

BOSS

**GUITAR EFFECTS
PROCESSOR**

GT-1000

Parameter Guide



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MEMO

- This effect sound is mono.
- This effect sound is output with two channels.
- These effects take a mono input and output it on two channels.

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Basic Operation

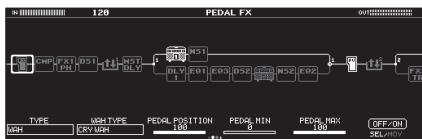
Basic Procedure for Effect Editing

The edit screens show the block configuration (effect chain) of all effects provided by the GT-1000, as well as the output and send/return. You can edit from this effect chain display by selecting the block that you want to edit.

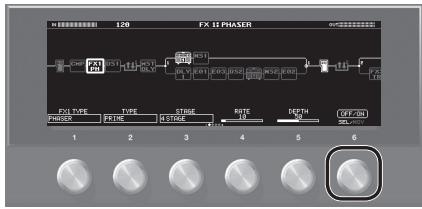
1. Press the [EFFECT] button.



The edit screen (effect chain) appears.



2. Turn knob [6] to select the block that you want to edit.

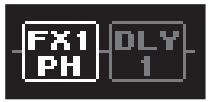


The selected block is enclosed by a thick frame.

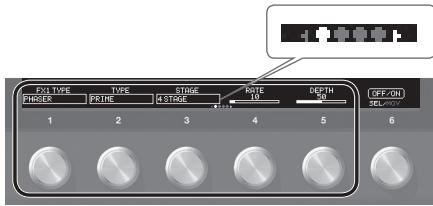


* By pressing knob [6] you can turn the selected effect on/off. Effects that are off are shown in gray.

ON OFF



3. Use knobs [1]–[5] to adjust the parameters that are shown below the screen.



Use the PAGE [\blacktriangleleft] [\triangleright] buttons to switch between the parameters that you want to edit. The current page is indicated in the lower center of the screen.

* The number of parameters and pages differs depending on the effect.

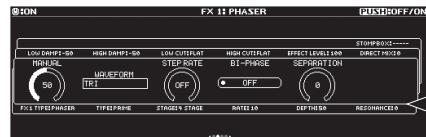
Editing while viewing all parameters

From the edit screen, you can long-press knob [6] to see a list of all parameters of the selected block. You can edit the parameters from this list.



1. Turn knobs [1]–[6] to edit the value of the parameters shown in the screen.

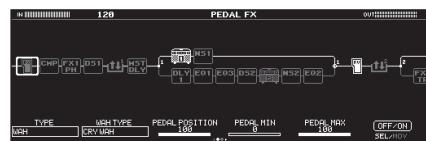
Use the PAGE [\blacktriangleleft] [\triangleright] buttons to switch between lists of parameters.



Use the PAGE [\blacktriangleleft] [\triangleright] buttons to switch

Effect Placement

By moving blocks such as effects, output, and send/return, you can freely change the order in which the effects are placed, or arrange them in parallel.



Changing the placement of effects etc.

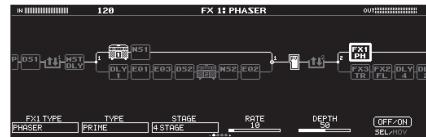
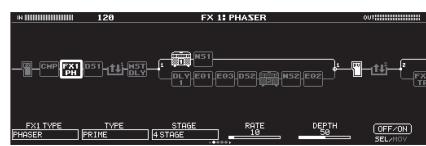
1. Press the [EFFECT] button.

The effect chain is shown.

2. Use knob [6] to select the block that you want to move.

3. While pressing knob [6], turn it left or right.

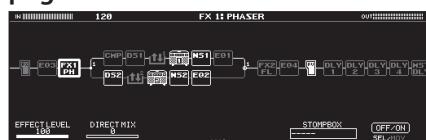
The selected block moves left or right.



Using STOMPBOX

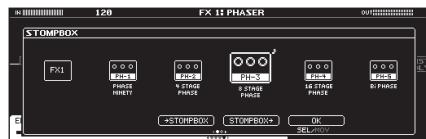
Your preferred settings for each effect can be saved as a "STOMPBOX." You can select these saved settings and use them to create your sound just as though you were connecting compact pedal effects. The STOMPBOX data is common to all patches; this means that all patches using the same STOMPBOX can be edited simultaneously.

1. Press the [EFFECT] button.
2. Use the [6] knob to choose the effect you're going to edit.
3. Use the PAGE [<◀] [<▶>] buttons to move to the last page.



4. Press the [5] knob.

The STOMPBOX select window appears.



5. Turn knob [5] to select the STOMPBOX type.

6. Press the [5] knob.

Editing the STOMPBOX

1. Turn knobs [1]–[5] to edit the parameter value that are shown in the screen.

Use the PAGE [<◀] [<▶>] buttons to switch between lists of parameters.

* Any changes you make by editing will disappear when you switch patches. Save your changes if necessary.

Reading STOMPBOX Settings into a Patch

1. Press the [EFFECT] button.
2. Use the [6] knob to choose the effect you're going to edit.
3. Use the PAGE [<◀] [<▶>] buttons to move to the last page.
4. Press the [5] knob.

The STOMPBOX select window appears.

5. Turn knob [5] to select the STOMPBOX type.

6. Press the [4] knob.

The contents of the STOMPBOX are recalled into the patch.

You can edit the patch without modifying the contents of the STOMPBOX.

Writing Patch Settings into a STOMPBOX

1. Press the [EFFECT] button.
2. Use the [6] knob to choose the effect you're going to save.
3. Use the PAGE [<◀] [<▶>] buttons to move to the last page.
4. Press the [5] knob.

The STOMPBOX select window appears.

5. Press the [3] knob.
6. Turn knob [1] to select the writing-destination STOMPBOX.
7. Use knobs [3]–[6] to name the STOMPBOX.

Reference

For details on naming the STOMPBOX, refer to "Editing a name" (p. 47).

Basic MENU Operations

Here you can make settings that are common to the entire GT-1000 (system parameters).

1. Press the [MENU] button.



2. Press a knob [1]–[6] to select the item that you want to edit.

A sub-menu appears.



You can use the PAGE [<◀] [<▶>] buttons to see additional items.

3. Once again press a knob [1]–[6] to select the item that you want to edit.
4. Use knobs [1]–[6] to select parameters or edit the values.

Use the PAGE [<◀] [<▶>] buttons to switch between lists of parameters.

Effect

COMPRESSOR

STEREO **MONO**

This is an effect that produces a long sustain by evening out the volume level of the input signal.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	BOSS COMP <small>MONO</small>	This models a BOSS CS-3.
	X-COMP <small>MONO</small>	This uses MDP (Multi-Dimensional Processing) to obtain a consistently natural playing feel and sound that responds to the pitch range and dynamics of your phrase.
	D-COMP <small>MONO</small>	This models a MXR DynaComp.
	ORANGE <small>MONO</small>	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	STEREO COMP <small>STEREO</small>	This selects a stereo compressor.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
ATTACK	0–100	Adjusts the strength of the attack when picking.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tone.
RATIO	1:1–INF:1	Selects the compression ratio.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

DISTORTION 1, 2

MONO

This effect distorts the sound to create long sustain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to DISTORTION 1, 2 TYPE	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BOTTOM	-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
SOLO SW	OFF, ON	The tone to one suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

DISTORTION 1, 2 TYPE

This is a list of distortion types that can be selected for DISTORTION 1, 2

Type	Explanation
MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the AIRD PREAMP produces sound suitable for solos.
CLEAN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
TREBLE BOOST	This is a booster that has bright characteristics.
CRUNCH	A lustrous crunch sound with an added element of amp distortion.
NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
WARM OD	This is a warm overdrive.

Type	Explanation
FAT DS	A distortion sound with thick distortion.
LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
METAL DS	This is a distortion sound that is ideal for performances of heavy riffs.
OCT FUZZ	A fuzz sound with rich harmonic content.
A-DIST	This uses MDP technology to obtain ideal distortion in all ranges of the guitar, from low to high.
X-OD	This is an overdrive that uses MDP to obtain the distortion that's most appropriate in each pitch range.
X-DIST	This is a distortion that uses MDP to obtain the distortion that's most appropriate in each pitch range.
BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
T-SCREAM	This models an Ibanez TS-808.
TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
DIST	This gives a basic, traditional distortion sound.
RAT	This models a Proco RAT.
GUV DS	This models a Marshall GUV' NOR.
DIST+	This models the sound of the MXR DISTORTION+.
METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
'60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.

AIRD PREAMP 1, 2

MONO

This is an amp that uses BOSS's proprietary cutting-edge AIRD (Augmented Impulse Response Dynamics) technology to simulate every detail of a guitar amp as a unified instrument, including the response and operation of the guitar amp's circuit and the interactions between all parts that affect the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to AIRD PREAMP TYPE	
GAIN	0–120	Adjusts the distortion of the amp.
SAG	-10–+10	Adjusts the amount by which compression changes in response to the power amp.
RESONANCE	-10–+10	Adjusts the amount by which dynamics is affected by the interaction between the power amp and the speaker transformer.
LEVEL	0–100	Adjusts the volume of the entire preamp. * Be careful not to raise the Level setting too high.
BASS	0–100	Adjusts the tone for the low frequency range.
MIDDLE	0–100	Adjusts the tone for the middle frequency range.
TREBLE	0–100	Adjusts the tone for the high frequency range.
PRESENCE	0–100	Adjusts the tone for the ultra high frequency range.
BRIGHT	OFF, ON	Turns the bright setting on/off. * The BRIGHT setting is available only when certain AIRD PREAMP TYPE settings are selected.
GAIN SW	LOW, MIDDLE, HIGH	Provides for selection from three levels of distortion: LOW, MIDDLE, and HIGH. Distortion will successively increase for settings of LOW, MIDDLE and HIGH. * The sound of each Type is created on the basis that the Gain is set to MIDDLE. So, normally set it to MIDDLE.
SOLO SW	OFF, ON	The tone to one suitable for solos.
SOLO LEVEL	0–100	Adjusts the volume level when the SOLO SW is ON.

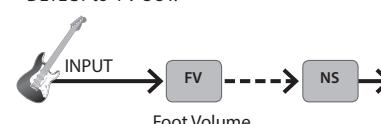
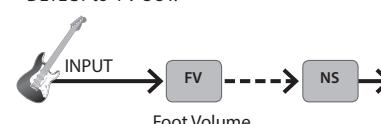
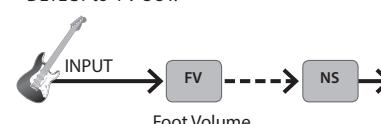
AIRD PREAMP TYPE List

Category	Type	Explanation
TYPE (ADVANCED AMP)	TRANSPARENT	An amp with a broad frequency range and an extremely flat response. Good for acoustic guitar.
	NATURAL	An unembellished, clean sound that minimizes the amp's idiosyncrasies, such as its trebly character and boomy low end.
	BOUTIQUE	Crunch sound that allows the nuances of your picking to be expressed even more faithfully than on conventional combo amps.
	SUPREME	Great-feeling crunch sound that responds to the nuances of your picking while taking advantage of the distinctive character of a 4x12" speaker cabinet.
	MAXIMUM	An amp that delivers the distinctively great response and tone of a vintage Marshall, while making it even higher gain.
	JUGGERNAUT	A large stack sound that has been tweaked extensively in the pursuit of the ultimate metal sound.
	X-CRUNCH	Crunch sound that uses MDP to deliver a crisp tone from all strings.
	X-HI GAIN	High-gain sound that uses MDP to obtain high-gain sound with a wide range and a great-feeling sense of separation.
TYPE (CLASSICS)	X-MODDED	Core sound that uses MDP to preserve the definition of the sound even with extreme gain.
	JC-120	This models the sound of the Roland JC-120.
	TWIN COMBO	This models a Fender Twin Reverb.
	DELUXE COMBO	This models a Fender Deluxe Reverb.
	TWEED COMBO	This models a Fender Bassman 4 x 10" Combo.
	DIAMOND AMP	This models a VOX AC30.
	BRIT STACK	This models a Marshall 1959.
	RECTI STACK	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.

NOISE SUPPRESSOR 1, 2

STEREO

This effect reduces the noise and hum picked up by guitar pickups. Since it suppresses the noise in synchronization with the envelope of the guitar sound (the way in which the guitar sound decays over time), it has very little effect on the guitar sound, and does not harm the natural character of the sound.

Parameter	Value	Explanation						
ON/OFF	OFF, ON	Turns this effect on/off.						
THRESHOLD	0–100	<p>Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible.</p> <ul style="list-style-type: none"> * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down. 						
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."						
DETECT		<p>This controls the noise suppressor based on the volume level for the point specified in Detect.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">INPUT</td> <td style="padding: 5px;">Input volume from input jack. * Ordinarily, DETECT should be set to "INPUT."</td> </tr> <tr> <td style="padding: 5px;">NS INPUT</td> <td style="padding: 5px;">Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to "NS INPUT."  (Spatial-type effect)</td> </tr> <tr> <td style="padding: 5px;">FV OUT</td> <td style="padding: 5px;">Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the guitar's volume control, you need to set DETECT to "FV OUT."  Foot Volume</td> </tr> </table>	INPUT	Input volume from input jack. * Ordinarily, DETECT should be set to "INPUT."	NS INPUT	Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to "NS INPUT."  (Spatial-type effect)	FV OUT	Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the guitar's volume control, you need to set DETECT to "FV OUT."  Foot Volume
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FV OUT	Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the guitar's volume control, you need to set DETECT to "FV OUT."  Foot Volume							

EQUALIZER 1–4

STEREO

Adjusts the tone.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	PARAMETRIC	You can adjust the tone character in four bands.
	GRAPHIC	You can adjust the tone character in ten bands.

PARAMETRIC

Adjusts the tonal quality. You can adjust the tone character in four bands.

Parameter	Value	Explanation
LOW GAIN	-20–+20dB	Adjusts the tone for the low frequency range.
HIGH GAIN	-20–+20dB	Adjusts the tone for the high frequency range.
LEVEL	-20–+20dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQ	20.0Hz–16.0kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LOW-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LOW-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
HIGH-MID FREQ	20.0Hz–16.0kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HIGH-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HIGH-MID GAIN	-20–+20dB	Adjusts the low-middle frequency range tone.
LOW CUT	FLAT, 20.0Hz–16.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	20.0Hz–16.0kHz FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

GRAPHIC

Adjusts the tonal quality. You can adjust the tone character in ten bands.

Parameter	Value	Explanation
LEVEL	-20–+20dB	Adjusts the overall volume level of the equalizer.
31.5Hz	-20–+20dB	
63Hz		
125Hz		
250 Hz		
500 Hz		
1 kHz		
2 kHz		
4 kHz		
8 kHz		
16 kHz		

Effect

DELAY 1–4

STEREO

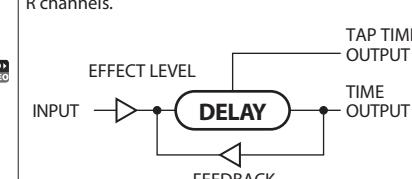
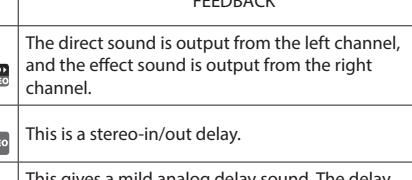
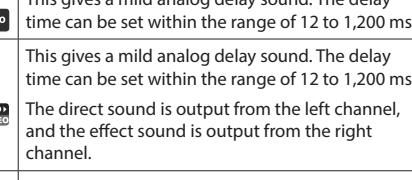
This is a delay with a maximum delay time of 2,000 ms. This effect is a useful way of adding depth to the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
DELAY TIME	1ms–2000ms, BPM $\frac{1}{2}$ – $\frac{1}{4}$	<p>Adjusts the delay time.</p> <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.
HIGH CUT	20.0Hz–20.0kHz FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	<p>Adjusts the BPM value for each patch.</p> <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

MASTER DELAY

MONO
STEREO MONO STEREO

This produces a variety of delay sounds ranging from simple effects to richly idiosyncratic sounds.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	MONO	This selects which type of delay.
	PAN	<ul style="list-style-type: none"> * If you switch patches with the Type set to DUAL and then begin to play immediately after the patches change, you may be unable to attain the intended effect in the first portion of what you perform. * The stereo effect is cancelled if a mono effect or AIRD PREAMP is connected after a stereo delay effect. 
	STEREO 1	This is a simple mono delay.
	STEREO2	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
	ANALOG	<p>This gives a mild analog delay sound. The delay time can be set within the range of 12 to 1,200 ms.</p> 
	ANALOG ST	<p>This gives a mild analog delay sound. The delay time can be set within the range of 12 to 1,200 ms.</p> <p>The direct sound is output from the left channel, and the effect sound is output from the right channel.</p> 
	TAPE	This is a stereo-in/out delay.
	REVERSE	This provides the characteristic wavering sound of the tape echo.
	SHIMMER	This produces an effect where the sound is played back in reverse.
	DUAL	Delay with pitch-shifted sound mixed in.
	WARP	A delay comprising two different delays connected either in series or in parallel.
	TWIST	Produces a dream-like sound.
		Produces an aggressive sense of rotation. Using this in conjunction with distortion will produce an even wilder sense of rotation.

