 - 64	Input Sensitivity (Set B) (String #1)
00 00 30		Input Sensitivity (Set B) (String #6) 0-100
00 00 31	0A - 1E	Driver Position (Set B) (String #1)
00 00 36		Driver Position (Set B) (String #6) [*SY5]
00 00 37	Don't care	Don't care
00 00 41	Don't care	Don't care
00 00 42	00 - 02	Driver Type (Set C) [*SY3]
00 00 43	00 - 28	Guitar Scale (Set C) [*SY4]
00 00 44	Don't care	Don't care
00 00 45	00 - 64	Input Sensitivity (Set C) (String #1)
00 00 4A		Input Sensitivity (Set C) (String #6) 0-100
00 00 4B	0A - 1E	Driver Position (Set C) (String #1)
00 00 50		Driver Position (Set C) (String #6) [*SY5]
00 00 51	Don't care	Don't care
00 00 5B	Don't care	Don't care
00 00 5C	00 - 02	Driver Type (Set D) [*SY3]
00 00 5D	00 - 28	Guitar Scale (Set D) [*SY4]
00 00 5E	Don't care	Don't care
00 00 5F	00 - 64	Input Sensitivity (Set D) (String #1)
00 00 64		Input Sensitivity (Set D) (String #6) 0-100
00 00 65	0A - 1E	Driver Position (Set D) (String #1)
00 00 6A		Driver Position (Set D) (String #6) [*SY5]
00 00 6B	Don't care	Don't care
00 00 75	Don't care	Don't care
00 00 76	00 - 02	Driver Type (Set E) [*SY3]
00 00 77	00 - 28	Guitar Scale (Set E) [*SY4]

00 00 78	Don't care	Don't care
00 00 79	00 - 64	Input Sensitivity (Set E) (String #1)
00 00 7E		Input Sensitivity (Set E) (String #6) 0-100
00 00 7F	0A - 1E	Driver Position (Set E) (String #1)
00 01 00		Driver Position (Set E) (String #2)
00 01 04		Driver Position (Set E) (String #6) [*SY5]
00 01 05	Don't care	Don't care
00 01 0F	Don't care	Don't care
00 01 10	00 - 10	Tuning Mute 0-10
00 01 11	00 - 02	Foot SW Bank SW Mode [*SY6]
00 01 12	00 - 01	Unit mm, inch
00 01 13	16 - 7F	System Setting Name 1 (Set A) [*SY7]
00 01 1A		System Setting Name 8
00 01 1B	16 - 7F	System Setting Name 1 (Set B) [*SY7]
00 01 22		System Setting Name 8
00 01 23	16 - 7F	System Setting Name 1 (Set C) [*SY7]
00 01 2A		System Setting Name 8
00 01 2B	16 - 7F	System Setting Name 1 (Set D) [*SY7]
00 01 32		System Setting Name 8
00 01 33	16 - 7F	System Setting Name 1 (Set E) [*SY7]
00 01 3A		System Setting Name 8
00 01 3B	00 - 04	GK-2 Switch Assigned Parameter [*SY8]
00 01 3C	00 - 64	Global Delay Level [*SY9]
00 01 3D	00 - 64	Global Reverb Level [*SY9]

[*SY1]: 0000H = 427.2[Hz]
 :
 :
 007FH = 439.9
 0100H = 440.0
 0101H = 440.1
 :
 :
 017FH = 452.7

[*SY2]: 00H = Group Down
 01H = Effect ON/OFF
 02H = MOD ON/OFF
 03H = Delay ON/OFF
 04H = Reverb ON/OFF
 05H = Next Patch
 06H = Prev Patch
 07H = Tuner
 08H = Auto Tune
 09H = DelayTime TAP
 0AH = PU to Front
 0BH = PU to Rear

[*SY3]: 00H = GK-2A
 01H = GK-2
 02H = Piezo

[*SY4]: 00H = 620[mm] (24.41[inch])
 :
 :
 28H = 660 (25.98)

[*SY5]: 0AH = 10[mm] (0.39[inch])
 :
 :
 1EH = 30 (1.18)

[*SY6]: 00H = Number 1
 01H = Wait Number
 02H = Same Number

[*SY7]: 32-127 (ASCII)
 22, 23, 28, 29, 30, 31 (special characters)

[*SY8]: 00H = Pedal Function
 01H = Patch Up&Down
 02H = Pickup Select
 03H = Pickup Select R

[*SY9]: 00h = 0[%]
 01h = 2
 :
 :
 32h = 100
 :
 :
 64h = 200

Chapter 7 Appendices

■ Patch Parameter Table

- Note 1: Offset address may be different on every algorithm. Refer to the Table corresponded to the algorithm.
- Note 2: A part of Table may be different on every selected function. Refer to "Patch Parameter SubTable" about each Table.

AMP MONO Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
:	:	:
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
:	:	:
00 00 1B	:	Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch [*C2]
:	:	MIDI Exp Pedal Assign
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F	:	Pitch Shifter Parameters
:	:	(See Pitch Shifter Table #1)
00 00 22	:	:
00 00 23	Don't care	Don't care
:	:	:
00 00 24	:	:
00 00 25	:	Speaker Simulation Parameters
:	:	(See Mono Speaker Table)
00 00 27	:	:
00 00 28	Don't care	Don't care
:	:	:
00 00 29	:	:
00 00 2A	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F	:	Modulation Parameters
:	:	(See Modulation Table #1-8)
00 00 38	:	:
00 00 39	:	Delay Parameters
:	:	(See Delay Table #1-3)
00 00 40	:	:
00 00 41	Don't care	Don't care
:	:	:
00 00 42	:	:
00 00 43	:	Reverb Parameters
:	:	(See Reverb Table)
00 00 46	:	:
00 00 47	00 - 07	Foot SW 1 [*C4]
00 00 48	00 - 07	Foot SW 2 [*C4]
00 00 49	:	:
00 00 4A	Don't care	Don't care
00 00 4B	0 - 1	Noise Suppressor Switch OFF, ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E	:	:
00 00 54	Don't care	Don't care
00 00 55	:	EQ & Master Volume Parameters
:	:	(See EQ & Master Volume Table)
00 00 5D	:	:
00 00 5E	:	Pitch Shifter Parameter
:	:	(See Pitch Shifter Table #2)
00 00 5F	00 - 07	Algorithm Number [*AL2]
00 00 60	:	Pickup Simulation Parameters
:	:	(See Pickup Simulation Table #1)
00 00 6A	:	:
00 00 6B	:	Pitch Shifter Parameters
:	:	(See Pitch Shifter Table #3)
00 01 03	:	:
00 01 04	:	Amp Simulation Parameters
:	:	(See Mono Amp Table #1-8)
00 01 11	:	:
00 01 12	00 - 07	Amp Type [*AL1]
00 01 13	Don't care	Don't care
00 01 3A	:	:
00 01 3B	:	Pickup Simulation Parameter

(See Pickup Simulation Table #2)

[*C1]: 32-127 (ASCII)
22, 23, 28, 29, 30, 31 (special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On

[*AL2]: 00H = AMP OFF
01H = American Tweed
02H = Classic Stack
03H = Studio Lead
04H = Studio Rhythm
05H = SLEN
06H = British Combo
07H = Modern Stack

AMP POLY Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
:	:	:
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
:	:	:
00 00 1B	:	Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch [*C2]
:	:	MIDI Exp Pedal Assign
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F	:	Pitch Shifter Parameters
:	:	(See Pitch Shifter Table #1)
00 00 22	:	:
00 00 23	Don't care	Don't care
:	:	:
00 00 24	:	:
00 00 25	:	Speaker Simulation Parameters
:	:	(See Mono Speaker Table)
00 00 27	:	:
00 00 28	Don't care	Don't care
:	:	:
00 00 29	:	:
00 00 2A	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F	:	Modulation Parameters
:	:	(See Modulation Table #1-8)
00 00 38	:	:
00 00 39	:	Delay Parameters
:	:	(See Delay Table #1-3)
00 00 40	:	:

00 00 41	00 - 64	Polyphonic Manager Lead Emphasis 0-100
00 00 42	00 - 64	Polyphonic Manager Polyphonic Rate 0-100
00 00 43 : 00 00 46		Reverb Parameters (See Reverb Table)
00 00 47	00 - 07	Foot SW 1 [*C4]
00 00 48	00 - 07	Foot SW 2 [*C4]
00 00 49 00 00 4A	Don't care	Don't care
00 00 4B	0 - 1	Noise Suppressor Switch OFF . ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E : 00 00 54	Don't care	Don't care
00 00 55 : 00 00 5D		EQ & Master Volume Parameters (See EQ & Master Volume Table)
00 00 5E		Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F	0A - 0B	Algorithm Number [*AL3]
00 00 60 : 00 00 6A		Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 6B : 00 01 03		Pitch Shifter Parameters (See Pitch Shifter Table #3)
00 01 04 : 00 01 12		Amp Simulation Parameters (See Polyphonic Amp Table #1-2)
00 01 13 : 00 01 3A	Don't care	Don't care
00 01 3B		Pickup Simulation Parameter (See Pickup Simulation Table #2)

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31 (special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On

[*AL3]: 0AH = AMP OFF
0BH = AMP POLY

DUAL AMP Parameter Table

Offset address	Data	Contents and remarks
00 00 00 : 00 00 07	16 - 7F	Patch Name 1 [*C1] : Patch Name 8
00 00 08 : 00 00 1B	16 - 7F	Patch Comment 1 [*C1] : Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch [*C2] MIDI Exp Pedal Assign
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F : 00 00 22		Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 23 : 00 00 24	Don't care	Don't care
00 00 25 : 00 00 27		Speaker Simulation Parameters (See Dual Speaker Table)
00 00 28 : 00 00 29	Don't care	Don't care
00 00 2A	00 - 01	GE2 Assign MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F : 00 00 38		Modulation Parameters (See Modulation Table #1-8)
00 00 39 : 00 00 40		Delay Parameters (See Delay Table #1-3)
00 00 41 : 00 00 42	Don't care	Don't care
00 00 43 : 00 00 46		Reverb Parameters (See Reverb Table)
00 00 47	00 - 07	Foot SW 1 [*C4]
00 00 48	00 - 07	Foot SW 2 [*C4]
00 00 49 : 00 00 4A	Don't care	Don't care
00 00 4B	0 - 1	Noise Suppressor Switch OFF . ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E : 00 00 54	Don't care	Don't care
00 00 55 : 00 00 5D		EQ & Master Volume Parameters (See EQ & Master Volume Table)
00 00 5E		Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F	0F - 0F	Algorithm Number 0FH = DUAL AMP
00 00 60 : 00 00 6A		Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 6B : 00 01 03		Pitch Shifter Parameters (See Pitch Shifter Table #3)
00 01 04 : 00 01 1B		Dual Amp Simulation Parameters (See Dual Amp Table #1-8)
00 01 1C : 00 01 2D		Dual Pedal Parameters (See Dual Pedal Table #1-8)
00 01 2E	00 -	Flow Input, Pedal Order (A ch) [*FL1]
00 01 2F	00 -	Flow Input, Pedal Order (B ch) [*FL1]
00 01 30	00 - 07	Flow Pedal, Amp, Speaker Parameter Link [*FL2]
00 01 31	0E - 7E	Diffuser A/B Channel Balance [*DF1]
00 01 32	00 - 64	Diffuser A Ch Direct/Diffuser Rate [*DF2]
00 01 33	00 - 64	Diffuser B Ch Direct/Diffuser Rate

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			[*DF2]
00 01 34	0E - 72	Diffuser A Ch Panpot	[*DF3]
00 01 35	0E - 72	Diffuser B Ch Panpot	[*DF3]
00 01 36	0E - 72	Diffuser Panpot	[*DF3]
00 01 37	00 - 7A	Diffuser Distance	[*DF4]
00 01 38	01 - 7F	Diffuser Distance Shift	[*DF5]
00 01 39	00 - 01	Diffuser Switch	OFF, ON
00 01 3A	Don't care	Don't care	
00 01 3B		Pickup Simulation Parameter (See Pickup Simulation Table #2)	

2DH =	L57	(L22.4)
:	:	:
3FH =	L3	(L1.1)
40H =	0	(0.0)
41H =	R3	(R1.1)
:	:	:
53H =	R57	(R22.4)
54H =	R60	(R23.6)
55H =	R70	(R27.5)
56H =	R80	(R31.4)
:	:	:
59H =	R110	(R43.3)
5AH =	R120	(R47.2)
5BH =	R150	(R59.0)
5CH =	R180	(R70.8)
:	:	:
7FH =	R1200	(R472)
7FH =	R1210	(R484)

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On

[*FL1]: bit0 Use for Flow Order
0 is Pre GuitarAmp, 1 is Post Speaker
bit1-2 Use for Input Control
00H = Dry
02H = Pitch Shift
04H = Mix

[*FL2]: bit0 = Amp Parameter Link Switch
bit1 = Speaker Parameter Link Switch
bit2 = Pedal Parameter Link Switch
0 is Link OFF, 1 is Link ON

[*DF1]: 0EH - 40H - 72H (A50 - 0 - B50)

[*DF2]: 00H = Direct Only
64H = Diffuser Only

[*DF3]: 0EH - 40H - 72H (L50 - 0 - R50)

[*DF4]: 00H = 0[cm] (0.0[inch])
01H = 3 (1.1)
:
:
13H = 57 (22.4)
14H = 60 (23.6)
15H = 70 (27.5)
16H = 80 (31.4)
:
:
19H = 110 (43.3)
1AH = 120 (47.2)
1BH = 150 (59.0)
1CH = 180 (70.8)
:
:
7AH = 3000 (1181)

[*DF5]: 01H = L1230[cm] (L484[inch])
02H = L1200 (L472)
:
:
24H = L180 (L70.8)
25H = L150 (L59.0)
26H = L120 (L47.2)
27H = L110 (L43.3)
:
:
2AH = L80 (L31.4)
2BH = L70 (L27.5)
2CH = L60 (L23.6)

HOLLOW& Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
00 00 1B	:	Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch [*C2]
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F	:	Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 22	:	:
00 00 23	00 - 64	Hollow Body Output Level 0-100
00 00 24	Don't care	Don't care
00 00 25	:	Speaker Simulation Parameters (See Mono Speaker Table)
00 00 27	:	:
00 00 28	00 - 64	Hollow Top Level 0-100
00 00 29	0E - 72	Hollow Body Level 0-100
00 00 2A	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F	:	Modulation Parameters (See Modulation Table #1-8)
00 00 38	:	:
00 00 39	:	Delay Parameters (See Delay Table #1-3)
00 00 40	:	:
00 00 41	00 - 07	Foot SW 1 [*C4]
00 00 42	00 - 07	Foot SW 2 [*C4]
00 00 43	:	Reverb Parameters (See Reverb Table)
00 00 46	:	:
00 00 47	00 - 64	Hollow String Filter Frequency (String #1) 100-5000 [*HO1]
00 00 48	00 - 64	Hollow String Filter Frequency (String #6) 100-5000 [*HO1]
00 00 49	00 - 64	Hollow String Filter High Gain (String #1) 0-100
00 00 4A	00 - 64	Hollow String Filter High Gain (String #6) 0-100
00 00 4B	0 - 1	Noise Suppressor Switch OFF, ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E	00 - 64	Hollow Body Resonation 0-100
00 00 4F	:	:
00 00 54	Don't care	Don't care
00 00 55	:	EQ & Master Volume Parameters (See EQ & Master Volume Table)
00 00 5D	:	:
00 00 5E	:	Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F	27 - 27	Algorithm Number [*AL1]
00 00 60	:	Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 6A	:	:

