



GT-PRO

GUITAR EFFECTS PROCESSOR

Owner's Manual

Thank you, and congratulations on your choice of the BOSS GT-PRO Guitar Effects Processor.

Before using this unit, carefully read the sections entitled:

- **IMPORTANT SAFETY INSTRUCTIONS (page 2)**
- **USING THE UNIT SAFELY (page 3–4)**
- **IMPORTANT NOTES (page 5–6)**

These sections provide important information concerning the proper operation of the unit.

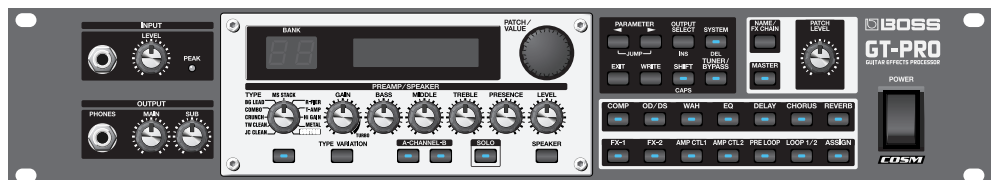
Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

■ Printing Conventions in This Manual



- Text or numerals enclosed in square brackets [] indicate buttons.
[WRITE] WRITE button
[SYSTEM] SYSTEM button
- **EXP pedal** is an abbreviation of "Expression pedal."
- Reference such as (p. **) indicate pages in this manual to which you can refer.

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

	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR		
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



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



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

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

IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

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

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

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.



The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.







USING THE UNIT SAFELY

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

About WARNING and CAUTION Notices


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


About the Symbols


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



ALWAYS OBSERVE THE FOLLOWING


WARNING


- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 

- Do not open or perform any internal modifications on the unit. 


- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet. 


- Never use or store the unit in places that are:
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
 - Damp (e.g., baths, washrooms, on wet floors); or are 
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.


- This unit should be used only with a rack or stand that is recommended by Roland. 



- When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling. 


WARNING

- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the rear side of unit. 







- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. 










- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 


- Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet when:
 - The power-supply cord, or the plug has been damaged; or
 - If smoke or unusual odor occurs
 - Objects have fallen into, or liquid has been spilled onto the unit; or
 - The unit has been exposed to rain (or otherwise has become wet); or
 - The unit does not appear to operate normally or exhibits a marked change in performance.

⚠ WARNING

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" sheet. 
- DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result. 
- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth. 

⚠ CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation. 
- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from an outlet. 
- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the power cord or its plug with wet hands when plugging into, or unplugging from, an outlet. 
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices. 
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet. 
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet. 

IMPORTANT NOTES

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

Power Supply

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

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

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

Memory Backup

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



Battery Low !

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer) or computer.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
 - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Handling CD-ROMs

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

Copyright

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

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Contents

IMPORTANT SAFETY INSTRUCTIONS	2
USING THE UNIT SAFELY	3
IMPORTANT NOTES.....	5
Main Features	10
Names of Things and What They Do	11
Front Panel.....	11
Rear panel	13
Signal Flow	14
Chapter 1	
Playing Sounds	15
Making the Connections.....	15
Turning on the Power	16
Adjusting the Input Level	17
Adjusting the Output Level	17
Adjusting the SUB OUT Output Level	17
Selecting the MAIN OUT	
Output Device (Amp) (Main Output Select).....	17
Selecting the SUB OUT	
Output Device (Amp) (Sub Output Select)	18
Turning Off the Power.....	18
Chapter 2	
Creating Your Own Favorite Tones (Patches)..	19
What is a Patch?.....	19
How to Switch Patches (Patch Change).....	19
Adjusting the Tones with the Knobs	20
Turning the Effect On and Off	20
Setting the Effects Simply (QUICK FX)	21
Calling Up Existing Patch Settings.....	21
Making More Precise Effect Settings	22
Changing the	
Connection Order of Effects (Effect Chain)	22
Naming Patches (Patch Name)	23
Chapter 3	
Saving the Tones You Have Created	24
Storing Patches (Patch Write).....	24
Copying Patches (Patch Copy)	24
Exchanging Patches (Patch Exchange).....	25
Initializing Patches	25
Initializing Patches with a Tone Similar to What You	
Have in Mind	26
Storing Settings by Effect (User Quick Settings).....	26
Copying the	
PREAMP/SPEAKER Settings to Another Channel	27

