GM-800

Parameter Guide

Contents

Parameter list

SCENE Parameters

The parameters that can be configured for each scene are called "scene parameters".

Part parameters

TONE SELECT

Parameter	Value	Explanation
Category	Selects the tone's category. (Only when the browse screen is shown)	
Number	Selects the tone number.	
Part Level	0–127	Specifies the volume of each part.
Pan	L64–63R	Specifies the pan of each part's sound when outputting in stereo.
Part Sw	OFF, ON	Specifies whether the part is enabled (ON) or disabled (OFF). (Parts can also be switched on/off with the PART select buttons.)
Mute Sw	OFF, ON	Specifies the part mute setting.
Cho/Dly Send	0–127	Sets the send level to the chorus/delay.
Rev Send	0–127	Specifies the send level to reverb.
Output	Specifies the output destination for each part.	
	THRU	Effects are not applied.
	FX1 → FX2 *1	The part is output to FX1 and FX2.
	FX1 *2	The part is output to FX1.
	FX2	The part is output to FX2.
Part Level Pedal Position	0–100	Use this to control the volume of each part. When the value is 100, the volume is the same as the Part Level. Assign this parameter for use with CTL FUNCTION and ASSIGN.

*1 Enabled when "FX Structure" (p. 9) is "SERIAL".

*2 Enabled when "FX Structure" (p. 9) is "PARALLEL".

TONE MODIFY

Parameter	Value	Explanation
Coarse Tune	-24–0–+24	Shifts the pitch in units of a semitone.
Fine Tune	-50–0–+50	Finely adjusts the pitch in units of one cent.
Oct Shift	-3–+3	Shifts the pitch in units of one octave.
Cutoff	-64–+63	Adjusts how far the filter is open. Increasing this value makes the sound brighter, and decreasing it makes the sound darker.
Resonance	-64–+63	Emphasizes the overtones in the region of the cutoff frequency, adding character to the sound. Excessively high settings can produce oscillation, causing the sound to distort. Increasing this value strengthens the character, and decreasing it weakens the character.
Attack	-64–+63	Adjusts the attack time (the time it takes for the sound to rise in volume). Higher values produce a milder attack; lower values produce a sharper attack.
Decay	-64–+63	Adjusts the time over which the volume decreases from its maximum value. Larger settings of this value make the decay longer, and smaller settings make the decay shorter.
Release	-64–+63	Adjusts how long it takes for the sound to fade after you mute a string. Larger settings of this value make the sound linger, and smaller settings make the sound end more sharply.
Vib Rate *1	-64–+63	Adjusts the vibrato speed (the rate at which the pitch is modulated). The pitch will be modulated more rapidly for higher settings, and more slowly with lower settings.
Vib Depth *1	-64–+63	Adjusts the depth of the vibrato effect (the depth at which the pitch is modulated). The pitch will be modulated more greatly for higher settings, and less with lower settings.
Vib Delay *1	-64–+63	Adjusts the time until vibrato (pitch modulation) starts to apply. Higher settings will produce a longer delay time before vibrato begins, while lower settings produce a shorter time.
EQ Switch	OFF, ON	Turns the equalizer (EQ) on/off.
EQ Low Gain	-24.0–+24.0 [dB]	Specifies the amount of boost/cut for the low-frequency region.
EQ Mid Gain	-24.0–+24.0 [dB]	Specifies the amount of boost/cut for the mid-frequency region.
EQ High Gain	-24.0–+24.0 [dB]	Specifies the amount of boost/cut for the high-frequency region.
EQ Low Freq	20Hz–16kHz	Frequency of the low range.
EQ Mid Freq	20Hz–16kHz	Frequency of the middle range.
EQ High Freq	20Hz–16kHz	Frequency of the high range.
EQ Mid Q	0.5–16.0	Specifies the width of the mid-frequency region. Set a higher value for Q to narrow the range to be affected.

*1 Part1–4 only

MFX

Parameter	Value	Explanation
Follow Tone MFX	OFF, ON	When this is "ON", the following parameters are updated to the optimum settings for the tone.
Switch	OFF, ON	Switches the MFX on/off.
Cho/Dly Send	0–127	Sets the amount of chorus/delay. If you don't want to add the chorus/delay effect, set it to 0.

Parameter	Value	Explanation
Rev Send	0–127	Adjusts the amount of reverb. If you don't want to add the reverb effect, set it to 0.
Category	➡ "MFX/FX list" (p. 20)	
Type	➡ "MFX/FX list" (p. 20)	
MFX parameter	➡ "MFX/FX parameters" (p. 21)	

STRING

Parameter	Value	Explanation
String Mute 1 (HiC)–String Mute 6 (LowB)	OFF, ON	Sets mute on/off for the string.
String Level 1 (HiC)–String Level 6 (LowB)	0–127	Sets the output level for each string.
String Pan 1 (HiC)–String Pan 6 (LowB)	L64–63R	Sets the panning of each string's sound when using stereo output.
Position Limit Sw	OFF, ON	Turns the position limit function on/off.
Position Limit Low	0–24Fret	Sets the fret range within which the sound plays.
Position Limit High	0–24Fret	
Alt Tune Sw *2	OFF, ON	Turns the alternate tuning function on/off.
Alt Tune Type *2	OPEN D, OPEN E, OPEN G, OPEN A *3	A tuning with which the open strings play a major chord.
	DROP D–A *3	With "DROP D", the sixth string is tuned to a lower D. For the other tunings, the DROP D tunings are lowered even further.
	D-MODAL *3	A tuning that drops the first, second and sixth strings a whole step for an ethnic feel.
	NASHVL *3	A tuning that raises the third, fourth, fifth and sixth strings one octave, giving the effect of playing just the secondary strings on a 12-string guitar.
	4TH *3	A tuning in fourths that raises the first and second strings by a half step.
	-12–+12 STEP	A tuning that lowers or raises all strings in half steps.
	USER	A user tuning that lets you set the tuning for each string.
String Pitch 1 Shift (HiC)–String Pitch 6 Shift (LowB) *1 *2	-24–0–+24	Sets how much to shift the pitch of the strings, in semitones.

*1 Enabled when Alt Tune Type is "USER"

*2 Part1–4 only

*3 Enabled when "GK Type" (p. 13) is set for a pickup intended for use with a guitar.

OTHERS

Parameter	Value	Explanation
Mono/Poly *1	MONO, POLY	Choose "MONO" if you want the tone assigned to the part to play monophonically, or "POLY" if you want to play it polyphonically.
Chromatic *1	Sets the pitch to change in half steps when you use bending techniques to gradually change the pitch on your guitar/bass.	
	OFF	The standard pitch bend data is applied to the sound. The pitch changes continuously when you are bending the strings or playing vibrato.
	TYPE 1	When the pitch changes, the sound that's playing does not stop, and only the pitch bend data is applied. No attack sound is heard when the pitch changes, and instead the pitch characteristically changes as if you're playing slurred notes on a recorder.
	TYPE 2	When the pitch changes, the note is retriggered at the new pitch, and the pitch changes in half steps. As a result, the attack sound plays whenever the pitch changes. The retriggered notes get softer as the string vibration attenuates.
	TYPE3	As with Chromatic TYPE 2, the note is retriggered at the new pitch, and the pitch changes in half steps. However, the note is retriggered at the same volume (strength) at which you first played, even after the string vibration attenuates.
Hold Type *1	This selects how the hold effect is applied.	
	HOLD1	The notes that are playing are held (sustained) when you use a controller to turn the hold function on. The notes you play afterwards also hold while the hold function is on. However, if you play a note on a string that's already being held, the previous note stops and the new note plays. This lets you play notes on different frets, without breaks in the sound.
	HOLD2	The notes that are playing are held (sustained) when you use a controller to turn the hold function on. However, any notes you play afterwards while the hold function is on are ignored.
	HOLD3	The notes that are playing are held (sustained) when you use a controller to turn the hold function on. While the hold function is on, any notes you play afterwards still play, but are not held. Also, you can only play notes that aren't on the same string as the notes currently being held.
	HOLD4	The notes that are playing are held (sustained) when you use a controller to turn the hold function on. Any notes you play while the hold function is on are also held. This works like the damper pedal on a piano.

Parameter	Value	Explanation
Legato Sw *1	OFF, ON	Legato can be applied when playing monophonically. "Legato" is a playing technique that smooths the transition between notes, minimizing the sense of a gap between them. The effect is similar to the guitar performance techniques of hammering-on and pulling-off. Choose "ON" to apply legato, or "OFF" if not. Choose "TONE" if you want to use the setting specified by the tone.
Porta Sw *1	OFF, ON	Specifies whether portamento is applied. If this is "ON", the pitch will change smoothly from one note to the next-played note.
Porta Time *1	0–127	When portamento is used, this specifies the time over which the pitch will change. Higher settings will cause the pitch change to the next note to take more time.
Porta Type *1	RATE	The time it takes for the pitch to change is proportionate to how much the pitch is changed.
	TIME	The pitch takes the same amount of time to change, regardless of which note you play next.
Unison Sw *1	OFF, ON	This layers a single sound. Choose "ON" if you want to play using unison, or "OFF" if not.
Velo Sens	-64–+63	Adjusts the velocity sensitivity. Larger values produce more sound when you play harder. Smaller values produce more sound when you play softer.
Voice Assign	Sets the way sounds are played when you play at the same position a number of times.	
	SINGLE	Only one note with the same pitch can be played at a time. With continuous sounds where the sound plays for an extended time, the previous sound is stopped when the following sound is played.
	LIMIT	Layers the sound of the same pitch. If long-sustaining notes are played consecutively, the previous notes are turned off after a certain number of notes accumulate.
	FULL	Layers the sound of the same pitch. Even with continuous sounds where the sound plays for an extended time without previously played sounds being eliminated.
Voice Reserve	0–10	Specifies the number of voices reserved for a part when the number of notes you play exceeds the maximum polyphony.
Bend Range *1	0–24	Specifies the range of pitch change controlled by pitch bend, in semitone units.

*1 Part1–4 only

SCENE EDIT Parameters

FX1, FX2

Parameter	Value	Explanation
Switch	OFF, ON	Turns this effect on/off.
Category	➡ "MFX/FX list" (p. 20)	
Type	➡ "MFX/FX list" (p. 20)	
Cho/Dly Send	0–127	Sets the amount of chorus/delay. If you don't want to add the chorus/delay effect, set it to 0.
Rev Send	0–127	Adjusts the amount of reverb. If you don't want to add the reverb effect, set it to 0.
FX Parameters	Configures the parameters for the selected FX. The selectable parameters depend on the type of the effects you selected in Type. ➡ "MFX/FX parameters" (p. 21)	

Chorus/Delay

Parameter	Value	Explanation
Preference	SCENE	Different settings can be made independently for each scene.
	SYSTEM	The same settings are shared by all scenes.
Switch	OFF, ON	Turns this effect on/off.
Cho/DlyType	➡ "Chorus/Delay parameters" (p. 5)	
Level	0–127	Specifies the output level of the sound with chorus/delay applied.
Rev Send	0–127	Adjusts the amount of reverb. If you don't want to add the reverb effect, set it to 0.
Chorus/Delay parameters	Edit the parameters of the selected chorus/delay. The available parameters differ depending on the type of chorus/delay you selected in Cho/Dly Type. ➡ "Chorus/Delay parameters" (p. 5)	

Chorus/Delay parameters

00 OFF

01 Chorus

This is a stereo chorus.

Parameter	Value	Explanation
Rate	0–127	Adjusts the frequency of modulation.
Depth	0–127	Adjusts the depth of modulation.
Feedback	0–127	Level at which chorus sound is returned to the input

02 CE-1 (Chorus)

This models the classic BOSS CE-1 chorus effect unit.

It provides a chorus sound with a distinctively analog warmth.

Parameter	Value	Explanation
Intensity	0–127	Chorus depth

03 SDD-320 (DIMENSION D)

This models Roland's DIMENSION D (SDD-320). It provides a clear chorus sound.

Parameter	Value	Explanation
Mode	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.

04 Delay

This is a stereo delay.

Parameter	Value	Explanation
Dly Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Dly Msec	1–1300	Adjusts the delay time from the direct sound until the delay sound is heard.
Dly Note	Note	
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 [Hz], BYPASS (*1)	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).

05 T-Ctrl Dly (Time Control Delay)

A stereo delay in which the delay time can be varied smoothly.

Parameter	Value	Explanation
Dly Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Dly Msec	1–1300	Adjusts the delay time from the direct sound until the delay sound is heard.
Dly Note	Note	
Acceleration	0–15	When you change the delay time, this specifies the time over which the current delay time changes to the specified delay time. The speed of the pitch change will change simultaneously with the delay time.
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 [Hz], BYPASS (*1)	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).

06 Delay → Trem (Delay → Tremolo)

Tremolo is applied to the delay sound.

Parameter	Value	Explanation
Input	MONAURAL	The input is mono-mixed.
	STEREO	The sound is input in stereo.
Dly Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Dly Msec	1–1300	Adjusts the delay time from the direct sound until the delay sound is heard.
Dly Note	Note	
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 [Hz], BYPASS (*1)	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).
Trm Switch	OFF, ON	Switches the tremolo effect on/off
Trm ModWave	Modulation Wave of panning	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave
	SAW2	
	TRP	Trapezoidal wave
Trm Sync	OFF, ON	If this is ON, the tremolo synchronizes with the tempo.
Trm Hz	0.05–10.00 [Hz]	Adjusts the tremolo rate.
Trm Note	Note	
Trm Depth	0–127	Tremolo depth

07 2Tap PanDly (2 Tap Pan Delay)

Delayed sound is heard from the two locations you specify.

Parameter	Value	Explanation
Dly Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Dly Msec	1–1300	Adjusts the delay time from the direct sound until the second delay sound is heard.
Dly Note	Note	
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 [Hz], BYPASS (*1)	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).
Dly1 Pan	L64–63R	Adjusts the stereo location of delay 1.
Dly2 Pan	L64–63R	Adjusts the stereo location of delay 2.
Dly1 Level	0–127	Adjusts the volume of delay 1.
Dly2 Level	0–127	Adjusts the volume of delay 2.

08 3Tap PanDly (3 Tap Pan Delay)

Delayed sound is heard from the three locations you specify.

Parameter	Value	Explanation
Dly Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Dly Msec	1–2600	Adjusts the delay time from the direct sound until the third delay sound is heard.
Dly Note	Note	
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 [Hz], BYPASS (*1)	Adjusts the frequency above which the delay sound fed back to the effect is filtered out (BYPASS: no cut).
Dly1 Pan	L64–63R	Adjusts the stereo location of delay 1.
Dly2 Pan	L64–63R	Adjusts the stereo location of delay 2.
Dly3 Pan	L64–63R	Adjusts the stereo location of delay 3.
Dly1 Level	0–127	Adjusts the volume of delay 1.
Dly2 Level	0–127	Adjusts the volume of delay 2.
Dly3 Level	0–127	Adjusts the volume of delay 3.

09 JUNO Chorus (JUNO-106 Chorus)

This models the chorus effects of the Roland JUNO-106.

Parameter	Value	Explanation
Mode	I, II, I+II, JX I, JX II	Type of Chorus **I+II:** The state in which two buttons are pressed simultaneously.
Noise Level	0–127	Amount of noise produced by the chorus

10 JV Chorus

Parameter	Value	Explanation
Filter Type	OFF	The filter is not used.
	LPF	This filter cuts off the high frequencies.
	HPF	This filter cuts off the low frequencies.
Cutoff Freq	200–8000 [Hz]	Adjusts the center frequency used when the filter cuts a specific frequency region.
Pre Delay	0.0–100.0 [ms]	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Rate Sync	OFF, ON	When this is ON, the delay synchronizes with the tempo.
Rate Hz	0.05–10.00 [Hz]	Adjusts the frequency of modulation.
Rate Note	Note	
Depth	0–127	Adjusts the depth of modulation.
Phase	0–180 [deg]	Adjusts the depth of the chorus sound.
Feedback	0–127	Adjusts how much of the sound that is fed into the chorus is returned to the input.

NOTE

Note 1/64T, 1/64, 1/32T, 1/32, 1/16T, 1/32., 1/16, 1/8T, 1/16., 1/8, 1/4T, 1/8., 1/4, 1/2T, 1/4., 1/2, 1T, 1/2., 1, 2T, 1., 2

(1*) 200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz], BYPASS

Reverb

Parameter	Value	Explanation
Preference	SCENE	Different settings can be made independently for each scene.
	SYSTEM	The same settings will be shared by all scenes.
Switch	OFF, ON	Turns this effect on/off.
RevType	➡ "Reverb Parameters" (p. 7)	
Level	0–127	Specifies the output level of the sound with reverb applied.
Reverb Parameters	Edit the parameters of the selected reverb type. The available parameters differ depending on the type of reverb you selected in Rev Type. ➡ "Reverb Parameters" (p. 7)	

Reverb Parameters

00 OFF

01 INTEGRA7Rev (INTEGRA 7 Reverb)

Parameter	Value	Explanation
Char	ROOM1, ROOM2, HALL1, HALL2, PLATE	Selects the type of reverb.
PreDelay	0–100	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Time	0.1–10.0 [sec]	Adjusts the decay length of the reverb sound.
Density	0–127	Adjusts the density of the reverb sound.
Diffusion	0–127	Adjusts how reverb density increases over time. (This effect is especially noticeable with long reverb times.)
LF Damp	0–100	Adjusts the low-frequency portion of the reverb.
HF Damp	0–100	Adjusts the high-frequency portion of the reverb.
Spread	0–127	Adjusts the reverb spread.
Tone	0–127	Adjust the tonal character of the reverb.

02 Warm Hall

Parameter	Value	Explanation
PreDelay	0.0–100.0	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Time	0.3–30.0 [sec]	Adjusts the decay length of the reverb sound.
Pre LPF	16–15000 [Hz], BYPASS (*1)	Frequency above which to cut the high-frequency portion of the sound entering the reverb
Pre HPF	16–15000 [Hz], BYPASS (*2)	Frequency below which to cut the low-frequency portion of the sound entering the reverb

Parameter	Value	Explanation
PreLpLPF	16–15000 [Hz], BYPASS (*1)	Frequency above which to cut the high-frequency portion of the extended reverberation
Diffusion	0–127	Adjusts the change in the density of the reverb over time.
HF Damp F	1000–8000 [Hz] (*3)	Adjusts the frequency above which the high-frequency portion of the reverb sound is cut.
HF Damp R	0.1–1.0	Adjusts the amount by which to attenuate the high-frequency portion of the reverb.