00 00 6B		Fitch Shifter Parameters (See Fitch Shifter Table #3)
00 01 03		
00 01 04		Amp Simulation Parameters (See Mono Amp Table #1-8)
00 01 11		
00 01 12	13 - 1B	Amp Type [*AM1]
00 01 13	00 - 64	Limiter Output Level 0-100
00 01 14	0E - 72	Limiter Tone -50 - +50 [*PD1]
00 01 15		
00 01 16	Don't care	Don't care
00 01 17	00 - 64	Hollow Body HPF Frequency OFF,50-5000 [*HO2]
00 01 18		
00 01 1C	Don't care	Don't care
00 01 1D	00 - 64	Limiter Threshold 0-100
00 01 1E	00 - 64	Limiter Release 0-100
00 01 1F	00 - 03	Limiter Ratio [*PD3]
00 01 20	00 - 01	Limiter Mode OFF,ON
00 01 21	00 - 05	Hollow Body Type [*HO3]
00 01 22	00 - 64	Hollow Attack Length 0-100
00 01 23	00 - 64	Hollow Attack Level 0-100
00 01 24	00 - 64	Hollow Body Size 0-100
00 01 25	00 - 64	Hollow String Filter Low Gain (String #1) 0-100
00 01 26	00 - 64	Hollow String Filter Low Gain (String #6) 0-100
00 01 27	00 - 77	Hollow Body Filter (# 1,# 2) [*HO4]
00 01 32		Hollow Body Filter (#23,#24)
00 01 33	28 - 58	Hollow EQ Low Shelving Gain -12.0 - +12.0 [*HO6]
00 01 34	00 - 28	Hollow EQ Low Shelving Frequency 50-503 [*HO7]
00 01 35	28 - 58	Hollow EQ Mid Peaking Gain -12.0 - +12.0 [*HO6]
00 01 36	00 - 38	Hollow EQ Mid Peaking Frequency 200-5079 [*HO8]
00 01 37	01 - 08	Hollow EQ Mid Peaking Q 0.25-2.00 [*HO9]
00 01 38	28 - 58	Hollow EQ Hi Shelv/Peak Gain -12.0 - +12.0 [*HO6]
00 01 39	00 - 2B	Hollow EQ Hi Shelv/Peak Frequency 1000-11986 [*HO10]
00 01 3A	00 - 01	Hollow EQ Hi Shelv/Peak Type Selv, Peak
00 01 3B		Pickup Simulation Parameter (See Pickup Simulation Table #2)

02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On

[*AL1]: 27H = HOLLOW ST / HOLLOW&

[*AM1]: 13H = Amp OFF
14H = (Reserved, Don't Use)
15H = American Tweed
16H = Classic Stack
17H = Studio Lead
18H = Studio Rhythm
19H = SLDN
1AH = British Combo
1BH = Modern Stack

[*PD1]: 0EH - 40H - 72H (-50 - 0 - +50)

[*PD3]: 00H = 1.5:1
01H = 2:1
02H = 4:1
03H = 100:1

[*HO1]: 100, 112, 125, 139, 152, 166, 180, 195, 210, 225,
241, 257, 273, 290, 307, 324, 342, 361, 379, 399,
418, 438, 459, 480, 501, 523, 546, 569, 593, 617,
642, 667, 693, 719, 746, 774, 802, 832, 861, 892,
923, 955, 987, 1021, 1055, 1090, 1125, 1162, 1199, 1238,
1277, 1317, 1358, 1400, 1443, 1487, 1532, 1578, 1625, 1673,
1723, 1773, 1825, 1878, 1937, 1987, 2044, 2102, 2161, 2222,
2284, 2347, 2412, 2479, 2547, 2617, 2688, 2761, 2836, 2912,
2990, 3070, 3152, 3236, 3322, 3410, 3499, 3591, 3685, 3781,
3880, 3980, 4084, 4189, 4297, 4408, 4521, 4636, 4755, 4876,
5000
[Hz]

[*HO2]: OFF,
50, 63, 76, 89, 103, 118, 132, 147, 162, 178,
194, 210, 227, 244, 261, 279, 298, 316, 336, 355,
376, 396, 417, 439, 461, 483, 507, 530, 555, 579,
605, 631, 657, 685, 712, 741, 770, 800, 831, 862,
894, 927, 961, 995, 1030, 1066, 1103, 1141, 1179, 1219,
1259, 1301, 1343, 1386, 1431, 1476, 1523, 1570, 1619, 1669,
1720, 1772, 1826, 1880, 1936, 1994, 2053, 2113, 2174, 2237,
2301, 2367, 2435, 2504, 2574, 2647, 2721, 2797, 2874, 2954,
3035, 3118, 3203, 3291, 3380, 3471, 3565, 3660, 3758, 3858,
3961, 4066, 4173, 4283, 4396, 4511, 4629, 4750, 4873, 5000
[Hz]

[*HO3]: Flat, Round, fHole, Metal, Banjo

[*HO4]: bit0-3 Use for Body Filter #2,4,...,24
00H - 07H
bit4-7 Use for Body Filter #1,3,...,23
00H - 70H

[*HO6]: 28H = -12.0 [dB]
29H = -11.5
:
3FH = -0.5
40H = 0.0
41H = +0.5
:
57H = +11.5
58H = +12.0

[*HO7]: 50, 52, 56, 59, 62, 66, 70, 74, 79, 84, 89,
94, 99, 105, 112, 118, 125, 133, 141, 149, 158, 168,
178, 188, 199, 211, 224, 237, 251, 266, 282, 299, 317,
336, 356, 377, 399, 423, 448, 475, 503
[Hz]

[*HO8]: 200, 211, 224, 237, 251, 266, 282, 299, 317,
336, 356, 377, 399, 423, 448, 475, 503, 533,
565, 599, 634, 672, 712, 755, 799, 847, 897,
951, 1007, 1067, 1131, 1198, 1269, 1345, 1425, 1510,
1599, 1695, 1795, 1902, 2015, 2135, 2262, 2397, 2539,
2690, 2850, 3020, 3199, 3390, 3591, 3805, 4031, 4271,
4525, 4794, 5079
[Hz]

[*HO9]: 01H = 0.25
02H = 0.50
:
08H = 2.00

[*HO10]: 1000, 1059, 1122, 1189, 1259, 1334, 1414, 1498,
1587, 1681, 1781, 1887, 1999, 2118, 2244, 2378,
2519, 2669, 2828, 2996, 3174, 3363, 3563, 3775,
3999, 4237, 4489, 4756, 5039, 5339, 5656, 5993,
6349, 6727, 7127, 7550, 7999, 8475, 8979, 9513,
10079, 10678, 11313, 11986
[Hz]

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Fitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off

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HOLLOW ST Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
00 00 0B	:	Patch Comment 20
00 00 10	00 - 01	MIDI Program Change Switch MIDI Exp Pedal Assign [*C2]
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F	:	Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 22	:	
00 00 23	00 - 64	Hollow Body Output Level 0-100
00 00 24	Don't care	Don't care
00 00 25	:	
00 00 27	Don't care	Don't care
00 00 28	00 - 64	Hollow Top Level 0-100
00 00 29	0E - 72	Hollow Body Level 0-100
00 00 2A	00 - 01	GR2 Assign MasterVolume.PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F	:	Modulation Parameters (See Modulation Table #1-8)
00 00 38	:	
00 00 39	:	Delay Parameters (See Delay Table #1-3)
00 00 40	:	
00 00 41	00 - 07	Foot SW 1 [*C4]
00 00 42	00 - 07	Foot SW 2 [*C4]
00 00 43	:	Reverb Parameters (See Reverb Table)
00 00 46	:	
00 00 47	00 - 64	Hollow String Filter Frequency (String #1) 100-5000 [*H01]
00 00 48	00 - 64	Hollow String Filter Frequency (String #6) 100-5000 [*H01]
00 00 49	00 - 64	Hollow String Filter High Gain (String #1) 0-100
00 00 4A	00 - 64	Hollow String Filter High Gain (String #6) 0-100
00 00 4B	0 - 1	Noise Suppressor Switch OFF , ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E	00 - 64	Hollow Body Resonation 0-100
00 00 4F	:	
00 00 54	Don't care	Don't care
00 00 55	:	
00 00 5D	:	EQ & Master Volume Parameters (See EQ & Master Volume Table)
00 00 5E	:	Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F	27 - 27	Algorithm Number [*AL1]
00 00 60	:	Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 6A	:	
00 00 6B	:	Pitch Shifter Parameters (See Pitch Shifter Table #3)
00 01 03	:	
00 01 04	:	
00 01 11	Don't care	Don't care
00 01 12	14 - 14	Amp Type 14H = Hollow ST (No Amp)
00 01 13	00 - 64	Limiter Output Level 0-100
00 01 14	0E - 72	Limiter Tone -50 - +50 [*PD1]
00 01 15	:	
00 01 16	Don't care	Don't care
00 01 17	00 - 64	Hollow Body HPF Frequency

Offset address	Data	Contents and remarks
00 01 18	:	
00 01 1C	Don't care	Don't care
00 01 1D	00 - 64	Limiter Threshold 0-100
00 01 1E	00 - 64	Limiter Release 0-100
00 01 1F	00 - 03	Limiter Ratio [*PD3]
00 01 20	00 - 01	Limiter Mode OFF,ON
00 01 21	00 - 05	Hollow Body Type [*H03]
00 01 22	00 - 64	Hollow Attack Length 0-100
00 01 23	00 - 64	Hollow Attack Level 0-100
00 01 24	00 - 64	Hollow Body Size 0-100
00 01 25	00 - 64	Hollow String Filter Low Gain (String #1) 0-100
00 01 26	00 - 64	Hollow String Filter Low Gain (String #6) 0-100
00 01 27	00 - 77	Hollow Body Filter (# 1, # 2) [*H04]
00 01 32	:	Hollow Body Filter (#23, #24)
00 01 33	00 - 64	Enhancer Gain 0-100
00 01 34	00 - 64	Enhancer Frequency 1000-5000 [*H05]
00 01 35	:	
00 01 3A	Don't care	Don't care
00 01 3B	:	Pickup Simulation Parameter (See Pickup Simulation Table #2)

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF , 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off , 1 is On

[*AL1]: 27H = HOLLOW ST / HOLLOW&

[*PD1]: 0EH - 40H - 72H (-50 - 0 - +50)

[*PD3]: 00H = 1.5:1
01H = 2:1
02H = 4:1
03H = 100:1

[*H01]: 100, 112, 125, 139, 152, 166, 180, 195, 210, 226,
241, 257, 273, 290, 307, 324, 342, 361, 379, 399,
418, 438, 459, 480, 501, 523, 546, 569, 593, 617,
642, 667, 693, 719, 746, 774, 802, 832, 861, 892,
923, 955, 987, 1021, 1055, 1090, 1125, 1162, 1199, 1236,
1277, 1317, 1358, 1400, 1443, 1487, 1532, 1578, 1625, 1673,
1723, 1773, 1825, 1878, 1937, 1987, 2044, 2102, 2161, 2222,
2284, 2347, 2412, 2478, 2547, 2617, 2688, 2761, 2836, 2912,
2990, 3070, 3152, 3236, 3322, 3410, 3499, 3591, 3685, 3781,
3880, 3980, 4084, 4189, 4297, 4408, 4521, 4636, 4755, 4876,
5000
[H]:


```
[*HO2]: OFF,
50, 63, 76, 89, 103, 118, 132, 147, 162, 178,
194, 210, 227, 244, 261, 279, 298, 316, 336, 355,
376, 396, 417, 439, 461, 483, 507, 530, 555, 579,
605, 631, 657, 685, 712, 741, 770, 800, 831, 862,
894, 927, 961, 995, 1030, 1066, 1103, 1141, 1179, 1219,
1259, 1301, 1343, 1386, 1431, 1476, 1523, 1570, 1619, 1669,
1720, 1772, 1826, 1880, 1936, 1994, 2053, 2113, 2174, 2237,
2301, 2367, 2435, 2504, 2574, 2647, 2721, 2797, 2874, 2954,
3035, 3118, 3203, 3291, 3380, 3471, 3565, 3660, 3758, 3858,
3961, 4066, 4173, 4283, 4396, 4511, 4629, 4750, 4873, 5000
[Hz]

[*HO3]: Flat, Round, fHole, Metal, Banjo

[*HO4]: bit0-3 Use for Body Filter #2.4....,24
00H - 07H
bit4-7 Use for Body Filter #1.3....,23
00H - 70H

[*HO5]: 1000, 1010, 1021, 1031, 1043, 1054, 1065, 1077, 1090, 1102,
1115, 1128, 1141, 1155, 1169, 1183, 1198, 1213, 1228, 1244,
1260, 1276, 1293, 1310, 1328, 1346, 1364, 1386, 1402, 1422,
1442, 1463, 1484, 1505, 1528, 1550, 1573, 1597, 1621, 1646,
1672, 1698, 1724, 1751, 1779, 1808, 1837, 1867, 1897, 1929,
1961, 1993, 2027, 2061, 2096, 2132, 2169, 2206, 2245, 2284,
2325, 2366, 2408, 2451, 2495, 2540, 2587, 2634, 2682, 2732,
2783, 2834, 2888, 2924, 2998, 3055, 3113, 3172, 3233, 3296,
3359, 3425, 3491, 3560, 3630, 3702, 3775, 3850, 3922, 4005,
4085, 4168, 4252, 4336, 4426, 4516, 4509, 4703, 4800, 4898,
5000
[Hz]
```

00 00 5D		
00 00 5E		Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F	1E - 25	Algorithm Number [*AL1]
00 00 60	:	Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 6A	:	
00 00 6B	:	Pitch Shifter Parameters (See Pitch Shifter Table #3)
00 01 03	:	
00 01 04	:	Amp Simulation Parameters (See Mono Amp Table #1-8)
00 01 11	:	
00 01 12	13 - 1B	Amp Type [*AM1]
00 01 13	:	Pedal Parameters (See Pedal Table #1-8)
00 01 1F	:	
00 01 20	:	Don't care
00 01 3A	:	Don't care
00 01 3B	:	Pickup Simulation Parameter (See Pickup Simulation Table #2)

PEDAL & AMP Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
00 00 1B	:	Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch MIDI Exp Pedal Assign [*C2]
00 00 1D	00 - 7F	MIDI Program Change Bank 0-127
00 00 1E	00 - 7F	MIDI Program Change Number 1-128
00 00 1F	:	Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 22	:	
00 00 23	:	Don't care
00 00 24	:	Don't care
00 00 25	:	Speaker Simulation Parameters (See Mono Speaker Table)
00 00 27	:	
00 00 28	:	Don't care
00 00 29	:	Don't care
00 00 2A	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign [*C3]
00 00 2C	00 - 64	EV5 Minimum Value 0-100
00 00 2D	00 - 64	EV5 Maximum Value 0-100
00 00 2E	00 - 07	Effect Switch [*EF1]
00 00 2F	:	Modulation Parameters (See Modulation Table #1-8)
00 00 38	:	
00 00 39	:	Delay Parameters (See Delay Table #1-3)
00 00 40	:	
00 00 41	00 - 64	Polyphonic Manager Lead Emphasis 0-100
00 00 42	00 - 64	Polyphonic Manager Polyphonic Rate 0-100
00 00 43	:	Reverb Parameters (See Reverb Table)
00 00 46	:	
00 00 47	00 - 07	Foot SW 1 [*C4]
00 00 48	00 - 07	Foot SW 2 [*C4]
00 00 49	:	Don't care
00 00 4A	:	Don't care
00 00 4B	0 - 1	Noise Suppressor Switch OFF, ON
00 00 4C	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 4D	00 - 64	Noise Suppressor Release Level 0-100
00 00 4E	:	Don't care
00 00 54	:	Don't care
00 00 55	:	EQ & Master Volume Parameters (See EQ & Master Volume Table)

```
[*C1]: 32-127 (ASCII)
22,23,28,29,30,31:special characters)
```

```
[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch
```

```
[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level
```

```
[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear
```

```
[*C5]: 0EH - 40H - 72H (LS0 - 0 - R50)
```

```
[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On
```

```
[*AL1]: 1EH = Pedal OFF
1FH = Over Drive
20H = Distortion
21H = Heavy Metal
22H = Compressor
23H = Limiter
24H = Polyphonic EQ
25H = WAH
```

```
[*AM1]: 13H = Amp OFF
14H = (Reserved, Don't Use)
15H = American Tweed
16H = Classic Stack
17H = Studio Lead
18H = Studio Rhythm
19H = SLDN
1AH = British Combc
1BH = Modern Stack
```