COMMON

Parameter	Value	Explanation
TIME	1ms–2000ms, BPM $\frac{1}{2}$ – $\frac{1}{4}$	<p>Adjusts the delay time.</p> <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.

Parameter	Value	Explanation
HIGH CUT	20.0Hz–20.0kHz FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.
DUCK SENS	0–100	Adjusts the sensitivity at which the volume is automatically adjusted according to the input. Higher values allow the adjustment to occur in response to lower volumes.
DUCK PRE DEPTH	0–100	The volume being “input” to the delay is automatically reduced when the input sound is loud. The amount of reduction increases as this setting approaches 100.
DUCK POST DEPTH	0–100	The volume being “output” to the delay is automatically reduced when the input sound is loud. The amount of reduction increases as this setting approaches 100.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set “SYNC CLOCK” (P.39) to “INTERNAL.”

* The COMMON parameters are not shown if TYPE is set to WARP or TWIST.

PAN

Parameter	Value	Explanation
TAP TIME	0–100%	Adjusts the delay time of the right channel delay. This setting adjusts the R channel delay time relative to the L channel delay time (considered as 100%).

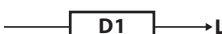
TAPE

Parameter	Value	Explanation
HEAD	1, 1+2, 1+3, 2+3, 1+2+3	Selects the playback head(s) to use. Playback heads 2/3 provide delay times that are two times or three times as long as playback head 1.

SHIMMER

Parameter	Value	Explanation
PITCH	-24–+24	Lets you freely specify the amount of pitch shift for the delay.
PITCH BAL	0–100	Adjusts the balance between the pitch-shifted sound that is input to the delay and the direct sound.
PITCH FEEDBACK	0–100	Adjusts the amount of feedback for the delay that is applied to the direct sound.

DUAL

Parameter	Value	Explanation
MODE	SERIES	This is a delay comprising two different delays connected in series. 
	PARALLEL	This is a delay comprising two delays connected in parallel. 
	L/R	This delay lets you specify the L and R channels independently.  
D1 TYPE D2 TYPE	MONO	This is a simple mono delay.
	PAN	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
	ANALOG	This gives a mild analog delay sound.
	TAPE	This setting provides the characteristic wavering sound of the tape echo.
D1 TIME D2 TIME	1ms–2000ms, BPM 	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the “MASTER BPM” specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
	0–100	Adjusts the amount of feedback of the DELAY 1 (or DELAY 2). A higher value will increase the number of the delay repeats.
D1 HIGH CUT D2 HIGH CUT	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
D1 EFFECT LEVEL D2 EFFECT LEVEL	0–120	Adjusts the volume of the DELAY 1 (or DELAY 2).

WARP

Parameter	Value	Explanation
TRIGGER	OFF, ON	If this is ON, the WARP effect is applied.
LEVEL	0–100	Adjusts the volume of the effect sound.

TWIST

Parameter	Value	Explanation
MODE	RISE → FALL	Rotation stops when you switch TRIGGER from ON to OFF.
	RISE → FADE	When you switch TRIGGER from ON to OFF, fade-out occurs while continuing the rotation.
TRIGGER	OFF, ON	The TWIST effect is applied when you turn this ON.
RISE TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the maximum.
FALL TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the original.
LEVEL	0–100	Adjusts the volume of the effect sound.

Effect

CHORUS

MONO **STEREO** **MONO**

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

COMMON

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	MONO	Selection for the chorus mode. This chorus effect outputs the same sound from both L channel and R channel.
	STEREO 1	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
	STEREO2	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	DUAL	This lets you apply chorus independently to the L and R channels.
RATE	0–100, BPM 	Adjusts the rate of the chorus effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.
PRE-DELAY	0.0ms–40.0ms	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
WAVEFORM	TRI	Produces a typical chorus effect. 
	SINE	Produces a deeper sense of modulation. 
LOW CUT	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to 0 cuts the direct sound.

Parameter	Value	Explanation
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

DUAL

Parameter	Value	Explanation
RATE	0–100, BPM 	Adjusts the rate of the chorus effect.
DEPTH	0–100	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.
PRE-DELAY 1	0.0ms–40.0ms	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).
EFFECT LEVEL 1	0–100	Adjusts the volume of the effect sound.
WAVEFORM	TRI	Produces a typical chorus effect. 
	SINE	Produces a deeper sense of modulation. 
LOW CUT 1	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT 1	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to 0 cuts the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."
OUTPUT MODE	MONO	This setting is appropriate for mono output.
	STEREO	Produces a rich spaciousness when stereo output is used.

FX1–FX3

With FX1, FX2 and FX3, you can select the effect to be used from the following. You can select the same effect for FX1, FX2, and FX3.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to FX1/FX2/FX3 TYPE	

FX1/FX2/FX3 TYPE

This is a list of the effects that can be selected for FX1/FX2/FX3.

Effect Name	Explanation
AC GUITAR SIM	This effect simulates the tonal character of an acoustic guitar.
AC RESONANCE	This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.
AUTO WAH	This changes the filtering over a periodic cycle, providing an automatic wah effect.
CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
CLASSIC-VIBE	Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
COMPRESSOR	This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
DEFRETTER	This simulates a fretless guitar.
FEEDBACKER	Generates feedback performance.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.
HUMANIZER	This can create human vowel-like sounds.
OCTAVE	This adds a note one octave lower and a note two octaves lower, creating a richer sound.
OVERTONE	This effect uses MDP technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.
PAN	With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
RING MOD	This creates a bell-like sound by ring-modulating the guitar sound with the signal from the internal oscillator. The sound can be unmusical and lack distinctive pitches.
ROTARY	This produces an effect like the sound of a rotary speaker.
SITAR SIM	This simulates the sound of the sitar.
SLICER	This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.
SLOW GEAR	This produces a volume-swell effect ("violin-like" sound).
SOUND HOLD	You can have sound played on the guitar be held continuously. This effect allows you to perform the melody in the upper registers while holding a note in the lower registers.
S-BEND	Applies intense bending.
TOUCH WAH	You can produce a wah effect with the filter changing in response to the guitar level.
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
VIBRATO	This effect creates vibrato by slightly modulating the pitch.

AC.GUITAR SIMULATOR

MONO

This effect simulates the tonal character of an acoustic guitar.

Parameter	Value	Explanation
BODY	0–100	Adjusts the body resonance.
LOW	-50–0–+50	Specifies the sense of volume for the low-frequency range.
HIGH	-50–0–+50	Specifies the sense of volume for the high-frequency range.
LEVEL	0–100	Specifies the volume of the effect.

FX1/FX2/FX3 TYPE

This is a list of the effects that can be selected for FX1/FX2/FX3.

Effect Name	Explanation
AC GUITAR SIM	This effect simulates the tonal character of an acoustic guitar.
AC RESONANCE	This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.
AUTO WAH	This changes the filtering over a periodic cycle, providing an automatic wah effect.
CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
CLASSIC-VIBE	Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
COMPRESSOR	This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
DEFRETTER	This simulates a fretless guitar.
FEEDBACKER	Generates feedback performance.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.
HUMANIZER	This can create human vowel-like sounds.
OCTAVE	This adds a note one octave lower and a note two octaves lower, creating a richer sound.
OVERTONE	This effect uses MDP technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.
PAN	With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
RING MOD	This creates a bell-like sound by ring-modulating the guitar sound with the signal from the internal oscillator. The sound can be unmusical and lack distinctive pitches.
ROTARY	This produces an effect like the sound of a rotary speaker.
SITAR SIM	This simulates the sound of the sitar.
SLICER	This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.
SLOW GEAR	This produces a volume-swell effect ("violin-like" sound).
SOUND HOLD	You can have sound played on the guitar be held continuously. This effect allows you to perform the melody in the upper registers while holding a note in the lower registers.
S-BEND	Applies intense bending.
TOUCH WAH	You can produce a wah effect with the filter changing in response to the guitar level.
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
VIBRATO	This effect creates vibrato by slightly modulating the pitch.

AC RESONANCE

MONO

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

Parameter	Value	Explanation
TYPE	NATURAL	A natural and uncolored sound.
	WIDE	Mellow sound that emphasizes the body resonance
	BRIGHT	Brilliant sound with an extended high-frequency range
RESONANCE	0–100	Use this knob to adjust the balance between the body resonance effect of the acoustic guitar and the direct sound of the pickup.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Specifies the volume of the effect.

AUTO WAH

MONO

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

Parameter	Value	Explanation
FILTER MODE	Selects the wah mode.	
	LPF	Low pass filter. Passes only the low-frequency region.
	HPF	High pass filter. Passes only the high-frequency region.
	BPF	Band pass filter. Passes only the specified frequency region.
RATE	0–100, BPM 	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	0–100	Adjusts the depth of the effect.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
FREQUENCY	0–100	Adjusts the center frequency of the Wah effect.
RESONANCE	0–100	Adjusts the way in which the wah effect applies to the area around the center frequency.
WAVEFORM	TRI, SINE	Selects a wave type.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

Effect

Parameter	Value	Explanation
BPM	40–250	<p>Adjusts the BPM value for each patch.</p> <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

CHORUS



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

COMMON

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Selection for the chorus mode.	
	MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO 1	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
	STEREO2	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	DUAL	This lets you apply chorus independently to the L and R channels.
	PRIME	This is BOSS's proprietary chorus sound. It provides spaciousness and depth that were not previously obtainable.
	CE-1 CHORUS	The chorus sound of the CE-1.
RATE	0–100, BPM	<p>Adjusts the rate of the chorus effect.</p> <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect.
PRE-DELAY *1	0.0ms–40.0ms	* To use it for doubling effect, set the value to 0.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
WAVEFORM *1	TRI	Produces a typical chorus effect.
	SINE	Produces a deeper sense of modulation.

Parameter	Value	Explanation
LOW CUT *1	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT *1	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to 0 cuts the direct sound.
BPM	40–250	<p>Adjusts the BPM value for each patch.</p> <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

*1 Not shown if TYPE is set to CE-1 CHORUS or CE-1 VIBRATO.

DUAL

Parameter	Value	Explanation
RATE	0–100, BPM	<p>Adjusts the rate of the chorus effect.</p> <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH		
PRE-DELAY 1	0.0ms–40.0ms	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).
EFFECT LEVEL 1		
WAVEFORM	TRI	Produces a typical chorus effect.
WAVEFORM 2	SINE	Produces a deeper sense of modulation.
LOW CUT 1	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT 1		
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound. Setting this to 0 cuts the direct sound.

Parameter	Value	Explanation
BPM	40–250	<p>Adjusts the BPM value for each patch.</p> <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."
OUTPUT MODE	MONO	This setting is appropriate for mono output.
	STEREO	Produces a rich spaciousness when stereo output is used.

PRIME

Parameter	Value	Explanation
SWEETNESS	0–100	Higher values produce a more enveloping sound.
BELL	0–100	Higher values produce a more brilliant sound.
OUTPUT MODE	MONO	This setting is appropriate for mono output.
	STEREO	Produces a rich spaciousness when stereo output is used.

CE-1 CHORUS, CE-1 VIBRATO

Parameter	Value	Explanation
PREAMP SW	OFF, ON	Specifies whether the CE-1's preamp is simulated (ON) or not simulated (OFF).
PREAMP GAIN	0–100	Adjusts the gain of the preamp. Higher settings will produce distortion.
PREAMP LEVEL	0–100	Adjusts the volume of the preamp.

CLASSIC-VIBE

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

Parameter	Value	Explanation
MODE	CHORUS	Direct sound and effect sound are mixed and output.
	VIBRATO	Only effect sound is output.
RATE	0–100, BPM 	<p>Adjusts the rate of the effect.</p> <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
EFFECT LEVEL	0–100	Adjusts the tone.
BPM	40–250	<p>Adjusts the BPM value for each patch.</p> <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

COMPRESSOR

STEREO **MONO**

This is an effect that produces a long sustain by evening out the volume level of the input signal.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	BOSS COMP 	This models a BOSS CS-3.
	X-COMP 	This uses MDP to provide a consistently natural playing feel and sound that responds to the pitch range and dynamics of your phrases.
	D-COMP 	This models a MXR DynaComp.
	ORANGE 	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	STEREO COMP 	This selects a stereo compressor.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
ATTACK	0–100	Adjusts the strength of the attack when picking.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tone.
RATIO	1:1–INF:1	Selects the compression ratio.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

Effect

DEFRETTER

MONO

This simulates a fretless guitar.

Parameter	Value	Explanation
SENS	0–100	This controls the input sensitivity of the defretter.
DEPTH	0–100	This controls the rate of the harmonics.
TONE	-50–+50	Adjusts the amount of blurring between the notes.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
ATTACK	0–100	Adjusts the attack of the picking sound.
RESONANCE	0–100	Adds a characteristically resonant quality to the sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

FEEDBACKER

MONO

Generates feedback performance.

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

Parameter	Value	Explanation
MODE	NORMAL	Analyzes the pitch of the guitar sound being input, and then creates a feedback sound.
	OSC	An artificial feedback sound will be created internally. When OSC is selected, the effect is activated after a single note is played and the note stabilizes. A feedback effect is created when the effect switches on; the feedback disappears when the OSC effect switches off.
TRIGGER	OFF, ON	Feedback is applied if this is turned ON.
DEPTH *1	0–100	Adjusts the ease with which feedback will occur when the FEEDBACKER is on.
RISE TIME *2	0–100	This determines the time needed for the volume of the feedback sound to reach its maximum from the moment the effect is turned on.
OCT RISE TIME *2	0–100	This determines the time needed for the volume of the one octave higher feedback sound to reach its maximum from the moment the effect is turned on.
FEEDBACK *2	0–100	Adjusts the volume of the feedback sound.
OCT FEEDBACK*2	0–100	Adjusts the volume of the one octave higher feedback sound.
VIB RATE *2	0–100	Adjusts the rate of the vibrato when the FEEDBACKER is on.
VIB DEPTH *2	0–100	Adjusts the depth of the vibrato when the FEEDBACKER is on.

*1 MODE=NORMAL only

*2 MODE=OSC only

FLANGER

**MONO
STEREO**

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

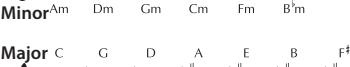
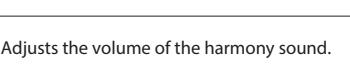
Parameter	Value	Explanation
RATE	0–100, BPM 	This sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
TURBO	OFF, ON	If this is "ON," a more intense effect is produced.
WAVEFORM	TRI, SINE	Selects the type of wave.
STEP RATE	OFF, 0–100, BPM 	Adjusts the rate of the step function which varies the rotation in a step-wise manner. Higher settings make the change occur in smaller steps. Turn this "OFF" if you don't want to use the step function.
SEPARATION	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
LOW DAMP	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

HARMONIST

MONO **STEREO** **MONO**

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

- * Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played. Be sure to mute all the other strings and play only one note at a time.
- * When you are to play the next string while a certain sound is still playing, mute the previous sound and then play the next one with a clear attack. If the unit cannot detect the attack, it may not sound correctly.
- * The sensitivity may vary according to the guitar's TONE knob and pickup type.