03 Hall

Parameter	Value	Explanation
PreDelay	0.0–100.0	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Time	0–127	Adjusts the decay length of the reverb sound.
Size	1–8	Size of room/hall
High Cut	160–12500 [Hz], BYPASS (*4)	Adjusts the frequency above which the high-frequency portion of the final output sound is cut (BYPASS: no cut)
Density	0–127	Adjusts the density of the reverb sound.
Diffusion	0–127	Adjusts how reverb density increases over time. (This effect is especially noticeable with long reverb times.)
LF Damp F	50–4000 [Hz] (*5)	Adjusts the frequency below which the low-frequency portion of the reverb sound is cut.
LF Damp G	-36–0 [dB]	LF damp attenuation amount (0: no effect)
HF DampF	4000–12500 [Hz] (*6)	Adjusts the frequency above which the high-frequency portion of the reverb sound is cut.
HF Damp G	-36–0 [dB]	HF damp attenuation amount (0: no effect)

04 GS Reverb

Parameter	Value	Explanation
Char	ROOM1, ROOM2, ROOM3, HALL1, HALL2, PLATE, DELAY, PAN-DELAY	Selects the type of reverb.
Pre LPF	0–7	Adjusts the amount of high-frequency attenuation for the sound being input to the reverb.
Time	0–127	Adjusts the decay length of the reverb sound.
Feedback	0–127	Adjusts the level at which the reverb sound is returned to the input.

05 SRV-2000

Parameter	Value	Explanation
Selection	R0.3, R1.0, R7.0, R15, R22, R26, R32, R37, H15, H22, H26, H32, H37, P-B, P-A	Selects the type of reverb offered by the Roland SRV-2000 digital reverb.
PreDelay	0–160	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Time	0.1–99.0 [sec]	Adjusts the decay length of the reverb sound.
HF Damp	0.05–1.00	Adjusts the high-frequency portion of the reverb.
Density	0–9	Adjusts the density of the late reverberation.
Attack Gain	0–9	Adjusts the gain of the early reflections.
Attack Time	0–9	Adjusts the time of the early reflections.
ER Density	0–9	Adjusts the density of the early reflections.
ER Level	0–99	Adjusts the volume of the early reflections.
Low Freq	0.04–1.00 [kHz]	Frequency of the low range.
Low Gain	-24–+12 [dB]	Gain of the low range.
Mid Freq	0.25–9.99 [kHz]	Frequency of the middle range.
Mid Gain	-24–+12 [dB]	Gain of the middle range.
Mid Q	0.2–9.0	Width of the middle range. Set a higher value for Q to narrow the range to be affected.
HighFreq	0.80–9.99 [kHz]	Frequency of the high range.
HighGain	-24–+12 [dB]	Gain of the high range
High Q	0.2–9.0	Specifies the width of the high-frequency range. Set a higher value for Q to narrow the range to be affected.

06 SRV-2000NL (NON-LINEAR)

Parameter	Value	Explanation
PreDelay	0–120	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
ReverbTime	-0.9–+99.0 [sec]	Adjusts the decay length of the reverb sound.
GateTime	10–450	Adjusts the time from when the reverb starts being heard until the reverb sound is cut off.
Low Freq	0.04–1.00 [kHz]	Frequency of the low range.
Low Gain	-24–+12 [dB]	Gain of the low range.
Mid Freq	0.25–9.99 [kHz]	Frequency of the middle range.
Mid Gain	-24–+12 [dB]	Gain of the middle range.
Mid Q	0.2–9.0	Width of the middle range. Set a higher value for Q to narrow the range to be affected.
HighFreq	0.80–9.99 [kHz]	Frequency of the high range.
HighGain	-24–+12 [dB]	Gain of the high range
Hi Q	0.2–9.0	Specifies the width of the high-frequency range. Set a higher value for Q to narrow the range to be affected.

07 GM2 Reverb

Parameter	Value	Explanation
Char	SMALL ROOM, MEDIUM ROOM, LARGE ROOM, MEDIUM HALL, LARGE HALL, PLATE	Selects the type of reverb.
Time	0–127	Adjusts the decay length of the reverb sound.

08 Gate Reverb

Parameter	Value	Explanation
Type	NORMAL	This is a standard gate reverb.
	REVERSE	This is a reverb for which the sound ramps up in volume.
	SWEEP1	The reverb sound moves from right to left.
	SWEEP2	The reverb sound moves from left to right.
Pre Delay	0.0–100.0 [ms]	Adjusts the delay time from when the direct sound plays until the reverb sound is heard.
Gate Time	5–500 [ms]	Adjusts the decay length of the reverb sound.

NOTE

(*1) 16, 20, 25, 32, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 15000 [Hz], BYPASS

(*2) BYPASS, 16, 20, 25, 32, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 15000 [Hz]

(*3) 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]

(*4) 160, 200, 250, 320, 400, 500, 640, 800, 1000, 1250, 1600, 2000, 2500, 3200, 4000, 5000, 6400, 8000, 10000, 12500 [Hz], BYPASS

(*5) 50, 64, 80, 100, 125, 160, 200, 250, 320, 400, 500, 640, 800, 1000, 1250, 1600, 2000, 2500, 3200, 4000 [Hz]

(*6) 4000, 5000, 6400, 8000, 10000, 12500 [Hz]

MASTER

Parameter	Value	Explanation
Scene Level	0–127	Adjusts the overall volume of the scene.
Tempo	20–300	Specifies the scene tempo.
Octave Shift	-3–+3	Lets you shift the pitch of the scene in units of one octave.
FX Structure	Sets the combination for the two FX.	
	SERIAL	Connects the output of FX1 to the input of FX2.
	PARALLEL	Uses FX1 and FX2 in parallel.
Porta Mode	Sets how portamento is applied.	
	PART	The portamento effect is applied from the last note that sounds, regardless of which string you play.
	STRING	The portamento effect is applied from the last note that sounds on each string.
Legato Mode	Specifies how legato is applied.	
	PART	The legato effect is applied from the last note that sounds, regardless of which string you play.
	STRING	The legato effect is applied from the last note that sounds on each string.
Tempo Hold	OFF, ON	Specifies whether the tempo (BPM) changes or is maintained when you switch scenes.
Scene Level Pedal Position	0–100	Use this to control the Scene Level. You can use this when the Scene Level value = 100. Assign this parameter for use with CTL FUNCTION and ASSIGN.
Play Feel	You can achieve more natural dynamics by changing the Play Feel setting, according to how you play your guitar or bass.	
	FEEL1–FEEL4	FEEL1 is the mode that gives the most expression in terms of how the volume changes according to your picking dynamics. Larger values make it easier to play louder notes with less picking effort. This gives you more uniform volume, even when you're using tapping techniques or picking with varied strengths.
	NO DYNA	The volume is always the same in this mode, regardless of your picking dynamics.
Dynamics	1–10	Specifies the tone's volume (velocity) sensitivity. Larger values make it easier to trigger higher velocities.
No Dyna Velocity	1–127	Sets the fixed velocity value when Play Feel is set to "NO DYNA".
Low Velo Cut	OFF, 1–10	Adjust this setting if the unit triggers notes even when you're just touching a string. Larger values make the notes harder to trigger.
GK Setting	SYSTEM, 1–20	Selects which GK setting to use when you play. Select SYSTEM to use the GK setting selected in the GK SET system parameter.

CONTROL ASSIGN parameters

CONTROL FUNCTION

You can control the parameters of the GM-800 by using the switches on the GM-800 as well as from an external device.

Use these settings to configure which controller controls which function.

<FUNCTION>

[▼], [▲], [CTL1]–[CTL6], [GK SW1], [GK SW2]

Value	Explanation
OFF	No assignment.
SCENE -1	Switches to the previous scene number.
SCENE +1	Switches to the next scene number.
TUNER	Switches the tuner on/off.
TAP TEMPO	Use this for tap input of the tempo.
PART ON/OFF *1	Switches the part on/off. (Only for Part 1–Part 4)
PART HOLD *1 *3	Turns the part hold function on/off. (Only for Part 1–Part 4)
PART PITCH BEND *1 *2 *3	Changes the pitch of a part via pitch bend. (Only for Part 1–Part 4)
PART MODULATION *1 *2 *3	Turns the part's modulation function on/off. (Only for Part 1–Part 4)
PART OCTAVE UP/DOWN *1	Changes the octave of a part. (Only for Part 1–Part 4)
SCENE OCT +1	Shifts the entire scene up one octave.
SCENE OCT -1	Shifts the entire scene down one octave.
FX1 SW	Switches the Fx1 on and off.
FX2 SW	Switches the Fx2 on and off.
CHORUS/DELAY SW	Switches the Chorus/Delay on and off.
REVERB SW	Switches the Reverb on and off.

*1 The Part 1–4 setting screen is shown on the second page of CONTROL FUNCTION.

*2 The RISE TIME/FALL TIME setting screen is shown on pages 3–4 of CONTROL FUNCTION.

*3 These parameters are not saved to the scenes, even when you edit the settings.

[EXP1], [EXP2], [GK VOL]

Value	Explanation
OFF	No assignment.
SCENE LEVEL PEDAL POS	Assigns the Scene Level Pedal Position.
SCENE LEVEL PEDAL POS + TUNER	Assigns the Scene Level Pedal Position. The tuner is displayed if the pedal is returned to minimum setting.
PART LEVEL PEDAL POS *1	Assigns the Part Level Pedal Position. (Only for Part 1–Part 4)
PART PITCH BEND *1 *2	Assigns the part's pitch within the setting range. (Only for Part 1–Part 4)
PART MODULATION *1 *2	Assigns the part's modulation within the setting range. (Only for Part 1–Part 4)
PART CUTOFF *1	Assigns the part's cutoff. (Only for Part 1–Part 4)
PART RESONANCE *1	Assigns the part's resonance. (Only for Part 1–Part 4)
CHORUS/DELAY LEVEL	Assigns the Chorus/Delay Level.
REVERB LEVEL	Assigns the Reverb Level.

*1 The Part 1–4 setting screen is shown on the second page of CONTROL FUNCTION.

*2 These parameters are not saved to the scenes, even when you edit the settings.

<MODE>

Value	Explanation
TOGGLE	The setting is toggled OFF (minimum value) or ON (maximum value) with each operation.
MOMENT	The normal state is OFF (minimum value), and is ON (maximum value) only while the controller is operated.

<PREFERENCE>

Value	Explanation
SCENE	Different settings can be made independently for each scene.
SYSTEM	The same settings are shared by all scenes.

<Part1–Part4>

Only enabled when the function for *1 is set. The second page of CONTROL FUNCTION appears.

Value	Explanation
OFF	Not assigned to the selected function.
ON	Assigned to the selected function.
-24–+24	Sets the amount of change for the pitch bend function.
OFF, 1–127	Sets the amount of change for the modulation function.
-3–+3	Sets the amount of change for the octave up/down function.

<RISE TIME/FALL TIME>

Only enabled when the function for *2 is set. Shown in pages 3 and 4 of the CONTROL FUNCTION screen.

Value	Explanation
0–100	Sets the time it takes for the value of the selected function to go from minimum to maximum (RISE TIME), and for the value to go from maximum to minimum (FALL TIME).

ASSIGN

For each parameter, you can specify, in detail, which controller will control which parameter. You can create 16 sets of such assignments.

Parameter	Value	Explanation
Switch	OFF, ON	Turns the ASSIGN1–16 on/off.
Target	This selects the parameter to be changed. ➡ "ASSIGN TARGET" (p. 62)	
Min *1	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	

Parameter	Value	Explanation
Max *1	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
Source *1	Selects the controller that operates the parameter. ➡ "SOURCE list" (p. 11)	
Mode *1	TOGGLE	The setting is toggled OFF (minimum value) or ON (maximum value) with each operation.
	MOMENT	The normal state is OFF (minimum value), and is ON (maximum value) only while the controller is operated.
Act Low	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with Act Low and Act High. You should normally set Act Low to 0 and Act High to 127.
Act High	1–127	
Rise Time *1, *2	0–100	Adjusts how long it takes for the target to transition from minimum to maximum. When you want to make the value change instantly, such as for parameters with on/off values or tap input, set this to "0".
Fall Time *1, *2	0–100	Adjusts how long it takes for the target to transition from maximum to minimum. When you want to make the value change instantly, such as for parameters with on/off values or tap input, set this to "0".
MIDI Ch *3, *4	SYSTEM	Transmits a message on the MIDI channel specified by the parameter TX CHANNEL in "MIDI SETTING".
	1–16	The message is transmitted on the specified MIDI channel.
MIDI CC# *3	0–127	The message is transmitted using the specified controller number.
MIDI CC# Min *3	0–127	Selects the minimum value of the transmitted CC# message.
MIDI CC# Max *3	0–127	Selects the maximum value of the transmitted CC# message.
MIDI PC# *4	1–128	Specifies the program number that is transmitted.
MIDI PC# BANK MSB *4	OFF, 0–127	Specifies the bank select MSB that is transmitted. If this is OFF, the bank select MSB is not transmitted.
MIDI PC# BANK LSB *4	OFF, 0–127	Specifies the bank select LSB that is transmitted. If this is OFF, the bank select LSB is not transmitted.

*1 Enabled when Target is not BPM TAP or MIDI PC#

*2 Enabled when Source is not EXP1, EXP2, GK VOL or MIDI CC#

*3 Enabled when Target is MIDI CC#

*4 Enabled when Target is MIDI PC#

SOURCE list

Value	Explanation
DOWN	Assigns the [▼] switch on this unit.
UP	Assigns the [▲] switch on this unit.
CTL1	Assigns the [CTL 1] switch on this unit.
CTL2	Assigns the [CTL 2] switch on this unit.
CTL, 3CTL4	Assigns the footswitch connected to the CTL 3, 4/EXP 1 jack.
CTL5, CTL5	Assigns the footswitch connected to the CTL 5, 6/EXP 2 jack.
EXP1	Assigns the external expression pedal connected to the CTL 3, 4/EXP 1 jack.
EXP2	Assigns the expression pedal connected to the CTL 5, 6/EXP 2 jack.
GK SW1, GK SW2	Assigns the [S1] and [S2] switch of the divided pickup.
GK VOL	Assigns the volume knob of the divided pickup.
CC#1–CC#31, CC#64–CC#95	Assigns control change messages from an external MIDI device.

SCENE MIDI

When you change scenes, a program number and bank select message are transmitted to an external MIDI device.

* If the TX PC MAP setting in MIDI SETTING is "FIX", the SCENE MIDI function does not operate. Change the setting to "SCENE MIDI".

Parameter	Value	Explanation
Channel (Ch)	OFF, 1–16	Specifies the transmit channel for MIDI messages. If this is OFF, no MIDI message is transmitted.
PC#	OFF, 1–128	Specifies whether a program number is transmitted when you switch patches. If this is OFF, no program number is transmitted.
Bank MSB Bank LSB	OFF, 0–127	Specifies whether bank select messages are transmitted when you switch scenes. * It is not possible to transmit only BANK LSB. * Not transmitted if PC# is OFF. * It is not possible to transmit only bank select. Bank select is always transmitted in conjunction with program numbers.
CC1# CC2#	OFF, 0–127	Specifies whether a control change is transmitted when you switch scenes. If this is OFF, no control change is transmitted.
CC1 VALUE CC2 VALUE	0–127	Specifies the value of the control change.

GUITAR TO MIDI

These parameters are set for the GUITAR TO MIDI function for each scene.

To use GUITAR TO MIDI, set the system parameter for GUITAR TO MIDI On/Off to "ON".

Refer to the SYSTEM parameters for the parameters that work globally across the GM-800 for the GUITAR TO MIDI function.

Parameter	Value	Explanation
Mono/Poly	Specifies how MIDI messages are transmitted.	
	MONO	One channel is used per string, and you can use a total of six channels. Since you can use a different MIDI channel for each string, you can select a different tone for each string, and you can use bending techniques to apply continuous change in pitch data to specific strings. When doing so, the sound module you're using must support multitimbral playing.
	POLY	Transmits the data for all six strings via one channel. Although this lets you easily configure the sound module to transmit MIDI data for each string via a single channel, you are limited to selecting only the same tone for all strings.
Alt Tune	OFF, PART1–4	Specifies which Alt Tune information for part 1–part 4 is applied to GUITAR TO MIDI.
Chromatic	With the Chromatic setting, changes in pitch bend MIDI data are transmitted in half step intervals when you use bending techniques or the like to gradually change the pitch on your guitar/bass.	
	OFF	Pitch bend data is output as normal. The pitch changes continuously when you are bending the strings or playing vibrato.
	TYPE1	When the pitch changes, the sound that's playing does not stop, and only the pitch bend data is applied. No attack sound is heard when the pitch changes, and instead the pitch characteristically changes as if you're playing slurred notes on a recorder.
	TYPE2	When the pitch changes, the note is retriggered at the new pitch, and the pitch changes in half steps. As a result, the attack sound plays whenever the pitch changes. The retriggered notes get softer as the string vibration attenuates.
	TYPE3	As with Chromatic TYPE 2, the note is retriggered at the new pitch, and the pitch changes in half steps. However, the note is retriggered at the same volume (strength) at which you first played, even after the string vibration attenuates.
Dynamics	1–10	Sets the sensitivity used for the output data (velocity). Larger values make it easier to trigger higher velocities.
Play Feel	You can achieve more natural dynamics by changing the Play Feel setting, according to how you play your guitar or bass.	
	FEEL1–FEEL4	FEEL1 is the mode that gives the most expression in terms of how the volume changes according to your picking dynamics. Larger values make it easier to play louder notes with less picking effort. This gives you more uniform volume, even when you're using tapping techniques or picking with varied strengths.
	NO DYNA	The volume is always the same in this mode, regardless of your picking dynamics.
No Dyna Velocity	0–127	Sets the fixed velocity value when Play Feel is set to "NO DYNA".
Low Velo Cut	OFF, 1–10	Adjust this setting if the unit triggers notes even when you're just touching a string. Larger values make the notes harder to trigger.
Transpose	-36–+36	Shifts the outputted note data of the notes you play on the guitar in half-step intervals.
Bend Range	0–24	Sets the maximum amount of change for pitch bend messages.
Hold Type	This selects how the hold effect is applied.	
	HOLD1	The note-on data is held when you use a controller to turn the hold function on. If you keep playing with the hold function on, the note-on data keeps holding. However, if a note message is triggered on the same string, the note message previously triggered on that string is turned off and the new note-on message is triggered. This lets you play notes on different frets, without breaks in the sound.
	HOLD2	The note-on data is held when you use a controller to turn the hold function on. Note that any note-on messages you play afterwards with the hold function on are not output.
	HOLD3	The note-on data is held when you use a controller to turn the hold function on. If you keep playing with the hold function on, you can still output note-on messages for strings other than the ones that are held, but those notes are not held.
	HOLD4	The note-on data is held when you use a controller to turn the hold function on. If you keep playing with the hold function on, the note-on messages are subsequently held. This works like the damper pedal on a piano.
String Mute 1 (HiC)– String Mute 6 (LowB)	OFF, ON	Sets mute on/off for the string.

Parameter	Value	Explanation
Position Limit Sw	OFF, ON	Turns the position limit function on/off.
Position Limit Low	0–24Fret	Sets the fret range within which the sound plays.
Position Limit High	0–24Fret	
CC1:Source CC2:Source	CTL1–6, EXP1–2, GK SW1–2, GK VOL	You can output controller motions specified in Source as control change messages.
CC1:CC# CC2:CC#	OFF, CC#1–31, 64–95	Specifies the control change message number to be output. For POLY mode, BASIC CH is used; and for MONO mode, six channels from BASIC CH are used for output.
Bank MSB *1	OFF, 0–127	Specifies the bank select (MSB) that is output.
STR1: Bank MSB (HiC)– STR6: Bank MSB (LowB) *2		
Bank LSB *1	OFF, 0–127	Specifies the bank select (LSB) that is output.
STR1: Bank LSB (HiC)– SRE6: Bank LSB (LowB) *2		
PC *1	OFF, 1–128	Specifies the program number that is output.
STR1: PC (HiC)– STR6: PC (LowB) *2		

*1 Enabled when Mono/Poly is set to POLY

*2 Enabled when Mono/Poly is set to MONO

LED COLOR

You can specify the color of the LED for each footswitch.