Chapter 7 Appendices

PEDAL ST Parameter Table

Offset address	Data	Contents and remarks
00 00 00 : 00 00 07	16 - 7F	Patch Name 1 : Patch Name 8 [*C1]
00 00 08 : 00 00 1B	16 - 7F	Patch Comment 1 : Patch Comment 20 [*C1]
00 00 1C : 00 00 1D	00 - 01	MIDI Program Change Switch MIDI Exp Pedal Assign [*C2]
00 00 1E : 00 00 1F	00 - 7F	MIDI Program Change Bank 0-127
00 00 20 : 00 00 22	00 - 7F	MIDI Program Change Number 1-128
00 00 23 : 00 00 24		Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 25 : 00 00 27	Don't care	Don't care
00 00 28 : 00 00 29		Speaker Simulation Parameters (See Mono Speaker Table)
00 00 2A : 00 00 2B	Don't care	Don't care
00 00 2C : 00 00 2D	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2E : 00 00 2F	00 - 0A	EV5 Assign [*C3]
00 00 30 : 00 00 38	00 - 64	EV5 Minimum Value 0-100
00 00 39 : 00 00 40	00 - 64	EV5 Maximum Value 0-100
00 00 41 : 00 00 42	00 - 07	Effect Switch [*EF1]
00 00 43 : 00 00 44		Modulation Parameters (See Modulation Table #1-8)
00 00 45 : 00 00 46		Delay Parameters (See Delay Table #1-3)
00 00 47 : 00 00 48	00 - 64	Polyphonic Manager Lead Emphasis 0-100
00 00 49 : 00 00 4A	00 - 64	Polyphonic Manager Polyphonic Rate 0-100
00 00 4B : 00 00 4C		Reverb Parameters (See Reverb Table)
00 00 4D : 00 00 4E	00 - 07	Foot SW 1 [*C4]
00 00 4F : 00 00 50	00 - 07	Foot SW 2 [*C4]
00 00 51 : 00 00 52	Don't care	Don't care
00 00 53 : 00 00 54	0 - 1	Noise Suppressor Switch OFF, ON
00 00 55 : 00 00 56	00 - 64	Noise Suppressor Threshold Level 0-100
00 00 57 : 00 00 58	00 - 64	Noise Suppressor Release Level 0-100
00 00 59 : 00 00 5A	0E - 72	Panpot (String #1) (L)50-(R)50 Panpot (String #6) [*C5]
00 00 5B : 00 00 5C		EQ & Master Volume Parameters (See EQ & Master Volume Table)
00 00 5D : 00 00 5E		Pitch Shifter Parameter (See Pitch Shifter Table #2)
00 00 5F : 00 00 60	1E - 25	Algorithm Number [*AL1]
00 00 61 : 00 00 62		Pickup Simulation Parameters (See Pickup Simulation Table #1)
00 00 63 : 00 00 64		Pitch Shifter Parameters (See Pitch Shifter Table #3)
00 00 65 : 00 00 66	Don't care	Don't care
00 00 67 : 00 00 68	14 - 14	Amp Type 14H = Pedal ST (No Amp)
00 00 69 : 00 00 6A		Pedal Parameters (See Pedal Table #1-8)
00 00 6B : 00 00 6C	Don't care	Don't care
00 00 6D : 00 00 6E		Pickup Simulation Parameter (See Pickup Simulation Table #2)

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF, 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRN Filter Cutoff
14H = HRN Filter Touch Sense
15H = HRN Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off, 1 is On

[*AL1]: 1EH = Pedal OFF
1FH = Over Drive
20H = Distortion
21H = Heavy Metal
22H = Compressor
23H = Limiter
24H = Polyphonic EQ
25H = WAH

HRM Parameter Table

Offset address	Data	Contents and remarks
00 00 00 : 00 00 07	16 - 7F	Patch Name 1 : Patch Name 8 [*C1]
00 00 08 : 00 00 1B	16 - 7F	Patch Comment 1 : Patch Comment 20 [*C1]
00 00 1C : 00 00 1D	00 - 01	MIDI Program Change Switch MIDI Exp Pedal Assign [*C2]
00 00 1E : 00 00 1F	00 - 7F	MIDI Program Change Bank 0-127
00 00 20 : 00 00 22	00 - 7F	MIDI Program Change Number 1-128
00 00 23 : 00 00 24		Pitch Shifter Parameters (See Pitch Shifter Table #1)
00 00 25 : 00 00 29	Don't care	Don't care
00 00 2A : 00 00 2B	00 - 01	GK2 Assign MasterVolume, PickupLevel
00 00 2C : 00 00 2D	00 - 0A	EV5 Assign [*C3]
00 00 2E : 00 00 2F	00 - 64	EV5 Minimum Value 0-100
00 00 30 : 00 00 38	00 - 64	EV5 Maximum Value 0-100
00 00 39 : 00 00 40	00 - 07	Effect Switch [*EF1]
00 00 41 : 00 00 42		Modulation Parameters (See Modulation Table #1-8)
00 00 43 : 00 00 44		Delay Parameters (See Delay Table #1-3)
00 00 45 : 00 00 46	00 - 64	Polyphonic Manager Lead Emphasis 0-100
00 00 47 : 00 00 48	00 - 64	Polyphonic Manager Polyphonic Rate 0-100
00 00 49 : 00 00 4A		Reverb Parameters (See Reverb Table)
00 00 4B : 00 00 4C	00 - 07	Foot SW 1 [*C4]

00 00 48	00 - 07	Foot SW 2	[*C4]
00 00 49	:		
00 00 4E	Don't care	Don't care	
00 00 4F	0E - 72	Panpot (String #1) (L)50-(R)50	[*C5]
00 00 54	:	Panpot (String #6)	
00 00 55	:	EQ & Master Volume Parameters	
00 00 5D	:	(See EQ & Master Volume Table)	
00 00 5E	:	Pitch Shifter Parameter	
	:	(See Pitch Shifter Table #2)	
00 00 5F	28 - 35	Algorithm Number	[*AL1]
00 00 60	:	HRM Parameters	
00 00 6A	:	(See HRM Table #1-13)	
00 00 6B	:	Pitch Shifter Parameter	
00 01 03	:	(See Pitch Shifter Table #3)	
00 01 04	00 - 01	Driver	Bypass , ON
00 01 05	:		
00 01 3B	Don't care	Don't care	

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF , 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

[*C3]: 00H = OFF
01H = Master Volume
02H = Pickup Level
03H = Pedal Level
04H = Amp Volume
05H = Amp Master Volume
06H = Amp Output
07H = Polyphonic Manager Rate
08H = Modulation Rate
09H = Delay Level
0AH = Reverb Level
0BH = Pickup Tone
0CH = Pitch Shift
0DH = Pitch Shift Balance
0EH = Distortion/Sustain
0FH = Mixer A/B Balance
10H = Acoustic Body Level
11H = Acoustic Output Level
12H = Delay Send Level
13H = HRM Filter Cutoff
14H = HRM Filter Touch Sense
15H = HRM Output Level

[*C4]: 00H = System Setting
01H = Effect On/Off
02H = Modulation On/Off
03H = Delay On/Off
04H = Reverb On/Off
05H = Delay Time Tapping
06H = PU Move to Front
07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (L50 - 0 - R50)

[*EF1]: bit0 = Modulation
bit1 = Delay
bit2 = Reverb
0 is Off , 1 is On

[*AL1]: 28H = Filter-BASS
29H = DUAL
2AH = COMPLEX
2BH = CRYSTAL
2CH = PIPE
2DH = (Reserved. Don't Use)
2EH = DRAWBAR
2FH = PWM
30H = ARTICULATED
31H = BOWED
32H = CAVITY
33H = SOLO
34H = SYNTHETIC
35H = RESONATOR

VIO GUITAR Parameter Table

Offset address	Data	Contents and remarks
00 00 00	16 - 7F	Patch Name 1 [*C1]
00 00 07	:	Patch Name 8
00 00 08	16 - 7F	Patch Comment 1 [*C1]
00 00 1B	:	Patch Comment 20
00 00 1C	00 - 01	MIDI Program Change Switch MIDI Exp Pedal Assign [*C2]

00 00 1D	00 - 7F	MIDI Program Change Bank	0-127
00 00 1E	00 - 7F	MIDI Program Change Number	1-128
00 00 1F	:	Pitch Shifter Parameters	
00 00 22	:	(See Pitch Shifter Table #1)	
00 00 23	:		
00 00 29	Don't care	Don't care	
00 00 2A	00 - 01	GK2 Assign	MasterVolume, PickupLevel
00 00 2B	00 - 0A	EV5 Assign	[*C3]
00 00 2C	00 - 64	EV5 Minimum Value	0-100
00 00 2D	00 - 64	EV5 Maximum Value	0-100
00 00 2E	00 - 07	Effect Switch	[*EF1]
00 00 2F	:	Modulation Parameters	
00 00 38	:	(See Modulation Table #1-8)	
00 00 39	:	Delay Parameters	
00 00 40	:	(See Delay Table #1-3)	
00 00 41	00 - 64	VIO-GUITAR Lead Emphasis	0-100
00 00 42	Don't care	Don't care	
00 00 43	:	Reverb Parameters	
00 00 46	:	(See Reverb Table)	
00 00 47	00 - 07	Foot SW 1	[*C4]
00 00 48	00 - 07	Foot SW 2	[*C4]
00 00 49	:		
00 00 4E	Don't care	Don't care	
00 00 4F	0E - 72	Panpot (String #1) (L)50-(R)50	[*C5]
00 00 54	:	Panpot (String #6)	
00 00 55	:	EQ & Master Volume Parameters	
00 00 5D	:	(See EQ & Master Volume Table)	
00 00 5E	:	Pitch Shifter Parameter	
	:	(See Pitch Shifter Table #2)	
00 00 5F	26 - 26	Algorithm Number	[*VN1]
00 00 60	:	Pickup Simulation Parameters	
00 00 6A	:	(See Pickup Simulation Table #1)	
00 00 6B	:	Pitch Shifter Parameter	
00 01 03	:	(See Pitch Shifter Table #3)	
00 01 04	:		
00 01 12	Don't care	Don't care	
00 01 13	00 - 64	VIO-GUITAR Output Level	0-100
00 01 14	00 - 64	VIO-GUITAR Overdrive Tone	0-100
00 01 15	00 - 64	VIO-GUITAR Bypass	0-100
00 01 16	00 - 64	VIO-GUITAR Color	0-100
00 01 17	00 - 64	VIO-GUITAR Slide Time	0-100
00 01 18	00 - 64	VIO-GUITAR Harmony Gain	0-100
00 01 19	00 - 64	VIO-GUITAR Harmony Attack	0-100
00 01 1A	00 - 64	VIO-GUITAR Attack Emphasis	0-100
00 01 1B	28 - 58	VIO-GUITAR Harmony Pitch	-24 - +24 [*VN2]
00 01 1C	Don't care	Don't care	
00 01 1D	00 - 64	VIO-GUITAR Pitch Bend	0-100
00 01 1E	00 - 64	VIO-GUITAR Touch Sense	0-100
00 01 1F	00 - 02	VIO-GUITAR Octave	-1,0,+1
00 01 20	:		
00 01 3A	Don't care	Don't care	
00 01 3B	:	Pickup Simulation Parameter	
	:	(See Pickup Simulation Table #2)	

[*C1]: 32-127 (ASCII)
22,23,28,29,30,31(special characters)

[*C2]: bit0 = Program Change Switch
0 is OFF , 1 is ON
bit1-bit7 = EXP Pedal Assign
02H = OFF
04H = Control Change #1
06H = Control Change #4
08H = Control Change #7
0AH = Control Change #10
0CH = Control Change #16
0EH = Channel After Touch

Chapter 7 Appendices

[*C3]: 00H = OFF
 01H = Master Volume
 02H = Pickup Level
 03H = Pedal Level
 04H = Amp Volume
 05H = Amp Master Volume
 06H = Amp Output
 07H = Polyphonic Manager Rate
 08H = Modulation Rate
 09H = Delay Level
 0AH = Reverb Level
 0BH = Pickup Tone
 0CH = Pitch Shift
 0DH = Pitch Shift Balance
 0EH = Distortion/Sustain
 0FH = Mixer A/B Balance
 10H = Acoustic Body Level
 11H = Acoustic Output Level
 12H = Delay Send Level
 13H = HRM Filter Cutoff
 14H = HRM Filter Touch Sense
 15H = HRM Output Level

[*C4]: 00H = System Setting
 01H = Effect On/Off
 02H = Modulation On/Off
 03H = Delay On/Off
 04H = Reverb On/Off
 05H = Delay Time Tapping
 06H = PU Move to Front
 07H = PU Move to Rear

[*C5]: 0EH - 40H - 72H (LS0 - 0 - R50)

[*EF1]: bit0 = Modulation
 bit1 = Delay
 bit2 = Reverb
 0 is Off, 1 is On

[*VN1]: 26H = VIO GUITAR

[*VN2]: 28H - 40H - 58H (-24 - 0 - +24) [SemiNote]

■ Patch Parameter SubTable

Pitch Shifter Table #1

Offset address	Data	Contents and remarks
00 00 1F	00 - 0B	Pitch Shifter Key [*PS1]
00 00 20	1F - 61	Pitch Shifter Glide Width -24.0 - +24.0 [*PS2]
00 00 21	00 - 64	Pitch Shifter Glide Time 0-100
00 00 22	00 - 64	Pitch Shifter Retrigger Sens 0-100

Pitch Shifter Table #2

Offset address	Data	Contents and remarks
00 00 5E	00 - 1E	Pitch Shifter Glide Touch Sense Curve [*PS3]

Pitch Shifter Table #3

Offset address	Data	Contents and remarks
00 00 6B	00 - 36	Pitch Shifter Type, Preset [*PS4]
00 00 6C	00 - 64	String Level (String #1) 0-100
00 00 71	:	String Level (String #6)
00 00 72	0E - 72	Normal/Shift Balance(String #1) 0-100
00 00 77	:	Normal/Shift Balance(String #6) [*PS5]
00 00 78	:	Pitch Shifter Parameters
00 01 03	:	(See Pitch Shifter Sub Table)

Pitch Shifter Sub Table #1

If Type is "String"

Offset address	Data	Contents and remarks
00 00 78	28 - 58	Pitch Shift Coarse (String #1)
00 00 7D	:	Pitch Shift Coarse (String #6)
00 00 7E	0E - 72	Pitch Shift Fine (String #1)
00 01 03	:	Pitch Shift Fine (String #6)
		-50 - +50 [*PS7]

Pitch Shifter Sub Table #2

If Type is "Harmony"

Offset address	Data	Contents and remarks
00 00 78	28 - 58	Pitch Shift (C) -24 - +24 [*PS6]
00 00 79	:	(C#)
:	:	:
00 01 02	:	(A#)
00 01 03	:	(B)

Pitch Shifter Sub Table #3

If Type is "Pedal"

Offset address	Data	Contents and remarks
00 00 78	28 - 58	Pitch Shift Max(String #1) -24 - +24
:	:	Max [*PS6]
00 00 7D	:	Pitch Shift Max(String #6)
00 00 7E	28 - 58	Pitch Shift Min(String #1) -24 - +24
:	:	Min [*PS6]
00 01 03	:	Pitch Shift Min(String #6)

[*PS1]: 00H = C (A m)
 01H = Db(Bbm)
 02H = D (B m)
 03H = Eb(C m)
 04H = E (C#m)
 05H = F (D m)
 06H = Gb(Ebm)
 07H = G (E m)
 08H = Ab(F m)
 09H = A (F#m)
 0AH = Bb(G m)
 0BH = B (G#m)

[*PS2]: 1FH = -24.0
 20H = -23.0
 :
 35H = -2.0
 36H = -1.0
 37H = -0.9
 38H = -0.8
 :
 3FH = -0.1
 40H = OFF
 41H = +0.1
 :
 48H = +0.8
 49H = +0.9
 4AH = +1.0
 4BH = +2.0
 :
 60H = +23.0
 61H = +24.0
 [SemiNote]