Chapter 4	
Introduction to Effects and Parameters..	28
PREAMP/SPEAKER (Preamp/Speaker Simulator)	28
OVERDRIVE/DISTORTION	31
DELAY	32
Using the HOLD (Hold Delay)	34
CHORUS.....	34
REVERB	35
COMP (Compressor).....	35
WAH.....	36
FX-1/FX-2.....	36
ACS (Advanced Compressor).....	37
LM (Limiter).....	37
TW (Touch Wah).....	37
AW (Auto Wah).....	38
TM (Tone Modify).....	38
GS (Guitar Simulator).....	38
TR (Tremolo).....	39
PH (Phaser)	39
FL (Flanger).....	40
PAN.....	40
VB (Vibrato)	40
UV (Uni-V).....	41
RM (Ring Modulator)	41
SG (Slow Gear)	41
DF (Defretter).....	41
STR (Sitar Simulator)	42
FB (Feedbacker)	42
AFB (Anti-feedback)	43
HU (Humanizer)	43
SL (Slicer).....	43
WSY (Wave Synth).....	44
SEQ (Sub Equalizer).....	44
FX-2	45
HR (Harmonist).....	45
Creating Harmonist Scales (User Scale).....	46
PS (Pitch Shifter).....	46
PB (Pedal Bend)	47
OC (Octave).....	47
RT (Rotary).....	47
2CE (2 x 2 Chorus).....	48
AR (Auto Riff).....	48
Creating Original Phrases (User Phrase)	49
SYN (Guitar Synth)	49
AC (Acoustic Processor).....	50
SH (Sound Hold).....	51
SDD (Sub Delay).....	51
EQ (Equalizer).....	51
LOOP (External Effects Loop) 1/2.....	52
PRE LOOP.....	53
AMP CTL (Amp Control) 1/2	54
MASTER	54
NS (Noise Suppressor)	54
Patch Level	55
Output.....	55
Master BPM.....	55
FV (Foot Volume).....	55
FX CHAIN (Effect Chain).....	56

Contents

NAME (Patch Name).....	56
ASSIGN.....	56

Chapter 5

Creating Original Effects Types (Customize).... 57

Customizing the COSM Preamps	57
Customizing the Speakers	58
Customizing Overdrive/Distortion	59
Customizing Pedal Wah.....	60

Chapter 6

Using Pedals to Control the Effects 61

Notes on Setting the Pedal Functions.....	61
Use-Specific Guide.....	61
Setting the Operation of the External Foot Switch (CTL 1, 2, 3, 4 Function)	62
Setting the Operation of the External EXP Pedal (EXP1, 2 Function).....	63
Setting the Operation for an External MIDI Device (CC#7, CC#80, CC#1 Function) ...	64
Setting the FV (Foot Volume) Operation for Individual Patches (EXP1/CC#7 Foot Volume)	65
Setting External Controller Functions to Individual Patches (Assign).....	66
Quick Settings.....	66
Manual Settings.....	67
Internal Pedal System.....	70

Chapter 7

Using the GT-PRO with External MIDI Devices Connected 72

What Can You Do with MIDI?	72
Notes Regarding the MIDI Messages That Can Be Transmitted and Received	73
Making the Settings for MIDI Functions.....	73
Transmitting and Receiving MIDI Data.....	75
Transmitting Data to an External MIDI Device (Bulk Dump).....	75
Receiving Data from an External MIDI Device (Bulk Load).....	76
Setting the Program Change Map.....	77
Enabling/Disabling the Program Change Map Settings (MIDI Map Select).....	78
Changing Patch Numbers on an External MIDI Device from the GT-PRO	78
About MIDI	79
How MIDI messages are transmitted and received.....	79
Main types of MIDI message used by the GT-PRO	79
About the MIDI implementation	80

Chapter 8

Using the GT-PRO Connected to the FC-200.....81

Setting the Functions Related to the FC-200.....	81
Switching Operation of the GT-PRO for Use with the FC-200 (FC-200 Mode)	81
Setting the Operation of the FC-200's CTL Pedal (FC-200 CTL Pedal)	81
Limiting the Range of Banks Allowed in Switching (FC-200 Bank Limit)	81
Setting the Timing for Switching Patches (FC-200 Program Change Out)	82
Switching Banks with the Number Pedals (FC-200 Bank Change).....	82
Transmitting Settings for the GT-PRO to the FC-200	82
Connecting	82
Transmitting Settings Data to the FC-200.....	83
Controlling the GT-PRO with the FC-200	83
Connecting	83
How to Switch Patches.....	83
Using the FC-200's CTL and EXP Pedals.....	84
Switching the Effect On and Off with the FC-200's Pedals (Manual Mode).....	85
Switching to Manual Mode	85
Selecting the Effect to Be Switched On and Off With the Pedals	85
Advanced Settings.....	86
Automatically Setting the FC-200 with the Corresponding GT-PRO Settings When Turning On the GT-PRO	87
Manual Mode.....	87
Connecting an External MIDI Device in FC-200 Mode	87