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE MONO	One-voice pitch-shifted sound output in mono.
	2MONO MONO	Two-voice pitch-shifted sound (HR1, HR2) output in mono.
HR1:HARMONY HR2:HARMONY	2STEREO MONO STEREO	Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.
HR1:HARMONY HR2:HARMONY	-2oct--+2oct, USER	This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound. When the scale is set to USER, this parameter sets the user scale number to be used.
KEY	C (Am)- B (G#m)	The key setting corresponds to the key of the song (♯, ♭) as follows. Major C F B♭ E♭ A♭ D♭  Minor Am Dm Gm Cm Fm B-flat m  Major C G D A E B F♯  Minor Am Em Bm F#m C#m G#m D#m 
HR1:LEVEL HR2:LEVEL	0-100	Adjusts the volume of the harmony sound.
HR1:PRE-DELAY HR2:PRE-DELAY	0-300ms, BPM 	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
HR1:FEEDBACK	0-100	Adjusts the feedback amount of the harmonist sound.
DIRECT LEVEL	0-100	Adjusts the volume of the direct sound.
BPM	40-250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

USER SCALE

Parameter	Value
C	▼C-▼C-C-▲C-▲C
D♭	▼D♭-▼D♭-D♭-▲D♭-▲D♭
D	▼D-▼D-D-▲D-▲D
E♭	▼E♭-▼E♭-E♭-▲E♭-▲E♭
E	▼E-▼E-E-▲E-▲E
F	▼F-▼F-F-▲F-▲F
F♯	▼F♯-▼F♯-F♯-▲F♯-▲F♯
G	▼G-▼G-G-▲G-▲G
A♭	▼A♭-▼A♭-A♭-▲A♭-▲A♭
A	▼A-▼A-A-▲A-▲A
B♭	▼B♭-▼B♭-B♭-▲B♭-▲B♭
B	▼B-▼B-B-▲B-▲B

Specify the note name of the output sound. The minus (-) and plus (+) symbols indicate sounds above or below the specified original note.

Triangles next to the note names indicate octaves.

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

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

* Effective with USER selected for HARM parameter.

Effect

HUMANIZER

MONO

This can create human vowel-like sounds.

Parameter	Value	Explanation
MODE		This sets the mode that switches the vowels.
	PICKING	It changes from VOWEL 1 to VOWEL 2 along with the picking. The time spent for the change is adjusted with the rate.
	AUTO	By adjusting the rate and depth, two vowels (VOWEL 1 and VOWEL 2) can be switched automatically.
VOWEL 1	a, e, i, o, u	Selects the first vowel.
VOWEL 2	a, e, i, o, u	Selects the second vowel.
SENS *1	0–100	Adjusts the sensitivity of the humanizer. When it is set to a lower value, no effect of the humanizer is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the humanizer can be obtained whether the picking is weak or strong.
RATE	0–100, BPM 	Adjusts the cycle for changing the two vowels. <ul style="list-style-type: none"> * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
MANUAL *2	0–100	This determines the point where the two vowels are switched. When it is set to 50, VOWEL 1 and VOWEL 2 are switched in the same length of time. When it is set to lower than 50, the time for VOWEL 1 is shorter. When it is set to higher than 50, the time for VOWEL 1 is longer.
LEVEL	0–100	Adjusts the tone.
BPM	40–250	Adjusts the BPM value for each patch. <ul style="list-style-type: none"> * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

OCTAVE

MONO

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

Parameter	Value	Explanation
TYPE	MONO	Adds a note one octave lower and a note two octaves lower than the input. This supports mono input.
	POLY	Adds a note one octave lower than the input. This supports polyphonic input.
-2OCT *1	0–100	Adjusts the volume of the sound two octaves below.
-1OCT *1	0–100	Adjusts the volume of the sound one octaves below.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
RANGE *2	0–100	This selects the register to which the effect is applied.
OCTAVE LEVEL *2	0–100	Adjusts the volume of the sound one octave below.

*1 Setting available when TYPE is set to MONO.

*2 Setting available when TYPE is set to POLY.

OVERTONE

MONO
STEREO

MONO

This effect uses MDP technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.

Parameter	Value	Explanation
LOWER LEVEL	0–100	Adjusts the volume of the harmonic one octave below.
UPPER LEVEL	0–100	Adjusts the volume of the harmonic one octave above.
UNISON LEVEL	0–100	Adjusts the volume of added sound whose pitch is slightly shifted relative to the direct sound.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
DETUNE	0–100	Adjusts the amount of the detune effect that adds depth to the sound.
OUTPUT MODE	MONO, STEREO	Selects the type of output.
LOW	-50–+50	Adjusts the tonal character of the low-frequency range.
HIGH	-50–+50	Adjusts the tonal character of the high-frequency range.

*1 Setting available when MODE is set to PICKING.

*2 Setting available when MODE is set to AUTO.

PAN

STEREO

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

Parameter	Value	Explanation
RATE	0–100, BPM $\frac{1}{2}$ – $\frac{3}{4}$	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
WAVEFORM	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
EFFECT LEVEL	0–100	Adjusts the volume.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

PHASERMONO
STEREO

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

Parameter	Value	Explanation
TYPE	Selects the PHASER type.	
	PRIME	An original BOSS phaser. This provides modulation that is not obtainable from previous units.
	SCRIPT	Models the MXR Phase 90 which was manufactured during the '70s.
STAGE *1	2, 4, 8, 16, 24STAGE	Selects the number of stages that the phaser effect will use.
RATE	0–100, BPM $\frac{1}{2}$ – $\frac{3}{4}$	This sets the rate of the phaser effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE *1	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL *1	0–100	Adjusts the center frequency of the phaser effect.

Parameter	Value	Explanation
WAVEFORM *1	TRI, SINE	Selects the type of wave.
STEP RATE *1	OFF, 0–100, BPM $\frac{1}{2}$ – $\frac{3}{4}$	This sets the cycle of the step function that changes the rate and depth. When it is set to a higher value, the change will be finer. Set this to "Off" when not using the Step function. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
BI-PHASE *1	OFF, ON	Specifies whether the two phase shift circuits are connected in series (ON) or not (OFF).
SEPARATION *1	0, 15, 30, 45, 60, 75, 90, 105, 120, 135, 150, 165, 180	Adjusts the diffusion. The diffusion increases as the value increases.
LOW DAMP *1	-100–0	Adjusts the amount of feedback for the low-frequency region.
HIGH DAMP *1	-100–0	Adjusts the amount of feedback for the high-frequency region.
LOW CUT *1	FLAT, 20.0Hz– 20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT *1	20.0Hz– 20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

*1 Setting available when TYPE is set to PRIME.

Effect

PITCH SHIFTER

MONO **STEREO** **MONO**

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

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE 	One-voice pitch-shifted sound output in mono.
	2MONO 	Two-voice pitch-shifted sound (PS1, PS2) output in mono.
	2STEREO 	Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.
PS1:PITCH PS2:PITCH	-24--+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
DIRECT LEVEL	0-100	Adjusts the volume of the direct sound.
PS1:MODE	Selection for the pitch shifter mode.	
	FAST, MEDIUM, SLOW	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
PS2:MODE	MONO	MONO is used for inputting single notes. * You may be unable to produce the intended effect when playing chords (two or more notes played simultaneously).
PS1:FINE PS2:FINE	-50--+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
PS1:PRE-DELAY PS2:PRE-DELAY	0ms-300ms, BPM	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
PS1:LEVEL PS2:LEVEL	0-100	Adjusts the volume of the pitch shifter.
PS1:FEEDBACK	0-100	Adjusts the feedback amount of the pitch shift sound.
BPM	40-250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

RING MOD.

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

Parameter	Value	Explanation
INTELLIGENT	OFF, ON	If this is ON, the oscillator frequency changes according to the pitch of the input sound, producing a pitched sound. In this case, the expected effect does not occur if the pitch of the guitar sound is not detected correctly. We recommend that you use this with single-note playing.
FREQUENCY	0-100	Adjusts the frequency of the internal oscillator.
FREQ MOD RATE	0-100, BPM	Adjusts the rate at which the internal oscillator is modulated. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FREQ MOD DEPTH	0-100	Adjusts the depth to which the internal oscillator is modulated.
EFFECT LEVEL	0-100	Adjusts the volume of the effect sound.
DIRECT MIX	0-100	Adjusts the volume of the direct sound.
BPM	40-250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

ROTARYMONO
STEREO

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

Parameter	Value	Explanation
SPEED SELECT	SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
SLOW RATE	0–100, BPM $\frac{1}{16}$ – $\frac{1}{2}$	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
FAST RATE	0–100, BPM $\frac{1}{16}$ – $\frac{1}{2}$	This parameter adjusts the SPEED SELECT of rotation when set to "FAST."
EFFECT LEVEL	0–100	Adjusts the volume.
RISE TIME	0–100	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "SLOW" to "FAST."
FALL TIME	0–100	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "FAST" to "SLOW."
MIC DISTANCE	0–100	Adjusts the distance between the horn/rotor and the mic.
ROTOR/HORN	100:0–0:100	Adjusts the volume balance between the horn and rotor.
DRIVE	0–100	Adjusts the amount of distortion in the preamp.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

SITAR SIM.

This simulates the sound of the sitar.

Parameter	Value	Explanation
SENS	0–100	Adjusts the sensitivity of the sitar. When it is set to a lower value, no effect of the sitar is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the sitar can be obtained whether the picking is weak or strong.
DEPTH	0–100	This adjusts the amount of effect applied.
TONE	-50–+50	This adjusts the tone. The high end is boosted as the value increases.
EFFECT LEVEL	0–100	Adjust the volume of the sitar sound.
RESONANCE	0–100	This adjusts the undulation of the resonance.
BUZZ	0–100	Adjusts the amount of characteristic buzz produced by the "buzz bridge" when the strings make contact with it.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

SLICER

STEREO

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

Parameter	Value	Explanation
PATTERN	P1–P20	Select the slice pattern that will be used to cut the sound.
RATE	0–100, BPM $\frac{1}{16}$ – $\frac{1}{2}$	Adjust the rate at which the sound will be cut. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
TRIGGER	OFF, ON	When you switch this from OFF to ON, the rhythm pattern returns to its beginning. • When the patch is written, the TRIGGER parameter is stored in the OFF state.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
ATTACK	0–100	Adjusts the volume of the attacks for the slice pattern.
DUTY	1–99	Adjusts the duration of the sound for the slice pattern.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute * When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

SLOW GEAR

STEREO

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

Parameter	Value	Explanation
SENS	0–100	Adjusts the sensitivity of the slow gear. When it is set to a lower value, the effect of the slow gear can be obtained only with a stronger picking, while no effect is obtained with a weaker picking. When the value is set higher, the effect is obtained even with a weak picking.
RISE TIME	0–100	Adjusts the time needed for the volume to reach its maximum from the moment you begin picking.
LEVEL	0–100	Adjusts the volume of the effect sound.

Effect

SOUND HOLD

MONO

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

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

Parameter	Value	Explanation
TRIGGER	OFF, ON	Switches the hold sound on and off. Normally, this is controlled with the CTL pedals. <ul style="list-style-type: none"> It is assumed that this parameter will be assigned to the footswitch. Patches are written with the HOLD parameter set to Off.
RISE TIME	0–100	Adjusts how rapidly the Sound Hold sound is produced.
EFFECT LEVEL	0–120	Adjusts the volume of the hold sound.

S-BEND

MONO

Applies intense bending.

Parameter	Value	Explanation
TRIGGER	OFF, ON	The effect is applied when you switch this from OFF to ON. When the patch is written, this parameter is stored in the OFF state.
PITCH	-3oct, -2oct, -1oct, +1oct, +2oct, +3oct, +4oct	Adjusts the amount of pitch shift in octave steps.
RISE TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the maximum.
FALL TIME	0–100	This parameter adjusts the amount of time it is to take for the effect to transition to the original.

TOUCH WAH

MONO

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

Parameter	Value	Explanation
MODE	Selects the wah mode.	
	LPF	Low pass filter. Passes only the low-frequency region.
	HPF	High pass filter. Passes only the high-frequency region.
	BPF	Band pass filter. Passes only the specified frequency region.
POLARITY	Selects the direction in which the filter will change in response to the input.	
	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
SENS	0–100	Specifies the sensitivity with which the filter moves in the direction specified by the POLARITY setting. Higher values will result in a stronger response. With a setting of 0, the strength of picking will have no effect.
FREQUENCY	0–100	Adjusts the center frequency of the Wah effect.
RESONANCE	0–100	Adjusts the way in which the wah effect applies to the area around the center frequency. Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of 50 a standard wah sound will be produced.
DECAY	0–100	Adjusts the rate at which the filter is moved.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

TREMOLO

STEREO

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

Parameter	Value	Explanation
RATE	0–100, BPM 	Adjusts the frequency (speed) of the change. <ul style="list-style-type: none"> When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
WAVEFORM	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
EFFECT LEVEL	0–100	Adjusts the volume.
TRIGGER	OFF, ON	Turns the tremolo on/off.
RISE TIME	0–100	Specifies the time from when trigger turns on until the specified tremolo effect is obtained.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. <ul style="list-style-type: none"> BPM (beats per minute) indicates the number of quarter note beats that occur each minute When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

VIBRATO

STEREO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE	0–100, BPM 	Adjusts the rate of the vibrato. <ul style="list-style-type: none"> When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the vibrato.
COLOR	0–100	Higher settings produce a more complex modulation.
EFFECT LEVEL	0–100	Adjusts the volume.
TRIGGER	OFF, ON	This selects on/off of the vibrato.
RISE TIME	0–100	This sets the time passing from the moment the Trigger is turned on until the set vibrato is obtained.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
BPM	40–250	Adjusts the BPM value for each patch. <ul style="list-style-type: none"> BPM (beats per minute) indicates the number of quarter note beats that occur each minute When you have an external MIDI device connected, the MASTER BPM synchronizes to the external MIDI devices tempo, making it impossible to set the MASTER BPM. To enable setting of the MASTER BPM, set "SYNC CLOCK" (P.39) to "INTERNAL."

REVERB

MONO **STEREO**

This effect adds reverberation to the sound.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	This selects the reverb type. Various different simulations of space are offered.	
	HALL 1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL 2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	ROOM1	Simulates the reverberation in a small room. Provides warm reverberations.
	ROOM2	Simulates the reverberation of a room larger than ROOM1.
	AMBIENCE	Simulates an ambience mic (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
	SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
	SHIMMER	Simulates reverberation with a distinctively sparkling high-frequency range.
	DUAL	Allows you to use two reverbs simultaneously.
	TERA ECHO	This effect uses MDP technology to create a unique ambience and a spaciousness that changes according to your picking dynamics.

COMMON

Parameter	Value	Explanation
TIME *1	0.1s–10.0s	Adjusts the length (time) of reverberation.
TONE	-50–0–+50	Adjusts the tonal character of the reverb.
DENSITY *1	1–10	Adjusts the density of the reverb sound.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
PRE-DELAY	0ms–200ms	Adjusts the time until the reverb sound appears.
LOW CUT *1	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT *1	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
LOW DAMP *1	-50–0–+50	Adjusts the amount of attenuation for the low frequency region.
HIGH DAMP *1	-50–0–+50	Adjusts the amount of attenuation for the high frequency region.
MOD RATE *1	0–100	Adjusts the speed at which the reverb sound is modulated.
MOD DEPTH *1	0–100	Adjusts the depth to which the reverb sound is modulated.
DUCK SENS *1	0–100	Adjusts the sensitivity at which the volume is automatically adjusted according to the input. Higher values allow the adjustment to occur in response to lower volumes.

Parameter	Value	Explanation
DUCK PRE DEPTH *1	0–100	When the input sound is loud, this automatically reduces the volume that is being input to the reverb and delay. As this setting approaches 100, the input volume reduction is applied more deeply.
DUCK POST DEPTH *1	0–100	When the input sound is loud, this automatically reduces the volume that is being output from the reverb and delay. As this setting approaches 100, the output volume reduction is applied more deeply.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.