[*PS3]: 00H = OFF
 01H = Linear
 02H = from 10
 03H = from 20
 :
 0AH = from 90
 0BH = Reverse
 0CH = to 90
 0DH = to 80
 :
 14H = to 10
 15H = SW 10
 16H = SW 20
 :
 1EH = SW 100

[*PS4]: 00H : Type = OFF
 01H-0CH : Type = String
 Preset
 01H = Detune
 02H = 12Strings-1
 03H = 12Strings-2
 04H = Octave Up
 05H = Bass 6
 06H = Bass 12
 07H = Bass Split
 08H = Open G
 09H = Open D
 0AH = Dropped D
 0BH = Nashville
 0CH = User

0DH-29H : Type = Harmony
 Preset
 0DH = -2oct
 0EH = -14th
 0FH = -13th
 10H = -12th
 11H = -11th
 12H = -10th
 13H = -9th
 14H = -1oct
 15H = -7th
 16H = -6th
 17H = -5th
 18H = -4th
 19H = -3rd
 1AH = -2nd
 1BH = Tonic
 1CH = +2nd
 1DH = +3rd
 1EH = +4th
 1FH = +5th

20H = + 6th
 21H = + 7th
 22H = +10ct
 23H = + 9th
 24H = +10th
 25H = +11th
 26H = +12th
 27H = +13th
 28H = +14th
 29H = +20ct
 2AH = User

2AH-36H : Type = Pedal
 Preset
 2BH = Octave Down
 2CH = 2 Oct Down
 2DH = Octave Up
 2EH = 2 Oct Up
 2FH = 2nd -> Norm
 30H = Norm -> 2nd
 31H = Norm->OpenG
 32H = Norm->OpenD
 33H = Open Gm->G
 34H = Open Dm->D
 35H = 3rd m->maj
 36H = User

[*PS5]: 0EH = 0 (Normal Only)
 72H = 100 (Pitch Shift Only)
 [*PS6]: 28H - 40H - 58H (-24 - 0 - +24) [SemiNote]
 [*PS7]: 0EH - 40H - 72H (-50 - 0 - +50) [cent]

Mono Speaker Table

Offset address	Data	Contents and remarks
00 00 25	00 - 06	Speaker Simulation Box Type [*SP1]
00 00 26	00 - 02	Speaker Simulation Mic Type [*SP2]
00 00 27	00 - 02	Speaker Simulation Mic Position[*SP3]

[*SP1]: 00H = OFF
 01H = Open 1x12
 02H = Classic 2x12
 03H = Classic Stack
 04H = British 2x12
 05H = Classic 4x10
 06H = Modern Stack

[*SP2]: 00H = Small Dynamic
 01H = Large Dynamic
 02H = Condenser

[*SP3]: 00H = ON
 01H = OFF
 02H = Angled

Dual Speaker Table

Offset address	Data	Contents and remarks
00 00 25	00 - 66	Speaker Simulation Box Type [*SP4]
00 00 26	00 - 22	Speaker Simulation Mic Type [*SP5]
00 00 27	00 - 22	Speaker Simulation Mic Position[*SP6]

[*SP4]: bit0-3 Use for A Channel
 00H = OFF
 01H = Open 1x12
 02H = Classic 2x12
 03H = Classic Stack
 04H = British 2x12
 05H = Classic 4x10
 06H = Modern Stack

bit4-7 Use for B Channel
 00H = OFF
 10H = Open 1x12
 20H = Classic 2x12
 30H = Classic Stack
 40H = British 2x12
 50H = Classic 4x10
 60H = Modern Stack

[*SP5]: bit0-3 Use for A Channel
 00H = Small Dynamic
 01H = Large Dynamic
 02H = Condenser

bit4-7 Use for B Channel
 00H = Small Dynamic
 10H = Large Dynamic
 20H = Condenser

[*SP6]: bit0-3 Use for A Channel
 00H = ON
 01H = OFF
 02H = Angled

bit4-7 Use for A Channel
 00H = ON
 10H = OFF
 20H = Angled

Modulation Table #1
 if Type is Dimension Chorus

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*MO1]
00 00 30	00 - 64	Modulation Level 0-100
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	:	Don't care
00 00 34	:	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*MO2]
00 00 36	:	MSB
00 00 37	00 - 32	Pre Delay 0-50
00 00 38	Don't care	Don't care

Modulation Table #2
 if Type is Twin Chorus

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*MO1]
00 00 30	00 - 64	Modulation Level 0-100
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	00 - 64	Feedback 0-100
00 00 33	:	Don't care
00 00 34	:	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*MO2]
00 00 36	:	MSB
00 00 37	00 - 32	Pre Delay 0-50
00 00 38	Don't care	Don't care

Modulation Table #3
 if Type is Stereo Chorus

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*MO1]
00 00 30	00 - 64	Modulation Level 0-100
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	00 - 64	Feedback 0-100
00 00 33	:	Don't care
00 00 34	:	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*MO2]
00 00 36	:	MSB
00 00 37	00 - 32	Pre Delay 0-50
00 00 38	Don't care	Don't care

Modulation Table #4
 if Type is Auto Phaser

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*MO1]
00 00 30	Don't care	Don't care
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	Don't care	Don't care
00 00 33	00 - 64	Filter Resonance 0-100
00 00 34	00 - 64	Filter Cutoff Frequency 0-100
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*MO2]
00 00 36	:	MSB
00 00 37	Don't care	Don't care
00 00 38	00 - 64	L/R Phase 0-100

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Modulation Table #5

if Type is Manual Phaser

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*M01]
00 00 30	:	
00 00 32	Don't care	Don't care
00 00 33	00 - 64	Filter Resonance 0-100
00 00 34	00 - 64	Filter Cutoff Frequency 0-100
00 00 35	:	
00 00 38	Don't care	Don't care

Modulation Table #6

if Type is Tremolo

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*M01]
00 00 30	:	
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	:	
00 00 34	Don't care	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*M02]
00 00 36	MSB	
00 00 37	:	
00 00 38	00 - 64	L/R Phase 0-100

Modulation Table #7

if Type is Hexa Pan-pot

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*M01]
00 00 30	:	
00 00 34	Don't care	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*M02]
00 00 36	MSB	
00 00 37	:	
00 00 38	Don't care	Don't care

Modulation Table #8

if Type is Flanger

Offset address	Data	Contents and remarks
00 00 2F	01 - 08	Modulation Type [*M01]
00 00 30	00 - 64	Modulation Level 0-100
00 00 31	00 - 64	Modulation Depth 0-100
00 00 32	00 - 64	Feedback 0-100
00 00 33	:	
00 00 34	Don't care	Don't care
00 00 35	0000 - 0147	LFO Rate LSB 0.1-20.0 [*M02]
00 00 36	MSB	
00 00 37	00 - 32	Freq Delay 0-50
00 00 38	00 - 64	Phase 0-100

[*M01]: 01H = Dimension Chorus
 02H = Twin Chorus
 03H = Stereo Chorus
 04H = Auto Phaser
 05H = Manual Phaser
 06H = Tremolo
 07H = Hexa Panpot
 08H = Flanger

[*M02]: 0000H = 0.1[Hz]
 :
 007FH = 12.8
 0100H = 12.9
 :
 0147H = 20.0

Delay Table #1

if Type is Stereo Delay

Offset address	Data	Contents and remarks
00 00 39	01 - 03	Delay Type [*DL1]
00 00 3A	00 - 64	Delay Level 0-100
00 00 3B	00 - 64	Feedback Level 0-100
00 00 3C	0000 - 077F	Delay Time LSB 0-1023 [*DL2]
00 00 3D	MSB	
00 00 3E	0000 - 077E	Delay Time L/R Shift LSB L511-R511
00 00 3F	MSB	[*DL3]
00 00 40	0E - 72	Delay L/R Balance L50-R50 [*DL4]

Delay Table #2

Panning Delay

Offset address	Data	Contents and remarks
00 00 39	01 - 03	Delay Type [*DL1]
00 00 3A	00 - 64	Delay Level 0-100
00 00 3B	00 - 64	Feedback Level 0-100
00 00 3C	0000 - 077F	Delay Time LSB 0-1023 [*DL2]
00 00 3D	MSB	
00 00 3E	:	
00 00 40	Don't care	Don't care

Delay Table #3

Cross Feedback Delay

Offset address	Data	Contents and remarks
00 00 39	01 - 03	Delay Type [*DL1]
00 00 3A	00 - 64	Delay Level 0-100
00 00 3B	00 - 64	Feedback Level 0-100
00 00 3C	0000 - 077F	Delay Time LSB 0-1023 [*DL2]
00 00 3D	MSB	
00 00 3E	0000 - 077E	Delay Time L/R Shift LSB L511-R511
00 00 3F	MSB	[*DL3]
00 00 40	Don't care	Don't care

[*DL1]: 01H = Stereo Delay
 02H = Panning Delay
 03H = Cross Feedback Delay

[*DL2]: 0000H = 0[msc]
 0001H = 1
 :
 007FH = 127
 0100H = 128
 :
 077FH = 1023

[*DL3]: 0000H = L511[msc]
 0001H = L510
 :
 007FH = L384
 0100H = L383
 :
 037EH = L 1
 037FH = 0
 0400H = R 1
 :
 077EH = R511

[*DL4]: 0EH = 40H - 72H (L50 - 0 - R50)

Reverb Sub Table

Offset address	Data	Contents and remarks
00 00 43	1 - 9	Reverb Type [*RV1]
00 00 44	00 - 64	Reverb Level 0-100
00 00 45	00 - 64	Reverb Hi Frequency Damp 0-100
00 00 46	00 - 64	Reverb Time 1-100

[*RV1]: 01H = Plate 1 (Mono)
 02H = Plate 2 (Stereo)
 03H = Plate 3 (Stereo)
 04H = Room 1 (Stereo)
 05H = Room 2 (Stereo)
 06H = Room 3 (Stereo)
 07H = Hall 1 (Stereo)
 08H = Hall 2 (Stereo)
 09H = Hall 3 (Stereo)

EQ & Master Volume Table

Offset address	Data	Contents and remarks
00 00 55	28 - 58	EQ Low Shelving Gain -12.0 - +12.0 [*EQ1]
00 00 56	00 - 28	EQ Low Shelving Frequency 50 - 503 [*EQ2]
00 00 57	28 - 58	EQ Mid Peaking Gain -12.0 - +12.0 [*EQ1]
00 00 58	00 - 38	EQ Mid Peaking Frequency 200-5079 [*EQ3]
00 00 59	01 - 08	EQ Mid Peaking Q 0.25-2.00 [*EQ4]
00 00 5A	28 - 58	EQ Hi Shelv/Peak Gain -12.0 - +12.0 [*EQ1]
00 00 5B	00 - 2B	EQ Hi Shelv/Peak Frequency 1000 - 11986 [*EQ5]
00 00 5C	00 - 01	EQ Hi Shelv/Peak Type Selv, Peak
00 00 5D	00 - 64	Master Volume 0-100

[*EQ1]: 28H = -12.0 [dB]
29H = -11.5
:
:
3FH = -0.5
40H = 0.0
41H = +0.5
:
:
57H = +11.5
58H = +12.0

[*EQ2]: 50, 52, 56, 59, 62, 66, 70, 74, 79, 84, 89, 94,
99, 105, 112, 118, 125, 133, 141, 149, 158, 168, 178, 188,
199, 211, 224, 237, 251, 266, 282, 299, 317, 336, 356, 377,
399, 423, 448, 475, 503
[Hz]

[*EQ3]: 200, 211, 224, 237, 251, 266, 282, 299, 317, 336,
356, 377, 399, 423, 448, 475, 503, 533, 565, 599,
634, 672, 712, 755, 799, 847, 897, 951, 1007, 1067,
1131, 1198, 1269, 1345, 1425, 1510, 1599, 1695, 1795, 1902,
2015, 2135, 2262, 2397, 2539, 2690, 2850, 3020, 3199, 3390,
3591, 3805, 4031, 4271, 4525, 4794, 5079
[Hz]

[*EQ4]: 01H = 0.25
02H = 0.50
:
:
08H = 2.00

[*EQ5]: 1000, 1059, 1122, 1189, 1259, 1334, 1414, 1498,
1587, 1681, 1781, 1887, 1999, 2118, 2244, 2378,
2519, 2669, 2828, 2996, 3174, 3363, 3563, 3775,
3999, 4237, 4489, 4756, 5039, 5339, 5656, 5993,
6349, 6727, 7127, 7550, 7999, 8475, 8979, 9513,
10079, 10678, 11313, 11986
[Hz]

Pickup Simulation Table #1

Offset address	Data	Contents and remarks
00 00 60	00 - 04	Pickup A Type [*PU1]
00 00 61	00 - 3F	Pickup A Position 5 - 320 [*PU2]
00 00 62	01 - 7F	Pickup A Angle -315 - +315 [*PU3]
00 00 63	00 - 04	Pickup B Type [*PU1]
00 00 64	00 - 3F	Pickup B Position 5 - 320 [*PU2]
00 00 65	01 - 7F	Pickup B Angle -315 - +315 [*PU3]
00 00 66	00 - 04	Pickup Position [*PU4]
00 00 67	00 - 64	Pickup Level 0-100
00 00 68	0E - 72	Pickup A/B Balance A50 - B50 [*PU5]
00 00 69	0E - 72	Pickup Tone -50 - +50 [*PU6]
00 00 6A	00 - 01	Pickup A/B Phase IN,OUT

Pickup Simulation Table #2

Offset address	Data	Contents and remarks
00 01 3B	00 - 0A	Pickup Model [*PU7]

[*PU1]: 00H = OFF
01H = Single Coil
02H = Double Coil
03H = Piezo
04H = Acoustic Piezo

[*PU2]: 00H = 5[mm] (0.2[inch])
01H = 10 (0.3)
:
:
3FH = 320 (12.6)

[*PU3]: 01H = -315[mm] (-12.4[inch])
02H = -310 (-12.2)
:
:
:

3FH = -5 (-0.1)
40H = 0 (0.0)
41H = +5 (+0.2)
:
:
7FH = +315 (+12.4)

[*PU4]: bit0-3 Use for PU Position Switch
00H = Rear
01H = Rear + Mid
02H = Mid
03H = Mid + Front
04H = Front
bit4-7 Reserved. Don't change

[*PU5]: 0EH - 40H - 72H (A50 - 0 - B50)

[*PU6]: 0EH - 40H - 72H (-50 - 0 - +50)

[*PU7]: 00H = LP
01H = CLA-ST
02H = MOD-ST
03H = VARIABLE PU
04H = RICK
05H = TEL
06H = P-90
07H = LIPS
08H = P.A.F.
09H = CHET
0AH = S-S-H

AMP MONO PEDAL&

**Mono Amp Table #1
Amp OFF**

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	:	Don't care
00 01 11	:	Don't care

**Mono Amp Table #2
American Tweed**

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	:	Don't care
00 01 08	00 - 64	Bright 0-100
00 01 09	:	Don't care
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D	:	Don't care
00 01 11	:	Don't care

**Mono Amp Table #3
Classic Stack**

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	:	Don't care
00 01 08	:	Don't care
00 01 09	00 - 64	Presence 0-100
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D	00 - 64	Input Balance 0-100
00 01 0E	:	Don't care
00 01 11	:	Don't care

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Mono Amp Table #4

Studio Lead

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	Don't care	Don't care
00 01 08	00 - 64	Bright 0-100
00 01 09	00 - 64	Presence 0-100
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D	Don't care	Don't care
00 01 0E	00 - 64	L-Drive 0-100
00 01 0F	00 - 64	L-Bright 0-100
00 01 10	00 - 27	Bass/Mid/Treble Shift [*AM2]
00 01 11	Don't care	Don't care

Mono Amp Table #5

Studio Rhythm

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	Don't care	Don't care
00 01 08	00 - 64	Bright 0-100
00 01 09	00 - 64	Presence 0-100
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D : 00 01 0F	Don't care	Don't care
00 01 10	00 - 27	Bass/Mid/Treble Shift [*AM2]
00 01 11	Don't care	Don't care