Chapter 9

Using the GT-PRO Connected to a Computer Via USB88

Before Connecting with USB	88
About the Included Software	88
Driver Mode.....	88
Switching the Driver Mode	88
Setting USB-Related Functions	89
Setting the Digital Audio Signal Input/Output	89
Direct Monitor Settings	89
Recording the GT-PRO's Output with a Computer ...	90
Applying Effects with the GT-PRO to a Computer's Audio Playback ..	90
Running the GT-PRO from a Computer	91

**Chapter 10
Other Features 92**

**Controlling Various Parameters
Through the Guitar Volume 92**

- Switching Preamp Channels
- A and B Dynamically with the Guitar Volume 92
- Using the Guitar Volume to Change
Selected Effect Parameters (Assign Source) 93

**Adjusting the Overall Sound
to Match the Usage Environment (Global) 94**

- Adjusting the overall sound 94
- Main Global EQ 94
- Total NS 94
- Total REVERB 94
- Sub Global EQ 95
- Setting the Output Destination 95
- Output Channel 95
- USB/Digital Out 95

Adjusting the Display Contrast (LCD Contrast) 96

**Switching the
Sounds Input to the GT-PRO (Input Select) 96**

**Adjusting the Tone of the Sounds Input
to the GT-PRO (Input Level/Input Presence) 97**

**Keeping Effect Sounds Playing After Patches
Are Switched (Patch Change Mode) 97**

**Using the Identical
Preamp Settings in All Patches (Preamp Mode) 98**

- Setting the System Preamp 98

**Limiting the Patches
That Can Be Switched (Patch Extent) 98**

**Changing the EXP Pedal Mode
When Patches are Switched (Assign Hold) 99**

Setting the Knob Functions (Knob Mode) 99

Switching the Output/Input Level 100

- MAIN OUT Level 100
- SUB OUT Level 100
- LOOP 1/2 SEND Level 100
- LOOP 1/2 RETURN Level 100

Checking the Effect Level with the Level Meter 100

Tuning the Guitar (Tuner/Bypass) 101

- Turning the Tuner Function On 101
- About the Display During Tuning 101
- How to Tune 101
- Changing the Tuner Settings 101

Appendices 103

Restoring the Factory Settings (Factory Reset) 103

- List of Factory Settings 103

MIDI Implementation Chart 105

Specifications 106

- GT-PRO Software System Requirements 108

**Installing &
Setup the USB Driver 109**

**Driver installation
and settings (Windows) 110**

About the Driver Modes 110

Installing the Special Driver 111

- Windows XP users 111
- Windows 2000 users 114
- Windows Me/98 users 117

Installing the OS-standard Driver 118

- Windows XP/2000 users 118
- Windows Me users 119
- Windows 98 users 120

Driver settings 123

- About the input and output devices 123
- Input/output device settings 124
- Software settings 125

**Driver installation
and settings (Macintosh) 126**

About the Driver Modes 126

Installing the Special Driver 127

- Mac OS X users 127
- Driver settings 128
- Mac OS 9 users 129

Installing the OS-standard Driver 136

- Mac OS X users 136
- Mac OS 9 users 138

Setting the Special Driver's Functions 141

Adjusting the audio latency 141

Using ASIO Direct Monitor 141

Troubleshooting 143

Error Messages 143

Problems when using the GT-PRO 143

- Problems with the sound 143
- Other Problems 144

Problems related to the USB Driver 145

Problems when using the USB Driver 147

Deleting the Special Driver 151

Patch List 152

■ User Patch 152

■ Preset Patch 156

Index 160

Main Features

Professional Guitar Effects System

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

Highly Evolved COSM Amp/Speakers

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

A Variety of COSM Effects

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

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

Solo Switch/Dynamic Sense/Internal Pedal System

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

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

External Loop & Amp Control

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

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

FC-200 Mode, Numerous Connectors

The GT-PRO includes an FC-200 mode, which lets you integrate an FC-200 MIDI foot controller (sold separately), giving you true freedom in controlling your effects—with no rack size concerns—for functionality far surpassing that of floor type devices. What's more, the rear panel input and direct tune out jacks provide greater ease in connecting with rack systems.