[▼], [▲], [CTL1], [CTL2]

"Value"

Value	Explanation
RED	Specify the color of LED illumination.
BLUE	
LIGHT BLUE	
GREEN	
YELLOW	
WHITE	
PURPLE	

SYSTEM parameters

GK SETTING Parameters

Configure the divided pickup settings so that the GM-800 is always in the best condition when you play.

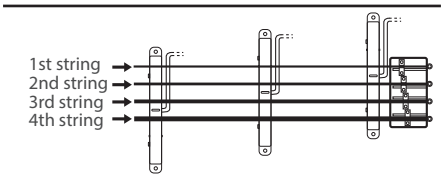
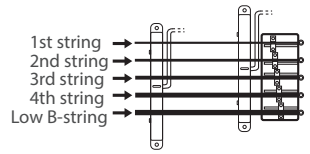
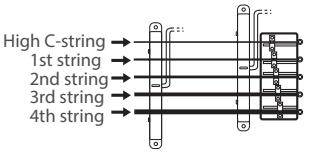
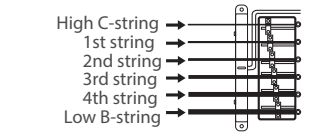
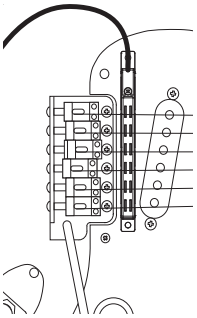
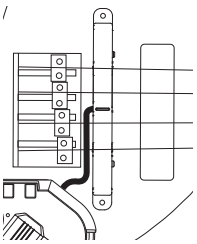
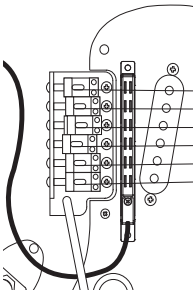
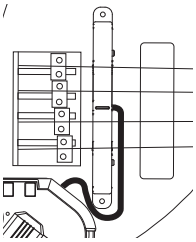
You need to make these settings in situations such as when you've newly installed a divided pickup on your guitar or bass guitar, or when you've changed the height of the divided pickup.

You can save up to 20 of these settings (GK SETTINGS) for the GM-800.

By saving the settings for multiple guitars or bass guitars with the GK SETTING, you can quickly recall different settings when you're switching between guitars or bass guitars during a performance.

The GK SETTINGS are saved even after you turn off the power. For this reason, you don't need to reconfigure the settings each time you play.

Parameter	Value	Explanation
GK Set Select	1–20	Selects the GK set that's used when you set the GK SET to "SYSTEM" in SCENE EDIT -> MASTER parameters. Each of the parameters you set in GK SETTING are saved in the GK SET number that you selected here.
Name	Sets the GK set name (up to eight characters).	
GK Type	GK-5	Select this when you're using the BOSS GK-5.
	GK-3 *1	Select this when you're using the Roland GK-3.
	GK-2A *1	Select this when you're using the Roland GK-2A, or a commercially available guitar with a built-in divided pickup.
	GC-1 *1	Select this when you're using the Roland V-Guitar GC-1.
	PIEZO *1	Select this when using a guitar with a piezo pickup (flat response).
	PIEZO F *1	Select this when using a guitar with a piezo pickup (Fishman).
	PIEZO G *1	Select this when using a guitar with a piezo pickup (Graph Tech).
	PIEZO L *1	Select this when using a guitar with a piezo pickup (L.R. Baggs).
	PIEZO R *1	Select this when using a guitar with a piezo pickup (RMC).
	GK-5B	Select this when you're using the BOSS GK-5B.
	GK-3B *1	Select this when you're using the Roland GK-3B.
	GK-2B *1	Select this when you're using the Roland GK-2B, or a commercially available bass guitar with a built-in divided pickup.
	PIEZO(B) *1	Select this when using a bass guitar with a piezo pickup (flat response).
	PIEZO G(B) *1	Select this when using a bass guitar with a piezo pickup (Graph Tech).
	PIEZO R(B) *1	Select this when using a bass guitar with a piezo pickup (RMC).

Parameter	Value	Explanation
PU Pos *2	Sets the divided pickup position.	
	This is the position for a four-string bass guitar. **GK PU POSITIO** 4STR-1 4STR-2 4STR-3  	
	This is the position for a five-string bass guitar (low B to G). **GK PU POSITION** 5STR-Lo1 5STR-Lo2  	
	This is the position for a five-string bass guitar (E to high C). **GK PU POSITION** 5STR-Hi1 5STR-Hi2  	
	This is the position for a six-string bass guitar. **GK PU POSITION** 6STR  	
PU Direction	This sets the direction you use to install the divided pickup.	
	NORMAL	In this mode, the cable comes out from the sixth-string side. (GUITAR MODE)  In this mode, the cable comes out from the bridge side. (BASS MODE) 
	REVERSE	In this mode, the cable comes out from the first-string side. (GUITAR MODE)  In this mode, the cable comes out from the neck side. (BASS MODE) 

Parameter	Value	Explanation
S1/S2 Position	NORMAL, REVERSE	Swaps the functions of the [S1] and [S2] buttons on the GK-3, GK-2A, GK-3B and GK-2B.
Tuning Style	Sets the tuning you're using on your guitar/bass guitar.	
	NORMAL	Regular tuning.
	OPEN D, OPEN E, OPEN G, OPEN A *3	A tuning with which the open strings play a major chord.
	DROP D–A *3	With "DROP D", the sixth string is tuned to a lower D. For the other tunings, the DROP D tunings are lowered even further.
	D-MODAL *3	A tuning that drops the first, second and sixth strings a whole step for an ethnic feel.
	NASHVL *3	A tuning that raises the third, fourth, fifth and sixth strings one octave, giving the effect of playing just the secondary strings on a 12-string guitar.
	4TH *3	A tuning in fourths that raises the first and second strings by a half step.
	-5– -1 STEP	A tuning that lowers all strings in half steps.
Gain	1–4	Adjusts the gain when a GKC-AD is connected. Lower the Gain setting when the input sensitivity doesn't decrease even after you've lowered the Sens value, or if the sound distorts when you play strongly.
Sens 1(HiC)– Sens 6(LowB)	0–100	Sets the various input sensitivities for the divided pickup.

*1 Use this with the GKC-AD (sold separately).

*2 Enabled when "GK Type" (p. 13) is set for a pickup intended for use with a bass guitar.

*3 Enabled when "GK Type" (p. 13) is set for a pickup intended for use with a guitar.

IN/OUT SETTING Parameters

Master Comp

Parameter	Value	Explanation
Switch	OFF, ON	Specifies whether the mastering COMP (a compressor applied to the entire sound generator of the GM-800) is used (ON) or not used (OFF).
Low Attack	0.1–100 [ms]	Specifies the time from when the input exceeds Low Thres until compression is applied to the volume of the low-frequency band.
Low Rels	10–1000 [ms]	In a state when compression is already being applied, this specifies the time from when the input decreases below LowThres until the low-frequency band stops being compressed.
Low Thres	-60–0 [dB]	Specifies the volume level at which compression starts for the low-frequency band.
Low Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, INF:1	Specifies the compression ratio for the low-frequency band.
Low Knee	0–30 [dB]	This function smooths out the sonic transition, from when the compression is not engaged until when the compression begins. This gradually applies compression from just before the Low Thres point. Higher values produce a smoother transition.
Low Gain	-24–+24 [dB]	Specifies the output volume of the low-frequency band.
Mid Attack	0.1–100 [ms]	Specifies the time from when the input exceeds Mid Thres until compression is applied to the volume of the mid-frequency band.
Mid Rels	10–1000 [ms]	In a state when compression is already being applied, this specifies the time from when the input decreases below Mid Thres until the mid-frequency band stops being compressed.
Mid Thres	-60–0 [dB]	Specifies the volume level at which compression starts for the mid-frequency band.
Mid Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, INF:1	Specifies the compression ratio for the mid-frequency band.
Mid Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than Mid Thres. Higher values produce a smoother transition.
Mid Gain	-24–+24 [dB]	Specifies the output volume of the mid-frequency band.
High Attack	0.1–100 [ms]	Specifies the time from when the input exceeds High Thres until compression is applied to the volume of the high-frequency band.
High Rels	10–1000 [ms]	In a state when compression is already being applied, this specifies the time from when the input decreases below High Thres until the high-frequency band stops being compressed.
High Thres	-60–0 [dB]	Specifies the volume level at which compression starts for the high-frequency band.
High Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, INF:1	Specifies the compression ratio for the high-frequency band.
High Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than High Thres. Higher values produce a smoother transition.
High Gain	-24–+24 [dB]	Specifies the output volume of the high-frequency band.
Split Low	16Hz–16kHz	Specifies the frequency at which the low-frequency band (Low) and mid-frequency band (Mid) are divided.
Split High	16Hz–16kHz	Specifies the frequency at which the high-frequency band (High) and mid-frequency band (Mid) are divided.

Master EQ

Parameter	Value	Explanation
Switch	OFF, ON	Specifies whether the mastering EQ (an equalizer applied to the entire sound generator of the GM-800) is used (ON) or not used (OFF).
In Gain	-24–+24 [dB]	Adjusts the amount of boost/cut for the input to the EQ.
Low Gain	-24–+24 [dB]	Gain of the low range.
Low Freq	20Hz–16kHz	Frequency of the low range.
Mid1 Gain	-24–+24 [dB]	Gain of the middle frequency range 1.
Mid1 Freq	20Hz–16kHz	Frequency of the middle range 1.
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0, 16.0	Width of the middle frequency range 1. Set a higher value for Q to narrow the range to be affected.
Mid2 Gain	-24–+24 [dB]	Gain of the middle frequency range 2.
Mid2 Freq	20Hz–16kHz	Frequency of the middle range 2.
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0, 16.0	Width of the middle frequency range 2. Set a higher value for Q to narrow the range to be affected.
Mid3 Gain	-24–+24 [dB]	Gain of the middle frequency range 3.
Mid3 Freq	20Hz–16kHz	Frequency of the middle range 3.
Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0, 16.0	Width of the middle frequency range 3. Set a higher value for Q to narrow the range to be affected.
High Gain	-24–+24 [dB]	Gain of the high range
High Freq	20Hz–16kHz	Frequency of the high range.

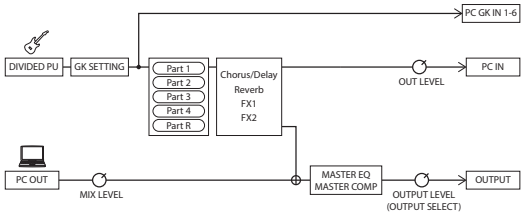
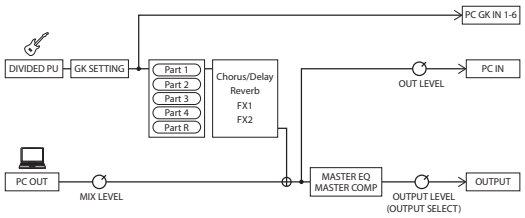
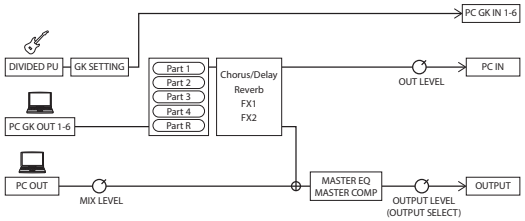
OUTPUT SELECT

Parameter	Value	Explanation
Output Select *1	LINE/PHONES	Choose this setting if you're using headphones, or if the unit is connected to monitor speakers, a mixer or digital recorder or the like.
	GUITAR AMP	Use this setting when connecting to the guitar input of a guitar amp.

*1 To use this unit with a bass guitar amp, use the LINE/PHONES setting.

USB AUDIO

Here you can make USB-related settings for when the GM-800 is connected to a computer via USB.

Parameter	Value	Explanation
Audio Routing	STANDARD	Use this setting when playing along with a song (backing tracks) on your computer. This mixes the sound of the GM-800 with that of your computer, and outputs the result to the OUTPUT jacks of the GM-800. In this case, the audio signal output from the USB port is only that of the GM-800. 
	MIX	Use this setting when playing along with a song (backing tracks or other audio source) on your computer. This mixes the sound of the GM-800 with that of your computer, and outputs the result to the OUTPUT jacks and the USB port of the GM-800. 
	RE-SYNTH	Use this setting when resynthesizing the original sound of the divided pickup that's played by your computer, which is input to the GM-800. 
Mix Level	0–127	Adjusts the level of signal input from the computer.
Out Level	0–127	Adjusts the level of signal output to the computer.

What's "resynthesis"?

Resynthesis is a technique for recording the original sound of the divided pickup to your DAW, and then using this to trigger the sound generator of the GM-800.

This lets you redo just the sound that's produced after you've recorded your parts.

HARDWARE SETTING Parameters

KNOB SETTING

Parameter	Value	Explanation
Knob1–Knob4	Here you can assign the desired parameters to knobs [1]–[4] in the Play Screen. * The settings you make here are only for the knobs in the Play Screen.	
Knob Lock	OFF, ON	When this is ON, knob operations are disabled on the Play Screen.

Knob1–Knob4

CATEGORY	PARAMETER
SCENE	Scene Select
TUNER	On/Off
MASTER	Scene Level
	Tempo
	FX Structure
	Tempo Hold
	Play Feel
	Dynamics
	Low Velo Cut
PART1 TONE SELECT	Part Sw
PART2 TONE SELECT PART3 TONE SELECT PART4 TONE SELECT PART R TONE SELECT	Part Level
PART1 TONE MODIFY	Coarse Tune
PART2 TONE MODIFY	Fine Tune
PART3 TONE MODIFY	Oct Shift
PART4 TONE MODIFY	Cutoff
PART R TONE MODIFY	Resonance
	EQ Switch
PART1 MFX PART2 MFX PART3 MFX PART4 MFX PART R MFX	Switch
PART1 STRING	Position Limit Sw
PART2 STRING	Alt Tune Sw
PART3 STRING PART4 STRING	Alt Tune Type
PART R STRING	Position Limit Sw
PART1 OTHERS	Mono/Poly
PART2 OTHERS	Chromatic
PART3 OTHERS	Legato Sw
PART4 OTHERS	Porta Sw
	Unison Sw
SCENE GUITAR TO MIDI	Mono/Poly
	Alt Tune
	Chromatic
	Transpose
	Bend Range
	Hold Type
	Position Limit Sw
SCENE FX1 SCENE FX2	Switch

CATEGORY	PARAMETER
GK SETTING	GK Set Select
Chorus/Delay	Preference
	Switch
	Cho/DlyType
	Level
	Rev Send
Reverb	Preference
	Switch
	RevType
	Level
Master Comp	Switch
	Low Attack
	Low Rels
	Low Thres
	Low Ratio
	Low Knee
	Low Gain
	Mid Attack
	Mid Rels
	Mid Thres
	Mid Ratio
	Mid Knee
	Mid Gain
	High Attack
	High Rels
	High Thres
	High Ratio
	High Knee
	High Gain
	Split Low
	Split High
Master EQ	Switch
	In Gain
	Low Freq
	Low Gain
	Mid1 Freq
	Mid1 Q
	Mid1 Gain
	Mid2 Freq
	Mid2 Q
	Mid2 Gain
	Mid3 Freq
	Mid3 Q
Master EQ	Mid3 Gain
	High Freq
	High Gain
OUTPUT SELECT	Output Select
USB AUDIO	Audio Routing
	Mix Level
	Out Level
PLAY OPTION	MasterTune
	MasKeyShift
SYSTEM GUITAR TO MIDI	On/Off
	Hold Control
	Basic Ch
	Bend Thin
	PC Mask

ASSIGN HOLD

Parameter	Value	Explanation
Exp 1 Exp 2 GK Vol *1	OFF	When you switch to a different scene, the values for GK VOL, EXP1 and EXP2 are set to the values saved for that scene.
	ON	When you switch to a different scene, if the parameters assigned to GK VOL, EXP1 and EXP2 are the same as the previous scene, the values stay the same.

*1 Enabled when "GK Type" (p. 13) is set to a value other than GK-5/GK-5B.

OTHER

Parameter	Value	Explanation
Auto Off	The GM-800 can turn off its power automatically. If you want to have the power remain on all the time, turn it "OFF". * With the factory settings, this function is turned "ON". * When the power is turned off, any settings you were editing will be lost. You must save settings that you want to keep.	
	OFF	The power will not turn off automatically.
	ON	The power will turn off automatically when 10 hours have passed since you last played or operated the unit. The display will show a message approximately 15 minutes before the power turns off.
LCD Contrast	1–10	Here you can adjust the brightness of the characters in the display.

TUNER Parameters

Parameter	Value	Explanation
Master Tune	435–445 Hz	Specifies the reference pitch.
Output	MUTE	Sound will not be output while tuning.
	BYPASS	While tuning, the sound of the divided pickup being input to the GM-800 is output without change.
	THRU	Lets you tune your guitar while outputting the sound of the current scene. * When Alt Tune Sw is on, the alternate tuning is applied to the outputted sound.

PLAY OPTION Parameters

Here you can specify how the pedals will work during performance.

Parameter	Value	Explanation
Scene Extent Min	001–150	Sets the lower limit for the scenes.
Scene Extent Max	001–150	Sets the upper limit for the scenes.
MasterTune	435–445 Hz	Adjusts the overall tuning. The displayed value is the frequency of the A4 key (middle A). * This parameter is used in common with the Master Tune parameter in TUNER.
MasKeyShift	-24–+24	Shifts the overall pitch range in semitone steps.