*1 This is not shown if TYPE is set to TERA ECHO.

SHIMMER

Parameter	Value	Explanation
PITCH 1 PITCH 2	-24–+24	Adjusts the amount of pitch shift.
LEVEL 1 LEVEL 2	0–100	Adjusts the volume of the pitch shifter.

DUAL

Parameter	Value	Explanation
TYPE1 TYPE2	HALL, PLATE, ROOM	This selects the reverb type.
TIME1	0.1–10.0s	Adjusts the length (time) of reverberation.
TONE 1 TONE 2	-50–+50	Adjusts the tonal character of the reverb.
EFFECT LEVEL 1 EFFECT LEVEL 2	0–100	Adjusts the volume of the reverb sound.
DENSITY1 DENSITY2	1–10	Adjusts the density of the reverb sound.
PRE-DELAY 1 PRE-DELAY 2	0ms–200ms	Adjusts the time until the reverb sound appears.
LOW CUT 1 LOW CUT 2	FLAT, 20.0Hz–20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT 1 HIGH CUT 2	20.0Hz–20.0kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

Effect

TERA ECHO

Parameter	Value	Explanation
MODE	MONO	Selects the mode of the effect sound.
	STEREO 1	The L and R channels will both output the same sound.
	STEREO2	The R channel outputs the direct sound, and the L channel outputs the effect sound.
SPREAD TIME	0–100	Adjusts the length of the effect sound.
FEEDBACK	0–100	Adjusts the decay of the effect sound.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
TONE	-50–+50	Adjusts the tone.
DIRECT LEVEL	0–100	Adjusts the volume of the direct sound.
TRIGGER	OFF, ON	The effect sound is held when you turn this on. • Patches are written with the parameter set to Off.

PEDAL FX

MONO

You can control the wah effect or get a pitch bend effect in real time by adjusting the GT-1000's expression pedal or the expression pedal connected to the CTL 4, 5/EXP 2 jack or CTL 6, 7/EXP 3 jack.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	PEDAL BEND	This lets you use the pedal to get a pitch bend effect. * Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.
	WAH	You can control the wah effect in real time by adjusting the GT-1000's expression pedal or the expression pedal connected to the CTL 4, 5/EXP 2 jack or CTL 6, 7/EXP 3 jack.

PEDAL BEND

MONO

Parameter	Value	Explanation
PITCH	-24–+24	This sets the pitch at the point where the EXP Pedal is all the way down.
PEDAL POSITION	0–100	Adjusts the pedal position for pedal bend. This parameter is used after it's been assigned to an expression pedal or similar controller.
EFFECT LEVEL	0–100	Adjusts the volume of the pitch bend sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

WAH

MONO

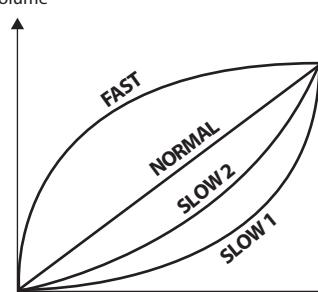
Parameter	Value	Explanation
WAH TYPE	CRY WAH	Selects the type of wah.
	VO WAH	This models the sound of the CRY BABY wah pedal popular in the '70s.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
PEDAL POSITION	0–100	Adjusts the position of the wah pedal. * This parameter is used after it's been assigned to an expression pedal or similar controller.
PEDAL MIN	0–100	Selects the tone produced when the heel of the EXP Pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the EXP Pedal is depressed.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

FOOT VOLUME

STEREO

This is a volume control effect.

Normally, this is controlled with the GT-1000's expression pedal or the expression pedal connected to the CTL 4, 5/EXP 2 jack or CTL 6, 7/EXP 3 jack.

Parameter	Value	Explanation
VOLUME MIN	0–100	Sets the volume when the heel of the EXP Pedal is depressed.
VOLUME MAX	0–100	Selects the volume when the toe of the EXP Pedal is depressed.
VOLUME CURVE	SLOW1, SLOW2, NORMAL, FAST	You can select how the actual volume changes relative to the amount the pedal is pressed. Volume  When the pedal is fully raised When the pedal is fully advanced
PEDAL POSITION	0–100	Adjusts the volume.

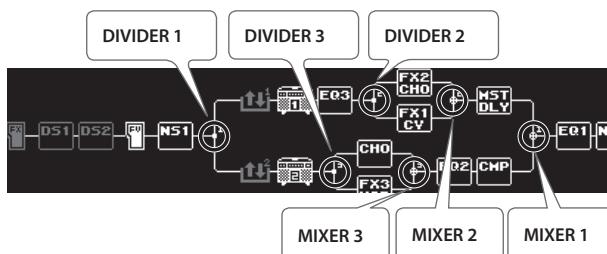
DIVIDER 1–3

STEREO

Within the effect chain, the point where the signal is split into channels "A" and "B" is called the "divider," and the point where the two signals are recombined is called the "mixer."

You can use the divider to switch between channels "A" and "B" to assign strongly picked notes and softly picked notes to different channels, or to assign different frequency bands of your guitar sound to different channels.

The mixer lets you adjust the volume balance of channels "A" and "B," place them in the stereo field, or slightly delay the sound of channel "B" to produce a spacious sound.



Parameter	Value	Explanation
MODE	SINGLE	Use only one channel, either "A" or "B."
	DUAL	Use the two channels "A" and "B."
CH SELECT *1	A, B	Selects the channel to use.
A:DYNAMIC *2	OFF	DYNAMIC will not be used.
B:DYNAMIC *2	POLAR+	Only notes picked more strongly than the DYNA SENS setting will be output.
	POLAR-	Only notes picked more softly than the DYNA SENS setting will be output.
A:DYNA SENS *2	0–100	Specifies the picking sensitivity.
A:FILTER *2	OFF	The filter will not be used.
	LPF	Only the region below the cutoff frequency will be output.
	HPF	Only the region above the cutoff frequency will be output.
A:CUTOFF FREQ *2	100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz, 1.00kHz, 1.25kHz, 1.60kHz, 2.00kHz, 2.50kHz, 3.15kHz, 4.00kHz	Cutoff frequency
B:CUTOFF FREQ *2		

*1 Setting available when MODE is set to SINGLE.

*2 Setting available when MODE is set to DUAL.

Exchanging the preamp settings between channels

Here's how to exchange the preamp settings between channels A and B.

1. Press the [EFFECT] button.
2. Turn knob [6] to select the DIVIDER that you want to edit.
3. Press the [3] knob.

MIXER 1–3

STEREO

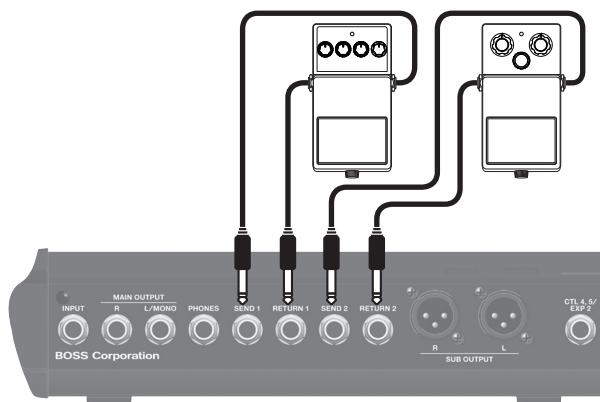
Parameter	Value	Explanation
MODE	STEREO	Channels "A" and "B" will be mixed and output in stereo.
	PAN L/R	Channels "A" and "B" will be assigned respectively to the L and R OUTPUT jacks.
A/B BALANCE	100:0–0:100	Adjusts the volume balance of channels "A" and "B." * This is shown only if DIVIDER MODE is set to "DUAL."
SPREAD	0–100	Slightly delays the sound of channel "B" to make the sound more spacious. * This is shown only if DIVIDER MODE is set to "DUAL."

Effect

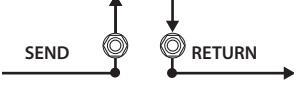
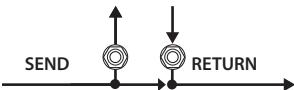
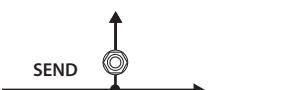
SEND/RETURN 1, 2

MONO

You can connect an external effects processor between the SEND jack and RETURN jack, and use it as one of the GT-1000's effects processors.



The sound that is input to SEND/RETURN within the effect chain will be output to the SEND jack. The sound that is input via the RETURN jack will be input to SEND/RETURN within the effect chain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns the SEND/RETURN on/off.
STEREO LINK	OFF, ON	If this is on, you can use the two sets of SEND and RETURN jacks to connect a stereo effect unit.
MODE	NORMAL	<p>The input to SEND/RETURN within the effect chain will be output to the SEND jack, and the input from the RETURN jack will be output following SEND/RETURN.</p> <p>Use this setting if you want to connect an external effects processor in series within the GT-1000's effect chain.</p> 
	DIRECT MIX	<p>The input to SEND/RETURN within the effect chain will be output to the SEND jack, and the input from the RETURN jack and the input to SEND/RETURN (the direct sound) will be mixed and output following SEND/RETURN.</p> <p>Use this when you want to mix the GT-1000's effects sounds together with the sound with the external effects device applied to it.</p> 
	BRANCH OUT	<p>The input to SEND/RETURN within the effect chain will be output to the SEND jack. The input from the RETURN jack will be ignored.</p> <p>For example, by placing SEND/RETURN in front of reverb or delay, this allows you to use the SEND jack as a dry out.</p> 
SEND LEVEL	0–200	Adjusts the volume of the output to the external effects device.
RETURN LEVEL	0–200	Adjusts the volume of the input from the external effects device. * You can adjust this if the MODE parameter is set to NORMAL or DIRECT MIX.

Parameter	Value	Explanation
ADJUST	0–100	<p>Adjusts the phase between the GT-1000's internal processing and an external effect unit connected to the SEND/RETURN jacks.</p> <p>You can adjust this if the MODE parameter is set to NORMAL or DIRECT MIX.</p>

LOOPER

MONO

Parameter	Value	Explanation
PLAY LEVEL	0–100	Specifies the loop playback level.

MAIN OUT L, MAIN OUT R, SUB OUT L, SUB OUT R

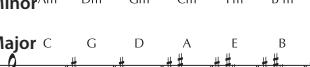
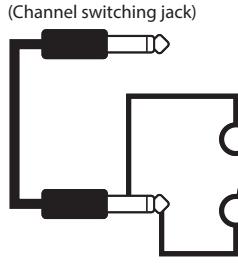
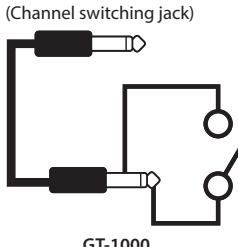
Parameter	Value	Explanation
STEREO LINK	OFF, ON	If this is OFF, L and R can be independently positioned in the chain; if this is ON, they are positioned as a set (stereo).
L:SP TYPE R:SP TYPE *1	Select the speaker type.	
	OFF	This turns off the speaker simulator.
	ORIGINAL	This is the built-in speaker of the amp you selected with AIRD PREAMP TYPE.
	1x8"	This is a compact open-back speaker cabinet with one 8-inch speaker.
	1x10"	This is a compact open-back speaker cabinet with one 10-inch speaker.
	1x12"	This is a compact open-back speaker cabinet with one 12-inch speaker.
	2x12"	This is a general open-back speaker cabinet with two 12-inch speakers.
	4x10"	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
	4x12"	This is an optimal speaker cabinet for a large enclosed amp with four 12-inch speakers.
	8x12"	This is a double stack of two cabinets, each with four 12-inch speakers.
USER1–4		You can create an original SP TYPE by using a dedicated tool to load IR (Impulse Response) data into the GT-1000. Download the dedicated tool from the BOSS website. http://www.boss.info/support/
		This setting selects the simulated mic type.
L:MIC TYPE R:MIC TYPE *2	DYN57	This is the sound of the SHURE SM-57. General dynamic mic used for instruments and vocals. Optimal for use in miking guitar amps.
	DYN421	This is the sound of the SENNHEISER MD-421. Dynamic mic with extended low end.
	CND451	This is the sound of the AKG C451B. Small condenser mic for use with instruments.
	CND87	This is the sound of the NEUMANN U87. Condenser mic with flat response.
	FLAT	Simulates a mic with perfectly flat response. Produces a sonic image close to that of listening to the sound directly from the speakers (on site).
L:MIC DISTANCE R:MIC DISTANCE *2	SHORT, MEDIUM, LONG	Simulates the distance between the mic and speaker. The distance from the speakers is farther in the order of SHORT < MEDIUM < LONG.
L:MIC POSITION R:MIC POSITION *2	This simulates the mic position.	
	CENTER	Simulates the condition that the mic is set in the middle of the speaker cone.
	1cm-10cm	Simulates the condition that the mic is moved away from the center of the speaker cone.
L:MIC LEVEL R:MIC LEVEL *2	0–100	Adjusts the volume of the mic.
L:DIRECT MIX R:DIRECT MIX *2	0–100	Adjusts the volume of the direct sound.

*1 This is shown only if OUTPUT SELECT is set to "RECORDING."

*2 This is shown only if OUTPUT SELECT is set to "LINE/PHONES."

MASTER

These settings are applied to the overall patch.

Parameter	Value	Explanation
PATCH LEVEL	0–200	Adjusts the volume of the patch.
BPM	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute
KEY	C (Am)– B (G#m)	This sets the key for the FX HARMONIST. Major C F B ^b E ^b A ^b D ^b  Minor Am Dm Gm Cm Fm B ^b m  Major C G D A E B F [#]  Minor Am Em Bm F [#] m C [#] m G [#] m D [#] m
AMP CTL1 AMP CTL2		By connecting your guitar amp's channel switching jack to the GT-1000's AMP CONTROL jack, you can then use Amp Control to switch the amp channel. This combining of the GT-1000 and the amp channels allows you to get an even wider variety of distortion sounds. 
		Since the Amp Control setting is handled as one of the effects parameters saved to each individual patch, it allows you to switch guitar amp channels with each patch.
	OFF	Guitar Amplifier (Channel switching jack)  GT-1000 (AMP CONTROL jack)
	ON	Guitar Amplifier (Channel switching jack)  GT-1000 (AMP CONTROL jack)
CARRYOVER	OFF, ON	You can specify whether the effect sound is carried-over when you switch patches.

MENU

CONTROL ASSIGN

CONTROL FUNCTION

Here you can specify the parameters that are controlled by all of the top panel footswitches, the expression pedal (EXP1), and expression pedals or footswitches that are connected to the rear panel CTL4, 5/EXP2 jack and CTL6, 7/EXP3 jack.