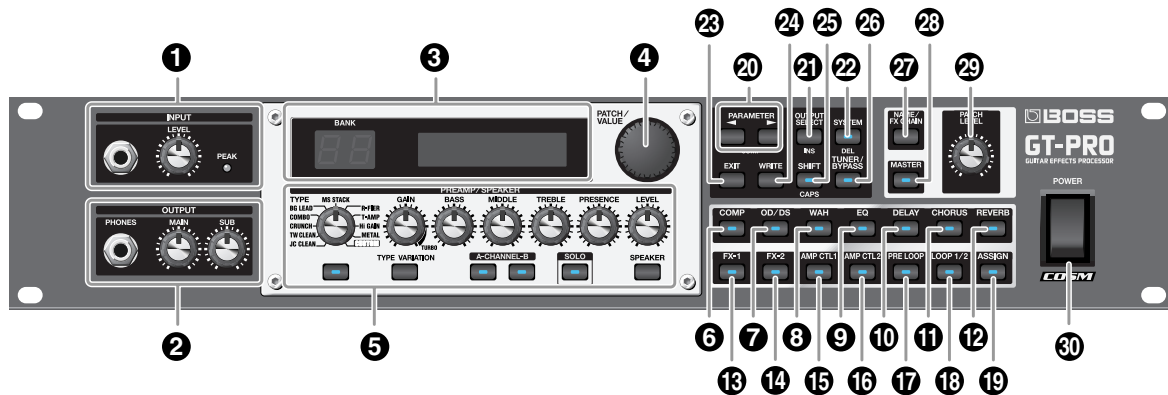
The USB connector also enables you to connect the GT-PRO to a computer, and you can make detailed edits from the computer with the included GT-PRO Editor/Librarian software. The GT-PRO achieves the flexibility needed for use anywhere, whether it be on stage, in a studio, or even for home recording.

COSM (Composite Object Sound Modeling)

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

Names of Things and What They Do

Front Panel



1. INPUT

INPUT Jack

The guitar is connected here.

INPUT LEVEL Knob

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

PEAK Indicator

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

2. OUTPUT

PHONES Jack

Connect headphones here.

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

MAIN Volume Knob

Adjusts the volume level of the output from the MAIN OUT jacks.

SUB Volume Knob

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

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

3. Display

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

4. PATCH/VALUE Dial

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

5. PREAMP/SPEAKER

TYPE Knob

Selects the preamp type.

GAIN Knob

Adjusts the degree of preamp distortion.

BASS Knob

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

MIDDLE Knob

Adjusts the sound quality of the preamp's midrange frequency.

TREBLE Knob

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

PRESENCE Knob

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

LEVEL Knob

Adjusts the preamp volume level.

PREAMP/SPEAKER On/Off Button

Press to change the settings.

TYPE VARIATION Button

Switches the type variation.

CHANNEL Button

This switches between preamp Channels A and B.

SOLO Button

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

SPEAKER Button

Selects the speaker type.

Names of Things and What They Do

6. **COMP On/Off Button**

Press to change the settings.

7. **OS/DS On/Off Button**

Press to change the settings.

8. **WAH On/Off Button**

Press to change the settings.

9. **EQ On/Off Button**

Press to change the settings.

10. **DELAY On/Off Button**

Press to change the settings.

11. **CHORUS On/Off Button**

Press to change the settings.

12. **REVERB On/Off Button**

Press to change the settings.

13. **FX-1 On/Off Button**

Press to change the settings.

14. **FX-2 On/Off Button**

Press to change the settings.

15. **AMP CTL 1 On/Off Button**

This switches the Amp Control 1 on and off.

16. **AMP CTL 2 On/Off Button**

This switches the Amp Control 2 on and off.

17. **PRE LOOP On/Off Button**

This switches the Pre Loop on and off.

18. **LOOP 1/2 On/Off Button**

Press to change the settings.

19. **ASSIGN On/Off Button**

Press to change the settings.

20. **PARAMETER Buttons**

Press to select parameters.

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

21. **OUTPUT SELECT Button**

Allows you to select an output appropriate for the connected device.

Be sure to make this selection before you start to perform.

22. **SYSTEM Button**

Use for making settings for the GT-PRO's overall operating environment.

The indicator lights when the GT-PRO is connected to your computer.

23. **EXIT Button**

Use this to undo operations.

24. **WRITE Button**

Press to store settings.

25. **SHIFT Button**

Switches the Shift function on and off. While Shift is activated, values change in units of ten when you turn the PATCH/VALUE dial.

The function of certain buttons also changes if they are pressed while Shift is activated.

26. **TUNER/BYPASS Button**

Press to use the tuner functions.

27. **NAME/FX CHAIN Button**

Use for naming patches (p. 23), or setting the effect chain (p. 22).

28. **MASTER Button**

Press to change the settings.

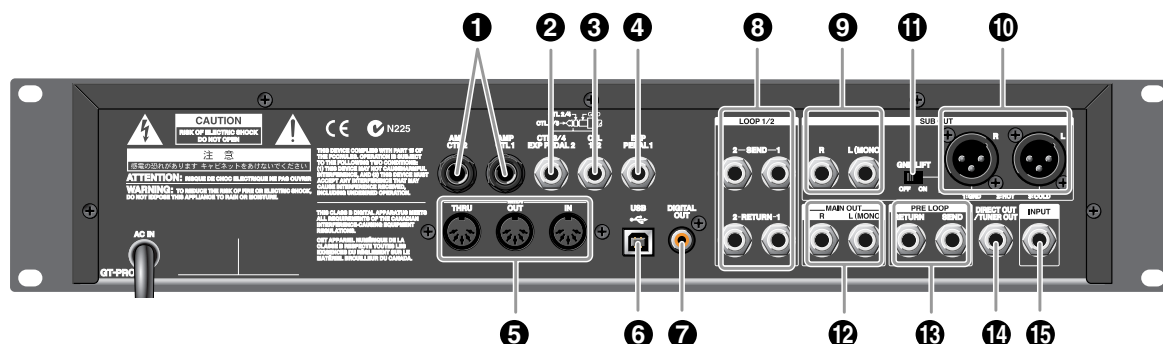
29. **PATCH LEVEL Knob**

Adjusts the volume level of the currently selected patch.