MIDI Parameters

MIDI SETTING

Parameter	Value	Explanation
Scene Rx Channel	This sets the MIDI channel used for receiving MIDI messages.	
	Ch1–Ch16	Sets the receive channel used for switching between scenes.
Part 1 Rx Channel–Part R Rx Channel	Ch1–Ch16	Specifies the receive channel for each part.
Tx Channel	Sets the MIDI channel used for transmitting MIDI messages.	
	Rx	Transmits on the same channel as the Scene RX Channel.
	Ch1–Ch16	Specifies the transmit channel.
Note Source	This specifies the input source used to play notes.	
	GK IN	Plays notes using the input from the GK IN jack.
	MIDI	Plays notes according to MIDI messages that are input from the MIDI IN connector.
	USB	Plays notes according to MIDI messages that are input from the USB port.
	CUSTOM	Sets the input source for each part.
Part 1 Source–Part R Source	GK IN, MIDI, USB	When Note Source is "CUSTOM", this sets the input source for each part.
Device ID	This sets the MIDI Device ID used for transmitting and receiving Exclusive messages.	
	1–32	Sets the MIDI Device ID.
MIDI In Thru	This specifies the jack from which to output the MIDI messages that are received at the MIDI IN jack.	
	OFF	MIDI messages are not transmitted.
	MIDI OUT	Messages are transmitted from the MIDI OUT connector.
	USB OUT	Messages are transmitted from the USB port.
	USB/MIDI	Output from the USB port and the MIDI OUT connector.
USB In Thru	This specifies the jack from which to output the MIDI messages that are received at the USB port.	
	OFF	MIDI messages are not transmitted.
	MIDI OUT	Messages are transmitted from the MIDI OUT connector.
	USB OUT	Messages are transmitted from the USB port.
	USB/MIDI	Output from the USB port and the MIDI OUT connector.
Sync Clock	This setting determines the basis for synchronizing the timing of the tempo, effects and other time-based parameters. * When SYNC CLOCK is set to "AUTO", "MIDI (AUTO)" or "USB (AUTO)" and an external MIDI device is connected, this unit synchronizes with the tempo of the external MIDI device. In this case, the Tempo parameter for the scene is disabled. When you want to use this unit's Tempo setting as the basis for synchronization (by enabling the BPM parameter), set SYNC CLOCK to "INTERNAL". * When synchronizing performances to the MIDI Clock signal from an external MIDI device, timing problems in the performance may occur due to errors in the MIDI Clock.	
	AUTO	Operations are synchronized to MIDI clock messages received via MIDI or USB. However, operations are automatically synchronized to the GM-800's internal clock if it is unable to receive the external Clock.
	INTERNAL	Operations are synchronized to the GM-800's internal Clock.
	MIDI(AUTO)	Operations are synchronized to the MIDI Clock received via MIDI. However, operations are automatically synchronized to the GM-800's internal clock if it is unable to receive the external Clock.
	USB(AUTO)	Operations are synchronized to the USB Clock received via USB. However, operations are automatically synchronized to the GM-800's internal clock if it is unable to receive the external Clock.
Clock Out	Specifies whether MIDI clock will be output from the GM-800.	
	OFF	MIDI clock is not output.
	ON	MIDI clock is output.

Parameter	Value	Explanation
PC Out	Sets whether program change messages are output or not when the scene changes.	
	OFF	MIDI data for SCENE MIDI is not output (CC data for SCENE MIDI is also not output).
	ON	Program change messages are output.
Tx PC Map	Sets the program change message that's output when you switch scenes on the GM-800.	
	FIX	Transmits a program change message that's set beforehand for each scene number, regardless of the scene settings.
	SCENE MIDI	Transmits the MIDI message for SCENE MIDI (including CC messages) that's set for each scene.
DOWN CC# **UP CC#** **Ctl1 CC#** **Ctl2 CC#** **Ctl3 CC#** **Ctl4 CC#** **Ctl5 CC#** **Ctl6 CC#** **Exp1 CC#** **Exp2 CC#** **GL Vol CC#** **GK Sw1 CC#** **GK Sw2 CC#**	Specifies the controller number when transmitting pedal operations as control change messages.	
	OFF	Control Change messages are not output.
	CC#1–31, 64–95	Pedal operations are transmitted using the specified controller number.

GUITAR TO MIDI

Parameter	Value	Explanation
On/Off	OFF, ON	Sets the GUITAR TO MIDI function ON/OFF. When set to OFF, all MIDI messages related to GUITAR TO MIDI are no longer output.
Hold Control	CTL1, CTL2, CTL3, CTL4, CTL5, CTL6, GK SW1, GK SW2	Sets the controller used to control the hold function.
Basic Ch	Ch1–Ch10	Sets the MIDI transmit channel used by the GUITAR TO MIDI function.
Bend Thin	OFF, ON	When set to ON, this reduces (thins out) the amount of pitch bend messages, which in turn reduces the overall MIDI data load.
PC Mask	OFF, ON	When this is set to ON, bank select and program change messages for the GUITAR TO MIDI function are not transmitted when the scene changes.

FACTORY RESET Parameters

Initializes the GM-800 to its factory-set condition.

Selected command	Explanation
Reset User Data	Initializes the scenes and imported tones.
Reset System Data	Initializes the system parameters.
Remove License (*1)	Initializes the user license and WAVE EXPANSION. Initializing the user license lets you import/install a SOUND PACK or WAVE EXPANSION that was downloaded with a different user license. This deletes the currently installed WAVE EXPANSION.

*1 This is displayed if a SOUND PACK or WAVE EXPANSION is imported/installed.

MFX/FX list

MFX/FX parameters

MFX/FX Common Parameters

Parameter	Value	Explanation
Type	Selects the MFX type.	
Switch	OFF, ON	Switches the MFX on/off.
Cho Send	0–127	Adjusts the amount of chorus. If you don't want to add the chorus effect, set it to 0.
Rev Send	0–127	Adjusts the amount of reverb. If you don't want to add the reverb effect, set it to 0.
MFX parameter	Differs depending on the MFX type.	➡ For details, refer to the parameters for each MFX.

00 Thru

Filter

01 Equalizer

This is a four-band stereo equalizer (low, mid x 2, high).

Parameter	Value	Explanation
Low Freq	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
Mid1 Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
Mid1 Gain	-15–+15 [dB]	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
Mid2 Gain	-15–+15 [dB]	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
HighFreq	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

02 Mid-Side EQ (Mid-Side Equalizer)

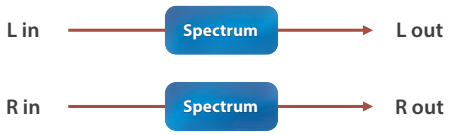
This effect allows the left/right signals that have similar phase to be tonally adjusted in a different way than the left/right signals that have different phase.

Parameter	Value	Explanation
M EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is similar (in phase).
M In G	-12.00–+12.00 [dB]	Volume of left/right input signals whose phase is similar (in phase)
M Low F	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
M Low G	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
M Mid1 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
M Mid1G	-12.00–+12.00 [dB]	Gain of the middle range 1
M Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
M Mid2 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
M Mid2G	-12.00–+12.00 [dB]	Gain of the middle range 2
M Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
M Mid3 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
M Mid3G	-12.00–+12.00 [dB]	Gain of the middle range 3
M Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
M High F	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
M HighG	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range

Parameter	Value	Explanation
S EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is distant (reverse phase).
S In G	-12.00–+12.00 [dB]	Volume of left/right signals whose phase is distant (reverse phase)
S Low F	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
S Low G	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
S Mid1 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
S Mid1G	-12.00–+12.00 [dB]	Gain of the middle range 1
S Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
S Mid2 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
S Mid2G	-12.00–+12.00 [dB]	Gain of the middle range 2
S Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
S Mid3 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
S Mid3G	-12.00–+12.00 [dB]	Gain of the middle range 3
S Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
S High F	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
S HighG	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

03 Spectrum

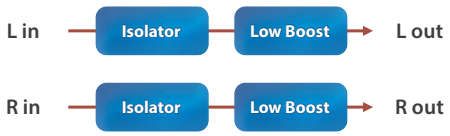
This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.



Parameter	Value	Explanation
Band1	-15–+15 [dB]	Gain of each frequency band
Band2		
Band3		
Band4		
Band5		
Band6		
Band7		
Band8		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level	0–127	Output Level

04 Isolator

This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.

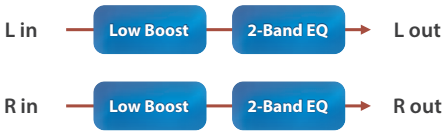


Parameter	Value	Explanation
Low Level	-60–+4 [dB]	These boost and cut each of the High, Middle, and Low frequency ranges. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Mid Level	-60–+4 [dB]	
High Level	-60–+4 [dB]	
Low AP Sw	OFF, ON	Turns the Anti-Phase function on and off for the Low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Low AP Lv	0–127	Adjusts the level settings for the Low frequency ranges. Adjusting this level for certain frequencies allows you to lend emphasis to specific parts (This is effective only for stereo source.).
Mid AP Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges. The parameters are the same as for the Low frequency ranges.
Mid AP Lv	0–127	
Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the bottom to create a heavy bass sound.

Parameter	Value	Explanation
Boost Lv	0–127	Increasing this value gives you a heavier low end. Depending on the Isolator and filter settings this effect may be hard to distinguish.
Level	0–127	Output Level

05 Low Boost

Boosts the volume of the lower range, creating powerful lows.



Parameter	Value	Explanation
Boost Freq	50, 56, 63, 71, 80, 90, 100, 112, 125 [Hz]	Center frequency at which the lower range will be boosted
Boost Gain	0–+12 [dB]	Center frequency at which the lower range will be boosted
Boost Wid	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

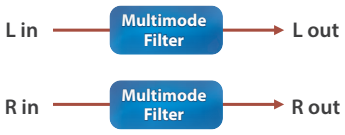
06 SuperFilter

This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.

Parameter	Value	Explanation
Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF:**Frequencies below the cutoff **BPF:**Frequencies in the region of the cutoff **HPF:**Frequencies above the cutoff **NOTCH:**Frequencies other than the region of the cutoff
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:**Gentle **-24 dB:**Steep **-36 dB:**Extremely steep
Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Resonance	0–100	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Gain	0–+12 [dB]	Amount of boost for the filter output
Mod Sw	OFF, ON	On/off switch for cyclic change
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1:** Sawtooth wave (upward) **SAW2:** Sawtooth wave (downward)
	SAW1 SAW2	
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Mod Wave is SQR, SAW1, or SAW2.
Level	0–127	Output Level

07 MM Filter (Multi-mode Filter)

This is a filter that is adjusted for effective use in a DJ performance.



Parameter	Value	Explanation
Type	LPF/HPF, LPF, HPF, BPF	Filter type **LPF/HPF:** The filter type is automatically switched according to the Filter Tone parameter value.
Tone	0–255	Frequency at which the filter operates
Color	0–255	Filter resonance level Higher values more strongly emphasize the region of the operating frequency.
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:**Gentle **-24 dB:**Steep **-36 dB:**Extremely steep
Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

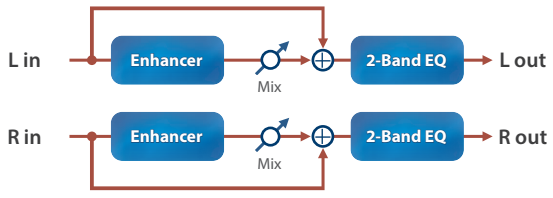
08 Step Filter

This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.

Parameter	Value	Explanation
Step 1–16	0–127	Cutoff frequency at each step
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Attack	0–127	Speed at which the cutoff frequency changes between steps
Type	LPF, BPF, HPF, NOTCH	Frequency range that will pass through each filter **LPF:**Frequencies below the cutoff **BPF:**Frequencies in the region of the cutoff **HPF:**Frequencies above the cutoff **NOTCH:**Frequencies other than the region of the cutoff
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:**Gentle **-24 dB:**Steep **-36 dB:**Extremely steep
Reso	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

09 Enhancer

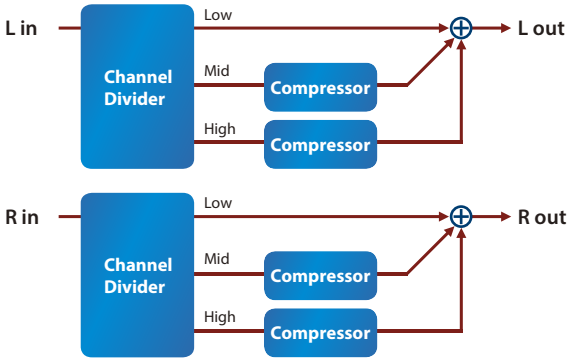
Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.



Parameter	Value	Explanation
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

10 Exciter

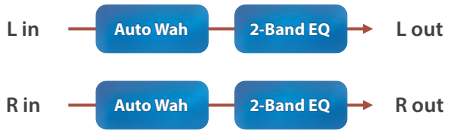
This adds dynamics to the sound, by dynamically bringing up the high end using a split-band compressor.



Parameter	Value	Explanation
Band2 Threshold	-80.0–0.0 (dB)	Raises the midrange frequency levels when they fall below the specified amount.
Band2 Max Gain	0–+24 (dB)	Sets how much to raise the levels when the midrange volume is low.
Band3 Threshold	-80.0–0.0 (dB)	Raises the high-end frequency levels when they fall below the specified amount.
Band3 Max Gain	0–+24 (dB)	Sets how much to raise the levels when the high-end frequency volume is low.
Split1 Frequency	2000–5000 (Hz)	Frequency at which the low and midrange frequencies are split
Split2 Frequency	3000–10000 (Hz)	Frequency at which the midrange and high-end frequencies are split
Level	0–127	Output Level

11 Auto Wah

Cyclically controls a filter to create cyclic change in timbre.



Parameter	Value	Explanation
Mode	LPF, BPF	Filter type **LPF**:The wah effect will be applied over a wide frequency range. **BPF**:The wah effect will be applied over a narrow frequency range.
Manual	0–127	Center frequency at which the wah effect is applied
Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
Sens	0–127	Sensitivity with which the filter is modified
Polarity	UP, DOWN	Direction in which the filter will move **UP:**The filter will change toward a higher frequency. **DOWN:**The filter will change toward a lower frequency.

Parameter	Value	Explanation
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth at which the wah effect is modulated
Phase	0–180 [deg]	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

12 Humanizer

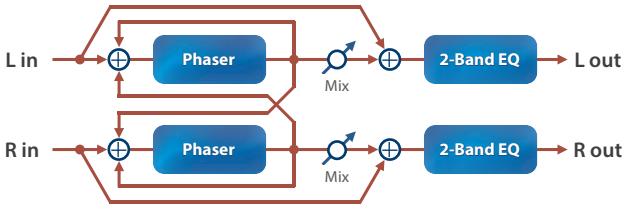
Adds a vowel character to the sound, making it similar to a human voice.

Parameter	Value	Explanation
Drive Sw	OFF, ON	Overdrive on/off
Drive	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Vowel 1
Vowel2	a, e, i, o, u	Vowel 2
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency at which the two vowels switch
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Effect depth
In Sync Sw	OFF, ON	LFO reset on/off Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
InSyncThres	0–127	Volume level at which reset is applied
Manual	0–100	Point at which Vowel 1/2 switch **0–49:** Vowel 1 will have a longer duration. **50**: Vowel 1 and 2 will be of equal duration. **51–100:** Vowel 2 will have a longer duration.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

Phaser

13 Phaser

This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.

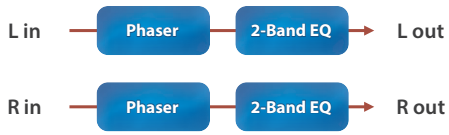


Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:**The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:**The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

14 Small Phaser

This simulates an analog phaser of the past.

It is particularly suitable for electric piano.

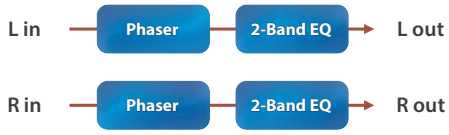


Parameter	Value	Explanation
Rate	0–100	Frequency of modulation
Color	1, 2	Modulation character
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

15 Script 90

This simulates a different analog phaser than Small Phaser.

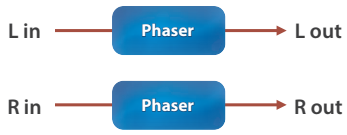
It is particularly suitable for electric piano.



Parameter	Value	Explanation
Speed	0–100	Speed of modulation
Depth	0–127	Depth of modulation
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

16 Script 100

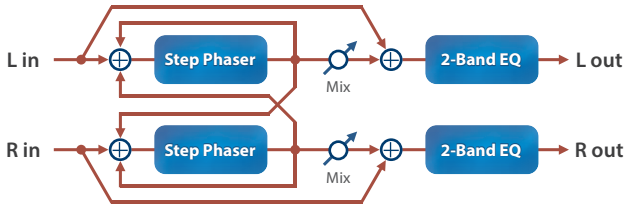
This simulates an analog phaser of the past.



Parameter	Value	Explanation
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Duty	-50–50	Adjusts the ratio of speeds at which the modulation rises or falls.
Min	0–100	Lower limit reached by modulation
Max	0–100	Upper limit reached by modulation
Manual Sw	OFF, ON	Applies modulation according to the value of the Manual parameter, rather than modulating automatically.
Manual	0–100	Adjusts the basic frequency from which the sound will be modulated.
Resonance	0–66	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Level	0–127	Output Level

17 Step Phaser

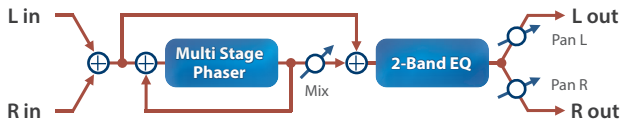
This is a stereo phaser. The phaser effect will be varied gradually.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:**The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:**The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
S Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
S.Rate	0.10–20.00 [Hz]	Rate of the step-wise change in the phaser effect
S.Rate Nt	Note ➡ "Note" (p. 61)	
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

18 M StagePhsr (Multi Stage Phaser)

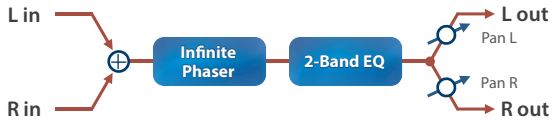
Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

19 Inf Phaser (Infinite Phaser)

A phaser that continues raising/lowering the frequency at which the sound is modulated.



Parameter	Value	Explanation
Mode	1–4	Higher values will produce a deeper phaser effect.
Speed	-100–+100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

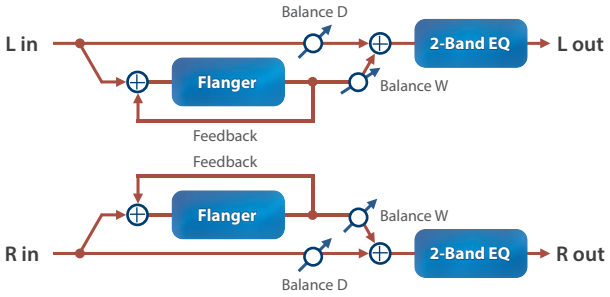
Flanger

20 Flanger

This is a stereo flanger (The LFO has the same phase for left and right.).

It produces a metallic resonance that rises and falls like a jet airplane taking off or landing.

A filter is provided so that you can adjust the timbre of the flanged sound.



Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

21 SBF-325 (Flanger)

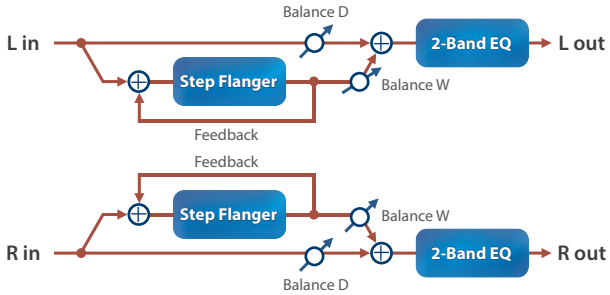
This effect reproduces Roland's SBF-325 analog flanger.

It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.