FUNCTION ([BANK▲], [BANK▼], [1]–[5] switch, EXP1 switch, CTL1–7)

CONTROL/ASSIGN > CONTROL FUNCTION					
	BANK ▲	BANK ▼	CTL 1	CTL 2	CTL 3
FUNCTION	BANK DOWN	BANK UP	DSE	SPI TAP	TUNER
MODE	PREFERENCE	PITCH	PITCH	PITCH	PITCH
	1	2	3	4	5
FUNCTION	1	2	3	4	5
MODE	PREFERENCE	PITCH	PITCH	PITCH	PITCH
	SELECT	VALUE	VALUE	VALUE	VALUE

Value	Explanation
OFF	No assignment.
BANK DOWN	Switches to the previous BANK number. * Cannot be selected for [BANK▲] or [1]–[5] switches
BANK UP	Switches to the next BANK number. * Cannot be selected for [BANK▼] or [1]–[5] switches
1	Selects patch number 1. * Can be selected only for switch [1]
2	Selects patch number 2. * Can be selected only for switch [2]
3	Selects patch number 3. * Can be selected only for switch [3]
4	Selects patch number 4. * Can be selected only for switch [4]
5	Selects patch number 5. * Can be selected only for switch [5]
PATCH +1	Switches to the next patch number.
PATCH -1	Switches to the previous patch number.
LEVEL +10	Increases the patch volume level by 10 units.
LEVEL +20	Increases the patch volume level by 20 units.
LEVEL -10	Decreases the patch volume level by 10 units.
LEVEL -20	Decreases the patch volume level by 20 units.
BPM TAP	Used for tap input of the MASTER BPM.
DLY1 TAP	Used for tap input of the DELAY 1.
DLY2 TAP	Used for tap input of the DELAY 2.
DLY3 TAP	Used for tap input of the DELAY 3.
DLY4 TAP	Used for tap input of the DELAY 4.
MST DLY TAP	Used for tap input of the MASTER DELAY.
TUNER	Switches the TUNER on and off.
AMP CTL 1	Switches the AMP CTL 1 on and off.
AMP CTL 2	Switches the AMP CTL 2 on and off.
CMP	Switches the COMPRESSOR on and off.
DS1	Switches the DISTORTION 1 on and off.
DS1 SOLO	Switches the DISTORTION 1 SOLO on and off.
DS2	Switches the DISTORTION 2 on and off.
DS2 SOLO	Switches the DISTORTION 2 SOLO on and off.
AMP-1	Switches the AIRD PREAMP 1 on and off.
AMP-1 SOLO	Switches the AIRD PREAMP 1 SOLO on and off.
AMP-2	Switches the AIRD PREAMP 2 on and off.
AMP-2 SOLO	Switches the AIRD PREAMP 2 SOLO on and off.
NS 1	Switches the NOISE SUPPRESSOR 1 on and off.
NS 2	Switches the NOISE SUPPRESSOR 2 on and off.
EQ 1	Switches the EQUALIZER 1 on and off.
EQ 2	Switches the EQUALIZER 2 on and off.

Value	Explanation
EQ 3	Switches the EQUALIZER 3 on and off.
EQ 4	Switches the EQUALIZER 4 on and off.
DLY1	Switches the DELAY 1 on and off.
DLY2	Switches the DELAY 2 on and off.
DLY3	Switches the DELAY 3 on and off.
DLY4	Switches the DELAY 4 on and off.
MST DLY	Switches the MASTER DELAY on and off.
CHO	Switches the CHORUS on and off.
FX1	Switches the FX1 on and off.
FX2	Switches the FX2 on and off.
FX3	Switches the FX3 on and off.
FX1 TRIGGER	Switches the FX1 TRIGGER on and off.
FX2 TRIGGER	Switches the FX2 TRIGGER on and off.
FX3 TRIGGER	Switches the FX3 TRIGGER on and off.
REV	Switches the REVERB on and off.
PFX	Switches the PEDAL FX on and off.
DIV1 CH.SEL	Switches the DIVIDER 1 channel select.
DIV2 CH.SEL	Switches the DIVIDER 2 channel select.
DIV3 CH.SEL	Switches the DIVIDER 3 channel select.
S/R 1	Switches the SEND/RETURN 1 on and off.
S/R 2	Switches the SEND/RETURN 2 on and off.
LOOPER	Controls the looper. For details on operation, refer to "Looper" (owner's manual).
LOOPER STOP	Stops the phrase.
LOOPER CLEAR	Clears the phrase
METRONOME	Turns the metronome on/off.
MIDI START	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC PLAY	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).

FUNCTION (EXP1 PEDAL, EXP 2, EXP 3)

Value	Explanation
OFF	No assignment.
FOOT VOLUME	Foot volume will be assigned.
PEDAL FX	PEDAL FX will be assigned. According to the pedal effect setting, this operates as wah or as pedal bend.
FV/PEDAL FX	PEDAL FX and foot volume will be assigned.

MODE

CONTROL/ASSIGN > CONTROL FUNCTION					
	BANK ▲	BANK ▼	CTL 1	CTL 2	CTL 3
FUNCTION	BANK DOWN	BANK UP	DSE	DSE	DSE
MODE	PREFERENCE	PITCH	PITCH	PITCH	PITCH
	1	2	3	4	5
FUNCTION	NUR 1	NUR 2	NUR 3	NUR 4	NUR 5
MODE	PREFERENCE	PITCH	PITCH	PITCH	PITCH
	SELECT	VALUE	VALUE	VALUE	VALUE

Value	Explanation
TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.

PREFERENCE

Value	Explanation
PATCH	Different settings can be made independently for each patch.
SYSTEM	The same settings will be shared by all patches.

ASSIGN SETTING

ASSIGN 1–16

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
SW	OFF, ON	Turns the ASSIGN 1–16 on/off.
TARGET	TARGET	This selects the parameter to be changed. Refer to "TARGET list" (p. 29).
	MIN	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.
	MAX	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.

Parameter	Value	Explanation
SOURCE	NUM1–NUM5	Assigns the GT-1000's number [1]–[5] switch.
	CUR NUM	Assigns the same number switch as the selected patch number.
	BANKDOWN	Assigns the GT-1000's [BANK▼] switch.
	BANKUP	Assigns the GT-1000's [BANK▲] switch.
	CTL1–CTL3	Assigns the GT-1000's [CTL1]–[CTL3] switch.
	CTL4, CTL5	Assigns the external footswitch connected to the CTL 4, 5/ EXP 2 jack.
	CTL6, CTL7	Assigns the external footswitch connected to the CTL 6, 7/ EXP 3 jack.
	EXP1 SW	Assigns the GT-1000's [EXP 1] switch.
	EXP1	Assigns the GT-1000's expression pedal.
	EXP2	Assigns the external expression pedal connected to the CTL 4, 5/ EXP 2 jack.
TARGET	EXP3	Assigns the external expression pedal connected to the CTL 6, 7/ EXP 3 jack.
	INT PEDAL	Assigns the internal pedal. Refer to "Virtual Expression Pedal System (Internal Pedal / Wave Pedal)" (p. 34).
	WAVE PEDAL	Assigns the wave pedal.
	INPUT	The assigned target parameter will change according to the input level.
	CC#1–31, 64–95	Control Change messages from an external MIDI device.
MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
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	
SENS	0–100	This adjusts the input sensitivity when INPUT is selected for SOURCE.

Parameter		Value	Explanation	Parameter		Value	Explanation
INTERNAL PEDAL	TRIGGER *1	PATCH CHANGE	This is activated when a patch is selected.	MIDI	CH *3 *4	SYSTEM	This transmits a message on the MIDI channel specified by the "MIDI SETTING" (p. 39) parameter TX CHANNEL.
		EXP1 PDL-LOW	This is activated when the GT-1000's expression pedal is set to the minimum position.			1–16	The message is transmitted on the specified MIDI channel.
		EXP1 PDL-MID	This is activated when the GT-1000's expression pedal is moved through the middle position.	TARGET	CC#	0–127	The message is transmitted using the specified controller number.
		EXP1 PDL-HIGH	This is activated when the GT-1000's expression pedal is set to the maximum position.	TARGET MIDI CC# *3	MIN	0–127	Selects the minimum value of the transmitted CC# message.
		EXP1 SW	This is activated when the [EXP 1] switch is operated.		MAX	0–127	Selects the maximum value of the transmitted CC# message.
		NUM1–NUM5	This is activated when the [1]–[5] switch is operated.	TARGET MIDI PC# *4	PC#	1–128	Specifies the program number that is transmitted.
		CUR NUM	This is activated when you operate the same number switch as the selected patch number.		MSB	OFF, 0–127	Specifies the bank select MSB that is transmitted. If this is OFF, the bank select MSB is not transmitted.
		EXP2	This is activated when an external expression pedal connected to the CTL 4, 5/ EXP 2 jack.		LSB	OFF, 0–127	Specifies the bank select MSB that is transmitted. If this is OFF, the bank select LSB is not transmitted.
		EXP3	This is activated when an external expression pedal connected to the CTL 6, 7/ EXP 3 jack.				
	TIME *1	CTL1–CTL3	This is activated when the [CTL 1]–[CTL 3] switch is operated.				
		CTL4, CTL5	This is activated when an external footswitch connected to the CTL 4, 5/ EXP 2 jack is operated.				
		CTL6, CTL7	This is activated when an external footswitch connected to the CTL 6, 7/ EXP 3 jack is operated.				
		BANKDOWN	This is activated when the [BANK▼] switch is operated.				
		BANKUP	This is activated when the [BANK▲] switch is operated.				
	WAVE PEDAL	CC#1–31, 64–95	This is activated when a control change is received.				
		TIME *1	0–100	This specifies the time over which the internal pedal will move from the toe-raised position to the toe-down position.			
		CURVE *1	LINEAR				
			SLOW RISE				
			FAST RISE				
		FORM *2	SAW				
			TRI				
			SINE				
		RATE *2	0–100, BPM –	This determines the time spent for one cycle of the assumed EXP Pedal.			
			*	When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song.			
			*	If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.			

TARGET list

CATEGORY	TARGET	CATEGORY	TARGET
COMP (COMPRESSOR)	ON/OFF	GEQ 1 (EQUALIZER 1 GRAPHIC)	31.5Hz
	TYPE		63Hz
	SUSTAIN		125Hz
	ATTACK		250Hz
	RATIO		500Hz
	TONE		1kHz
	LEVEL		2kHz
	DIRECT MIX		4kHz
			8kHz
			16kHz
DIST 1 (DISTORTION 1) DIST 2 (DISTORTION 2)	LEVEL	DELAY 1 DELAY 2 DELAY 3 DELAY 4	LEVEL
	ON/OFF		ON/OFF
	TYPE		TIME
	DRIVE		FEEDBACK
	TONE		HIGH CUT
	BOTTOM		EFFECT LEVEL
	EFFECT LEVEL		DIRECT LEVEL
	DIRECT MIX		
	SOLO SW		
	SOLO LEVEL		
PREAMP 1 (AIRD PREAMP 1) PREAMP 2 (AIRD PREAMP 2)	ON/OFF	MST DELAY (MASTER DELAY)	ON/OFF
	TYPE		TYPE
	GAIN		TIME
	SAG		FEEDBACK
	RESONANCE		HIGH CUT
	BASS		EFFECT LEVEL
	MIDDLE		DIRECT LEVEL
	TREBLE		MOD RATE
	PRESENCE		MOD DEPTH
	BRIGHT		DUCK SENS
NS 1 (NOISE SUPPRESSOR 1) NS 2 (NOISE SUPPRESSOR 2)	GAIN SW		DUCK PRE DEPTH
	LEVEL		DUCK POST DEPTH
	SOLO SW		PAN TAP TIME
	SOLO LEVEL		TRIGGER
			LEVEL
	ON/OFF	M-DLY:TAPE	HEAD
	THRESHOLD		PITCH
	RELEASE		PITCH BAL
	DETETCT		PITCH FBK
EQ 1 (EQUALIZER 1) EQ 2 (EQUALIZER 2) EQ 3 (EQUALIZER 3) EQ 4 (EQUALIZER 4)	ON/OFF	M-DLY:DUAL	MODE
			D1 TYPE
	TYPE		D1 TIME
			D1 FEEDBACK
PEQ 1 (EQUALIZER 1 PARAMETRIC) PEQ 2 (EQUALIZER 2 PARAMETRIC) PEQ 3 (EQUALIZER 3 PARAMETRIC) PEQ 4 (EQUALIZER 4 PARAMETRIC)	LOW GAIN		D1 HIGH CUT
	LOW-MID FREQ		D1 EFCT LEVEL
	LOW-MID Q		D2 TYPE
	LOW-MID GAIN		D2 TIME
	HIGH-MID FREQ		D2 FEEDBACK
	HIGH-MID Q		D2 HIGH CUT
	HIGH-MID GAIN		D2 EFCT LEVEL
	HIGH GAIN		MODE
	LEVEL		RISE TIME
	LOW CUT		FALL TIME
	HIGH CUT		

MENU

CATEGORY	TARGET	CATEGORY	TARGET
CHORUS	ON/OFF	FX1:CHO (CHORUS)	TYPE
	TYPE		RATE
	RATE		DEPTH
	DEPTH		PRE-DELAY
	PRE-DELAY		WAVEFORM
	WAVEFORM		EFFECT LEVEL
	EFFECT LEVEL		DIRECT LEVEL
	DIRECT LEVEL		LOW CUT
	LOW CUT		HIGH CUT
	HIGH CUT		OUTPUT MODE
	DUAL RATE 1		DUAL RATE 1
	DUAL DEPTH 1		DUAL DEPTH 1
	DUAL PRE-DELAY 1		DUAL PRE-DELAY 1
	DUAL WAVEFORM 1		DUAL WAVEFORM 1
	DUAL EFFECT LEVEL 1		DUAL EFCT LEVEL1
	DUAL LOW CUT 1		DUAL LOW CUT 1
	DUAL HIGH CUT 1		DUAL HIGH CUT 1
	DUAL RATE 2		DUAL RATE 2
	DUAL DEPTH 2		DUAL DEPTH 2
	DUAL PRE-DELAY 2		DUAL PRE-DELAY 2
	DUAL WAVEFORM 2		DUAL WAVEFORM 2
	DUAL EFFECT LEVEL 2		DUAL EFCT LEVEL2
	DUAL LOW CUT 2		DUAL LOW CUT 2
	DUAL HIGH CUT 2		DUAL HIGH CUT 2
	DUAL OUTPUT MODE		PRIME SWEETNESS
FX1	ON/OFF		PRIME BELL
FX2	TYPE		CE-1 PREAMP SW
FX3	TYPE		CE-1 PREAMP GAIN
FX1:ACO (AC GUITAR SIM)	BODY	CE-1 PREAMP LEVEL	CE-1 PREAMP LEVEL
	LOW		MODE
	HIGH		RATE
	LEVEL		DEPTH
FX1:ACR (AC RESONANCE)	TYPE	FX1:CV (CLASSIC-VIBE)	EFFECT LEVEL
	RESONANCE		TYPE
	TONE		SUSTAIN
	LEVEL		ATTACK
FX1:AW (AUTO WAH)	FILTER MODE		RATIO
	RATE		TONE
	DEPTH		LEVEL
	FREQUENCY		DIRECT MIX
	RESONANCE	FX1:DEF (DEFRETTER)	SENS
	WAVEFORM		DEPTH
	EFFECT LEVEL		ATTACK
	DIRECT MIX		RESONANCE
			TONE
			EFFECT LEVEL
			DIRECT MIX

CATEGORY	TARGET	CATEGORY	TARGET
FX1:FB (FEEDBACKER) FX2:FB (FEEDBACKER) FX3:FB (FEEDBACKER)	MODE	FX1:PAN (PAN) FX2:PAN (PAN) FX3:PAN (PAN)	RATE
	TRIGGER		DEPTH
	DEPTH		WAVEFORM
	RISE TIME		EFFECT LEVEL
	OCTAVE RISE TIME		DIRECT MIX
	FEEDBACK		TYPE
	OCTAVE FEEDBACK		STAGE
	VIB RATE		RATE
	VIB DEPTH		DEPTH
	RATE		RESONANCE
FX1:FL (FLANGER) FX2:FL (FLANGER) FX3:FL (FLANGER)	DEPTH		MANUAL
	RESONANCE		LOW DAMP
	MANUAL		HIGH DAMP
	LOW DAMP		LOW CUT
	HIGH DAMP		HIGH CUT
	LOW CUT		BI-PHASE
	HIGH CUT		WAVEFORM
	TURBO		STEP RATE
	WAVEFORM		SEPARATION
	STEPRATE		EFFECT LEVEL
FX1:HRM (HARMONIST) FX2:HRM (HARMONIST) FX3:HRM (HARMONIST)	SEPARATION		DIRECT MIX
	EFFECT LEVEL		VOICE
	DIRECT MIX		PS1 PITCH
	VOICE		PS1 FINE
	HR1 HARMONY		PS1 FEEDBACK
	HR1 PRE-DELAY		PS1 PRE-DELAY
	HR1 FEEDBACK		PS1 LEVEL
	HR1 LEVEL		PS1 MODE
	HR2 HARMONY		PS2 PITCH
	HR2 PRE-DELAY		PS2 FINE
FX1:HMN (HUMANIZER) FX2:HMN (HUMANIZER) FX3:HMN (HUMANIZER)	HR2 LEVEL		PS2 PRE-DELAY
	DIRECT LEVEL		PS2 LEVEL
	MODE		PS2 MODE
	VOWEL1		DIRECT LEVEL
	VOWEL2		INTELLIGENT
	SENS		FREQUENCY
	RATE		FREQ MOD RATE
	DEPTH		FREQ MOD DEPTH
	MANUAL		EFFECT LEVEL
	LEVEL		DIRECT MIX
FX1:OC (OCTAVE) FX2:OC (OCTAVE) FX3:OC (OCTAVE)	TYPE	FX1:RT (ROTARY) FX2:RT (ROTARY) FX3:RT (ROTARY)	SPEED SELECT
	-2OCT		SLOW RATE
	-1OCT		FAST RATE
	DIRECT LEVEL		RISE TIME
	RANGE		FALL TIME
	POLY OCTAVE LEVEL		MIC DISTANCE
	LOWER LEVEL		ROTOR/HORN
FX1:OT (OVERTONE) FX2:OT (OVERTONE) FX3:OT (OVERTONE)	UPPER LEVEL		DRIVE
	UNISON LEVEL		EFFECT LEVEL
	DIRECT LEVEL		DIRECT MIX
	DETUNE		
	LOW		
	HIGH		
	OUTPUT MODE		