30. **POWER Switch**

Turns the power on and off.

Rear panel



1. AMP CTL 1 Jack/AMP CTL 2 Jack

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

2. CTL 3/4/EXP PEDAL 2 Jack

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

* With the factory settings, no function is assigned.

3. CTL 1/2 Jack

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

4. EXP PEDAL 1 Jack

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

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

5. MIDI IN/OUT/THRU Connectors

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

6. USB Connector

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

7. DIGITAL OUT Connector

Outputs digital audio signals.

8. LOOP 1/2 SEND/RETURN Jacks

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

9. SUB OUT Jacks R/L (MONO)

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

Connect to amps, mixers, or other devices.

10. SUB OUT Connectors R/L

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

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

11. GND LIFT Switch

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

12. MAIN OUT Jacks R/L (MONO)

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

13. PRE LOOP SEND/RETURN Jacks

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

14. DIRECT OUT/TUNER OUT Jack

Signals input through the INPUT jacks (front and rear) are output as is without change.

Use these jacks when connecting tuners and similar devices.

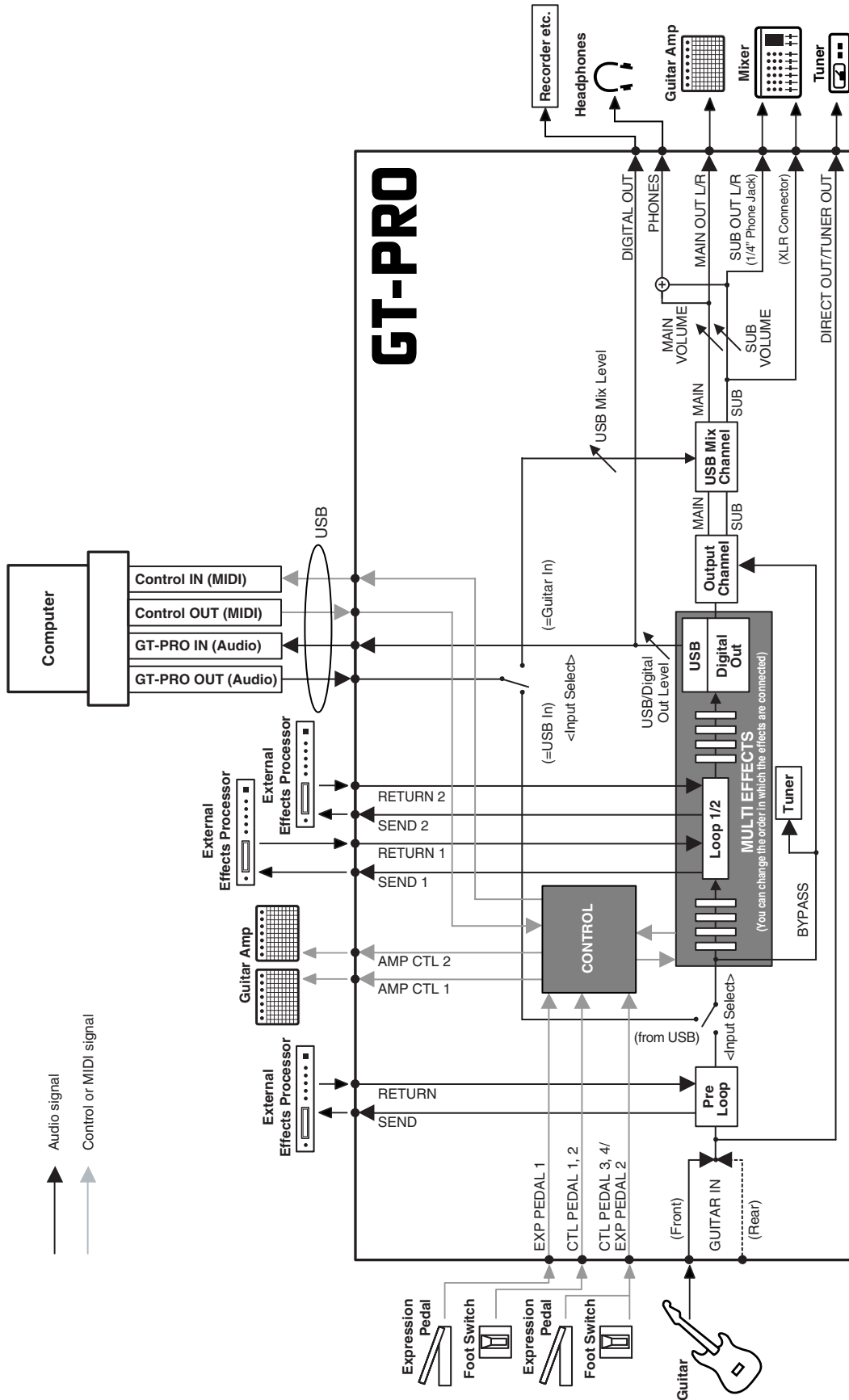
15. INPUT Jack

The guitar is connected here.

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

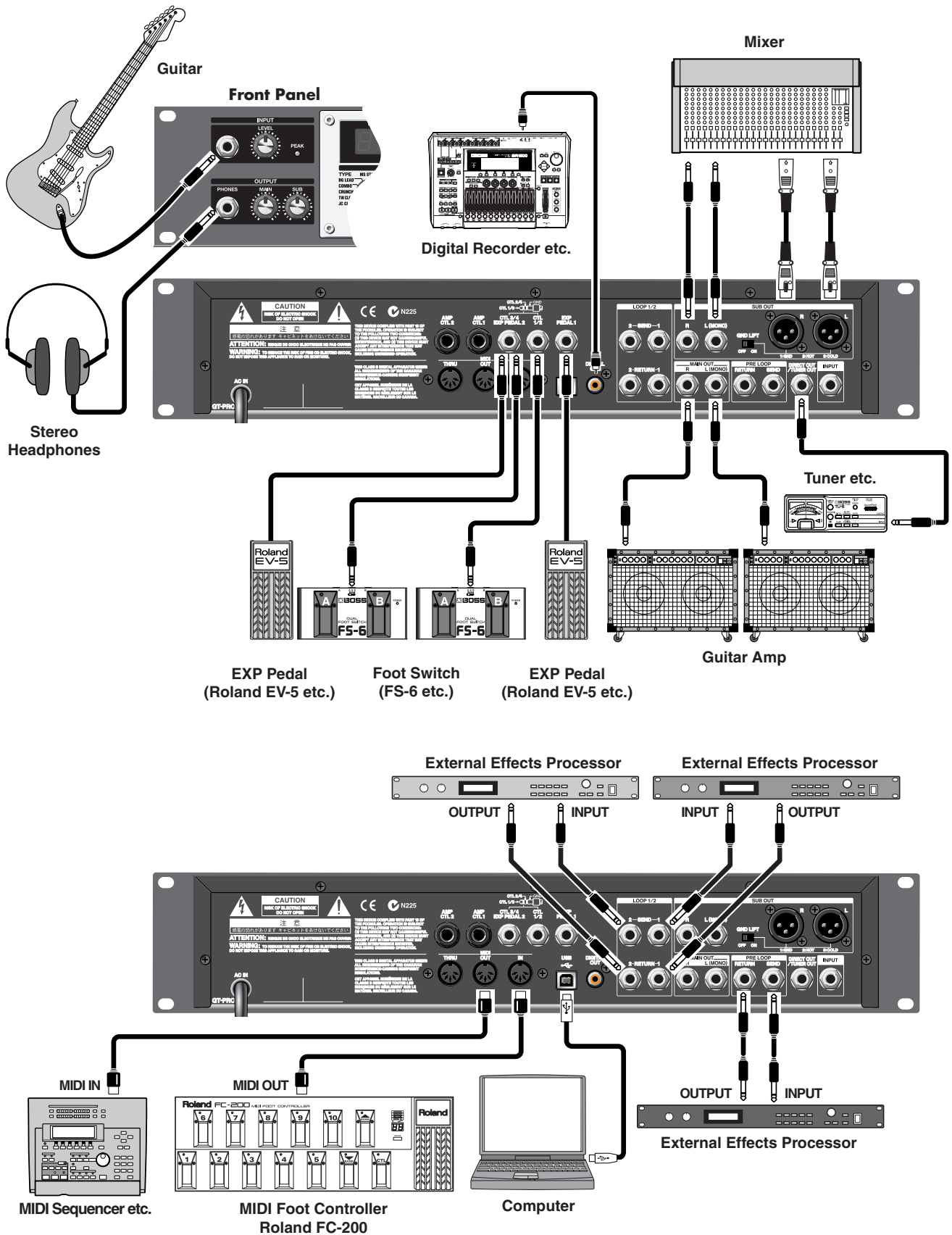
* This jack cannot be used simultaneously with the INPUT jack on the front panel. The front panel INPUT jack takes precedence.