Mono Amp Table #6

SLDN

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	Don't care	Don't care
00 01 08	00 - 64	Bright 0-100
00 01 09	Don't care	Don't care
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D : 00 01 0F	Don't care	Don't care
00 01 10	00 - 27	Gain Normal,Crunch,Lead [*AM2]
00 01 11	Don't care	Don't care

Mono Amp Table #7

British Combo

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 1 0-100
00 01 07	00 - 64	Volume 2 0-100
00 01 08 : 00 01 09	Don't care	Don't care
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Cut 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D : 00 01 11	Don't care	Don't care

Mono Amp Table #8

Modern Stack

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 1 0-100
00 01 07	00 - 64	Volume 2 0-100
00 01 08	Don't care	Don't care
00 01 09	00 - 64	Presence 0-100
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D	00 - 64	Input Balance 0-100
00 01 0E : 00 01 11	Don't care	Don't care

[*AM2]: bit0-2 Use for Studio Lead/Rhythm Parameter
 bit0 = Bass Shift
 bit1 = Middle Shift
 bit2 = Treble Shift
 0 is OFF 1 is ON
 bit4-6 Use for SLDN Parameter
 00H = Normal
 10H = Crunch
 20H = Lead

Polyphonic Amp Table #1

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05 : 00 01 11	Don't care	Don't care
00 01 12	0A - 0B	Amp Type [*AP1]

Polyphonic Amp Table #2

Offset address	Data	Contents and remarks
00 01 04	00 - 64	Output Level 0-100
00 01 05	00 - 64	Master Volume 0-100
00 01 06	00 - 64	Volume 0-100
00 01 07	Don't care	Don't care
00 01 08	00 - 64	Bright 0-100
00 01 09	00 - 64	Presence 0-100
00 01 0A	00 - 64	Treble 0-100
00 01 0B	00 - 64	Middle 0-100
00 01 0C	00 - 64	Bass 0-100
00 01 0D	Don't care	Don't care
00 01 0E	00 - 64	L-Drive 0-100
00 01 0F	00 - 64	L-Bright 0-100

00 01 10	00 - 07	Bass/Mid/Treble Shift	[*AP2]
00 01 11	Don't care	Don't care	
00 01 12	0A - 0B	Amp Type	[*AP1]

[*AP1]: 0AH = AMP OFF
0BH = AMP POLY

[*AP2]: bit0-2 Use for Studio Lead/Rhythm Parameter
bit0 = Bass Shift
bit1 = Middle Shift
bit2 = Treble Shift
0 is OFF , 1 is ON

**Dual Amp Table #1
Amp OFF**

Offset address	Data	Contents and remarks	
00 01 04	00 - 07	AMP A Select	[*DA1]
00 01 05	00 - 64	AMP A Output Level	0-100
00 01 06 : 00 01 0F	Don't care	Don't care	
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12 : 00 01 1B	Don't care	Don't care	

**Dual Amp Table #2
American Tweed**

Offset address	Data	Contents and remarks	
00 01 04	00 - 07	AMP A Select	[*DA1]
00 01 05	00 - 64	AMP A Output Level	0-100
00 01 06	00 - 64	AMP A Master Volume	0-100
00 01 07	00 - 64	AMP A Volume	0-100
00 01 08	Don't care	Don't care	
00 01 09	00 - 64	AMP A Bright	0-100
00 01 0A : 00 01 0B	Don't care	Don't care	
00 01 0C	00 - 64	AMP A Bass	0-100
00 01 0D	00 - 64	AMP A Middle	0-100
00 01 0E	00 - 64	AMP A Treble	0-100
00 01 0F	Don't care	Don't care	
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12	00 - 64	AMP B Master Volume	0-100
00 01 13	00 - 64	AMP B Volume	0-100
00 01 14	Don't care	Don't care	
00 01 15	00 - 64	AMP B Bright	0-100
00 01 16 : 00 01 17	Don't care	Don't care	
00 01 18	00 - 64	AMP B Bass	0-100
00 01 19	00 - 64	AMP B Middle	0-100
00 01 1A	00 - 64	AMP B Treble	0-100
00 01 1B	Don't care	Don't care	

**Dual Amp Table #3
Classic Stack**

Offset address	Data	Contents and remarks	
00 01 04	00 - 07	AMP A Select	[*DA1]
00 01 05	00 - 64	AMP A Output Level	0-100
00 01 06	00 - 64	AMP A Master Volume	0-100
00 01 07	00 - 64	AMP A Volume	0-100
00 01 08	00 - 64	AMP A Presence	0-100
00 01 09	Don't care	Don't care	

00 01 0A	00 - 64	AMP A Input Balance	0-100
00 01 0B	Don't care	Don't care	
00 01 0C	00 - 64	AMP A Bass	0-100
00 01 0D	00 - 64	AMP A Middle	0-100
00 01 0E	00 - 64	AMP A Treble	0-100
00 01 0F	Don't care	Don't care	
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12	00 - 64	AMP B Master Volume	0-100
00 01 13	00 - 64	AMP B Volume	0-100
00 01 14	00 - 64	AMP B Presence	0-100
00 01 15	Don't care	Don't care	
00 01 16	00 - 64	AMP B Input Balance	0-100
00 01 17	Don't care	Don't care	
00 01 18	00 - 64	AMP B Bass	0-100
00 01 19	00 - 64	AMP B Middle	0-100
00 01 1A	00 - 64	AMP B Treble	0-100
00 01 1B	Don't care	Don't care	

**Dual Amp Table #4
Studio Lead**

Offset address	Data	Contents and remarks	
00 01 04	00 - 07	AMP A Select	[*DA1]
00 01 05	00 - 64	AMP A Output Level	0-100
00 01 06	00 - 64	AMP A Master Volume	0-100
00 01 07	00 - 64	AMP A Volume	0-100
00 01 08	00 - 64	AMP A Presence	0-100
00 01 09	00 - 64	AMP A Bright	0-100
00 01 0A	00 - 64	AMP A L-Bright	0-100
00 01 0B	00 - 64	AMP A L-Drive	0-100
00 01 0C	00 - 64	AMP A Bass	0-100
00 01 0D	00 - 64	AMP A Middle	0-100
00 01 0E	00 - 64	AMP A Treble	0-100
00 01 0F	00 - 27	AMP A Bass/Mid/Treble Shift	[*DA2]
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12	00 - 64	AMP B Master Volume	0-100
00 01 13	00 - 64	AMP B Volume	0-100
00 01 14	00 - 64	AMP B Presence	0-100
00 01 15	00 - 64	AMP B Bright	0-100
00 01 16	00 - 64	AMP B L-Bright	0-100
00 01 17	00 - 64	AMP B L-Drive	0-100
00 01 18	00 - 64	AMP B Bass	0-100
00 01 19	00 - 64	AMP B Middle	0-100
00 01 1A	00 - 64	AMP B Treble	0-100
00 01 1B	00 - 27	AMP B Bass/Mid/Treble Shift	[*DA2]

**Dual Amp Table #5
Studio Rhythm**

Offset address	Data	Contents and remarks	
00 01 04	00 - 07	AMP A Select	[*DA1]
00 01 05	00 - 64	AMP A Output Level	0-100
00 01 06	00 - 64	AMP A Master Volume	0-100
00 01 07	00 - 64	AMP A Volume	0-100
00 01 08	00 - 64	AMP A Presence	0-100
00 01 09	00 - 64	AMP A Bright	0-100
00 01 0A : 00 01 0B	Don't care	Don't care	

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00 01 0C	00 - 64	AMP A Bass	0-100
00 01 0D	00 - 64	AMP A Middle	0-100
00 01 0E	00 - 64	AMP A Treble	0-100
00 01 0F	00 - 27	AMP A aass/Mid/Treble Shift	[*DA2]
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12	00 - 64	AMP B Master Volume	0-100
00 01 13	00 - 64	AMP B Volume	0-100
00 01 14	00 - 64	AMP B Presence	0-100
00 01 15	00 - 64	AMP B Bright	0-100
00 01 16 : 00 01 17	Don't care	Don't care	
00 01 18	00 - 64	AMP B Bass	0-100
00 01 19	00 - 64	AMP B Middle	0-100
00 01 1A	00 - 64	AMP B Treble	0-100
00 01 1B	00 - 27	AMP B aass/Mid/Treble Shift	[*DA2]

Dual Amp Table #6

SLDN

Offset address	Data	Contents and remarks
00 01 04	00 - 07	AMP A Select [*DA1]
00 01 05	00 - 64	AMP A Output Level 0-100
00 01 06	00 - 64	AMP A Master Volume 0-100
00 01 07	00 - 64	AMP A Volume 0-100
00 01 08	Don't care	Don't care
00 01 09	00 - 64	AMP A Bright 0-100
00 01 0A : 00 01 0B	Don't care	Don't care
00 01 0C	00 - 64	AMP A Bass 0-100
00 01 0D	00 - 64	AMP A Middle 0-100
00 01 0E	00 - 64	AMP A Treble 0-100
00 01 0F	00 - 27	AMP A Gain Normal,Crunch,Lead [*DA2]
00 01 10	00 - 07	AMP B Select [*DA1]
00 01 11	00 - 64	AMP B Output Level 0-100
00 01 12	00 - 64	AMP B Master Volume 0-100
00 01 13	00 - 64	AMP B Volume 0-100
00 01 14	Don't care	Don't care
00 01 15	00 - 64	AMP B Bright 0-100
00 01 16 : 00 01 17	Don't care	Don't care
00 01 18	00 - 64	AMP B Bass 0-100
00 01 19	00 - 64	AMP B Middle 0-100
00 01 1A	00 - 64	AMP B Treble 0-100
00 01 1B	00 - 27	AMP B Gain Normal,Crunch,Lead [*DA2]

Dual Amp Table #7

British Combo

Offset address	Data	Contents and remarks
00 01 04	00 - 07	AMP A Select [*DA1]
00 01 05	00 - 64	AMP A Output Level 0-100
00 01 06	00 - 64	AMP A Master Volume 0-100
00 01 07	00 - 64	AMP A Volume1 0-100
00 01 08	Don't care	Don't care
00 01 09	00 - 64	AMP A Volume2 0-100
00 01 0A : 00 01 0B	Don't care	Don't care
00 01 0C	00 - 64	AMP A Bass 0-100
00 01 0D	00 - 64	AMP A Cut 0-100

00 01 0E	00 - 64	AMP A Treble	0-100
00 01 0F	Don't care	Don't care	
00 01 10	00 - 07	AMP B Select	[*DA1]
00 01 11	00 - 64	AMP B Output Level	0-100
00 01 12	00 - 64	AMP B Master Volume	0-100
00 01 13	00 - 64	AMP B Volume1	0-100
00 01 14	Don't care	Don't care	
00 01 15	00 - 64	AMP B Volume2	0-100
00 01 16 : 00 01 17	Don't care	Don't care	
00 01 18	00 - 64	AMP B Bass	0-100
00 01 19	00 - 64	AMP B Cut	0-100
00 01 1A	00 - 64	AMP B Treble	0-100
00 01 1B	Don't care	Don't care	

Dual Amp Table #8

Modern Stack

Offset address	Data	Contents and remarks
00 01 04	00 - 07	AMP A Select [*DA1]
00 01 05	00 - 64	AMP A Output Level 0-100
00 01 06	00 - 64	AMP A Master Volume 0-100
00 01 07	00 - 64	AMP A Volume1 0-100
00 01 08	00 - 64	AMP A Presence 0-100
00 01 09	00 - 64	AMP A Volume2 0-100
00 01 0A	00 - 64	AMP A Input Balance 0-100
00 01 0B	Don't care	Don't care
00 01 0C	00 - 64	AMP A Bass 0-100
00 01 0D	00 - 64	AMP A Middle 0-100
00 01 0E	00 - 64	AMP A Treble 0-100
00 01 0F	Don't care	Don't care
00 01 10	00 - 07	AMP B Select [*DA1]
00 01 11	00 - 64	AMP B Output Level 0-100
00 01 12	00 - 64	AMP B Master Volume 0-100
00 01 13	00 - 64	AMP B Volume1 0-100
00 01 14	00 - 64	AMP B Presence 0-100
00 01 15	00 - 64	AMP B Volume2 0-100
00 01 16	00 - 64	AMP B Input Balance 0-100
00 01 17	Don't care	Don't care
00 01 18	00 - 64	AMP B Bass 0-100
00 01 19	00 - 64	AMP B Middle 0-100
00 01 1A	00 - 64	AMP B Treble 0-100
00 01 1B	Don't care	Don't care

[*DA1]: 00H = Amp OFF
 01H = American Tweed
 02H = Classic Stack
 03H = Studio Lead
 04H = Studio Rhythm
 05H = SLDN (Gain = Normal or Crunch)
 06H = SLDN (Gain = Lead)
 07H = British Combo
 08H = Modern Stack

[*DA2]: bit0-2 Use for Studio Lead/Rhythm Parameter
 bit0 = Bass Shift
 bit1 = Middle Shift
 bit2 = Treble Shift
 0 is OFF , 1 is ON

 bit4-6 Use for SLDN Parameter
 00H = Normal
 10H = Crunch
 20H = Lead

Dual Pedal Table #1

Pedal OFF

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D : 00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26 : 00 01 2D	Don't care	Don't care

Dual Pedal Table #2

Overdrive

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Tone -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Overdrive 0-100
00 01 20 : 00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Tone -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Overdrive 0-100
00 01 29 : 00 01 2D	Don't care	Don't care

Dual Pedal Table #3

Distortion

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Tone -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Distortion 0-100
00 01 20 : 00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Tone -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Distortion 0-100
00 01 29 : 00 01 2D	Don't care	Don't care

Dual Pedal Table #4

Heavy Metal

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Heavy Metal High Gain -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Heavy Metal Distortion 0-100
00 01 20	00 - 64	Pedal A Heavy Metal Mid Gain -50 - +50 [*DP2]
00 01 21	00 - 30	Pedal A Heavy Metal Mid Frequency [*DP3]
00 01 22	00 - 64	Pedal A Heavy Metal Low Gain -50 - +50 [*DP2]
00 01 23 : 00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]

00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Heavy Metal High Gain -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Heavy Metal Distortion 0-100
00 01 29	00 - 64	Pedal B Heavy Metal Mid Gain -50 - +50 [*DP2]
00 01 2A	00 - 30	Pedal B Heavy Metal Mid Frequency [*DP3]
00 01 2B	00 - 64	Pedal B Heavy Metal Low Gain -50 - +50 [*DP2]
00 01 2C : 00 01 2D	Don't care	Don't care

Dual Pedal Table #5

Compressor

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Tone -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Compressor Sustain 0-100
00 01 20	00 - 64	Pedal A Compressor Attack 0-100
00 01 21 : 00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Tone -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Compressor Sustain 0-100
00 01 29	00 - 64	Pedal B Compressor Attack 0-100
00 01 2A : 00 01 2D	Don't care	Don't care

Dual Pedal Table #6

Limiter

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Tone -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Limiter Sustain 0-100
00 01 20	00 - 64	Pedal A Limiter Release 0-100
00 01 21 : 00 01 22	Don't care	Don't care
00 01 23	00 - 03	Pedal A Limiter Ratio [*DP4]
00 01 24	Don't care	Don't care
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Tone -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Limiter Sustain 0-100
00 01 29	00 - 64	Pedal B Limiter Release 0-100
00 01 2A : 00 01 2B	Don't care	Don't care
00 01 2C	00 - 03	Pedal B Limiter Ratio [*DP4]
00 01 2D	Don't care	Don't care

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Dual Pedal Table #7 Polyphonic EQ