MENU

CATEGORY	TARGET	CATEGORY	TARGET
FX1:STR (SITAR SIM) FX2:STR (SITAR SIM) FX3:STR (SITAR SIM)	SENS	REVERB	ON/OFF
	DEPTH		TYPE
	RESONANCE		TIME
	BUZZ		DENSITY
	TONE		PRE DELAY
	EFFECT LEVEL		TONE
	DIRECT MIX		EFFECT LEVEL
	PATTERN		DIRECT LEVEL
	RATE		LOW CUT
	ATTACK		HIGH CUT
FX1:SL (SLICER) FX2:SL (SLICER) FX3:SL (SLICER)	DUTY		LOW DAMP
	TRIGGER		HIGH DAMP
	EFFECT LEVEL		MOD RATE
	DIRECT MIX		MOD DEPTH
	SENS		DUCK SENS
FX1:SG (SLOW GEAR) FX2:SG (SLOW GEAR) FX3:SG (SLOW GEAR)	RISE TIME		DUCK PRE DEPTH
	LEVEL		DUCK POST DEPTH
	TRIGGER	REVERB: SHIMMER	PITCH 1
FX1:SH (SOUND HOLD) FX2:SH (SOUND HOLD) FX3:SH (SOUND HOLD)	RISE TIME		LEVEL 1
	EFFECT LEVEL		PITCH 2
	TRIGGER		LEVEL 2
FX1:SB (S-BEND) FX2:SB (S-BEND) FX3:SB (S-BEND)	PITCH		TYPE 1
	RISE TIME		TIME 1
	FALL TIME		PRE-DELAY 1
	FILTER MODE		DENSITY 1
	POLARITY		TONE 1
FX1:TW (TOUCH WAH) FX2:TW (TOUCH WAH) FX3:TW (TOUCH WAH)	SENS		EFFECT LEVEL 1
	FREQUENCY		LOW CUT 1
	RESONANCE		HIGH CUT 1
	DECAY	REVERB: DUAL	TYPE 2
	EFFECT LEVEL		TIME 2
	DIRECT MIX		PRE-DELAY 2
	RATE		DENSITY 2
	DEPTH		TONE 2
	WAVEFORM		EFFECT LEVEL 2
	TRIGGER		LOW CUT 2
	RISE TIME		HIGH CUT 2
	EFFECT LEVEL		MODE
FX1:TR (TREMOLO) FX2:TR (TREMOLO) FX3:TR (TREMOLO)	DIRECT MIX		S-TIME
	RATE	REVERB: TERA ECHO	FEEDBACK
	DEPTH		TRIGGER
	WAVEFORM		ON/OFF
	TRIGGER		TYPE
FX1:VIB (VIBRATO) FX2:VIB (VIBRATO) FX3:VIB (VIBRATO)	RISE TIME		EFFECT LEVEL
	EFFECT LEVEL		DIRECT MIX
	DIRECT MIX		PITCH
	RATE	PEDAL FX	PEDAL POSITION
	DEPTH		TYPE
	COLOR		PEDAL POSITION
	TRIGGER	PEDAL BEND	PEDAL MIN
	RISE TIME		PEDAL MAX
	EFFECT LEVEL		PEDAL POSITION
	DIRECT MIX		VOLUME MIN
FOOT VOLUME			VOLUME MAX
			VOLUME CURVE

CATEGORY	TARGET
DIV1 (DIVIDER 1) DIV2 (DIVIDER 2) DIV3 (DIVIDER 3)	MODE
	CH SELECT
	Ch.A DYNAMIC
	Ch.A DYNAMIC SENS
	Ch.A FILTER
	Ch.A CUTOFF FREQ
	Ch.B DYNAMIC
	Ch.B DYNAMIC SENS
	Ch.B FILTER
	Ch.B CUTOFF FREQ
MIXER 1	MODE
MIXER 2	Ch.A/B BALANCE
MIXER 3	SPREAD
S/R 1 (SEND/RETURN 1) S/R 2 (SEND/RETURN 2)	ON/OFF
	MODE
	SEND LEVEL
	RETURN LEVEL
LOOPER	ADJUST
	PLAY LEVEL
AMP CTL (AMP CONTROL)	CTL 1
	CTL 2
MASTER	PATCH LEVEL
	BPM
	KEY
MIDI	MIDI CC#
	MIDI PC#

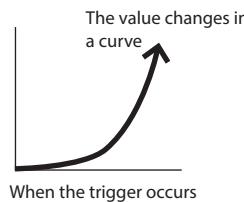
Virtual Expression Pedal System (Internal Pedal / Wave Pedal)

By assigning a desired parameter to the virtual expression pedal, you can produce an effect as though you were operating a physical expression pedal to change the volume or tone quality in real time.

The virtual expression pedal system provides the following two types of functions, and you can use the SOURCE setting for ASSIGN 1–16 to choose the desired type.

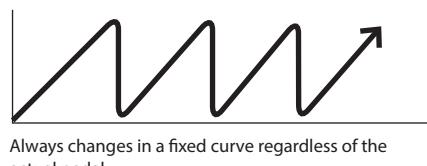
Internal pedal

If SOURCE is set to "INT PEDAL," the virtual expression pedal will begin operating when started by the specified trigger (TRIGGER), modifying the parameter specified by "TARGET."



Wave pedal

If SOURCE is set to "WAVE PEDAL," the virtual expression pedal will cyclically modify the parameter specified by TARGET in a fixed wave form.



INPUT (Input Level)

The parameter set as the target changes in response to the input level.

MEMO

If you want to adjust the input sensitivity, set the INPUT SENS.

INPUT SENS (Input Sens)

Parameter	Value	Explanation
INPUT SENS	0–100	This adjusts the input sensitivity when INPUT LEVEL is selected for SOURCE.

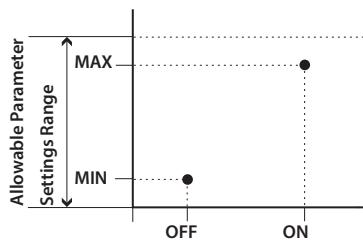
About the Range of a Target's Change

The value of the parameter selected as the target changes within the range defined by "Min" and "Max," as set on the GT-1000.

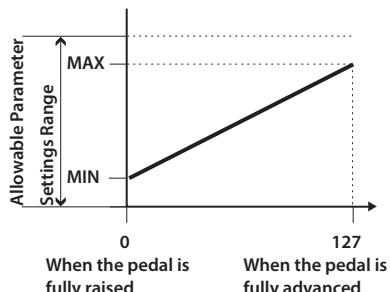
When using an external footswitch, or other controller that acts as an on/off switch, "Min" is selected with Off (CLOSED), and "Max" is selected with On (OPEN).

When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values. Also, when the target is of an on/off type, the median value of the received data is used as the dividing line in determining whether to switch it on or off.

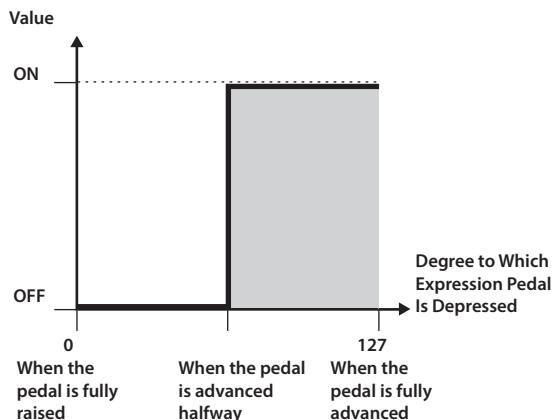
When using the footswitch:



When using the expression pedal:



When controlling the On/Off target with the expression pedal:



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

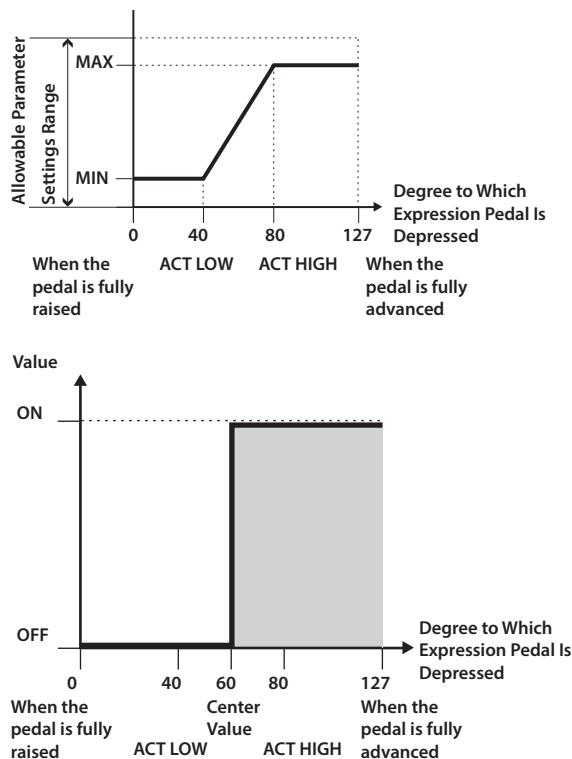
* When the "minimum" is set to a higher value than the "maximum," the change in the parameter is reversed.

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

About the Range of a Controller's Change

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

(Example) With ACT LOW: 40, ACT HIGH: 80



- * When using a footswitch or other on/off switching controller as the source, leave these at "ACT LOW: 0" and "ACT HIGH: 127".

With certain settings, the value may not change.

Parameter	Value	Explanation
CC1# CC2#	OFF, 0–127	Specifies whether a control change is transmitted when you switch patches. If this is OFF, no control change is transmitted.
CC1 VALUE CC2 VALUE	0–127	Specifies the value of the control change.

LED COLOR

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

[BANK▼], [BANK▲], [1]–[5] switch, CTL1–3, EXP1 SW

Value	Explanation
OFF	The LED is not lit.
RED	
BLUE	
LIGHT BLUE	
ORANGE	
GREEN	
YELLOW	
WHITE	
PURPLE	
PINK	
CYAN	Specify the color of LED illumination.
AUTO	Specifies a color appropriate for the function of the footswitch. If "ON" is set to AUTO, the OFF setting is ignored.

TEMPO HOLD

Parameter	Value	Explanation
TEMPO HOLD	OFF, ON	Specifies whether the tempo (BPM) changes or is maintained when you switch patches.

PATCH MIDI

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

PATCH MIDI 1, 2, 3, 4

Parameter	Value	Explanation
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 patches. <ul style="list-style-type: none"> * 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.

IN/OUT SETTING

INPUT

Adjust the input level according to the output level of the guitar that you've connected.

Parameter	Value	Explanation
INPUT LEVEL	-20~+20dB	Adjusts the guitar input level.

MAIN OUT, SUB OUT

Specify the device (amp) that's connected to the MAIN OUTPUT, SUB OUTPUT jacks.

OUTPUT SELECT

Parameter	AIRD OUTPUT SELECT
Value	Explanation
LINE/PHONES	Choose this setting if you're using headphones, or if the GT-1000 is connected to a keyboard amp, mixer, or digital recorder. The speaker type for the preamp is fixed (original).
RECORDING	Choose this setting if you're using headphones, or if the GT-1000 is connected to a keyboard amp, mixer, or digital recorder. This setting lets you freely select the speaker type.
JC-120 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the Roland JC-120 guitar amp.
JC-120 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a JC-120 guitar amp.
Blues Cube Tour410 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the Roland Blues Cube Tour guitar amp. This assumes that the connected speaker cabinet is the Blues Cube Cabinet 410.
Blues Cube Tour410 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a Roland Blues Cube Tour guitar amp. This assumes that the connected speaker cabinet is the Blues Cube Cabinet 410.
Blues Cube Artist212 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the Roland Blues Cube Artist212 guitar amp.
Blues Cube Artist212 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a Roland Blues Cube Artist212 guitar amp.
WAZA Amp 412 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the BOSS WAZA Amp Head guitar amp. This assumes that the connected speaker cabinet is the WAZA Amp Cabinet 412.
WAZA Amp 412 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a BOSS WAZA Amp Head guitar amp. This assumes that the connected speaker cabinet is the WAZA Amp Cabinet 412.
WAZA Amp 212 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the BOSS WAZA Amp Head guitar amp. This assumes that the connected speaker cabinet is the WAZA Amp Cabinet 212.
WAZA Amp 212 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a BOSS WAZA Amp Head guitar amp. This assumes that the connected speaker cabinet is the WAZA Amp Cabinet 412.
KATANA-100/212 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the KATANA-100/212 guitar amp.
KATANA-100/212 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a KATANA-100/212 guitar amp.

Value	Explanation
KATANA-100 RETURN	Choose this setting if the GT-1000 is connected to the RETURN jack of the KATANA-100 guitar amp.
KATANA-100 INPUT	Choose this setting if the GT-1000 is connected to the guitar input of a KATANA-100 guitar amp.
TUBE COMBO 212 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with two 12" speakers.
TUBE COMBO 212 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with two 12" speakers.
TUBE COMBO 112 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with one 12" speaker.
TUBE COMBO 112 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube combo amp (in which the amp and speakers are in a single unit) equipped with one 12" speaker.
TUBE STACK 412 RETURN	This setting is for cases other than the above when connecting to the RETURN of a vacuum tube stack guitar amp (in which the amp and speakers are separate units). This assumes that the connected speaker cabinet is equipped with four 12" speakers.
TUBE STACK 412 INPUT	This setting is for cases other than the above when connecting to the INPUT of a vacuum tube stack guitar amp (in which the amp and speaker are separate units). This assumes that the connected speaker cabinet is equipped with four 12" speakers.
USER1, USER2	You can use a dedicated tool to download settings from the Boss website and add them to USER1 and USER2. Download the dedicated tool from the BOSS website. http://www.boss.info/support/

GLOBAL EQ

This adjusts the tone of the OUTPUT regardless of the equalizer on/off settings of individual patches.

Parameter	Value	Explanation
STEREO LINK	OFF, ON	If this is ON, the L and R settings are made at the same time.
L LOW GAIN R LOW GAIN	-20~+20dB	Adjusts the tone for the low frequency range.
L MID GAIN R MID GAIN	-20~+20dB	Adjusts the tone for the middle frequency range.
L MID FREQ R MID FREQ	20.0Hz~16.0kHz	Specifies the center of the frequency range that will be adjusted by the MID GAIN.
L MID Q R MID Q	0.5~16	Adjusts the width of the area affected by the EQ centered at the MID FREQ. Higher values will narrow the area.
L HIGH GAIN R HIGH GAIN	-20~+20dB	Adjusts the tone for the high frequency range.
L LOW CUT R LOW CUT	FLAT, 20.0Hz~20.0kHz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
L HIGH CUT R HIGH CUT	20.0Hz~20.0kHz FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

* If the STEREO LINK is ON, the L settings are also applied to R.

OUTPUT LEVEL

Parameter	Value	Explanation
LEVEL SELECT	-10dBu, +4dBu	Specifies the output reference level as appropriate for the input level of the device connected to the OUTPUT jacks.
OUTPUT LEVEL	0–100	Adjusts the output level (SUB OUT only).