Signal Flow



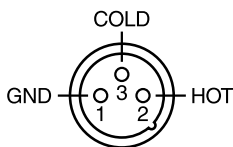
Chapter 1 Playing Sounds

Making the Connections

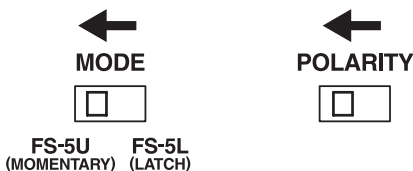


Chapter 1 Playing Sounds

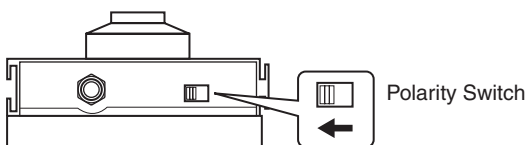
- * To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.
- * Raise the amp volume only after turning on the power to all connected devices.
- * When outputting in mono, connect the cable to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



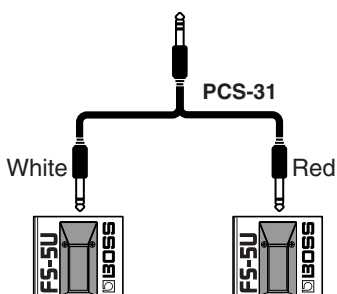
- * When using the unit with an expression pedal connected to the EXP PEDAL 1 and EXP PEDAL 2 jack, set Minimum Volume to the "MIN" position.
- * When using the unit with a foot switch (the optional FS-6) connected to the CTL 1/2 jack and CTL 3/4 jack, set the MODE switch and POLARITY switch as shown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



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



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



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

Turning on the Power

Once the connections have been completed (p. 15), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

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

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

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

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

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

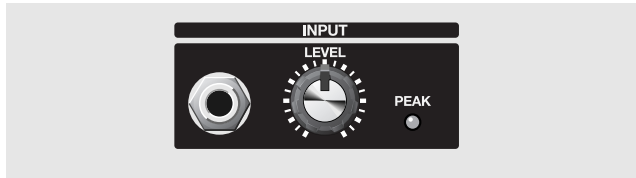


- * Upon power-up, the patch most recently selected when the power was last turned off is selected.
- * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

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

Adjusting the Input Level

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



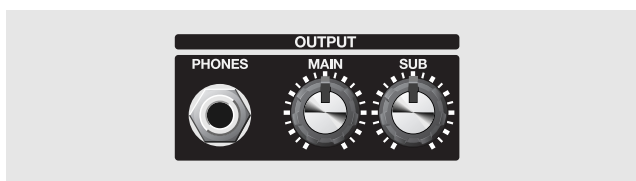
1. Play your guitar at the maximum loudness that you will produce in normal playing.
2. Adjust the INPUT LEVEL knob until the PEAK indicator lights briefly.
 - * The PEAK indicator will light 6 dB before clipping level (the level where distortion begins).
 - * If the input level is too high, the GT-PRO will not produce the desired effects.

MEMO

When using the GT-PRO with different guitars, you can conveniently adjust the input levels for each patch with the INPUT LEVEL knob and adjust for the volume differences between each guitar with SYS: Input Level. Refer to “Adjusting the Tone of the Sounds Input to the GT-PRO (Input Level/Input Presence)” (p. 97)

Adjusting the Output Level

Adjust the GT-PRO’s output level.



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

Adjusting the SUB OUT Output Level

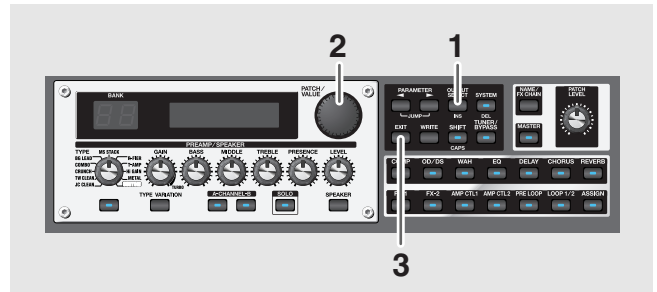
- The level of the output from the SUB OUT jacks (1/4” phone type) is adjusted with the SUB volume knob.
 - * The output from the SUB OUT (XLR type) connector is set at a fixed level, regardless of the position of the SUB volume knob.

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

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

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

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



1. Press [OUTPUT SELECT].
The Main Output Select settings screen appears.



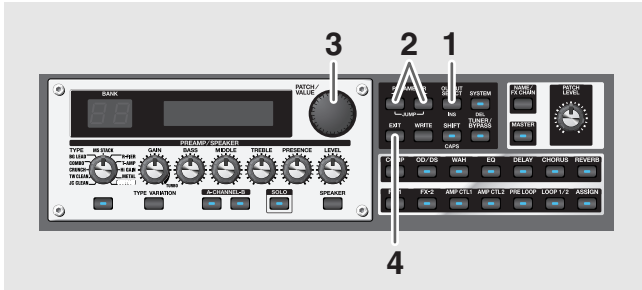
2. Turn the PATCH/VALUE dial to select the type of device connected to the MAIN OUT jack.