Parameter	Value	Explanation
Mode		Types of flanging effect
	FL1	A typical mono flanger
	FL2	A stereo flanger that preserves the stereo positioning of the original sound
	FL3	A cross-mix flanger that produces a more intense effect
	CHO	A chorus effect
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.02–5.00 [Hz]	Modulation frequency of the flanger effect
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Modulation depth of the flanger effect
Manual	0–127	Center frequency at which the flanger effect is applied
Feedback	0–127	Amount by which the flanging effect is boosted If Mode is CHO, this setting is ignored.
RMod Phase	NORM, INV	Phase of the right channel modulation: Normally, you will leave this at Normal (NORM). If you specify Inverted (INV), the modulation (upward/downward movement) of the right channel is inverted.
L Phase	NORM, INV	Phase when mixing the flanging sound with the original sound **NORM:** normal phase **INV:** inverse phase
R Phase	NORM, INV	
Level	0–127	Output Level

22 StepFlanger

This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.

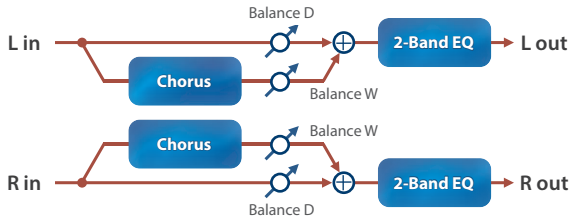


Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
S.Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
S.Rate	0.10–20.00 [Hz]	Rate (period) of pitch change
S.Rate Nt	Note ➡ "Note" (p. 61)	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

Chorus

23 Chorus

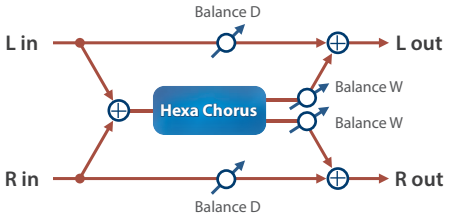
This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.



Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

24 Hexa-Chorus

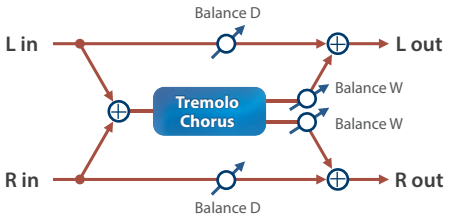
Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Explanation
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
PreDly Dev	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Dev	-20–+20	Adjusts the difference in modulation depth between each chorus sound.
Pan Dev	0–20	Adjusts the difference in stereo location between each chorus sound. **0:**All chorus sounds will be in the center. **20:**Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

25 Trem Chorus (Tremolo Chorus)

This is a chorus effect with added Tremolo (cyclic modulation of volume).

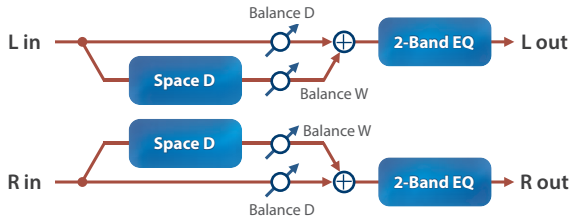


Parameter	Value	Explanation
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
C.Rate Nt	Note ➡ "Note" (p. 61)	

Parameter	Value	Explanation
Cho Depth	0–127	Modulation depth of the chorus effect
Trm Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
T.Rate	0.05–10.00 [Hz]	Modulation frequency of the tremolo effect
T.Rate Nt	Note ➡ "Note" (p. 61)	
Trm Separate	0–127	Depth of the tremolo effect
Trm Phase	0–180 [deg]	Spread of the tremolo effect
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

26 Space-D

This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.

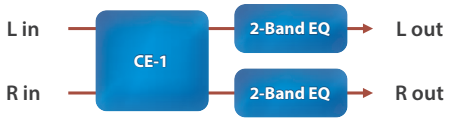


Parameter	Value	Explanation
Pre Delay	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

27 CE-1 (Chorus)

This models the classic BOSS CE-1 chorus effect unit.

It provides a chorus sound with a distinctively analog warmth.



Parameter	Value	Explanation
Intensity	0–127	Chorus depth
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

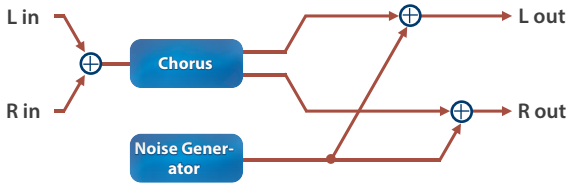
28 SDD-320 (DIMENSION D)

This models Roland's DIMENSION D (SDD-320). It provides a clear chorus sound.

Parameter	Value	Explanation
Mode	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

29 JUNO Chorus (JUNO-106 Chorus)

This models the chorus effects of the Roland JUNO-106.

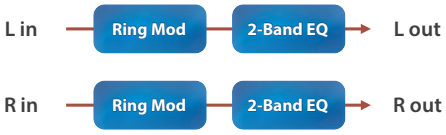


Parameter	Value	Explanation
Mode	I, II, I+II, JX I, JX II	Type of Chorus **I+II:** The state in which two buttons are pressed simultaneously.
Noise Lv	0–127	Volume of the noise produced by chorus
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

Modulation

30 Ring Mod (Ring modulator)

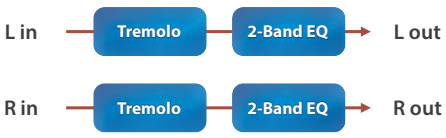
This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.



Parameter	Value	Explanation
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies or lower frequencies. **UP:**The filter will change toward a higher frequency. **DOWN:**The filter will change toward a lower frequency.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

31 Tremolo

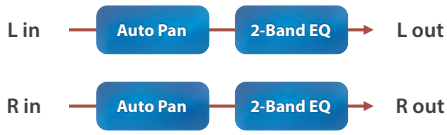
Cyclically changes the volume.



Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 SAW2 	
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of the change
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

32 Auto Pan

Cyclically modulates the stereo location of the sound.



Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 R L SAW2 R L 	
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of the change
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

33 Slicer

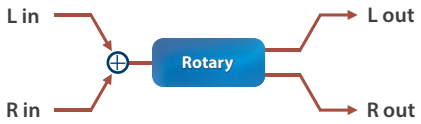
By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.

Parameter	Value	Explanation
Step 1–16	0–127	Level at each step
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Rate at which the 16-step sequence will cycle
Rate Note	Note ➡ "Note" (p. 61)	
Attack	0–127	Speed at which the level changes between steps
In Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
InSyncThres	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. **LEGATO:**The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. **SLASH:**The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle	0–127	Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output Level

34 Rotary

This simulates a classic rotary speaker of the past.

Since the operation of the high-frequency and low-frequency rotors can be specified independently, the distinctive modulation can be reproduced realistically. This is most effective on organ patches.

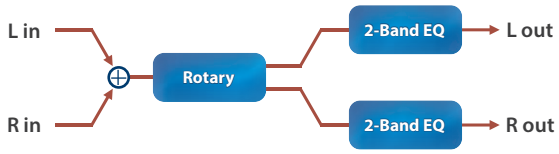


Parameter	Value	Explanation
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW**:Slows down the rotation to the Slow Rate. **FAST:**Speeds up the rotation to the Fast Rate.
Wf Slow	0.05–10.00 [Hz]	Slow speed (SLOW) of the low frequency rotor
Wf Fast	0.05–10.00 [Hz]	Fast speed (FAST) of the low frequency rotor
Wf Accel	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Wf Level	0–127	Volume of the low frequency rotor
Tw Slow	0.05–10.00 [Hz]	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tw Fast	0.05–10.00 [Hz]	
Tw Accel	0–15	
Tw Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level	0–127	Output Level

35 VK Rotary

This type provides modified response for the rotary speaker, with the low end boosted further.

This effect features the same specifications as the VK-7's built-in rotary speaker.



Parameter	Value	Explanation
Speed	SLOW, FAST	Rotational speed of the rotating speaker **SLOW:** Slow **FAST:** Fast
Brake	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Wf Slow	0.05–10.00 [Hz]	Low-speed rotation speed of the woofer
Wf Fast	0.05–10.00 [Hz]	High-speed rotation speed of the woofer
Wf Trs Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Wf Trs Dw	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Wf Level	0–127	Volume of the woofer
Tw Slow	0.05–10.00 [Hz]	Settings of the tweeter The parameters are the same as for the woofer.
Tw Fast	0.05–10.00 [Hz]	
Tw Trs Up	0–127	
Tw Trs Dw	0–127	
Tw Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level Higher values will increase the distortion.
OD Drive	0–127	Degree of distortion
OD Level	0–127	Volume of the overdrive

Drive / Amp

36 Overdrive

This is an overdrive that provides heavy distortion.

Parameter	Value	Explanation
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
AmpType	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:**Small amp **BUILT-IN:**Single-unit type amp **2-STACK:**Large double stack-type amp **3-STACK:**Large triple stack-type amp
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

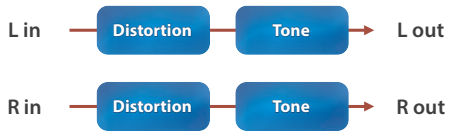
37 Distortion

Produces a more intense distortion than Overdrive.

Parameter	Value	Explanation
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
AmpType	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:**Small amp **BUILT-IN:**Single-unit type amp **2-STACK:**Large double stack-type amp **3-STACK:**Large triple stack-type amp
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

38 T-Scream

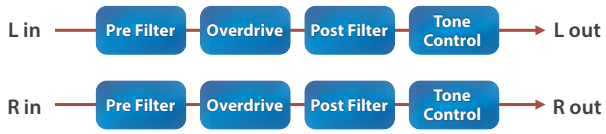
This models a classic analog overdrive. It is distinctive in adding an appropriate amount of overtones without muddying the sound.



Parameter	Value	Explanation
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Tonal character of the overdrive
Level	0–127	Output Level

39 Fuzz

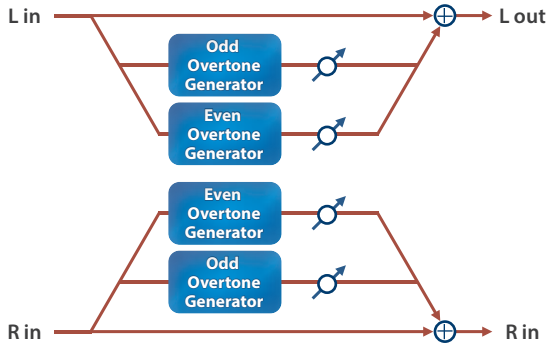
Adds overtones and intensely distorts the sound.



Parameter	Value	Explanation
Drive	0–127	Adjusts the depth of distortion. This also changes the volume.
Tone	0–100	Sound quality of the Overdrive effect
Level	0–127	Output Level

40 Fattener (Tone Fattener)

This effect applies distinctive distortion, adding overtones to give more depth to the sound.



Parameter	Value	Explanation
Odd Level	0–400 [%]	Raising the value adds odd-order overtones.
Even Level	0–400 [%]	Raising the value adds even-order overtones.
Level	0–127	Output Level

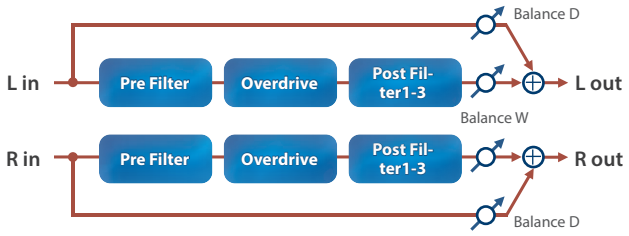
41 HMS Distort (HMS Distortion)

This is a distortion-type effect that models the vacuum tube amp section of a rotary speaker of the past.

Parameter	Value	Explanation
Dist	0–127	Strength of distortion
Level	0–127	Output Level

42 Saturator

This effect combines overdrive and filter.

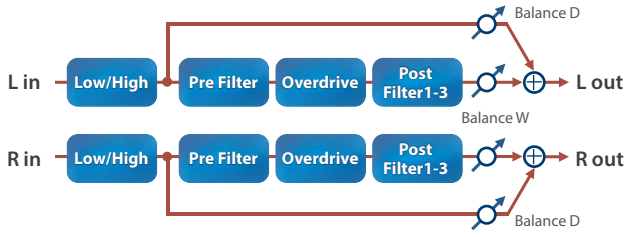


Parameter	Value	Explanation
Pre Type	THRU, LPF, HPF, LSV, HSV	Types of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:**A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:**A filter that boosts/cuts the sound above the specified frequency
Pre Freq	20Hz–16kHz	Frequency at which the pre-distortion filter operates
Pre Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–48.0 [dB]	Strength of distortion
Post1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
Post1Frq	20Hz–16kHz	Frequency at which post-distortion filter 1 operates
Post1Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
Post2Frq	20Hz–16kHz	Frequency at which post-distortion filter 2 operates
Post2Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut

Parameter	Value	Explanation
Post3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
Post3Frq	20Hz–16kHz	Frequency at which post-distortion filter 3 operates
Post3Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
Post3 Q	0.5–16.0	Width of the frequency range affected by the filter
Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
PostGain	-48.0 +12.0 [dB]	Gain following distortion processing
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

43 W Saturator (Warm Saturator)

This is a variety of saturator, and is distinctive for its warmer sound.

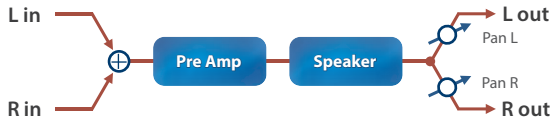


Parameter	Value	Explanation
LowFreq	20Hz–16kHz	Input filter (low range) Boosts/cuts the sound below the specified frequency.
LowGain	-24.0–+24.0 [dB]	Input filter (low range) Amount of boost/cut
Hi Slope	THRU, -12dB, -24dB	Input filter (high frequency) slope (attenuation characteristics or amount of attenuation per octave) **THRU:**No attenuation **-12 dB:**Gentle **-24 dB:**Steep
Hi Freq	20Hz–16kHz	Input filter (high range) Boosts/cuts the sound above the specified frequency.

Parameter	Value	Explanation
Pre1 Type	THRU, LPF, HPF, LSV, HSV	Types of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:** A filter that boosts/cuts the sound above the specified frequency
Pre1Freq	20Hz–16kHz	Frequency at which the pre-distortion filter operates
Pre1Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–48.0 [dB]	Strength of distortion
Post1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
Post1Frq	20Hz–16kHz	Frequency at which post-distortion filter 1 operates
Post1Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
Post2Frq	20Hz–16kHz	Frequency at which post-distortion filter 2 operates
Post2Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
Post3Frq	20Hz–16kHz	Frequency at which post-distortion filter 3 operates
Post3Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
Post3 Q	0.5–16.0	Width of the frequency range affected by the filter
Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
PostGain	-48.0–+12.0 [dB]	Gain following distortion processing
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

44 Gt Amp Sim (Guitar Amp Simulator)

This is an effect that simulates the sound of a guitar amplifier.

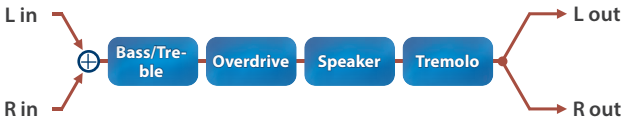


Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Presence	0–127	Tone for the ultra-high frequency range
Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. * This parameter applies to the "JC-120," "CLEAN TWIN," "MATCH DRIVE," and "BG LEAD" Pre Amp Types.
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Mic Setting	1–3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Level	0–127	Volume of the direct sound		
Pan	L64–63R	Stereo location of the output sound		
Level	0–127	Output Level		

45 EP Amp Sim (RD EP Amp Simulator)

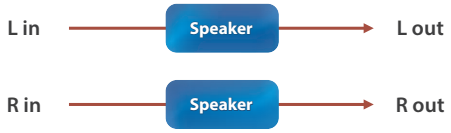
This is an effect that was developed for the RD series SuperNatural E.Piano.



Parameter	Value	Explanation
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Sw	OFF, ON	Tremolo on/off
Type	OLDCASE MO	A standard electric piano sound of the early 70s (mono)
	OLDCASE ST	A standard electric piano sound of the early 70s (stereo)
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	DYNO	A classic modified electric piano
	WURLY	A classic electric piano of the '60s
Speed Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Speed	0.05–10.00 [Hz]	Rate of the tremolo effect
Speed Nt	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of the tremolo effect
Shape	0–20	Adjusts the waveform of the tremolo.
AMP	OFF, ON	Turns the speaker and distortion on/off
Speaker	LINE, OLD, NEW, WURLY, TWIN	Type of speaker. If LINE is selected, the sound will not be sent through the speaker simulation.
Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

46 Speaker Sim (Speaker Simulator)

Simulates the speaker type and mic settings used to record the speaker sound.

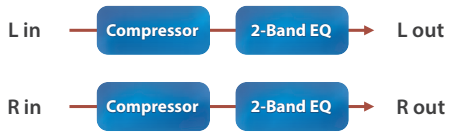


Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
Type	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Mic Setting	1–3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Lv	0–127	Volume of the direct sound		
Level	0–127	Output Level		

Comp / Limiter

47 Compressor

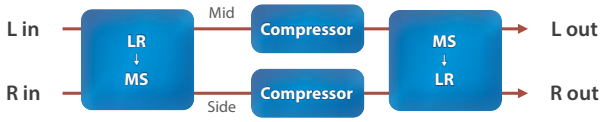
Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.



Parameter	Value	Explanation
Attack	0–124	Sets the speed at which compression starts
Release	0–124	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	-60–0 [dB]	Adjusts the volume at which compression begins
Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than Threshold. Higher values produce a smoother transition.
Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

48 M/S Comp (Mid-Side Compressor)

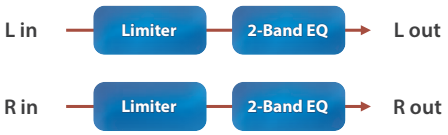
This effect allows the left/right signals that have similar phase to be adjusted to a different sense of volume than the left/right signals that have different phase.



Parameter	Value	Explanation
M Comp Sw	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is similar (in phase).
M Attack	0–124	Sets the speed at which compression starts
M Release	0–124	Adjusts the time after the signal volume falls below the M Thres Level until compression is no longer applied.
M Thres	-60–0 [dB]	Adjusts the volume at which compression begins
M Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than M Thres. Higher values produce a smoother transition.
M Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
M Gain	0–+18 [dB]	Level of the output sound
S Comp Sw	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is distant (reverse phase).
S Attack	0–124	Sets the speed at which compression starts
S Release	0–124	Adjusts the time after the signal volume falls below the S Thres Level until compression is no longer applied.
S Thres	-60–0 [dB]	Adjusts the volume at which compression begins
S Knee	0–30 [dB]	This is a function that smooths the onset of compression from the uncompressed state; it gradually applies compression starting earlier than S Thres. Higher values produce a smoother transition.
S Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
S Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

49 Limiter

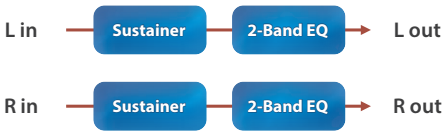
Compresses signals that exceed a specified volume level, preventing distortion from occurring.