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	Don't care	Don't care
00 01 1F	00 - 64	Pedal A EQ Low Frequency 50 - 1000 [*DP5]
00 01 20	28 - 58	Pedal A EQ High Gain -12.0 - +12.0 [*DP6]
00 01 21	00 - 64	Pedal A EQ High Frequency 200 - 12000 [*DP7]
00 01 22	28 - 58	Pedal A EQ Low Gain -12.0 - +12.0 [*DP6]
00 01 23	00 - 33	Pedal A EQ High Type [*DP8]
00 01 24	00 - 33	Pedal A EQ Low Type [*DP8]
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	Don't care	Don't care
00 01 28	00 - 64	Pedal B EQ Low Frequency 50 - 1000 [*DP5]
00 01 29	28 - 58	Pedal B EQ High Gain -12.0 - +12.0 [*DP6]
00 01 2A	00 - 64	Pedal B EQ High Frequency 200 - 12000 [*DP7]
00 01 2B	28 - 58	Pedal B EQ Low Gain -12.0 - +12.0 [*DP6]
00 01 2C	00 - 33	Pedal B EQ High Type [*DP8]
00 01 2D	00 - 33	Pedal B EQ Low Type [*DP8]

Dual Pedal Table #8 Wah

Offset address	Data	Contents and remarks
00 01 1C	00 - 07	Pedal A Type [*DP1]
00 01 1D	00 - 64	Pedal A Output Level 0-100
00 01 1E	0E - 72	Pedal A Tone -50 - +50 [*DP2]
00 01 1F	00 - 64	Pedal A Wah Maximum Frequency 0-100
00 01 20	00 - 64	Pedal A Wah Filter Q 0-100
00 01 21	00 - 64	Pedal A Wah Attack Time 0-100
00 01 22	00 - 64	Pedal A Wah Touch Sens 0-100
00 01 23	00 - 01	Pedal A Wah Filter Mode [*DP9]
00 01 24	00 - 03	Pedal A Wah Preset Type [*DP10]
00 01 25	00 - 07	Pedal B Type [*DP1]
00 01 26	00 - 64	Pedal B Output Level 0-100
00 01 27	0E - 72	Pedal B Tone -50 - +50 [*DP2]
00 01 28	00 - 64	Pedal B Wah Maximum Frequency 0-100
00 01 29	00 - 64	Pedal B Wah Filter Q 0-100
00 01 2A	00 - 64	Pedal B Wah Attack Time 0-100
00 01 2B	00 - 64	Pedal B Wah Touch Sens 0-100
00 01 2C	00 - 01	Pedal B Wah Filter Mode [*DP9]
00 01 2D	00 - 03	Pedal B Wah Preset Type [*DP10]

[*DP1]: 00H = Pedal OFF
 01H = Over Drive
 02H = Distortion
 03H = Heavy Metal
 04H = Compressor
 05H = Limiter
 06H = Polyphonic EQ
 07H = WAH

[*DP2]: 0EH - 40H - 72H (-50 - 0 - +50)

[*DP3]: 250, 264, 280, 297, 314, 333, 353, 374, 396,
 420, 445, 471, 499, 529, 561, 594, 629, 667,
 707, 749, 793, 840, 890, 943, 999, 1059, 1122,
 1189, 1259, 1334, 1414, 1498, 1587, 1681, 1781, 1887,
 1999, 2118, 2244, 2378, 2519, 2669, 2828, 2996, 3174,
 3363, 3563, 3775, 3999
 [Hz]

[*DP4]: 00H = 1.5:1
 01H = 2:1
 02H = 4:1
 03H = 100:1

[*DP5]: 50, 52, 54, 57, 60, 62, 65, 68, 71, 74, 77,
 80, 83, 86, 90, 93, 96, 100, 104, 107, 111, 115,
 119, 123, 127, 132, 136, 140, 145, 150, 155, 159, 164,
 170, 175, 180, 186, 191, 197, 203, 209, 215, 222, 228,
 235, 241, 248, 255, 263, 270, 278, 285, 293, 302, 310,
 318, 327, 336, 345, 355, 364, 374, 384, 394, 405, 415,
 426, 438, 449, 461, 473, 485, 498, 511, 524, 538, 551,
 565, 580, 595, 610, 625, 641, 658, 674, 691, 709, 726,
 745, 763, 782, 802, 822, 842, 863, 885, 907, 929, 952,
 975, 1000
 [Hz]

[*DP6]: 28H = -12.0 [dB]
 29H = -11.5
 :
 :
 3FH = -0.5
 40H = 0.0
 41H = +0.5
 :
 :
 57H = +11.5
 58H = +12.0

[*DP7]: 200, 230, 261, 293, 326, 359, 393, 429,
 464, 501, 539, 577, 617, 657, 698, 740,
 783, 828, 872, 919, 966, 1014, 1064, 1115,
 1167, 1220, 1274, 1330, 1386, 1444, 1504, 1565,
 1628, 1691, 1756, 1823, 1891, 1962, 2033, 2107,
 2181, 2256, 2337, 2417, 2499, 2583, 2669, 2756,
 2848, 2940, 3034, 3131, 3230, 3331, 3434, 3540,
 3648, 3759, 3873, 3989, 4108, 4229, 4354, 4481,
 4611, 4744, 4881, 5021, 5163, 5309, 5459, 5612,
 5769, 5929, 6093, 6261, 6433, 6609, 6788, 6972,
 7167, 7353, 7550, 7752, 7959, 8170, 8386, 8608,
 8834, 9066, 9302, 9545, 9793, 10047, 10307, 10503,
 10846, 11124, 11409, 11700, 12000
 [Hz]

[*DP8]: 00H = Shelving
 01H = Peaking 0.5
 02H = Peaking 1.0
 03H = Peaking 2.0

[*DP9]: 00H = Low Pass Filter
 01H = Band Pass Filter

[*DP10]: 00H = USER
 01H = CRY
 02H = BOX

Pedal Table #1 Pedal OFF

Offset address	Data	Contents and remarks
00 01 13	:	:
00 01 1F	Don't care	Don't care

Pedal Table #2 Overdrive

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	Tone -50 - +50 [*PD1]
00 01 15	00 - 64	Overdrive 0-100
00 01 16	:	:
00 01 1F	Don't care	Don't care

Pedal Table #3 Distortion

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	Tone -50 - +50 [*PD1]
00 01 15	Don't care	Don't care
00 01 16	00 - 64	Distortion 0-100
00 01 17	:	:
00 01 1F	Don't care	Don't care

**Pedal Table #4
Heavy Metal**

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	High Gain -50 - +50 [*PD1]
00 01 15 : 00 01 16	Don't care	Don't care
00 01 17	00 - 64	Distortion 0-100
00 01 18	0E - 72	Mid Gain -50 - +50 [*PD1]
00 01 19	00 - 30	Mid Frequency [*PD2]
00 01 1A	0E - 72	Low Gain -50 - +50 [*PD1]
00 01 1B : 00 01 1F	Don't care	Don't care

**Pedal Table #5
Compressor**

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	Tone -50 - +50 [*PD1]
00 01 15 : 00 01 1A	Don't care	Don't care
00 01 1B	00 - 64	Compressor Sustain 0-100
00 01 1C	00 - 64	Compressor Attack 0-100
00 01 1D : 00 01 1F	Don't care	Don't care

**Pedal Table #6
Limiter**

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	Tone -50 - +50 [*PD1]
00 01 15 : 00 01 1C	Don't care	Don't care
00 01 1D	00 - 64	Limiter Sustain 0-100
00 01 1E	00 - 64	Limiter Release 0-100
00 01 1F	00 - 03	Limiter Ratio [*PD3]

**Pedal Table #7
Polyphonic EQ**

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14 : 00 01 16	Don't care	Don't care
00 01 17	00 - 64	Low Frequency 50 - 1000 [*PD4]
00 01 18	28 - 58	High Gain -12.0 - +12.0 [*PD5]
00 01 19	00 - 64	High Frequency 200 - 12000 [*PD6]
00 01 1A	28 - 58	Low Gain -12.0 - +12.0 [*PD5]
00 01 1B : 00 01 1E	Don't care	Don't care
00 01 1F	00 - 33	Low EQ Type , High EQ Type [*PD7]

**Pedal Table #8
Wah**

Offset address	Data	Contents and remarks
00 01 13	00 - 64	Output Level 0-100
00 01 14	0E - 72	Tone -50 - +50 [*PD1]
00 01 15 : 00 01 16	Don't care	Don't care
00 01 17	00 - 64	Minimum Frequency 0-100
00 01 18	Don't care	Don't care
00 01 19	00 - 64	Maximum Frequency 0-100
00 01 1A	Don't care	Don't care
00 01 1B	00 - 64	Filter Q 0-100
00 01 1C	00 - 64	Attack Time 0-100
00 01 1D	00 - 64	Touch Sens 0-100
00 01 1E	Don't care	Don't care
00 01 1F	00 - 12	Filter Mode , Preset Type [*PD8]

[*PD1]: 0EH - 40H - 72H (-50 - 0 - +50)

[*PD2]: 250, 264, 280, 297, 314, 333, 353, 374, 396,
420, 445, 471, 499, 529, 561, 594, 629, 667,
707, 749, 793, 840, 890, 943, 999, 1059, 1122,
1189, 1259, 1334, 1414, 1498, 1587, 1681, 1781, 1887,
1999, 2118, 2244, 2378, 2519, 2669, 2828, 2996, 3174,
3363, 3563, 3775, 3999
[Hz]

[*PD3]: 00H = 1.5:1
01H = 2:1
02H = 4:1
03H = 100:1

[*PD4]: 50, 52, 54, 57, 60, 62, 65, 68, 71, 74,
77, 80, 83, 86, 90, 93, 96, 100, 104, 107,
111, 115, 119, 123, 127, 132, 136, 140, 145, 150,
155, 159, 164, 170, 175, 180, 186, 191, 197, 203,
209, 215, 222, 228, 235, 241, 248, 255, 263, 270,
278, 285, 293, 302, 310, 318, 327, 336, 345, 355,
364, 374, 384, 394, 405, 415, 426, 438, 449, 461,
473, 485, 498, 511, 524, 538, 551, 565, 580, 595,
610, 625, 641, 658, 674, 691, 709, 726, 745, 763,
782, 802, 822, 842, 863, 885, 907, 929, 952, 975,
1000
[Hz]

[*PD5]: 28H = -12.0 [dB]
29H = -11.5
:
3FH = -0.5
40H = 0.0
41H = +0.5
:
57H = +11.5
58H = +12.0

[*PD6]: 200, 230, 261, 293, 326, 359, 393, 429,
464, 501, 539, 577, 617, 657, 698, 740,
783, 828, 872, 919, 966, 1014, 1064, 1115,
1167, 1220, 1274, 1330, 1386, 1444, 1504, 1565,
1628, 1691, 1756, 1823, 1891, 1962, 2033, 2107,
2181, 2256, 2337, 2417, 2499, 2583, 2669, 2758,
2848, 2940, 3034, 3131, 3230, 3331, 3434, 3540,
3648, 3759, 3873, 3989, 4108, 4229, 4354, 4481,
4611, 4744, 4881, 5021, 5163, 5309, 5459, 5612,
5769, 5929, 6093, 6261, 6433, 6609, 6788, 6972,
7167, 7353, 7550, 7752, 7959, 8170, 8386, 8608,
8834, 9066, 9302, 9545, 9791, 10047, 10307, 10503,
10846, 11124, 11409, 11700, 12000
[Hz]

[*PD7]: bit0-3 Use for Low Filter
00H = Shelving
01H = Peaking 0.5
02H = Peaking 1.0
03H = Peaking 2.0
bit4-7 Use for High Filter
00H = Shelving
10H = Peaking 0.5
20H = Peaking 1.0
30H = Peaking 2.0

[*PD8]: bit0-3 Use for Preset Type
00H = USER
01H = CRV
02H = BOX
bit4-7 Use for Filter Mode
00H = Low Pass Filter
10H = Band Pass Filter

Chapter 7 Appendices

HRM Table #1

Filter-BASS

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Touch Sense 0-100
00 00 62	00 - 64	TVF Decay Time 0-100
00 00 63	00 - 64	TVF Resonance 0-100
00 00 64	00 - 64	Color 0-100
00 00 65	00 - 64	TVF Cutoff Frequency 0-100
00 00 66	Don't care	Don't care
:		
00 00 6A		

HRM Table #2

DUAL

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	Glide Sense 0-100
00 00 62	00 - 64	TVF Touch Sense 0-100
00 00 63	00 - 64	Glide Time 0-100
00 00 64	00 - 64	TVF Cutoff Frequency 0-100
00 00 65	00 - 64	TVF Resonance 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67	Don't care	Don't care
:		
00 00 6A		

HRM Table #3

COMPLEX

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	Attack Level 0-100
00 00 62	00 - 64	Brilliance 0-100
00 00 63	00 - 64	Attack Length 0-100
00 00 64	00 - 64	Color 0-100
00 00 65	Don't care	Don't care
:		
00 00 6A		

HRM Table #4

CRYSTAL

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	Attack Length 0-100
00 00 62	00 - 64	Modulation Depth 0-100
00 00 63	00 - 64	Modulation Tune 0-100
00 00 64	00 - 64	Attack Level 0-100
00 00 65	00 - 64	Body Level 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67	Don't care	Don't care
:		
00 00 6A		

HRM Table #5

PIPE

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Resonance 0-100
00 00 62	00 - 64	TVF Touch Sense 0-100
00 00 63	00 - 64	TVF Cutoff Frequency 0-100
00 00 64	00 - 64	Power Bend 0-100
00 00 65	00 - 64	Power Bend Q 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67	Don't care	Don't care
:		
00 00 6A		

HRM Table #6

DRAWBAR

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	FEET 4 0-100
00 00 62	00 - 64	FEET 8 0-100
00 00 63	00 - 64	FEET 16 0-100
00 00 64	00 - 64	TVA Dynamics 0-100
00 00 65	Don't care	Don't care
:		
00 00 6A		

HRM Table #7

PWM

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Cutoff Frequency 0-100
00 00 62	00 - 64	Modulation Rate 0-100
00 00 63	00 - 64	Modulation Depth 0-100
00 00 64	00 - 64	TVF Resonance 0-100
00 00 65	00 - 64	TVF Touch Sense 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67	Don't care	Don't care
:		
00 00 6A		

HRM Table #8

ARTICULATED

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Resonance 0-100
00 00 62	00 - 64	TVF Touch Sense 0-100
00 00 63	00 - 64	TVF Cutoff Frequency 0-100
00 00 64	00 - 64	Power Bend 0-100
00 00 65	00 - 64	Power Bend Q 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67	Don't care	Don't care
:		
00 00 6A		

HRM Table #9

BOWED

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Cutoff Frequency 0-100
00 00 62	00 - 64	TVF Resonance 0-100
00 00 63	00 - 64	TVF Touch Sens 0-100
00 00 64	00 - 64	Power Bend Q 0-100
00 00 65	00 - 64	Power Bend 0-100
00 00 66	00 - 64	TVA Dynamics 0-100
00 00 67 : 00 00 6A	Don't care	Don't care

HRM Table #13

RESONATOR

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	Attack Length 0-100
00 00 62	00 - 64	Body Filter Frequency #1 0-100
00 00 63	00 - 64	Body Filter Frequency #2 0-100
00 00 64	00 - 64	Sympathy Q 0-100
00 00 65	00 - 64	Sympathy Level 0-100
00 00 66	00 - 64	Attack Level 0-100
00 00 67 : 00 00 6A	Don't care	Don't care

HRM Table #10

CAVITY

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Resonance 0-100
00 00 62	00 - 64	TVF Touch Sens 0-100
00 00 63	00 - 64	TVF Cutoff Frequency 0-100
00 00 64	00 - 64	TVA Dynamics 0-100
00 00 65 : 00 00 6A	Don't care	Don't care

HRM Table #11

SOLO

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	Color 0-100
00 00 62	00 - 64	TVF Resonance 0-100
00 00 63	00 - 64	TVF Touch Sens 0-100
00 00 64	00 - 64	TVF Cutoff Frequency 0-100
00 00 65	00 - 64	TVA Dynamics 0-100
00 00 66 : 00 00 6A	Don't care	Don't care

HRM Table #12

SYNTHETIC

Offset address	Data	Contents and remarks
00 00 60	00 - 64	Output Level 0-100
00 00 61	00 - 64	TVF Cutoff Frequency 0-100
00 00 62	00 - 64	TVF Resonance 0-100
00 00 63	00 - 64	TVF Touch Sens 0-100
00 00 64	00 - 64	TVA Dynamics 0-100
00 00 65 : 00 00 6A	Don't care	Don't care

MIDI Implementation Chart

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 - 16 1 - 16	1 - 16 1 - 16	*1
Mode	Default Message Altered	Mode 3 x *****	Mode 3 x	
Note Number :	True Voice	x *****	x	
Velocity	Note ON Note OFF	x x	x x	
After Touch	Key's Ch's	x x	x x	
Pitch Bend		x	x	
Control Change	0, 32	x *2	o *3	Bank select
Program Change :	True #	o *2 *****	o 0 - 127	
System Exclusive		o	o	
System Common	: Song Pos : Song Sel : Tune	x x x	x x x	
System Real Time	: Clock : Commands	x x	x x	
Aux Messages	: All Sounds OFF : Reset All Controllers : Local ON/OFF : All Notes OFF : Active Sensing : System Reset	x x x x x x	x x x x x x	
Notes	*1 Memorized. *2 o x is selectable. *3 Bank Select LSB is ignored.			