PHONES

This specifies the signal that is output from the PHONES jack.

Parameter	Value	Explanation
PHONES SETTING	MAIN OUT	The MAIN OUT signal is output to headphones.
	SUB OUT	The SUB OUT signal is output to headphones.
	MAIN+SUB	The MAIN OUT and SUB OUT signals are mixed and output to headphones.

TOTAL

These parameters control the threshold level of the noise suppressor used by each patch, the overall reverb level, and the overall output. They do not affect the settings of each patch.

Parameter	Value	Explanation
NS THRESHOLD	-20dB–0dB–+20dB	Control the threshold level of the noise suppressor used by each patch. It is effective to adjust this when you switch to connecting a different guitar, or according to the amount of noise in the performance venue. This does not affect the settings of each patch. * If you want to use the settings specified for each patch, set this to 0 dB.
REVERB LEVEL	0%–200%	Adjusts the reverb level specified for each patch. It is useful to adjust the reverb level appropriately for the space in which you're performing. This does not affect the settings of each patch. * If you want to use the settings specified for each patch, set this to 100%.
METRONOME OUT	Specifies the metronome's output destination.	
	MAIN OUT	Output from MAIN OUTPUT.
	SUB OUT	Output from SUB OUTPUT.
MAIN+SUB		Output from both MAIN OUTPUT and SUB OUTPUT.

USB-Related Settings

Here you can make USB-related settings for when the GT-1000 is connected to a computer via USB.

USB audio flow

GT-1000 provides three USB audio outputs: "MAIN", "SUB" and "DRY".

MAIN outputs the effect sound from MAIN OUT; the return from the computer is mixed with the guitar's performance at the final stage of MAIN OUT.

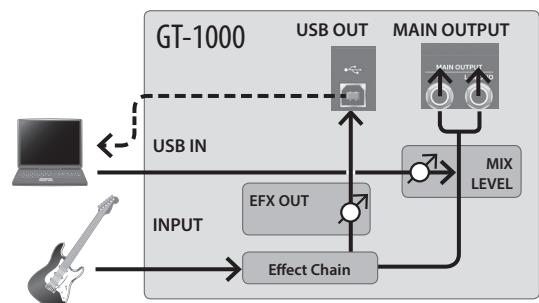
SUB outputs the effect sound from SUB OUT; the return from the computer is mixed with the guitar's performance at the final stage of SUB OUT.

DRY always outputs the dry sound regardless of the GT-1000 unit's settings; the return from the computer is always returned to the beginning of the effect chain.

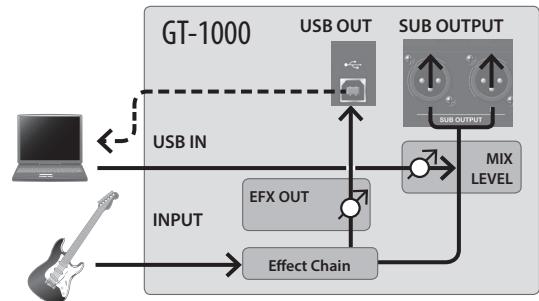
Since the GT-1000 is outputting to the computer from each of MAIN, SUB, and DRY, you can provide three tracks for guitar and simultaneously record the dry sound, the effect sound from MAIN OUT, and the effect sound from SUB OUT.

If you are not satisfied with the effect sound from MAIN OUT or SUB OUT, you can play back the dry sound that was simultaneously recorded from DRY, and pass it through the effect chain of the GT-1000 to remake the sound.

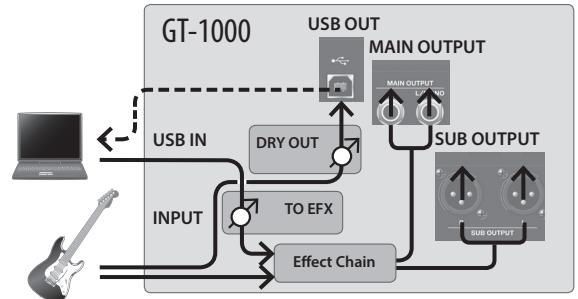
USB MAIN



USB SUB



USB DRY



MENU

MAIN

Parameter	Value	Explanation
MIX LEVEL	0–200%	Adjusts the level of the input sound from the computer. At this time, the input sound from the computer is mixed at the final stage of the GT-1000's MAIN OUT.
EFX OUT	0–200%	Adjusts the level of the sound that is output to the computer from MAIN OUT after passing through the GT-1000's effects.
DIR MON	OFF	Selects whether the sound of the GT-1000, is output to the PHONES jack or the MAIN OUTPUT jacks. * This setting cannot be saved. It will be ON when the unit is powered-on.
		Turn this off if the audio data is being passed through within the computer. In this case, you won't hear the sound unless the computer is set to through.
	ON	The sound of the GT-1000, is output directly. Turn this on if you're using the GT-1000, by itself without connecting to a computer. (If this is off, only the sound that is input to USB will be output.)

SUB

Parameter	Value	Explanation
MIX LEVEL	0–200%	Adjusts the level of the sound that is input from the computer. In this case, the input sound from the computer is mixed at the final stage of the GT-1000's SUB OUT.
EFX OUT	0–200%	Adjusts the level of the sound that is output to the computer from SUB OUT after passing through the GT-1000's effects.
DIR MON	OFF	Selects whether the sound of the GT-1000, is output to the PHONES jack or the SUB OUTPUT jacks. * This setting cannot be saved. It will be ON when the unit is powered-on.
		Turn this off if the audio data is being passed through within the computer. In this case, you won't hear the sound unless the computer is set to through.
	ON	The sound of the GT-1000, is output directly. Turn this on if you're using the GT-1000, by itself without connecting to a computer. (If this is off, only the sound that is input to USB will be output.)

DRY

Parameter	Value	Explanation
OUT	0–200%	The guitar sound that is input to the GT-1000, is output without change (DRY sound); it is not processed by effects.
TO EFX	0–200%	Adjusts the input level from the computer to the GT-1000's effects.

PLAY OPTION

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

Parameter	Value	Explanation
BANK MODE	WAIT	Although the indication in the display is updated to reflect the change in the bank when a BANK pedal is pressed, the patch will not change until a number pedal has been pressed.
	IMMED	The patch switches instantly when a BANK pedal or any of the number pedals is pressed.
BANK EXTENT MIN	U01–U50 P01–P50,	Sets the lower limit for the banks.
BANK EXTENT MAX	U01–U50 P01–P50,	Sets the upper limit for the banks.
PHRASE LOOP MODE	MONO	Mixes the L/R signals for mono operation. The recording time is 38 seconds.
	STEREO	Operate in stereo. The recording time is 19 seconds.
PHRASE LOOP REC ACTION	Specifies how the looper operates when you press the pedal.	
	REC → PLAY → DUB	Operation switches in the order of record → play → overdub.
	REC → DUB → PLAY	Operation switches in the order of record → overdub → play.

MIDI

Here you can make settings for using the GT-1000 connected with an external MIDI device or with a second GT-1000 unit.

Reference

For more about MIDI, refer to "Connecting External MIDI Devices" in the owner's manual.

MIDI SETTING

Parameter	Value	Explanation
RX CHANNEL	This sets the MIDI channel used for receiving MIDI messages.	
	Ch. 1– Ch. 16	Specifies the receive channel.
OMNI MODE	This makes the settings for the channels used for MIDI information.	
	OFF	Information is received on the channel specified by the RX CHANNEL setting.
	ON	Messages are received on all channels, regardless of the MIDI channel settings.
TX CHANNEL	Sets the MIDI channel used for transmitting MIDI messages.	
	Ch. 1– Ch. 16.	Specifies the transmit channel.
	RX	Transmits on the same channel as the RX CHANNEL.
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 connector from which to output the MIDI messages that are received at the MIDI IN connector.	
	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	Messages are transmitted from the USB port and the MIDI OUT connector.
USB IN THRU	This specifies the connector 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	Messages are transmitted from the USB port and the MIDI OUT connector.

Parameter	Value	Explanation
SYNC CLOCK	AUTO	This setting determines the basis used for synchronizing the timing for effect modulation rates and other time-based parameters. * When you have an external MIDI device connected, the MASTER BPM is then synchronized to the external MIDI device's tempo, thus disabling the MASTER BPM setting. To enable setting of the MASTER BPM, set to "INTERNAL." * 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.
	INTERNAL	Operations are synchronized to the GT-1000's internal Clock.
	MIDI (AUTO)	Operations are synchronized to the MIDI Clock received via MIDI. However, operations are automatically synchronized to the GT-1000's internal Clock if the GT-1000 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 GT-1000's internal Clock if the GT-1000 is unable to receive the external Clock.
CLOCK OUT	Specifies whether MIDI clock will be output from the GT-1000.	
	OFF	MIDI clock is not output.
	ON	MIDI clock is output.
MAP SELECT	Specifies whether program change messages received by the GT-1000, will switch patches according to the settings of the program change map or will switch patches according to the default settings.	
	FIX	This deactivates the Program Change Map. Switches to the patches according to the default settings.
	PROG	This activates the Program Change Map. Switches to the patches according to the Program Change Map.
NUM1 CC# NUM2 CC# NUM3 CC# NUM4 CC# NUM5 CC# BANKDOWN CC# BANKUP CC# CTL1 CC# CTL2 CC# CTL3 CC# CTL4 CC# CTL5 CC# CTL6 CC# CTL7 CC# EXP1 SW CC# EXP1 CC# EXP2 CC# EXP3 CC#	OFF	Specifies the controller number when transmitting pedal operations as control change messages.
		Control Change messages are not output.
	CC#1– CC#31, CC#64– CC#95	Pedal operations are transmitted using the specified controller number.

PROGRAM MAP BANK1–BANK4

When switching patches using Program Change messages transmitted by an external MIDI device, you can freely set the correspondence between Program Change messages received by the GT-1000 and the patches to be switched to in the "Program Change Map."

Parameter	Value	Explanation
PC#1–PC#128	U01-1–U50-5, P01-1–P50-5	This sets the patch number (U01-1 through P50-5) for the corresponding Program Change number.

BULK DUMP

You can use Exclusive messages to provide another GT-1000 with identical settings, and save effect settings on a MIDI sequencer or other device.

Parameter	Value	Explanation
FROM TO	SYSTEM	System parameter settings
	U01-1–U50-5	Settings for Patch Number U01-1 through U50-5
	STOMPBOX	Stomp box settings
	TEMP	Settings for the patch that is currently selected

HARDWARE SETTING

KNOB

Here you can assign the desired parameters to knobs [1]–[6] in the Play Screen.

* The settings you make here are only for the knobs in the Play Screen.

Parameter	
KNOB 1–KNOB 6	
Value (Category)	Value (Target)
COMPRESSOR	
ON/OFF	
TYPE	
SUSTAIN	
ATTACK	
RATIO	
TONE	
LEVEL	
DIRECT MIX	
DISTORTION 1	
ON/OFF	
TYPE	
DRIVE	
TONE	
BOTTOM	
EFFECT LEVEL	
DIRECT MIX	
SOLO SW	
SOLO LEVEL	
DISTORTION 2	
ON/OFF	
TYPE	
GAIN	
SAG	
RESONANCE	
BASS	
MIDDLE	
TREBLE	
PRESENCE	
BRIGHT	
LEVEL	
GAIN SW	
SOLO SW	
SOLO LEVEL	
AIRD PREAMP 1	
ON/OFF	
TYPE	
GAIN	
SAG	
RESONANCE	
BASS	
MIDDLE	
TREBLE	
PRESENCE	
BRIGHT	
LEVEL	
GAIN SW	
SOLO SW	
SOLO LEVEL	
AIRD PREAMP 2	
ON/OFF	
TYPE	
GAIN	
SAG	
RESONANCE	
BASS	
MIDDLE	
TREBLE	
PRESENCE	
BRIGHT	
LEVEL	
GAIN SW	
SOLO SW	
SOLO LEVEL	
NS 1 (NOISE SUPPRESSOR 1)	
ON/OFF	
THRESHOLD	
RELEASE	
DETECT	
NS 2 (NOISE SUPPRESSOR 2)	
ON/OFF	
THRESHOLD	
RELEASE	
DETECT	
EQ 1 (EQUALIZER 1)	
ON/OFF	
TYPE	
EQ 2 (EQUALIZER 2)	
ON/OFF	
TYPE	
EQ 3 (EQUALIZER 3)	
ON/OFF	
TYPE	
EQ 4 (EQUALIZER 4)	
ON/OFF	
TYPE	

Value (Category)	Value (Target)	Value (Category)	Value (Target)
	LOW GAIN		MODE
	LOW-MID FREQ		D1 TYPE
	LOW-MID Q		D1 TIME
	LOW-MID GAIN		D1 FEEDBACK
EQ 1: PEQ (EQUALIZER 1 PARAMETRIC)	HIGH-MID FREQ		D1 HIGH CUT
EQ 2: PEQ (EQUALIZER 2 PARAMETRIC)	HIGH-MID Q		D1 EFCT LEVEL
EQ 3: PEQ (EQUALIZER 3 PARAMETRIC)	HIGH-MID GAIN		D2 TYPE
EQ 4: PEQ (EQUALIZER 4 PARAMETRIC)	HIGH GAIN		D2 TIME
	LEVEL		D2 FEEDBACK
	LOW CUT		D2 HIGH CUT
	HIGH CUT		D2 EFCT LEVEL
	31.5Hz		MODE
	63Hz		RISE TIME
	125Hz		FALL TIME
	250Hz		ON/OFF
EQ1: GEQ (EQUALIZER 1 GRAPHIC)	500Hz		TYPE
EQ2: GEQ (EQUALIZER 2 GRAPHIC)	1kHz		RATE
EQ3: GEQ (EQUALIZER 3 GRAPHIC)	2kHz		DEPTH
EQ4: GEQ (EQUALIZER 4 GRAPHIC)	4kHz		PRE-DELAY
	8kHz		WAVEFORM
	16kHz		EFFECT LEVEL
	LEVEL		DIRECT LEVEL
DELAY 1	ON/OFF		LOW CUT
DELAY 2	TIME		HIGH CUT
DELAY 3	FEEDBACK		RATE 1
DELAY 4	HIGH CUT		DEPTH 1
	EFFECT LEVEL		PRE-DELAY 1
	DIRECT LEVEL		WAVEFORM 1
MASTER DELAY	ON/OFF		EFCT LEVEL 1
	TYPE		LOW CUT 1
	TIME		HIGH CUT 1
	FEEDBACK		RATE 2
	HIGH CUT		DEPTH 2
	EFFECT LEVEL		PRE-DELAY 2
	DIRECT LEVEL		WAVEFORM 2
	MOD RATE		EFCT LEVEL 2
	MOD DEPTH		LOW CUT 2
	DUCK SENS		HIGH CUT 2
	DUCK PRE DPT		OUTPUT MODE
	DUCK POST DPT		FX1
	TAP TIME		ON/OFF
	TRIGGER		FX2
	LEVEL		TYPE
M-DLY: TAPE (MASTER DELAY: TAPE)	HEAD		FX3
	PITCH		BODY
M-DLY: SHIMMER (MASTER DELAY: SHIMMER)	PITCH BAL		LOW
	PITCH FBK		HIGH
			LEVEL
			TYPE
			RESONANCE
			TONE
			LEVEL