Parameter	Value	Explanation
Release	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	0–127	Adjusts the volume at which compression begins
Ratio	1.5:1, 2:1, 4:1, 100:1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

50 Sustainer

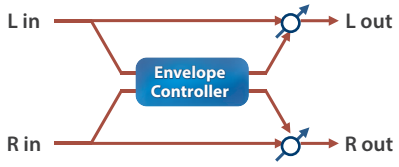
By compressing loud input and boosting low input, this effect keeps the volume consistent to produce a sustain effect without distortion.



Parameter	Value	Explanation
Sustain	0–127	Adjusts the range in which a low input signal is boosted to a consistent volume. Higher values produce longer sustain.
Attack	0–127	Time until the volume is compressed
Release	0–127	Time until compression is removed
Post Gain	-15–+15 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

51 Transient

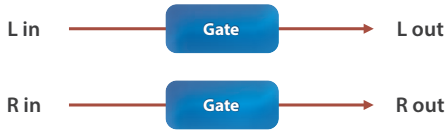
This effect lets you control the way in which the sound attacks and decays.



Parameter	Value	Explanation
Attack	-50–+50	Character of the attack. Higher values make the attack more aggressive; lower values make the attack milder.
Release	-50–+50	Character of the decay. Higher values make the sound linger; lower values make the sound cutoff quickly.
Out Gain	-24–+12 [dB]	Output gain
Sens	LOW, MID, HIGH	Quickness with which the attack is detected
Level	0–127	Output Level

52 Gate

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.



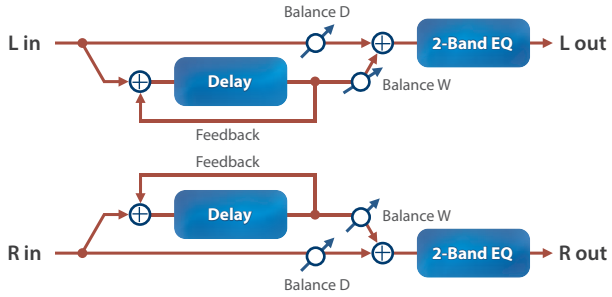
Parameter	Value	Explanation
Threshold	0–127	Volume level at which the gate begins to close
Mode	GATE, DUCK	Type of gate **GATE:** The gate will close when the volume of the original sound decreases, cutting the original sound. **DUCK (Duking):** The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

Delay

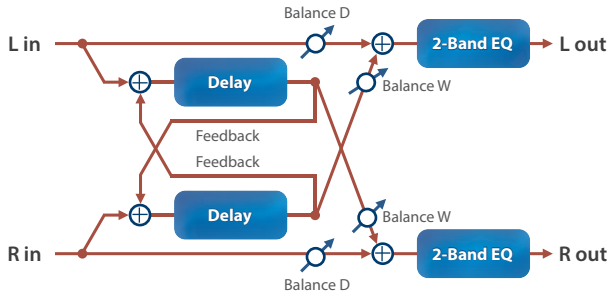
53 Delay

This is a stereo delay.

When Feedback Mode is NORMAL:



When Feedback Mode is CROSS:

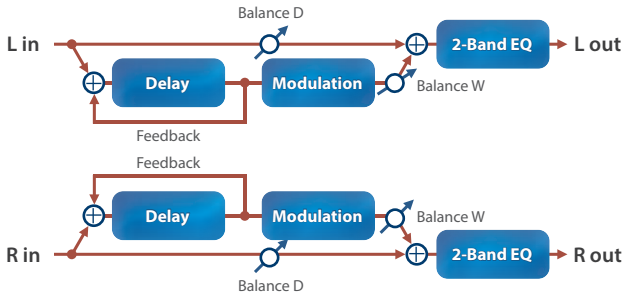


Parameter	Value	Explanation
Dly L Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DL.Time	1–1300	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 61)	
Dly R Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DR.Time	1–1300	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 61)	
Phase L	NORMAL, INVERSE	Phase of left and right delay sound **NORMAL:** Non-inverted **INVERT:** Inverted
Phase R	NORMAL, INVERSE	
Fbk Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

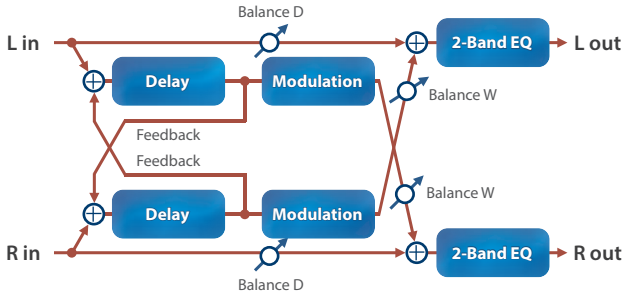
54 Mod Delay (Modulation Delay)

Adds modulation to the delayed sound.

When Feedback Mode is NORMAL:



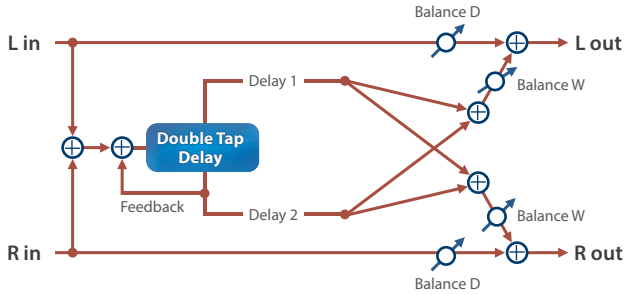
When Feedback Mode is CROSS:



Parameter	Value	Explanation
Dly L Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DL.Time	1–1300	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 61)	
Dly R Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DR.Time	1–1300	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 61)	
Fbk Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.

Parameter	Value	Explanation
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 61)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

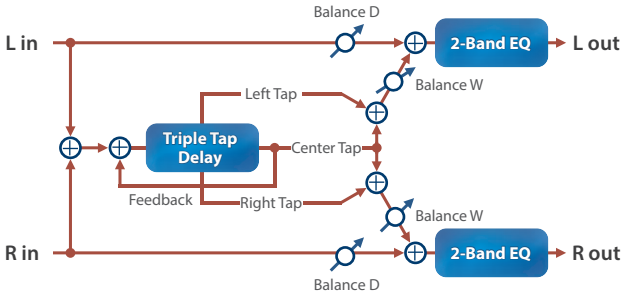
55 2Tap PanDly (2 Tap Pan Delay)



Parameter	Value	Explanation
Delay Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
Time (ms)	1–2600	Adjusts the time until the second delay sound is heard.
D.Time (Nt)	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly1 Pan	L64–63R	Adjusts the stereo location of delay 1.
Dly2 Pan	L64–63R	Adjusts the stereo location of delay 2.
Dly1 Lv	0–127	Adjusts the volume of delay 1.
Dly2 Lv	0–127	Adjusts the volume of delay 2.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

56 3Tap PanDly (3 Tap Pan Delay)

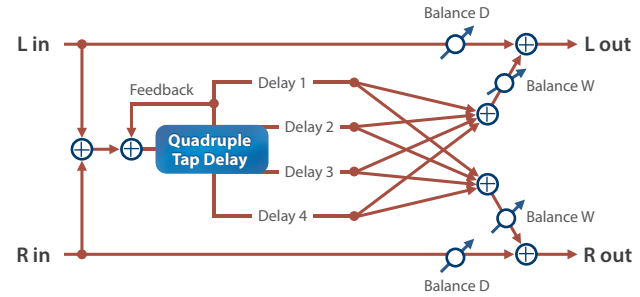
Produces three delay sounds; center, left and right.

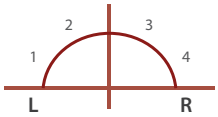


Parameter	Value	Explanation
Dly L Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DL.Time	1–2600	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 61)	
Dly R Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DR.Time	1–2600	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 61)	
Dly C Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
DC.Time	1–2600	Adjusts the time until the center delay sound is heard.
DCTime Nt	Note ➡ "Note" (p. 61)	
C Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Left Lv	0–127	Volume of each delay sound
Right Lv	0–127	
Center Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

57 4Tap PanDly (4 Tap Pan Delay)

This effect has four delays.

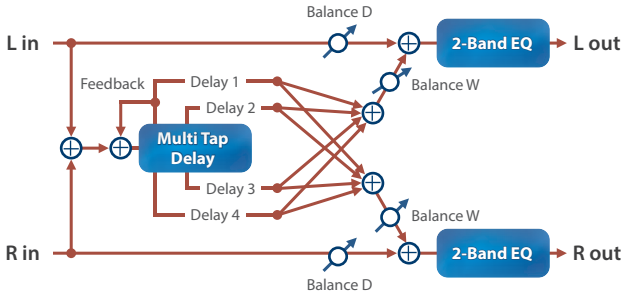




Parameter	Value	Explanation
Dly1 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D1.Time	1–2600	Adjusts the time from the original sound until delay 1 sounds is heard.
D1Time Nt	Note ➡ "Note" (p. 61)	
Dly2 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D2.Time	1–2600	Adjusts the time from the original sound until delay 2 sounds is heard.
D2Time Nt	Note ➡ "Note" (p. 61)	
Dly3 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D3.Time	1–2600	Adjusts the time from the original sound until delay 3 sounds is heard.
D3Time Nt	Note ➡ "Note" (p. 61)	
Dly4 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D4.Time	1–2600	Adjusts the time from the original sound until delay 4 sounds is heard.
D4Time Nt	Note ➡ "Note" (p. 61)	
Dly1 Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly1 Lv	0–127	Volume of each delay
Dly2 Lv	0–127	
Dly3 Lv	0–127	
Dly4 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

58 MultiTapDly (Multi Tap Delay)

This effect has four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.

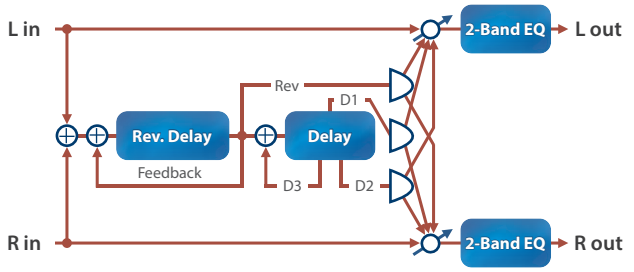


Parameter	Value	Explanation
Dly1 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D1.Time	1–2600	Adjusts the time from the original sound until delay 1 sounds is heard.
D1Time Nt	Note ➡ "Note" (p. 61)	
Dly2 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D2.Time	1–2600	Adjusts the time from the original sound until delay 2 sounds is heard.
D2Time Nt	Note ➡ "Note" (p. 61)	
Dly3 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D3.Time	1–2600	Adjusts the time from the original sound until delay 3 sounds is heard.
D3Time Nt	Note ➡ "Note" (p. 61)	
Dly4 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D4.Time	1–2600	Adjusts the time from the original sound until delay 4 sounds is heard.
D4Time Nt	Note ➡ "Note" (p. 61)	
Dly1 Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly1 Pan	L64–63R	Stereo location of Delays 1–4
Dly2 Pan	L64–63R	
Dly3 Pan	L64–63R	
Dly4 Pan	L64–63R	

Parameter	Value	Explanation
Dly1 Lv	0–127	Volume of each delay
Dly2 Lv	0–127	
Dly3 Lv	0–127	
Dly4 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

59 Reverse Dly (Reverse Delay)

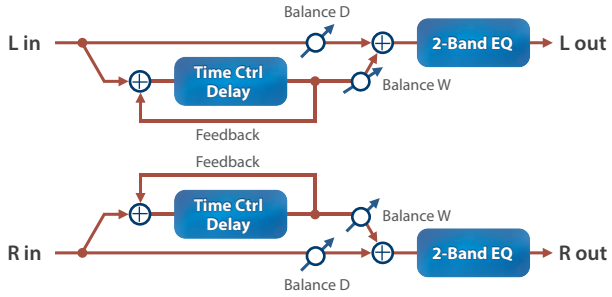
This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.



Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
RDly Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
RD.Time	1–1300	Delay time from when sound is input into the reverse delay until the delay sound is heard
RD.Time Nt	Note ➡ "Note" (p. 61)	
RDly Fbk	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the reverse delay negative (-) values invert the phase)
RDly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (**BYPASS:** no cut)
RDly Pan	L64–63R	Panning of the reverse delay sound
RDly Level	0–127	Volume of the reverse delay sound
Dly1 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D1.Time	1–1300	Delay time from when sound is input into the tap delay until the delay sound is heard
D1Time Nt	Note ➡ "Note" (p. 61)	
Dly2 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D2.Time	1–1300	Delay time from when sound is input into the tap delay until the delay sound is heard
D2Time Nt	Note ➡ "Note" (p. 61)	
Dly3 Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D3.Time	1–1300	Delay time from when sound is input into the tap delay until the delay sound is heard
D3Time Nt	Note ➡ "Note" (p. 61)	
Dly3 Fbk	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the tap delay (negative (-) values invert the phase)
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the hi-frequency content of the tap delay sound will be cut (**BYPASS:** no cut)
Dly1 Pan	L64–63R	Panning of the tap delay sounds
Dly2 Pan	L64–63R	
Dly1 Lv	0–127	Volume of the tap delay sounds
Dly2 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

60 TimeCtrlDly (Time Control Delay)

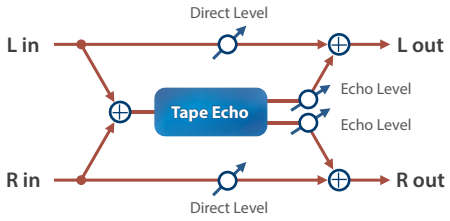
A stereo delay in which the delay time can be varied smoothly.



Parameter	Value	Explanation
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–1300	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Acceleration	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. The speed of the pitch change will change simultaneously with the delay time.
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

61 Tape Echo

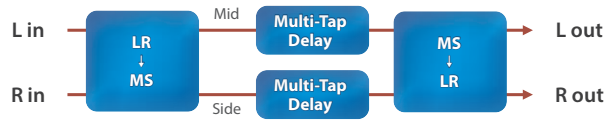
A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.



Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. **S:** short **M:** middle **L:** long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15–+15 [dB]	Boost/cut for the lower range of the echo sound
Treble	-15–+15 [dB]	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan	L64–63R	
Head L Pan	L64–63R	
Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
Wf Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
Wf Depth	0–127	Depth of wow/flutter
Echo Level	0–127	Volume of the echo sound
Direct Lv	0–127	Volume of the original sound
Level	0–127	Output Level

62 M/S Delay (Mid-Side Delay)

This effect applies different amounts of delay to left/right signals of similar phase and differing phase.

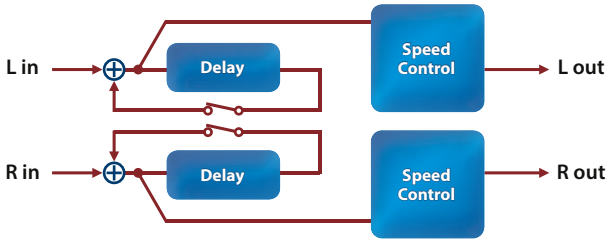


Parameter	Value	Explanation
MD Level	0–127	Delay volume of left/right input signals whose phase is similar (in phase)
MD Mode	2TAP, 3TAP, 4TAP	Delay divisions for the input signals whose left/right phase is similar (in phase)
MD Tm Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
MD.Time	1–1300	Delay time from when the original sound is heard to when the delay sound is heard
MDTime Nt	Note ➡ "Note" (p. 61)	
MD Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
MD HFDamp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
MD1 Pan	L64–63R	Panning of the first delay sound
MD2 Pan	L64–63R	Panning of the second delay sound
MD3 Pan	L64–63R	Panning of the third delay sound
MD4 Pan	L64–63R	Panning of the fourth delay sound
SD Level	0–127	Delay volume of left/right input signals whose phase is distant (reverse phase)
SD Mode	2TAP, 3TAP, 4TAP	Delay divisions for the input signals whose left/right phase is distant (reverse phase)
SD Tm Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
SD Time	1–1300	Delay time from when the original sound is heard to when the delay sound is heard
SDTime Nt	Note ➡ "Note" (p. 61)	
SD Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
SD HFDamp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
SD1 Pan	L64–63R	Panning of the first delay sound
SD2 Pan	L64–63R	Panning of the second delay sound
SD3 Pan	L64–63R	Panning of the third delay sound
SD4 Pan	L64–63R	Panning of the fourth delay sound
Level	0–127	Output Level

Looper

63 DJFX Looper

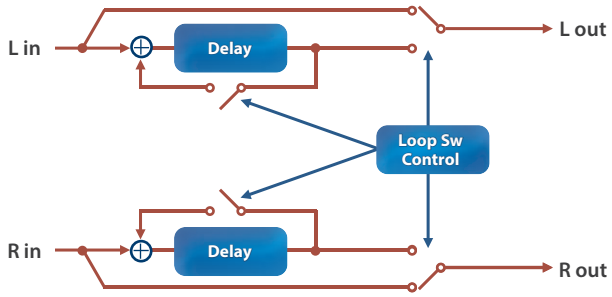
Loops a short portion of the input sound. You can vary the playback direction and playback speed of the input sound to add turntable-type effects.



Parameter	Value	Explanation
Length	230–23 (not straight)	Specifies the length of the loop.
Speed	-1.00–+1.00	Specifies the playback direction and playback speed. **- direction:**Reverse playback **+ direction:**Normal playback **0:**Stop playback As the value moves away from 0, the playback speed becomes faster.
Loop Sw	OFF, ON	If you turn this on while the sound is heard, the sound at that point will be looped. Turn this off to cancel the loop. * If the effect is recalled with this ON, this parameter must be turned OFF and then turned ON again in order to make the loop operate.
Level	0–127	Output Level

64 BPM Looper

Loops a short portion of the input sound. This can automatically turn the loop on/off in synchronization with the rhythm.



Parameter	Value	Explanation
Length	230–23 (not straight)	Specifies the length of the loop.
Rate Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
Rate	0.05–10.00 [Hz]	Cycle at which the loop automatically turns on/off
Rate Note	Note ➡ "Note" (p. 61)	
Timing	1–8	Specifies the timing within the cycle at which the loop automatically starts (which step of the eight timing divisions at which the sound is heard)
Length	1–8	Specifies the length at which the loop automatically ends within the cycle (the number of times that the 1/8-length of sound is heard)
Loop Mode	OFF, AUTO, ON	If this is AUTO, the loop automatically turns on/off in synchronization with the rhythm. * If the effect is recalled with this ON, this parameter must first be set to something other than ON in order to make the loop operate.
Level	0–127	Output Level

Lo-fi

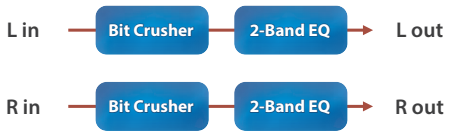
65 LOFI Comp (Lo-Fi Compressor)

Degrades the sound quality.

Parameter	Value	Explanation
Pre Filter	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. **1:** Compressor off **2–6:** Compressor on
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200–8000 [Hz]	Basic frequency of the Post Filter
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

66 Bit Crusher

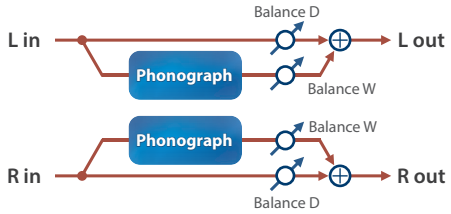
Produces an extreme lo-fi effect.