Mode 1 : OMNI ON, POLY
 Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
 Mode 4 : OMNI OFF, MONO

o : Yes
 x : No

Specifications

V•Guitar System : VG-8EX

Internal Memory

System Setup:	1
Preset Patches:	160
User Patches:	64

Card (M-512E: sold separately)

System Setup:	1
Card Patches:	64

Effects

Modulation	
Delay	
Reverb	
Equalizer:	Hi, Mid, Low

Nominal Input Level

AUX In:	-10 dBu
---------	---------

Input Impedance

AUX In:	8 k Ω
---------	--------------

Nominal Output Level

Mix Out (at balanced output):	-10 dBu
Mix Out (at unbalanced output):	-16 dBu
Guitar Out:	-20 dBu

Output Impedance

Mix Out (at balanced output):	600 Ω
Mix Out (at unbalanced output):	300 Ω
Guitar Out:	2 k Ω

Recommended Load Impedance

Mix Out (at balanced output):	10 k Ω
Mix Out (at unbalanced output):	10 k Ω
Guitar Out:	10 k Ω

Display

LED:	8 segments, 3 characters
LCD:	160 x 64 dots (backlight)

Connectors

AUX In Jacks (L (MONO), R)
Guitar Out Jack
GK In Connector
Mix Out Jacks (L (MONO), R)
Headphones Jack
External Switch Jack
MIDI Connectors (In, Out)
Memory Card Slot
AC Inlet

Power Supply

AC 117 V, AC 230 V or AC 240 V

Power Consumption

15 W (AC 117 V), 15 W (AC 230 V), 15 W (AC 240 V)

Dimensions

504 (W) x 293 (D) x 76 (H) mm
19-7/8 (W) x 11-5/8 (D) x 3 (H) inches

Weight

4.7 kg
10 lbs 6 oz

Accessories

GK Connecting Cable:	C-13A (5m)
AC Cord	
Owner's Manual	
Patch List	
Driver Setting Leaflet	

Options

Synthesizer Driver:	GK-2A
GK Connecting Cable:	C-13B (10m)
Unit Selector:	US-20

(0 dBu = 0.775 V rms)

* 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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*** Read This First ! ***

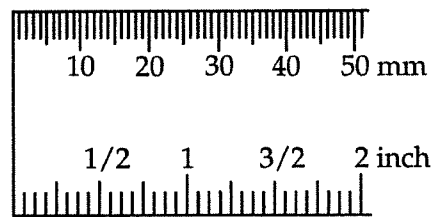
The important points covered below should help you get the best possible performance from your VG-8EX. Please be sure to read these (and the Owner's manual as well) before using your VG-8EX.

Making the Driver Settings

The sound quality of the VG-8EX can vary considerably depending on how the GK-2A (divided pickup) is installed. To enhance the consistency of the sound quality you obtain, make sure you first input the correct configuration info for the pickup into the VG-8EX. A detailed explanation of how to make these settings is given in the section of the manual entitled "Making the Driver Settings" (p. 18).

If the driver settings are not made correctly, you may experience problems with the sound quality during performances — such as noise, distortion, or unsatisfactory frequency response. So, make sure these settings are correct!

A scale is shown below. Use this when making the necessary measurements.



About Connected Instruments

When playing the VG-8EX, be sure to use a mixer and speakers with good frequency response. You should also use a 2-channel stereo connection whenever possible. If you must connect the VG-8EX to a guitar amp, good sound quality can be obtained if you observe the following points:

- If the guitar amp has an EFFECT LOOP jack, connect the VG-8EX to the EFFECT RETURN jack.
- If there is a MAIN IN jack, connect the VG-8EX to this jack.
- Sound quality can sometimes be improved by setting the speaker simulation switch on the VG-8EX to "OFF." For details on making this setting, see the section "SP SIM (Speaker Simulation Switch)" in the manual (p. 99).

Adjusting the Contrast of the Display

Changes in ambient temperature or other factors may sometimes make it seem more difficult to read the display on the VG-8EX. If this happens, rotate the [VALUE] dial *while holding down* the [PLAY] button, and adjust the contrast of the screen.

はじめにお読みください

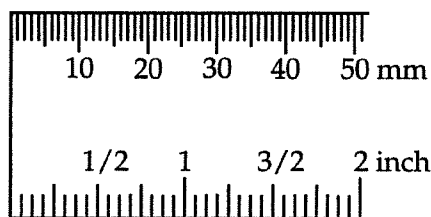
VG-8EXをより良い状態でお使いいただくために、次のような注意点があります。取扱説明書とあわせて、かならずご使用前にお読みください。

●ドライバー・セッティングの設定

VG-8EXは、GK-2A(ディバイデッド・ピックアップ)の取り付けかたによって、音質が大きく変わります。この音質のばらつきを抑えるために、ピックアップの設置条件をVG-8EXに入力してください。設定のしかたの詳細については、取扱説明書の「ドライバー・セッティングを指定する」(P.17)をご覧ください。

ドライバー・セッティングが正しく設定されていないと、演奏中に「雑音がでる」「音が歪む」「周波数特性がおかしい」など、音質が損なわれることがあります。かならず正しく設定してください。

スケールを次に示します。測定時の参考としてお使いください。



●接続する機器について

VG-8EXを鳴らす場合、周波数特性の良いミキサーやスピーカーをご使用ください。また、できるだけステレオ2チャンネルで接続してください。やむを得ずギター・アンプに接続する場合は、以下を参考に接続すると、良い音質が得られます。

- ギター・アンプにエフェクト・ループ・ジャックがある場合は、エフェクト・リターン・ジャックに接続してください。
- メイン・イン・ジャックがある場合は、メイン・イン・ジャックに接続してください。
- VG-8EXのスピーカー・シミュレーション・スイッチをオフに設定したほうが、良い音質が得られる場合があります。設定のしかたの詳細については、取扱説明書の「SP SIM (スピーカー・シミュレーション・スイッチ)」(P.99)をご覧ください。

●画面表示の濃さ(コントラスト)の調整について

VG-8EXの画面表示は、周囲の温度変化などにより、見づらくなってしまうことがあります。このようなときは、[PLAY]ボタンを押しながら[VALUE]ダイヤルを操作してください。画面表示の濃さ(コントラスト)を調整することができます。

VG-8EX Patch List

USER Patches

番号 No.	名前 NAME	インストルメント INSTRUMENT	コメント COMMENT
A11	V-INTAGE	VGM AMP MONO	ST-C+R PU mild distorted Tweed 2x12" with chorus, delay and reverb
A12	LP+STACK	VGM AMP MONO	LP-R PU distorted Stack 8x12" with Dimension, delay and reverb
A13	TRAMPY12	VGM AMP MONO	AC.12-Piezo PU, Amp & Cabinet Off, with chorus, delay and reverb
A14	CRYING V	HRM ARTICULATED	SYNTH-Synthetic horn tone with chorus, delay and reverb
A21	JAZ BASS	VGM AMP MONO	BASS-2PU Jazz Bass, no amp, 2x12" with Dimension
A22	DELTA D	VGM AMP MONO	AC.6-Open D tuned F PU clean Tweed 1x12" with chorus, delay and reverb
A23	FoxyLady	VGM PEDAL & AMP	ST-Distortion Pedal F PU Stack 1x12" with delay and reverb
A24	V-BOW	HRM BOWED	SYNTH-Bowed Cello synth tone with chorus, delay and reverb
A31	TinyWING	VGM PEDAL & AMP	ST-Compressed F+C PU Stack 1x12" off miked with chorus, delay and reverb
A32	TooMuch?	VGM PEDAL & AMP	TRI-Metal Pedal R PU Stack 8x12" with chorus, delay and plate reverb
A33	CptFingr	VGM PEDAL & AMP	ST-Compressed F+C PU Studio Rhythm 1x12" with auto phasor and reverb
A34	VeryEFX!	VGM PEDAL ST	HYBRID 12-Added 5ths on 1 to 4 & added octave below strings 5 & 6
A41	10th AVE	VGM PEDAL & AMP	ST-Compressed R PU Tweed 1x12" with delay and reverb
A42	BURN!	VGM PEDAL & AMP	ST-Compressed F PU Tweed 8x12" off miked with Dimension, delay and chorus
A43	CARLOS	VGM AMP MONO	LP-R PU Studio Lead 1x12" with echo and reverb
A44	BIKMAGIC	VGM AMP MONO	LP-F PU Studio Lead 1x12" off miked with echo and reverb
A51	ESQUIRE	VGM AMP MONO	TELE-R PU Dirty Tweed 2x12" with slap echo and reverb
A52	FuzzFACE	VGM PEDAL & AMP	LP-Distortion Pedal R PU Tweed 1x12" with reverb
A53	PurpHaze	VGM PEDAL & AMP	ST-Distortion Pedal F+C PU Stack 1x12" with delay and reverb
A54	LUCILLE	VGM AMP MONO	PAF-F+R PU Tweed 2x12" angle miked with delay and plate reverb
A61	ELVISEKO	VGM AMP MONO	LP-F+R PU clean Tweed 1x12" with slap echo
A62	HI MOON	VGM AMP MONO	LP-F+R PU clean Tweed 2x12" with slap echo and reverb
A63	VENTURE	VGM PEDAL ST	SURF-Compressed F+R single coil PU no amp, 1x12" with echo and reverb
A64	ROKnREBL	VGM PEDAL ST	CHET-Compressed F+R single coil PU with Tremolo and reverb
A71	FeelFine	VGM PEDAL ST	CHET-Compressed F+R single coil PU with reverb
A72	KEITH'S	VGM AMP MONO	TELE-Low E off, open G tuning, F+R PU Tweed 2x12" with chorus, delay and reverb
A73	KEITH LP	VGM AMP POLY	LP-Low E off, open G tuning, F PU Poly amp 2x12" with dimension and delay
A74	RickyRPU	VGM AMP MONO	E.12 Str-F PU 12 Strings thru Tweed 2x12" with reverb
A81	RickyF+R	VGM AMP MONO	E.12 Str-R PU 12 Strings thru Tweed 2x12" with reverb
A82	8MilesHi	VGM PEDAL & AMP	E 12 Str-Compressed R+C PU 12 strings Tweed 1x12" with delay and reverb
A83	Ac 9 Str	VGM AMP MONO	AC.9-Open G tuning Piezo PU direct, strings 2, 3 +4 tuned like 12 strings with EFX
A84	LivnLOVN	VGM PEDAL & AMP	LP-F+R PU 12 strings tuned Tweed 8x12" with dimension, delay and reverb
B11	NASH NUT	VGM AMP MONO	SPLIT-Nashville with bass tuned low E with chorus, delay and reverb
B12	JimiLITE	VGM PEDAL & AMP	ST-Compressed F+C PU Stack 1x12" off miked with chorus, delay and reverb
B13	BOOGEEE!	VGM PEDAL & AMP	ST-Compressed R PU Studio Lead 1x12" off miked with echo and reverb
B14	Ac 6 FX	VGM AMP MONO	AC.6-Piezo PU amp off 2x12" with dimension, delay and chorus
B21	METALMAN	VGM PEDAL & AMP	LP-Metal Pedal R PU Stack 8x12" with dimension, delay and reverb
B22	CAVE EKO	VGM PEDAL ST	ST-Overdrive Pedal F PU no amp 8x12" with chorus, slow echo and reverb
B23	EFX BASS	VGM PEDAL ST	BASS-Compressed F+C PU no amp 2x12" with dimension, delay and reverb
B24	OctaveBS	VGM PEDAL ST	BASS-8 strings Electric Bass compressed F+R PU no amp 1x12" with EFX off
B31	STANLEY	VGM PEDAL ST	BASS-R PU no amp 8x12" angle miked with dimension, delay and reverb
B32	CREAM BS	VGM AMP MONO	BASS-R PU thru distorted Stack 1x12" with EFX off
B33	COMPaBAS	VGM PEDAL ST	BASS-Compressed F+R PU no amp 8x12" with dimension, delay and reverb
B34	Harmoni2	VGM PEDAL ST	HYBRID 12-Added 13ths on 1 to 4 & added octave below strings 5 & 6
B41	STAY PAD	HRM ARTICULATED	SYNTH-Pad synth with echo, chorus and reverb
B42	BREATHEE	HRM ARTICULATED	SYNTH-Breathy soft synth horn with Auto Phasor, echo and reverb
B43	T-HORN	HRM ARTICULATED	SYNTH-Resonant horn synth tone with auto phasor, echo and reverb
B44	SYN BONE	HRM ARTICULATED	SYNTH-REsonant trombone synth tone with dimension and reverb
B51	SNOWHORN	HRM SOLO	SYNTH-soft horn synth tone with hex panning, echo and reverb
B52	TRUMPSY	HRM ARTICULATED	SYNTH-crisp resonant trumpet synth with manual phasor, echo and reverb
B53	SOFT&SLO	HRM ARTICULATED	SYNTH-Soft horn synth with tremolo panning, slow echo and reverb
B54	HORN PAD	HRM SOLO	SYNTH-Pick lightly for soft pad synth and pick hard for bright horn synth
B61	HearDARE	HRM ARTICULATED	SYNTH-Slow attack horn tone with dimension, delay and reverb
B62	FOX VOX	HRM ARTICULATED	SYNTH-Vocal/horn synth tone with chorus, echo and reverb
B63	TRUMPIRE	HRM PIPE	SYNTH-Pipe/trumpet synth tone with chorus, delay and reverb
B64	FAZEPIPE	HRM PIPE	SYNTH-Resonant pipe synth tone with auto phasor, delay and reverb
B71	Pipe PAD	HRM PIPE	SYNTH-Soft pipe synth tone with hex pan, delay and reverb
B72	Pipe PAN	HRM PIPE	SYNTH-Reedy synth pipe tone with hex pan, delay and reverb
B73	MÉTASPEW	HRM DUAL	SYNTH-Metallic buzz synth with chorus, delay and reverb
B74	WABAWABA	HRM PWM	SYNTH-Pulse width modulated synth with slow tremolo pan, echo and reverb
B81	PWM ECHO	HRM PWM	SYNTH-Pulse width modulated lead synth with chorus, delay and reverb
B82	FazePULS	HRM DUAL	SYNTH-Brass synth tone with auto phasor, delay and reverb
B83	AngelPAD	HRM RESONATOR	SYNTH-Resonant synth pad tone with auto phasor, echo and reverb
B84	Syn-BASS	HRM FILTER-BASS	SYNTH-Resonant synth bass tone with room reverb