MENU

Value (Category)	Value (Target)	Value (Category)	Value (Target)
FX1: AUTO WAH	FILTER MODE		MODE
FX2: AUTO WAH	RATE		TRIGGER
FX3: AUTO WAH	DEPTH		DEPTH
	FREQUENCY		RISE TIME
	RESONANCE		OCT RISE TIME
	WAVEFORM		FEEDBACK
	EFFECT LEVEL		OCT FEEDBACK
	DIRECT MIX		VIB RATE
FX1: CHORUS	TYPE		VIB DEPTH
FX2: CHORUS	RATE		RATE
FX3: CHORUS	DEPTH		DEPTH
	PRE-DELAY		RESONANCE
	WAVEFORM		MANUAL
	EFFECT LEVEL		LOW DAMP
	DIRECT LEVEL		HIGH DAMP
	LOW CUT		LOW CUT
	HIGH CUT		HIGH CUT
FX1: CHO DUAL (CHORUS DUAL)	RATE 1		TURBO
FX2: CHO DUAL (CHORUS DUAL)	DEPTH 1		WAVEFORM
FX3: CHO DUAL (CHORUS DUAL)	PRE-DELAY 1		STEP RATE
	WAVEFORM 1		SEPARATION
	EFFECT LEVEL1		EFFECT LEVEL
	LOW CUT 1		DIRECT MIX
	HIGH CUT 1		VOICE
	RATE 2		HR1:HARMONY
	DEPTH 2		HR1:PRE-DELAY
	PRE-DELAY 2		HR1:FEEDBACK
	WAVEFORM 2		HR1:LEVEL
	EFFECT LEVEL2		HR2:HARMONY
	LOW CUT 2		HR2:PRE-DELAY
	HIGH CUT 2		HR2:LEVEL
FX1: CHO PRIME (CHORUS PRIME)	SWEETNESS		DIRECT LEVEL
FX2: CHO PRIME (CHORUS PRIME)	BELL		MODE
FX3: CHO PRIME (CHORUS PRIME)			VOWEL1
FX1: CHO CE-1 (CHORUS CE-1)	PREAMP SW		VOWEL2
FX2: CHO CE-1 (CHORUS CE-1)	PREAMP GAIN		SENS
FX3: CHO CE-1 (CHORUS CE-1)	PREAMP LEVEL		RATE
FX1: C-VIBE (CLASSIC VIBE)	MODE		DEPTH
FX2: C-VIBE (CLASSIC VIBE)	RATE		MANUAL
FX3: C-VIBE (CLASSIC VIBE)	DEPTH		LEVEL
	EFFECT LEVEL		TYPE
FX1: COMP (COMPRESSOR)	TYPE		-2OCT
FX2: COMP (COMPRESSOR)	SUSTAIN		-1OCT
FX3: COMP (COMPRESSOR)	ATTACK		DIRECT LEVEL
	RATIO		RANGE
	TONE		POLY OCT LEVL
	LEVEL		LOWER LEVEL
	DIRECT MIX		UPPER LEVEL
FX1: DEFRETTER	SENS		UNISON LEVEL
FX2: DEFRETTER	DEPTH		DIRECT LEVEL
FX3: DEFRETTER	ATTACK		DETUNE
	RESONANCE		LOW
	TONE		HIGH
	EFFECT LEVEL		OUTPUT MODE
	DIRECT MIX		

Value (Category)	Value (Target)	Value (Category)	Value (Target)
FX1: PAN	RATE		SENS
FX2: PAN	DEPTH		DEPTH
FX3: PAN	WAVEFORM		RESONANCE
	EFFECT LEVEL		BUZZ
	DIRECT MIX		TONE
			EFFECT LEVEL
			DIRECT MIX
			PATTERN
			RATE
FX1: PHASER	TYPE		ATTACK
FX2: PHASER	STAGE		DUTY
FX3: PHASER	RATE		TRIGGER
	DEPTH		EFFECT LEVEL
	RESONANCE		DIRECT MIX
	MANUAL		SENS
	LOW DAMP		RISE TIME
	HIGH DAMP		LEVEL
	LOW CUT		TRIGGER
	HIGH CUT		PITCH
	BI-PHASE		RISE TIME
	WAVEFORM		FALL TIME
	STEP RATE		FILTER MODE
	SEPARATION		POLARITY
	EFFECT LEVEL		SENS
	DIRECT MIX		FREQUENCY
			RESONANCE
			DECAY
			EFFECT LEVEL
			DIRECT MIX
			RATE
			DEPTH
FX1: PITCH SFT (PITCH SHIFTER)	VOICE		WAVEFORM
FX2: PITCH SFT (PITCH SHIFTER)	PS1:PITCH		TRIGGER
FX3: PITCH SFT (PITCH SHIFTER)	PS1:FINE		RISE TIME
	PS1:FEEDBACK		EFFECT LEVEL
	PS1:PRE-DELAY		DIRECT MIX
	PS1:LEVEL		RATE
	PS1:MODE		DEPTH
	PS2:PITCH		WAVEFORM
	PS2:FINE		TRIGGER
	PS2:PRE-DELAY		RISE TIME
	PS2:LEVEL		EFFECT LEVEL
	PS2:MODE		DIRECT MIX
	DIRECT LEVEL		RATE
			DEPTH
FX1: RING MOD	INTELLIGENT		WAVEFORM
FX2: RING MOD	FREQUENCY		TRIGGER
FX3: RING MOD	FREQ MOD RATE		RISE TIME
	FREQ MOD DPT		EFFECT LEVEL
	EFFECT LEVEL		DIRECT MIX
	DIRECT MIX		RATE
			DEPTH
			COLOR
FX1: ROTARY	SPEED SELECT		TRIGGER
FX2: ROTARY	SLOW RATE		RISE TIME
FX3: ROTARY	FAST RATE		EFFECT LEVEL
	RISE TIME		DIRECT MIX
	FALL TIME		RATE
	MIC DISTANCE		DEPTH
	ROTOR/HORN		COLOR
	DRIVE		TRIGGER
	EFFECT LEVEL		RISE TIME
	DIRECT MIX		EFFECT LEVEL
			DIRECT MIX

MENU

Value (Category)	Value (Target)	Value (Category)	Value (Target)
REVERB	ON/OFF	FOOT VOLUME	VOLUME MIN
	TYPE		VOLUME MAX
	TIME		VOLUME CURVE
	DENSITY		PEDAL POS
	PRE-DELAY		MODE
	TONE		CH SELECT
	EFFECT LEVEL		A:DYNAMIC
	DIRECT LEVEL		A:DYNAMIC SNS
	LOW CUT		A:FILTER
	HIGH CUT		A:CUTOFF FREQ
	LOW DAMP		B:DYNAMIC
	HIGH DAMP		B:DYNAMIC SNS
	MOD RATE		B:FILTER
	MOD DEPTH		B:CUTOFF FREQ
	DUCK SENS		MODE
	DUCK PRE DPT		A/B BALANCE
	DUCK POST DPT		SPREAD
REV SHIMMER (REVERB: SHIMMER)	PITCH 1	SEND/RETURN 1	STEREO LINK *1
	LEVEL 1		ON/OFF
	PITCH 2		MODE
	LEVEL 2		SEND LEVEL
REV DUAL (REVERB: DUAL)	TYPE 1		RETURN LEVEL
	TIME 1		ADJUST
	PRE-DELAY 1		LOOPER
	DENSITY 1		PLAY LEVEL
	TONE 1		AMP CTL (AMP CONTROL)
	EFCT LEVEL 1		CTL 1
	LOW CUT 1		CTL 2
	HIGH CUT 1		MASTER
	TYPE 2		PATCH LEVEL
	TIME 2		BPM
	PRE-DELAY 2		KEY
	DENSITY 2		CARRYOVER
	TONE 2		SUB OUT
	EFCT LEVEL 2		OUTPUT LEVEL
	LOW CUT 2		TUNER
	HIGH CUT 2		PATCH
	MODE		PATCH SELECT
REV TERA ECHO (REVERB: TERA ECHO)	SPREAD TIME	*1 SEND/RETURN 1 only.	
	FEEDBACK		
	TRIGGER		
	ON/OFF		
PEDAL FX	TYPE		
	EFFECT LEVEL		
	DIRECT MIX		
	ON/OFF		
PEDAL BEND	TYPE		
	PITCH		
PEDAL WAH	PEDAL POS		
	WAH TYPE		
	PEDAL POS		
	PEDAL MIN		
	PEDAL MAX		
Parameter	Value	Explanation	
KNOB LOCK	OFF, ON	Specifies whether knob operations will be disabled. If this is ON, knob operations will be disabled.	

AMP CONTROL

Parameter	Value	Explanation
AMP CTL1 AMP CTL2	Specifies the operation of the AMP CTL 1, 2 jacks.	
	LATCH	Latch operation
	PULSE	Send a pulse when changing patches. 
INVERT	PULSE	
	INVERT	

EXP HOLD

Parameter	Value	Explanation
EXP1 HOLD EXP2 HOLD EXP3 HOLD	OFF	The operational status of the EXP 1/2/3 PEDAL's FUNCTION (P.26) is not carried over when patches are switched.
	ON	If the EXP 1/2 PEDAL's FUNC (P.26) are the same between 2 patches, the operational status is carried over when patches are switched. For example, if EXP PEDAL FUNCTION is set to FOOT VOLUME in both patches, the one before and the one after the change, the volume corresponding to the position the pedal is in (angle) at the time of the patch change will be maintained after the patch change. On the other hand, if the patch being changed to is set to WAH, the volume will be in accordance with the value set within the patch, and you'll obtain a wah effect that is in accordance with a value that reflects the current position (angle) of the pedal.

GROUND LIFT

Parameter	Value	Explanation
MAIN	1	In some cases, hum noise might occur if an amp or other effect unit is connected. If so, you might be able to reduce the noise by disconnecting the ground connector from the GT-1000's chassis.
	2	The ground of the connectors is connected to the chassis (no ground lift).
	3	The ground of the SEND 1 jack is disconnected from the chassis.
	4	The ground of the RETURN 1 jack and the MAIN OUTPUT L, R jacks is disconnected from the chassis.
	5	The ground of the RETURN 2 jack and the MAIN OUTPUT L, R jacks is disconnected from the chassis.
	6	The ground of the RETURN 1, 2 jacks and the MAIN OUTPUT L, R jacks is disconnected from the chassis.
	SUB	Specifies whether the ground of the SUB OUTPUT jack is connected to the GT-1000's chassis or disconnected.
SUB	OFF	The ground of the SUB OUTPUT jacks is connected to the chassis (no ground lift).
	ON	The ground of the SUB OUTPUT jacks is disconnected from the chassis.

CALIBRATION

You can readjust the expression pedal so that it will operate optimally.

Parameter	Value	Explanation
THRESHOLD	1–16	Adjusts the sensitivity at which the EXP 1 SW will respond.

OTHER

Parameter	Value	Explanation
AUTO OFF	The GT-1000 can turn off its power automatically. 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.	
	With the factory settings, this function is turned "ON" (power-off in 10 hours). If you want to have the power remain on all the time, turn it "OFF".	
	* When the power is turned off, any settings you were editing will be lost. You must save settings that you want to keep.	
LCD CONTRAST	OFF	The power will not turn off automatically.
	ON	The power will automatically turn off when 10 hours have passed since you last played or operated the GT-1000.
LED LUMINANCE	Here you can adjust the brightness of the characters in the display.	
	1–10	Higher values increase the brightness.
Bluetooth SW	Adjusts the brightness of the LED that is provided for each switch.	
	LOW	Dim illumination.
	HIGH	Bright illumination.
Bluetooth ID	You can use Bluetooth to edit the GT-1000's settings from a smartphone app (BOSS TONE STUDIO). For details, refer to the manual of the app.	
	OFF	Bluetooth functionality is not used.
DEMO	ON	Bluetooth functionality is used.
	Specifies the number that is shown following the device name of the GT-1000, in the Bluetooth-connected app.	
DEMO	If you have more than one GT-1000 unit, this lets you conveniently distinguish the units.	
	OFF, 1–9	Specifies the number that is shown following the device name.
	If this is OFF, no number is added at the end.	
DEMO	OFF, ON	If this is ON, the demo screen appears in the display when no audio is input to the GT-1000, and no operation is performed.

FACTORY RESET

Initializes the GT-1000 to its factory-set condition.

Parameter	Value	Explanation
FROM, TO	SYSTEM	System parameter settings
	U01-1–U50-5	Settings for Patch Number U01-1 through U50-5
	STOMPBOX	Stomp box settings

TUNER

Here you can make settings for the TUNER.

Parameter	Value	Explanation
MONO TUNER MODE	NORMAL, STREAM	Specifies the meter display method for the monophonic tuner.
PITCH	435–445 Hz (default: 440 Hz)	Specifies the reference pitch.
OUTPUT	MUTE	Sound will not be output while tuning.
	BYPASS	While tuning, the sound of the guitar being input to the GT-1000 will be output without change. All effects will be off.
	THRU	Allows you to tune while hearing the current effect sound. * Only for monophonic tuner.
POLY TYPE	6-REGULAR, 6-DROP D, 7-REGULAR, 7-DROP A	Selects the type of tuning for the polyphonic tuner.
POLY OFFSET	–, -5–1	Adjusts the reference pitch of the polyphonic tuner in semitone units relative to standard tuning.

METRONOME

Here you can make settings for the METRONOME.

Parameter	Value	Explanation
BPM	20–250	Specifies the tempo.
BEAT	1/1–8/1, 1/2–8/2, 1/4–8/4, 1/8–8/8	Selects the time signature.
OFF/ON	OFF, ON	Turns the metronome on/off.
LEVEL	0–100	Adjusts the volume of the metronome sound.

* You can select the output destination of the metronome sound.

* By pressing knob 1 you can set the metronome's BPM to the master BPM value.

Saving a Sound (WRITE)

Saving a Patch (PATCH WRITE)

When you want to save a patch you have created, save it as a user patch by following the procedure below. If you do not save the patch, the edited settings will be lost when you turn off the power or switch to another patch.

1. Press the [WRITE] button.



2. Press knob [1] to select "WRITE" (PATCH WRITE).



3. Use knob [1] to select the save-destination (U01-1–U50-5).

You can use knobs [3]–[6] to edit the name.

Editing a name

To edit the patch name, use knob [6] to move the cursor and use knob [5] to change the character.

Controller	Function
Turn the [3] knob	Selects the type of characters
Press the [3] knob	Delete one character (delete)
Turn the [4] knob	Switch uppercase/lowercase
Press the [4] knob	Insert one space (insert)
Turn the [5] knob	Changes the character
Turn the [6] knob	Moves the cursor

* If you decide to cancel without writing, press the [EXIT] button a several times. You'll be returned to the Play screen.

4. Press the [WRITE] button once again.

The patch is written.

Exchanging Patches (PATCH EXCHANGE)

On the GT-1000, you can "swap" or exchange the positions of two User patches.

1. Select the exchange source patch.

2. Press the [WRITE] button.

3. Press knob [2] to select "EXCHANGE" (PATCH EXCHANGE).

4. Use knob [1] to select the other user patch that you want to exchange.

* If you decide to cancel without exchanging, press the [EXIT] button a several times. You'll be returned to the Play screen.

5. Press the [WRITE] button once again.

A confirmation message appears.



6. Press the [6] knob.

The patches will be exchanged. If you decide to cancel the exchange operation, press knob [5].

Initializing Patches (PATCH INITIALIZE)

You can return (initialize) a User patch to its original factory settings. This is convenient when you want to create a new patch from scratch.

NOTE

Any tone settings you've stored in a patch are lost once the initialization is executed.

1. Press the [WRITE] button.

2. Press knob [3] to select "INITIALIZE" (PATCH INITIALIZE).

3. Use knob [1] to select the user patch that you want to initialize.

* If you decide to cancel without initializing, press the [EXIT] button a several times. You'll be returned to the Play screen.

4. Press the [WRITE] button once again.

A confirmation message appears.



5. Press the [6] knob.

The patch will be initialized. If you decide to cancel the initialize operation, press knob [5].

Inserting a Patch (PATCH INSERT)

You can insert a patch into any position of the user patches.

For example, if you insert patch U01-1 at U02-1, patch U02-1 and subsequent patches are shifted (renumbered) backward by one.
(Patch U02-1 becomes U02-2.)

NOTE

When you execute the insert operation, the last user patch (U50-5) is deleted.

- 1. Press the [WRITE] button.**
- 2. Press knob [4] to select “INSERT” (PATCH INSERT).**
- 3. Use knob [1] to select the insert-destination user patch.**
* If you decide to cancel without inserting, press the [EXIT] button a several times. You'll be returned to the Play screen.
- 4. Press the [WRITE] button once again.**

A confirmation message appears.



- 5. Press the [6] knob.**

The patch is inserted at the specified position. If you decide to choose the insert operation, press knob [5].