Parameter	Value	Explanation
Sample Rate	0–127	Adjusts the sample rate.
Bit Down	0–20	Adjusts the bit depth.
Filter	0–127	Adjusts the filter depth.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

67 Phonograph

Recreates the sound of an analog record being played on a record player. This lets you simulate the unique noises produced when a record is played, as well as the variations that occur when the record spins.

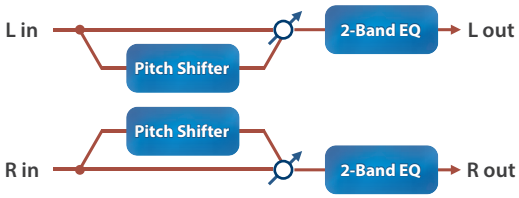


Parameter	Value	Explanation
Signal Dist	0–127	Sets the amount of distortion.
Frequency Range	0–127	Sets the frequency characteristics of the playback system. Smaller values create the feeling of an older system with narrow frequency bands.
Disc Type	LP, EP, SP	Sets the turntable rotation speed. This has an effect on the scratch noise cycle.
Scratch NZ Lev	0–127	Sets the volume of noise created by scratches in the record.
Dust NZ Lev	0–127	Sets the volume of noise created by dust on the record.
Hiss NZ Lev	0–127	Sets the volume of continuous hiss noise.
Total NZ Lev	0–127	Sets the volume of noise overall.
Wow	0–127	Sets the amount of variation in record spin (long cycle).
Flutter	0–127	Sets the amount of variation in record spin (short cycle).
Random	0–127	Sets the amount of non-cyclical variation in record spin.
Total W/F	0–127	Sets the volume of variation in record spin overall.
Balance	D100:0W–D0:100W	Sets the volume balance between the original sound (D) and the effect sound (W).
Level	0–127	Sets the output volume.

Pitch

68 PitchShiftr (Pitch Shifter)

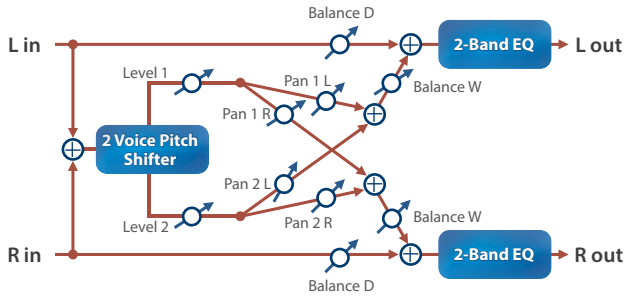
A stereo pitch shifter.



Parameter	Value	Explanation
Coarse	-24–+12 [sem]	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100–+100	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–1300	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
D.Time Nt	Note ➡ "Note" (p. 61)	
Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

69 2V PShifter (2 Voice Pitch Shifter)

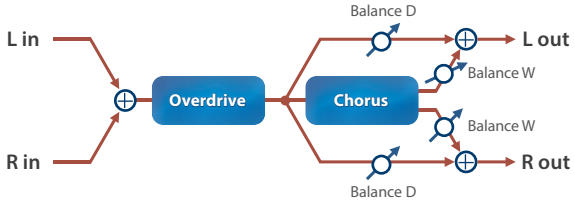
Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.



Parameter	Value	Explanation
P1Coarse	-24–+12 [sem]	Adjusts the pitch of Pitch Shift 1 in semitone steps.
P1 Fine	-100–+100	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
P1 Dly Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
P1D.Time	1–1300	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard.
P1DRate Nt	Note ➡ "Note" (p. 61)	
P1 Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
P1 Pan	L64–63R	Stereo location of the Pitch Shift 1 sound
P1 Level	0–127	Volume of the Pitch Shift 1 sound
P2Coarse	-24–+12 [sem]	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
P2 Fine	-100–+100	
P2 Dly Sync	OFF, ON	
P2D.Time	1–1300	
P2DRate Nt	Note	
P2 Feedback	-98–+98 [%]	
P2 Pan	L64–63R	
P2 Level	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

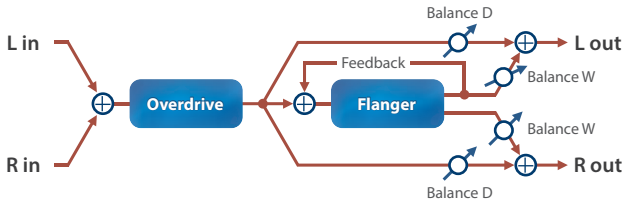
Combination

70 OD → Chorus (Overdrive → Chorus)



Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

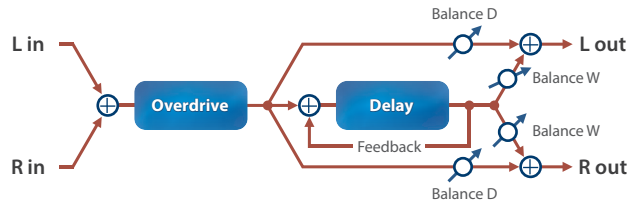
71 OD → Flanger (Overdrive → Flanger)



Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Depth of modulation

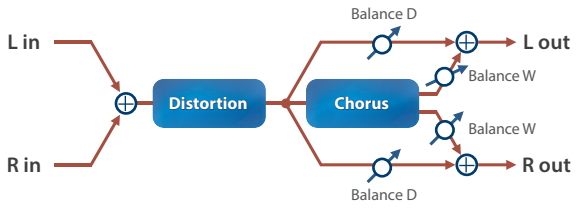
Parameter	Value	Explanation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

72 OD → Delay (Overdrive → Delay)



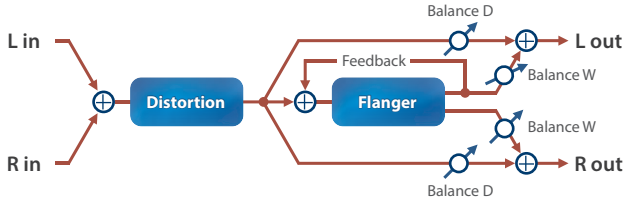
Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–2600	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

73 DS → Chorus (Distortion → Chorus)



Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

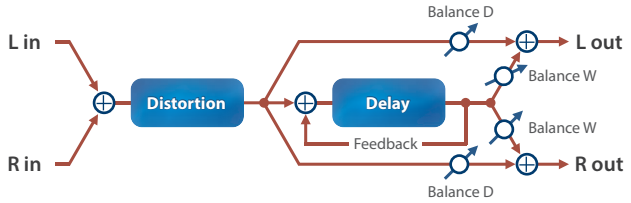
74 DS → Flanger (Distortion → Flanger)



Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.

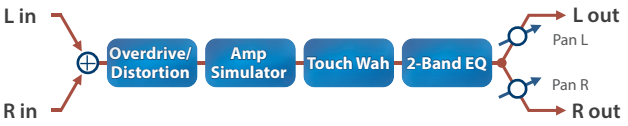
Parameter	Value	Explanation
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

75 DS → Delay (Distortion → Delay)



Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–2600	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

76 OD/DS → T. Wah (Overdrive/Distortion → Touch Wah)

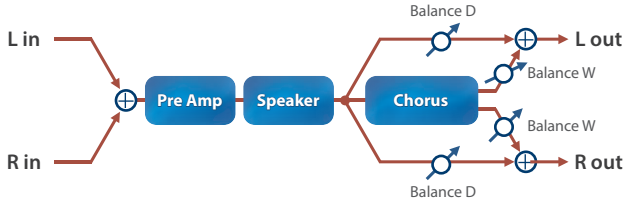


Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
D.Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
AmpType	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:**Small amp **BUILT-IN:**Single-unit type amp **2-STACK:**Large double stack-type amp **3-STACK:**Large triple stack-type amp
TWah Switch	OFF, ON	Wah on/off
TWah Mode	LPF, BPF	Filter type **LPF:**The wah effect will be applied over a wide frequency range. **BPF:**The wah effect will be applied over a narrow frequency range.
TWah Polar	DOWN, UP	Direction in which the filter will move **DOWN:**The filter will change toward a lower frequency. **UP:**The filter will change toward a higher frequency.
TWah Sens	0–127	Sensitivity with which the filter is modified
TWah Manual	0–127	Center frequency at which the wah effect is applied
TWah Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
TWah Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

77 OD/DS → A. Wah (Overdrive/Distortion → Auto Wah)

Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
D.Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
AmpType	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:**Small amp **BUILT-IN:**Single-unit type amp **2-STACK:**Large double stack-type amp **3-STACK:**Large triple stack-type amp
AWah Switch	OFF, ON	Wah on/off
AWah Mode	LPF, BPF	Filter type **LPF**:The wah effect will be applied over a wide frequency range. **BPF**:The wah effect will be applied over a narrow frequency range.
AWah Manual	0–127	Center frequency at which the wah effect is applied
AWah Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
AWah Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
AWRate	0.05–10.00 [Hz]	Frequency of modulation
AWRate Nt	Note ➡ "Note" (p. 61)	
AWah Depth	0–127	Depth at which the wah effect is modulated
AWah Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

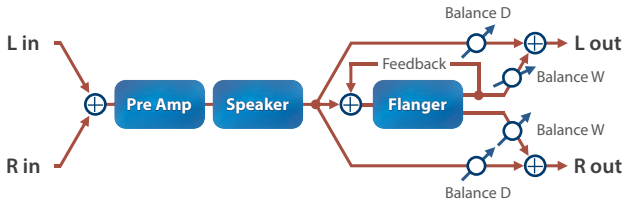
78 Gt → Chorus (Guitar Amp Simulator → Chorus)



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Chorus Sw	OFF, ON	Chorus on/off		
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.		
C.Rate	0.05–10.00 [Hz]	Frequency of modulation		
Cho Depth	0–127	Depth of modulation		
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).		
Level	0–127	Output Level		

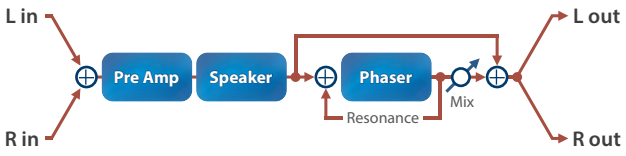
79 Gt → Flanger
(Guitar Amp Simulator → Flanger)



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master Lv	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Flg Switch	OFF, ON	Flanger on/off		
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.		
F.Rate	0.05–10.00 [Hz]	Frequency of modulation		
Flg Depth	0–127	Depth of modulation		
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.		
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).		
Level	0–127	Output Level		

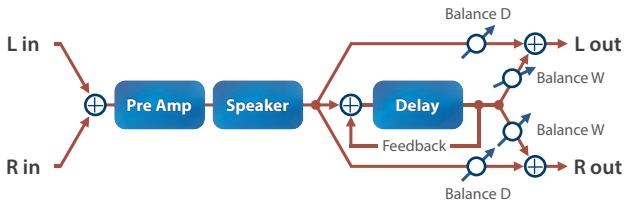
80 Gt → Phaser (Guitar Amp Simulator → Phaser)



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Phaser Sw	OFF, ON	Phaser on/off		
P. Rate	0.05–10.00 [Hz]	Frequency of modulation		
Phs Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.		
Phs Depth	0–127	Depth of modulation		
Phs Reso	0–127	Amount of feedback		
Phs Mix	0–127	Level of the phase-shifted sound		
Level	0–127	Output Level		

81 Gt → Delay (Guitar Amp Simulator → Delay)



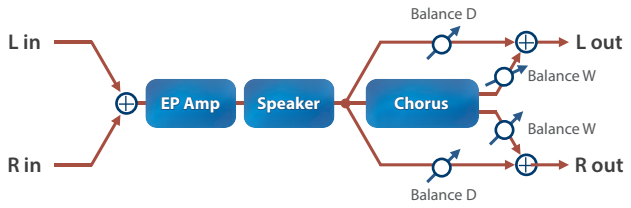
Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
AType		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.
	MS1959I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
SType	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Delay Sw	OFF, ON	Delay on/off		
Dly Time	1–1300	Delay time from when the original sound is heard to when the delay sound is heard		
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.		
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (**BYPASS:** no cut)		
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).		
Level	0–127	Output Level		

82 EP → Tremolo (EP Amp Simulator → Tremolo)

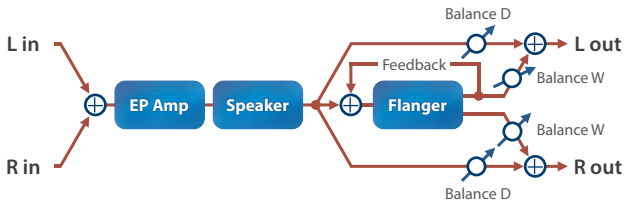
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	WURLY	A standard electric piano sound of the 60s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Sw	OFF, ON	Tremolo on/off
Tremolo Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
T.Speed	0.05–10.00 [Hz]	Rate of the tremolo effect
T.Spd Nt	Note ➡ "Note" (p. 61)	
Trm Depth	0–127	Depth of the tremolo effect
Trm Duty	-10–+10	Adjusts the duty cycle of the LFO waveform used to apply tremolo.
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

83 EP → Chorus (EP Amp Simulator → Chorus)



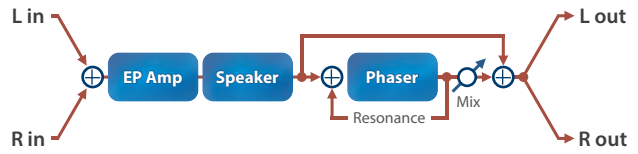
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Cho Switch	OFF, ON	Chorus on/off
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

84 EP → Flanger (EP Amp Simulator → Flanger)



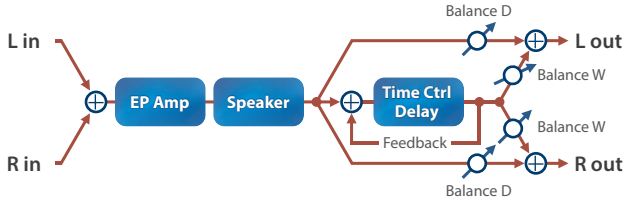
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Flg Switch	OFF, ON	Flanger on/off
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

85 EP → Phaser (EP Amp Simulator → Phaser)



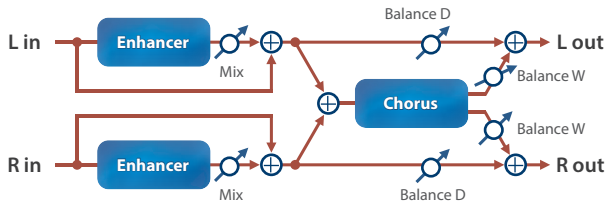
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Phs Switch	OFF, ON	Phaser on/off
Phs Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
P. Rate	0.05–10.00 [Hz]	Frequency of modulation
P. Rate Nt	Note ➡ "Note" (p. 61)	
Phs Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Phs Depth	0–127	Depth of modulation
Phs Reso	0–127	Amount of feedback
Phs Mix	0–127	Level of the phase-shifted sound
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

86 EP → Delay (EP Amp Simulator → Delay)



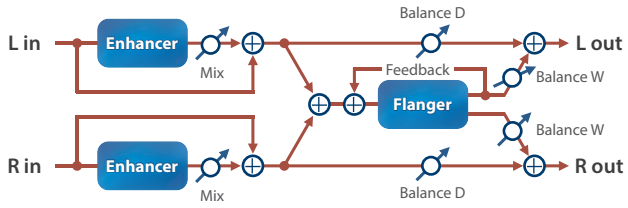
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Dly Switch	OFF, ON	Delay on/off
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–1300	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Dly Accel	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. The speed of the pitch change will change simultaneously with the delay time.
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (**BYPASS:** no cut)
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

87 Enhncr → Cho (Enhancer → Chorus)



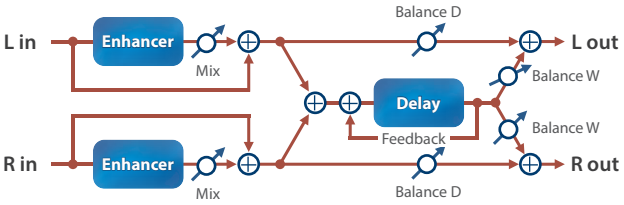
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

88 Enhncr → Fl (Enhancer → Flanger)



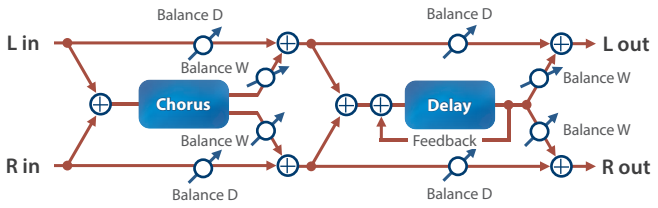
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

89 Enhncr → Dly (Enhancer → Delay)



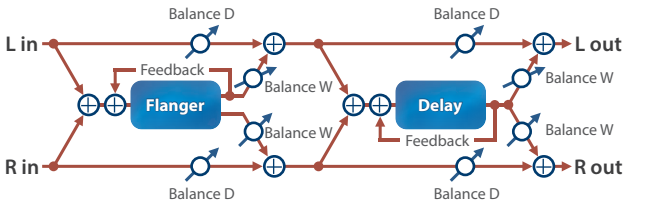
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–2600	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

90 Chorus → Dly (Chorus → Delay)



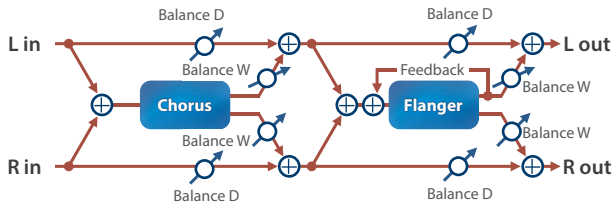
Parameter	Value	Explanation
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–2600	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

91 Flanger → Dly (Flanger → Delay)



Parameter	Value	Explanation
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
D.Time	1–2600	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 61)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

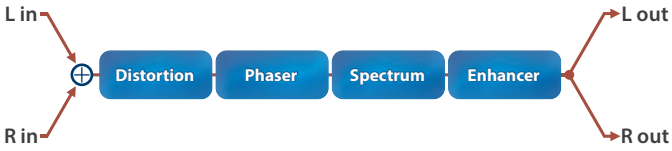
92 Chorus → Fl (Chorus → Flanger)



Parameter	Value	Explanation
Cho PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
C.Rate	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
C.Rate Nt	Note ➡ "Note" (p. 61)	
Cho Depth	0–127	Modulation depth of the chorus effect
Cho Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flg PreDly	0.0–100 [ms]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	If this is ON, the rate synchronizes with the tempo of the rhythm. ➡ "Tempo" (p. 9)
F.Rate	0.05–10.00 [Hz]	Modulation frequency of the flanger effect
F.Rate Nt	Note ➡ "Note" (p. 61)	
Flg Depth	0–127	Modulation depth of the flanger effect
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

93 JD-Multi

Recreates the effects included in group A of the JD-800.