PRESET Patches A, B

番号 No.	名前 NAME	インストルメント INSTRUMENT	コメント COMMENT
A11	StratC&R	VGM AMP MONO	ST-C+R PU mild distorted Tweed 2x12" with chorus, delay and reverb
A12	StratFpu	VGM AMP MONO	ST-F PU mild distorted Tweed 2x12" with chorus, delay and reverb
A13	LP-Rear	VGM AMP MONO	LP-R PU thru clean Tweed 2x12" with reverb
A14	LP-FRONT	VGM AMP MONO	LP-F PU thru clean Tweed 2x12" with reverb
A21	SOS TELE	VGM AMP MONO	TELE-F+R PU Tweed 2x12" with chorus, delay and reverb
A22	2PU TELE	VGM AMP MONO	TELE-F+R PU Clean Tweed 2x12" delay and reverb
A23	SQUEEZER	VGM PEDAL ST	TELE-Compressed clean R PU Tele and no amp 2x12" with delay and reverb
A24	TRUE RIT	VGM PEDAL ST	LP-Compressed clean F+R PU no amp 2x12" off miked with delay and reverb
A31	VnTWEED	VGM AMP MONO	ST-F PU Strat distorted Tweed 8x12" with delay and reverb
A32	SandCASL	VGM AMP MONO	ST-C PU mild Tweed 2x12" mild chorus and reverb
A33	SRV	VGM PEDAL & AMP	ST-C PU clean Stack off miked 2x12" with delay and reverb
A34	OD STACK	VGM PEDAL & AMP	LP-Metal Pedal R PU hot Stack 8x12" with chorus, delay and reverb
A41	BluesBoy	VGM AMP MONO	LP-F+R PU mild Tweed 1x12" angle miked with mild reverb
A42	ALMAN LP	VGM AMP MONO	LP-F+R PU mild Classic Stack 2x12" with mild reverb
A43	BluesBrk	VGM AMP MONO	LP-R PU Paul distorted Stack 2x12" with delay and reverb
A44	DRIVE LP	VGM PEDAL & AMP	LP-Overdrive Pedal R PU distorted Stack 8x12" with delay and reverb
A51	P BASS	VGM PEDAL ST	BASS-Compressed clean single coil PU bass, no amp, 2x12" no EFX
A52	HOOTEN12	VGM AMP MONO	AC.12-Compressed Piezo PU, amp off, Cabinet Off, with chorus, delay and reverb
A53	JazzITup	VGM PEDAL & AMP	CHET-Compressed F PU jazz tone Tweed 1x12" angle miked with room reverb
A54	G-STEPS	HRM ARTICULATED	SYNTH-Flute sounding HRM synth tone with phasor, delay and reverb
A61	PowerVIO	HRM BOWED	SYNTH-Resonant synth violin tone with phasor, delay and reverb
A62	Solo SIN	HRM SOLO	SYNTH-Thick synth lead tone with chorus, echo, and reverb
A63	VIO PIPE	HRM PIPE	SYNTH-Synth pipe violin hybrid tone with phasor, delay and reverb
A64	SECTION+	HRM DUAL	SYNTH-Resonant synth brass section tone with chorus, delay and reverb
A71	AsianSky	HRM RESONATOR	SYNTH-Guitar with mild resonant synth tone with phasor, delay and reverb
A72	Vintage	HRM SYNTHETIC	SYNTH-Resonant GR synth tone with chorus, delay, and reverb
A73	PWM	HRM PWM	SYNTH-Pulse width modulated synth violin tone with chorus and reverb
A74	G-PAD	HRM CAVITY	SYNTH-Resonant cavity synth with manual phasor, delay and reverb
A81	RUBBER?!	HRM FILTER-BASS	SYNTH-Synth bass, resonant filter with medium decay time and chorus
A82	CRYSTAL	HRM CRYSTAL	SYNTH-Rubbed Crystal water glass tone with Hex-Pan, delay and reverb
A83	STICKY	HRM COMPLEX	SYNTH-Pick attack synth tone with chorus, delay and reverb
A84	WOBL ORG	HRM DRAWBAR	SYNTH-Organ type synth tone with chorus modulation, delay and reverb
B11	STRAYCAT	VGM PEDAL ST	CHET-Compressed F+R PU no amp, 1x12" with chorus and reverb Rockabilly
B12	MISERLOO	VGM AMP MONO	ST-Surt tone R PU Tweed 1x12" with big plate reverb
B13	HYBRID	VGM AMP MONO	ST-Unison Detuned F+C PU Tweed 2x12" with Dimension, delay and reverb
B14	MARY LOU	VGM AMP MONO	TELE-Inverse phase 2PU Tele mild Tweed 2x12" with delay and reverb
B21	D.PURPLE	VGM PEDAL & AMP	ST-Compressed R PU hot Tweed 1x12" of miked, with Dimension, delay and reverb
B22	FATSTRAT	VGM PEDAL & AMP	ST-Compressed hot Stack 1x12" off miked with chorus, delay and reverb
B23	Hey Joe!	VGM PEDAL & AMP	ST-Compressed F PU clean stack 1x12" with plate reverb
B24	RAVE ON	VGM PEDAL & AMP	ST-Compressed F PU clean stack 2x12" off miked with delay and reverb
B31	HideAWAY	VGM AMP MONO	LP-F PU distorted Tweed 8x12" angle miked with delay and reverb
B32	OLDBECK1	VGM AMP MONO	LP-R PU thru hot Tweed 2x12" with slap delay and reverb
B33	OLDBECK2	VGM AMP MONO	LP-F PU thru hot Tweed 2x12" with slap delay and reverb
B34	AC DC SG	VGM AMP MONO	LP-R PU distorted Studio Lead 1x12" with delay and reverb
B41	HAIL ON!	VGM PEDAL & AMP	ST-Overdrive Pedal R PU Stack 1x12" with chorus, delay and reverb
B42	MetaPAUL	VGM PEDAL ST	LP-Metal Pedal F PU amp off, 8x12" off miked with delay and reverb
B43	WOMAN LP	VGM AMP MONO	LP-F PU thru distorted Stack 8x12" with reverb
B44	CLAPTONE	VGM AMP MONO	LP-R PU thru distorted Stack 8x12" with reverb
B51	YES BASS	VGM PEDAL ST	BASS-Compressed F+R PU bass, no amp, 1x12" no EFX
B52	LITLFEET	VGM PEDAL ST	ST-Compressed C PU no amp 1x12" Tuned Open G with delay and reverb
B53	Pan12/BS	VGM PEDAL ST	SPLIT-C+R PU 12 str. sub octave on 2 low strings, amp & cabinet off with reverb
B54	PartBASS	VGM PEDAL ST	SPLIT-Strings 4+5 bass tuned Compressed F PU no amp 2x12" with EFX
B61	PolyDist	VGM PEDAL ST	LP-Poly Emphasis, Metal Pedal R PU, no amp, 8x12" with delay
B62	Hexa AMP	VGM AMP POLY	LP-R PU polyphonic amp, 8x12" with dimension, delay and plate reverb
B63	V Banjo!	HRM RESONATOR	SYNTH-Picked Banjo like resonant synthetic tone with delay and reverb
B64	RoundPad	HRM DUAL	SYNTH-Floating synth pad tone with chorus, delay and reverb
B71	SoftLead	HRM ARTICULATED	SYNTH-Soft synth lead tone with Dimension, echo and reverb
B72	GT Flute	HRM PIPE	SYNTH-Flute synth tone with Auto Phasor and delay
B73	Pica PAD	HRM RESONATOR	SYNTH-Pick attack with synth pad tone with Dimension, delay and reverb
B74	STIKYBUZ	HRM COMPLEX	SYNTH-Pick attack with resonant buzz drone tone with Auto Phasor, delay and reverb
B81	SOFTHORN	HRM ARTICULATED	SYNTH-Soft horn synth tone with chorus and reverb
B83	FidleSIN	HRM SOLO	SYNTH-Thick synth violin tone with Manual Phasor, delay and reverb
B83	ORGANIC	HRM DRAWBAR	SYNTH-Organ drawbar synth tone with Dimension, delay and reverb
B84	PA-PO-PA	HRM SYNTHETIC	SYNTH-Resonant filter synth tone with Auto Phasor and delay

PRESET Patches C, D

番号 No.	名前 NAME	インストルメント INSTRUMENT	コメント COMMENT
C11	Acoustic	VGM HOLLOW ST	TaylorMade EXP=12~6
C12	RndBack	VGM HOLLOW ST	RoundElectroAcoustic
C13	Jumbo	VGM HOLLOW ST	Acoustic Strummer
C14	Boston12	VGM HOLLOW ST	Electro/Acoustic+FX
C21	METAL Gt	VGM HOLLOW ST	METAL BODY IN OPEN G
C22	Ry Metal	VGM HOLLOW&	Cood'sSteelEXP=OpenE
C23	BIG ARCH	VGM HOLLOW&	E ARCHTOP 60's STYLE
C24	ES-175	VGM HOLLOW&	Tweed>4x10EXP=Volume
C31	50's P90	VGM HOLLOW&	E-Arch F&R PU w/Echo
C32	Harrison	VGM HOLLOW&	GRECH F&R PU AC30TB
C33	335 REZ	VGM HOLLOW ST	f-HOLE w/MAN-PHASER
C34	Mr.335	VGM HOLLOW&	335 FPU AC30 1x12"
C41	ES-xxx!?	VGM HOLLOW&	Full-Acou/ElectricGt
C42	Goodman	VGM HOLLOW&	CharliesES-150 Tweed
C43	335FRONT	VGM HOLLOW&	F PU 335 TWEED 2x12"
C44	Warm LIP	VGM HOLLOW&	LIP F&R AC30 8x12"
C51	Bman4X10	VGM DUAL AMP	A:U87 Off~B:RE20 On
C52	TrueTele	VGM DUAL AMP	Comp & Difused AC30s
C53	TwoTubes	VGM DUAL AMP	A:Vox2x12~B:Slidn4x10
C54	StudioBG	VGM DUAL AMP	A:Rhy2x12~B:Lead2x12
C61	Dual SRV	VGM DUAL AMP	British+TweedCombo's
C62	MOD BLUZ	VGM AMP MONO	MOD STACK F-P90 PAUL
C63	SLDN8X12	VGM DUAL AMP	A:RE20Off~B:RE20Angl
C64	Duo AC30	VGM DUAL AMP	A&B=ClasicCombo Unis
C71	AHH VIA	VGM AMP MONO	HOT STACK R-PAF PAUL
C72	VH-Stack	VGM DUAL AMP	MT>MS&OD>SLDN F5=Tap
C73	DuoStack	VGM DUAL AMP	A:Classic~B:Modern
C74	Flangete	VGM DUAL AMP	A&B=ClscCombo Flange
C81	AXISBOLD	VGM PEDAL & AMP	Jimi Bold WAH STACK
C82	CleanWah	VGM PEDAL & AMP	Cry-B Wah & Phaser
C83	FunkRytm	VGM DUAL AMP	TELE F&R REVERSE WAH
C84	Asian Gt	VGM HOLLOW ST	Asian 6-StringGuitar
D11	R&B RICK	VGM AMP MONO	4x10" AC30 RICK FPU
D12	RoknRICK	VGM AMP MONO	My Generation RICK
D13	RicknVox	VGM DUAL AMP	Ricky>Match EXP=12~6
D14	12String	VGM HOLLOW ST	F20 12StringAcoustic
D21	Marti Gt	VGM HOLLOW ST	TheStandardAcoustic
D22	WESTERN	VGM HOLLOW ST	COWBOY FLAT TOP
D23	DeltaDBR	VGM HOLLOW ST	METAL BODY
D24	Kantaro	VGM HOLLOW ST	50's f-HoleBluesAcGt
D31	VeryEFX2	VGM HOLLOW ST	StringPan&PitchShift
D32	AC30Duet	VGM DUAL AMP	3rd Harmony /C major
D33	Split/Bs	VGM HOLLOW ST	fHoleJazzGt / AcouBass
D34	PdlSteel	VGM PEDAL ST	8va EXP=OpenD~OpenG
D41	5StBanjo	VGM HOLLOW ST	5-StringHollowBanjo
D42	VGMBanjo	VGM HOLLOW ST	6-String VGM Banjo
D43	AcouBass	VGM HOLLOW ST	AcousticJazzBendBass
D44	Mandolin	VGM HOLLOW ST	SmallBody12StringGtr
D51	Vio-Funk	VIO GUITAR	PU\PhaseOut EXP=Tone
D52	Vio-Orch	VIO GUITAR	12VoiceStrngsEXP=Lvl
D53	Vio-Bass	VIO GUITAR	Contrabass EXP=PSbal
D54	Syn-Bass	HRM FILTER-BASS	T-Filter EXP=TouchS
D61	SpinVOX	VIO GUITAR	VIO/VOICE HRM w/EFX
D62	BowedPad	HRM BOWED	Split&Pan EXP=Volume
D63	Sparkle	VIO GUITAR	HighOctaveVioGuitar
D64	Wah-Pipe	HRM PIPE	12ToneCry EXP=Cutoff
D71	DualSect	HRM DUAL	BrassySplitEXP=TSens
D72	Synth5th	HRM SYNTHETIC	PA-PO-PA EXP=Cutoff
D73	FlashBak	VIO GUITAR	VIOGTR EXP=RevLevel
D74	D50Breth	VIO GUITAR	VIOGTR OCTAVE DROP
D81	Reso Pad	HRM RESONATOR	Harmo5ths[C] EXP=Vol
D82	Crystal5	HRM CRYSTAL	QuartalBells EXP=Vol
D83	Complex	HRM COMPLEX	DoubleFlanger EXP=DD
D84	Bee+Pedl	HRM DRAWBER	Organ/Bs EXP=Volume

PRESET Patches E

番号 No.	名前 NAME	インストルメント INSTRUMENT	コメント COMMENT
E11	FAT LEAD	VGM PEDAL & AMP	50's LP + FAT STACK
E12	JC-120	VGM PEDAL & AMP	Clean JC+Chorus w/Pedal
E13	ROUND 12	VGM HOLLOW ST	Roundback 12 Strings
E14	TREMBLIN	VGM AMP MONO	British Combo + Tremolo
E21	BENDIN B	VGM AMP MONO	2nd B Bend w/Pedal
E22	MULTIBOX	VGM AMP MONO	1950's Tremolo Amp
E23	LUTE GTR	VGM HOLLOW ST	Hollow Lute w/Pedal
E24	VIBEZ	VIO GUITAR	Synthetic Hex+Delay
E31	SMASH!	VGM PEDAL ST	MT2+Stack/Play Octaves
E32	BOSSTONE	VGM PEDAL & AMP	Ska tone+BOSS Chorus
E33	HAN-VINA	VGM HOLLOW ST	Indian Guitar w/Pedal
E34	ATLANTIS	VIO GUITAR	Synthetic Pad+Delay
E41	NYFUSION	VGM PEDAL & AMP	70's Mild Crunch
E42	V-ZULU	VGM PEDAL ST	African Pop Rhythm Guitar
E43	THUMBS	VGM HOLLOW&	Semi-Hollow Body
E44	CHORD BS	VGM PEDAL ST	Chord Melody Style
E51	LOADED	VGM PEDAL & AMP	90's Metal Stack
E52	PUNK-DAY	VGM PEDAL & AMP	90's Punk, Palm Mute
E53	SUB-LINE	VGM HOLLOW ST	90's Acoustic Guitar
E54	UTOPIA	VIO GUITAR	Synthetic Pad+Delay
E61	V ELEVEN	VGM PEDAL & AMP	90's Stack w/Pedal
E62	STAIRS	VGM HOLLOW&	6&12 Strings w/Pedal
E63	NEW AGE	VGM HOLLOW ST	"DADGAD" Tuning
E64	AH VOICE	VIO GUITAR	HRM Voices
E71	OH-MAMA	VGM DUAL AMP	Harmonist, Key of Em
E72	BARIBEND	VGM PEDAL & AMP	BaritoneGuitar w/Pedal
E73	CAPO GTR	VGM HOLLOW ST	5TH Fret w/Pedal
E74	OFFERING	HRM PWM	PWM, BendUp w/Pedal
E81	ROCK CRY	VGM PEDAL & AMP	70's Stack+Wah w/CryPedal
E82	SLIDE ME	VGM HOLLOW&	Open E, MOJO Reso Guitar
E83	BAZOUKA	VGM HOLLOW ST	Greek Hollowbody
E84	CELTIC V	VIO GUITAR	Vio Guitar Octave Up

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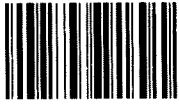
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