Parameter	Value	Explanation
Seq	DS - PH - SP - EN	Selects the connection order of the effects. DS: Distortion PH: Phaser SP: Spectrum EN: Enhancer
	DS - PH - EN - SP	
	DS - SP - PH - EN	
	DS - SP - EN - PH	
	DS - EN - PH - SP	
	DS - EN - SP - PH	
	PH - DS - SP - EN	
	PH - DS - EN - SP	
	PH - SP - DS - EN	
	PH - SP - EN - DS	
	PH - EN - DS - SP	
	PH - EN - SP - DS	
	SP - DS - PH - EN	
	SP - DS - EN - PH	
	SP - PH - DS - EN	
	SP - PH - EN - DS	
	SP - EN - DS - PH	
	SP - EN - PH - DS	
	EN - DS - PH - SP	
	EN - DS - SP - PH	
	EN - PH - DS - SP	
	EN - PH - SP - DS	
	EN - SP - DS - PH	
	EN - SP - PH - DS	
DS Switch	OFF, ON	Turns the distortion on/off.
DS Type	Sets the type of distortion.	
	MELLOW DRV	Softer distortion with a slightly darker sound.
	OVERDRIVE	Distortion that resembles a vacuum tube amp being driven.
	CRY DRV	Distortion that emphasizes the high end.
	MELLOW DST	Gives the feeling of distortion playing through a large amp.
	LIGHT DST	Strong distortion with a bright sound.
	FAT DIST	Thick distortion that emphasizes the low and high ends.
	FUZZ DIST	Distortion that's even more powerful that FAT DIST.
DS Drive	0–100	Sets the amount of distortion.
DS Level	0–100	Sets the distortion output level.
PH Switch	OFF, ON	Turns the phaser on/off.
PH Manual	50 [Hz]–15.0 [kHz]	Sets the basic frequency from which the sound is modulated with the phaser effect.
PH Rate	0.1–10.0 [Hz]	Sets the cycle of the phaser modulation.
PH Depth	0–100	Sets the depth of the phaser modulation.

Parameter	Value	Explanation
PH Resonance	0–100	Sets the amount of feedback for the phaser. Increasing the value creates a more unusual sound.
PH Mix	0–100	Sets the level of the phase-shifted sound.
SP Switch	OFF, ON	Turns the spectrum on/off.
SP Band Ctrl1	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 250 Hz range.
SP Band Ctrl2	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 500 Hz range.
SP Band Ctrl3	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 1000 Hz range.
SP Band Ctrl4	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 2000 Hz range.
SP Band Ctrl5	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 4000 Hz range.
SP Band Ctrl6	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 8000 Hz range.
SP Width	1–5	Sets the bandwidth for changing the levels, common to all bands.
EH Switch	OFF, ON	Turns the enhancer on/off.
EH Sens	0–100	Sets how easily the enhancer effect is applied.
EH Mix	0–100	Sets the ratio at which the harmonics generated by the enhancer are mixed with the original sound.
Pan	L64–63R	Changes the pan.
Level	0–127	Sets the output volume.

Note

1/64T	Sixty-fourth-note triplet	**1/64**	Sixty-fourth note	**1/32T**	Thirty-second-note triplet
1/32	Thirty-second note	**1/16T**	Sixteenth-note triplet	**1/32.**	Dotted thirty-second note
1/16	Sixteenth note	**1/8T**	Eighth-note triplet	**1/16.**	Dotted sixteenth note
1/8	Eighth note	**1/4T**	Quarter-note triplet	**1/8.**	Dotted eighth note
1/4	Quarter note	**1/2T**	Half-note triplet	**1/4.**	Dotted quarter note
1/2	Half note	**1T**	Whole-note triplet	**1/2.**	Dotted half note
1	Whole note	**2T**	Double-note triplet	**1.**	Dotted whole note
2	Double note				

ASSIGN TARGET

CATEGORY	PARAMETER
MASTER	Scene Level
	Tempo
	Octave Shift
	Porta Mode
	Legato Mode
	Scene Level Pedal Position
PART1 TONE SELECT PART2 TONE SELECT PART3 TONE SELECT PART4 TONE SELECT PART R TONE SELECT	Part Sw
	Tone Number
	Part Level
	Pan
	Cho/Dly Send
	Rev Send
	Output
	Mute SW
	Part Level Pedal Position
PART1 TONE MODIFY PART2 TONE MODIFY PART3 TONE MODIFY PART4 TONE MODIFY PART R TONE MODIFY	Coarse Tune
	Fine Tune
	Oct Shift
	Cutoff
	Resonance
	Attack
	Decay
	Release
	Vib Rate
	Vib Depth
	Vib Delay
	EQ Switch
	EQ Mid Freq
	EQ Mid Q
	EQ Mid Gain
	EQ Low Freq
	EQ Low Gain
	EQ High Freq
	EQ High Gain
PART1 MFX PART2 MFX PART3 MFX PART4 MFX PART R MFX	Switch
	Cho/Dly Send
	Rev Send
PART1 STRING PART2 STRING PART3 STRING PART4 STRING	String Mute 1 (HiC)
	String Mute 2 (1st)
	String Mute 3 (2nd)
	String Mute 4 (3rd)
	String Mute 5 (4th)
	String Mute 6 (LowB)
	String Level 1 (HiC)
	String Level 2 (1st)
	String Level 3 (2nd)
	String Level 4 (3rd)
	String Level 5 (4th)
	String Level 6 (LowB)
	String Pan 1 (HiC)
	String Pan 2 (1st)
	String Pan 3 (2nd)
	String Pan 4 (3rd)
	String Pan 5 (4th)
	String Pan 6 (LowB)
	Position Limit Sw
	Position Limit Low
	Position Limit High
	Alt Tune Sw
	Alt Tune Type
	String Pitch 1 Shift (HiC)
	String Pitch 2 Shift (1st)
	String Pitch 3 Shift (2nd)
	String Pitch 4 Shift (3rd)
	String Pitch 5 Shift (4th)
	String Pitch 6 Shift (LowB)
PART R STRING	String Mute 1 (HiC)
	String Mute 2 (1st)
	String Mute 3 (2nd)
	String Mute 4 (3rd)
	String Mute 5 (4th)
	String Mute 6 (LowB)
	String Level 1 (HiC)
	String Level 2 (1st)
	String Level 3 (2nd)
	String Level 4 (3rd)
	String Level 5 (4th)
	String Level 6 (LowB)
	String Pan 1 (HiC)
	String Pan 2 (1st)
	String Pan 3 (2nd)
	String Pan 4 (3rd)
	String Pan 5 (4th)
	String Pan 6 (LowB)
	Position Limit Sw
	Position Limit Low
	Position Limit High
PART1 OTHERS PART2 OTHERS PART3 OTHERS PART4 OTHERS	Mono/Poly
	Chromatic
	Hold Type
	Legato Sw
	Porta Sw
	Porta Time
	Porta Type
	Unison Sw
	Velo Sens
	Voice Assign
	Voice Reserve
	Bend Range
PART R OTHERS	Velo Sens
	Voice Assign
	Voice Reserve

CATEGORY	PARAMETER
GUITAR TO MIDI	Mono/Poly
	Alt Tune
	Chromatic
	No Dyna Velocity
	Transpose
	Bend Range
	Hold Type
	String Mute 1 (HiC)
	String Mute 2 (1st)
	String Mute 3 (2nd)
	String Mute 4 (3rd)
	String Mute 5 (4th)
	String Mute 6 (LowB)
	Position Limit Sw
	Position Limit Low
	Position Limit High
SCENE FX1	Switch
	Cho/Dly Send
	Rev Send
SCENE FX2	Switch
	Cho/Dly Send
	Rev Send
MIDI	MIDI CC#
	MIDI PC#
FX1 Equalizer FX2 Equalizer	Low Gain
	High Gain
	Level
FX1 Mid-Side EQ FX2 Mid-Side EQ	M Low Gain
	M Mid1 Gain
	M Mid2 Gain
	M Mid3 Gain
	M High Gain
	S Low Gain
	S Mid1 Gain
	S Mid2 Gain
	S Mid3 Gain
	S High Gain
FX1 Spectrum FX2 Spectrum	Level
FX1 Isolator FX2 Isolator	Low Level
	Mid Level
	High Level
FX1 Low Boost FX2 Low Boost	Boost Freq
	Boost Gain
FX1 Super Filter FX2 Super Filter	Cutoff
	Resonance
	Rate (Hz)
	Attack
FX1 Multi Mode Filter FX2 Multi Mode Filter	Type
	Tone
	Color
	Slope
FX1 Step Filter FX2 Step Filter	Rate (Hz)
	Attack
	Resonance
FX1 Enhancer FX2 Enhancer	Sens
	Mix

CATEGORY	PARAMETER
FX1 Exciter FX2 Exciter	Band2 Threshold
	Band2 Max Gain
	Band3 Threshold
	Band3 Max Gain
FX1 Auto Wah FX2 Auto Wah	Manual
	Sens
	Rate (Hz)
	Depth
	Phase
FX1 Humanizer FX2 Humanizer	Drive
	Rate (Hz)
	Depth
	Manual
	Pan
FX1 Phaser FX2 Phaser	Manual
	Rate (Hz)
	Resonance
FX1 Small Phaser FX2 Small Phaser	Rate
FX1 Script 90 FX2 Script 90	Speed
FX1 Script 100 FX2 Script 100	Rate (Hz)
	Min
	Max
	Manual
	Resonance
	Mix
FX1 Step Phaser FX2 Step Phaser	Manual
	Rate (Hz)
	Resonance
	Step Rate (Hz)
	Mix
FX1 Multi Stage Phaser FX2 Multi Stage Phaser	Manual
	Rate (Hz)
	Resonance
	Mix
	Pan
FX1 Infinite Phaser FX2 Infinite Phaser	Speed
	Resonance
	Mix
	Pan
FX1 Flanger FX2 Flanger	Rate (Hz)
	Feedback
	Balance
FX1 SBF-325 FX2 SBF-325	Rate (Hz)
	Depth
	Manual
FX1 Step Flanger FX2 Step Flanger	Rate (Hz)
	Feedback
	Step Rate (Hz)
	Balance
FX1 Chorus FX2 Chorus	Rate (Hz)
	Balance
FX1 Hexa-Chorus FX2 Hexa-Chorus	Rate (Hz)
	Balance
FX1 Tremolo Chorus FX2 Tremolo Chorus	Chorus Rate (Hz)
	Tremolo Rate (Hz)
	Balance

CATEGORY	PARAMETER
FX1 Space-D	Rate (Hz)
FX2 Space-D	Balance
FX1 CE-1	Intensity
FX2 CE-1	
FX1 SDD-320	Mode
FX2 SDD-320	
FX1 JUNO-106 Chorus	Noise Level
FX2 JUNO-106 Chorus	Balance
FX1 Ring Modulator	Frequency
FX2 Ring Modulator	Sens
	Balance
FX1 Tremolo	Rate (Hz)
FX2 Tremolo	Depth
FX1 Auto Pan	Rate (Hz)
FX2 Auto Pan	Depth
FX1 Slicer	Rate (Hz)
FX2 Slicer	Attack
	Shuffle
FX1 Rotary	Speed
FX2 Rotary	Level
FX1 VK Rotary	Speed
FX2 VK Rotary	Brake
	OD Gain
	OD Drive
	OD Level
FX1 Overdrive	Drive
FX2 Overdrive	Tone
	Pan
FX1 Distortion	Drive
FX2 Distortion	Tone
	Pan
FX1 T-Scream	Distortion
FX2 T-Scream	Tone
FX1 Fuzz	Drive
FX2 Fuzz	Tone
FX1 Fattener	Odd Level
FX2 Fattener	Even Level
FX1 HMS Distortion	Distortion
FX2 HMS Distortion	
FX1 Saturator	Drive
FX2 Saturator	Balance
	Level
FX1 Warm Saturator	Low Gain
FX2 Warm Saturator	High Frequency
	Drive
	Balance
	Level
FX1 Guitar Amp Sim	Drive
FX2 Guitar Amp Sim	Master
	Pan
	Level
FX1 EP Amp Sim	Bass
FX2 EP Amp Sim	Treble
	Tremolo Switch
	Speed (Hz)
	Depth

CATEGORY	PARAMETER
FX1 Speaker Sim	Mic Level
FX2 Speaker Sim	Direct Level
	Level
FX1 Compressor	Attack
FX2 Compressor	Threshold
	Level
FX1 Mid-Side Compressor	M Attack
FX2 Mid-Side Compressor	M Release
	M Threshold
	M Gain
	S Attack
	S Release
	S Threshold
	S Gain
FX1 Limiter	Release
FX2 Limiter	Threshold
	Level
FX1 Sustainer	Sustain
FX2 Sustainer	Attack
	Release
FX1 Transient	Attack
FX2 Transient	Release
FX1 Gate	Threshold
FX2 Gate	Balance
FX1 Delay	Feedback
FX2 Delay	Balance
FX1 Modulation Delay	Feedback
FX2 Modulation Delay	Rate (Hz)
	Balance
FX1 2Tap Pan Delay	Delay Time (msec)
FX2 2Tap Pan Delay	Delay Feedback
	Balance
FX1 3Tap Pan Delay	Center Feedback
FX2 3Tap Pan Delay	Balance
FX1 4Tap Pan Delay	Delay 1 Feedback
FX2 4Tap Pan Delay	Balance
FX1 Multi Tap Delay	Delay 1 Feedback
FX2 Multi Tap Delay	Balance
FX1 Reverse Delay	Rev Delay Feedback
FX2 Reverse Delay	Delay 3 Feedback
	Balance
FX1 Time Ctrl Delay	Delay Time (msec)
FX2 Time Ctrl Delay	Feedback
	Balance
FX1 Tape Echo	Mode
FX2 Tape Echo	Repeat Rate
	Intensity
FX1 Mid-Side Delay	M Delay Level
FX2 Mid-Side Delay	M Delay Feedback
	S Delay Level
	S Delay Feedback
FX1 DJFX Looper	Length
FX2 DJFX Looper	Speed
	Loop Sw
FX1 BPM Looper	Length
FX2 BPM Looper	Rate (Hz)
FX1 LOFI Comp	Balance
FX2 LOFI Comp	Level

CATEGORY	PARAMETER
FX1 Bit Crusher FX2 Bit Crusher	Sample Rate
	Filter
FX1 Phonograph FX2 Phonograph	Total Noise Lev
	Total W/F
	Balance
FX1 Pitch Shifter FX2 Pitch Shifter	Coarse
	Fine
	Feedback
	Balance
FX1 2Voice Pitch Shifter FX2 2Voice Pitch Shifter	Pitch1 Coarse
	Pitch1 Fine
	Pitch1 Feedback
	Pitch1 Pan
	Pitch2 Coarse
	Pitch2 Fine
	Pitch2 Feedback
	Pitch2 Pan
	Balance
FX1 Overdrive->Chorus FX2 Overdrive->Chorus	OD Drive
	OD Pan
	Chorus Rate (Hz)
	Chorus Balance
FX1 Overdrive->Flanger FX2 Overdrive->Flanger	OD Drive
	OD Pan
	Flanger Rate (Hz)
	Flanger Feedback
	Flanger Balance
FX1 Overdrive->Delay FX2 Overdrive->Delay	OD Drive
	OD Pan
	Delay Feedback
	Delay Balance
FX1 Distortion->Chorus FX2 Distortion->Chorus	Dist Drive
	Dist Pan
	Chorus Rate (Hz)
	Chorus Balance
FX1 Distortion->Flanger FX2 Distortion->Flanger	Dist Drive
	Dist Pan
	Flanger Rate (Hz)
	Flanger Feedback
	Flanger Balance
FX1 Distortion->Delay FX2 Distortion->Delay	Dist Drive
	Dist Pan
	Delay Feedback
	Delay Balance
FX1 OD/DS->TouchWah FX2 OD/DS->TouchWah	Drive
	Tone
	TWah Sens
	TWah Manual
	TWah Peak
	TWah Balance
FX1 OD/DS->AutoWah FX2 OD/DS->AutoWah	Drive
	Tone
	AutoWah Manual
	AutoWah Peak
	AutoWah Rate (Hz)
	AutoWah Depth
	AutoWah Balance

CATEGORY	PARAMETER
FX1 Gt Amp Sim->Chorus FX2 Gt Amp Sim->Chorus	Drive
	Master
	Chorus Switch
	Chorus Rate (Hz)
	Chorus Depth
	Chorus Balance
FX1 Gt Amp Sim->Flanger FX2 Gt Amp Sim->Flanger	Drive
	Master
	Flanger Switch
	Flanger Rate (Hz)
	Flanger Depth
	Flanger Feedback
	Flanger Balance
FX1 Gt Amp Sim->Phaser FX2 Gt Amp Sim->Phaser	Drive
	Master
	Phaser Switch
	Phaser Rate (Hz)
	Phaser Manual
	Phaser Depth
	Phaser Resonance
	Phaser Mix
FX1 Gt Amp Sim->Delay FX2 Gt Amp Sim->Delay	Drive
	Master
	Delay Switch
	Delay Time
	Delay Feedback
	Delay Balance
FX1 EP Amp Sim->Tremolo FX2 EP Amp Sim->Tremolo	Bass
	Treble
	Tremolo Switch
	Tremolo Speed (Hz)
	Tremolo Depth
FX1 EP Amp Sim->Chorus FX2 EP Amp Sim->Chorus	Bass
	Treble
	Chorus Switch
	Chorus Rate (Hz)
	Chorus Depth
	Chorus Balance
FX1 EP Amp Sim->Flanger FX2 EP Amp Sim->Flanger	Bass
	Treble
	Flanger Switch
	Flanger Rate (Hz)
	Flanger Depth
	Flanger Feedback
	Flanger Balance
FX1 EPAmpSim->Phaser FX2 EPAmpSim->Phaser	Bass
	Treble
	Phaser Switch
	Phaser Rate (Hz)
	Phaser Manual
	Phaser Depth
	Phaser Resonance
	Phaser Mix

CATEGORY	PARAMETER
FX1 EP Amp Sim->Delay FX2 EP Amp Sim->Delay	Bass
	Treble
	Delay Switch
	Delay Time (msec)
	Delay Feedback
	Delay Balance
FX1 Enhancer->Chorus FX2 Enhancer->Chorus	Enhancer Sens
	Enhancer Mix
	Chorus Rate (Hz)
	Chorus Balance
FX1 Enhancer->Flanger FX2 Enhancer->Flanger	Enhancer Sens
	Enhancer Mix
	Flanger Rate (Hz)
	Flanger Feedback
	Flanger Balance
FX1 Enhancer->Delay FX2 Enhancer->Delay	Enhancer Sens
	Enhancer Mix
	Delay Time (msec)
	Delay Feedback
	Delay Balance
FX1 Chorus->Delay FX2 Chorus->Delay	Chorus Rate (Hz)
	Chorus Balance
	Delay Feedback
	Delay Balance
FX1 Flanger->Delay FX2 Flanger->Delay	Flanger Rate (Hz)
	Flanger Feedback
	Flanger Balance
	Delay Feedback
	Delay Balance
FX1 Chorus->Flanger FX2 Chorus->Flanger	Chorus Rate (Hz)
	Chorus Balance
	Flanger Rate (Hz)
	Flanger Feedback
	Flanger Balance
FX1 JD Multi FX2 JD Multi	DS Drive
	PH Manual
	PH Rate
	PH Reso
	PH Mix
	EH Mix
	Pan