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

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

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

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



1. Press [OUTPUT SELECT].
2. Press PARAMETER [◀] [▶] so that “SUB: Output Sel.” is displayed.

```
SUB: Output Sel.  
LINE/PHONES
```

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

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

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

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

- * The speaker simulator (p. 28) is enabled only when Main Output Select/Sub Output Select is set to LINE/PHONES.
- * You cannot change the tone with Main Output Select/Sub Output Select when PREAMP/SPEAKER On/Off (p. 28) is set to Off.

Turning Off the Power

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

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

Guitar Tuning

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

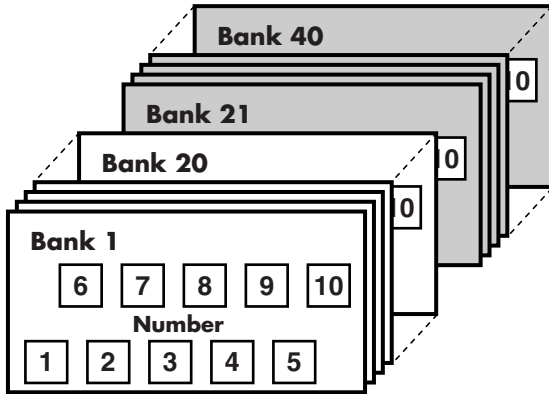
For instructions on using this function, refer to “Tuning the Guitar (Tuner/Bypass)” (p. 101).

Chapter 2 Creating Your Own Favorite Tones (Patches)

What is a Patch?

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

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



User Banks (1–20)

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

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



Preset Banks (21–40)

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

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



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

How to Switch Patches (Patch Change)

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



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

- * Use the setting on p. 98 when you want to set the upper limit for patches that can be selected with the PATCH/VALUE dial.
- * Unconfirmed changes in settings are cleared when patches are switched. If you want to save changed settings, carry out the Write procedure (p. 24).

MEMO

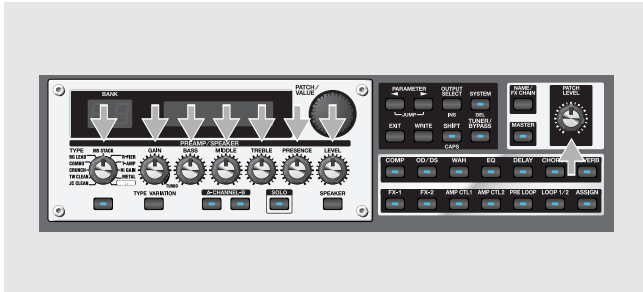
You can also set the unit so certain effects continue to be used with a following patch after you switch patches. For details, refer to “Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)” (p. 97).

If the Patch Does Not Switch

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

Adjusting the Tones with the Knobs

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



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

NOTE

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

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

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

Turning the Effect On and Off

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

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



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

The settings for the selected effect appear in the display.

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

```
Ovrdrive/Dst On
Type Turbo OD
```

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

The effect name flashes in the display when that effect is disabled.
3. To select another effect to be switched on and off, repeat Steps 1 and 2.
4. Press [EXIT] to return to the Play screen.
5. If you want to save a tone with the settings you've made, proceed as described in "Storing Patches (Patch Write)" (p. 24).

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

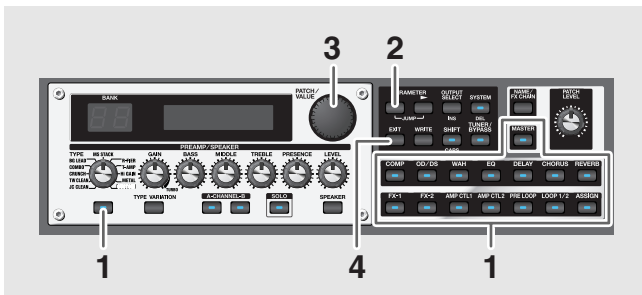
MEMO

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

Setting the Effects Simply (QUICK FX)

Each effect includes prepared sample settings called “Quick Settings.”

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



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

The parameters for the selected effect appear in the display.

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

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

```
Quick OD/DS
----:User Setting
```

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

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

P**: Preset Quick Setting

- * “---: User Setting” indicates that the effect indicated in the upper row of the display is set to be saved to the currently selected patch, or that the settings are currently being modified.
- * When FX-1 or FX-2 has been selected in Step 1, the settings for the effect selected by means of the FX1/FX2 Select parameter (p. 36, p. 45) are switched.
- * When Preamp/Speaker has been selected in Step 1, you can choose different type of settings for channel A and B.

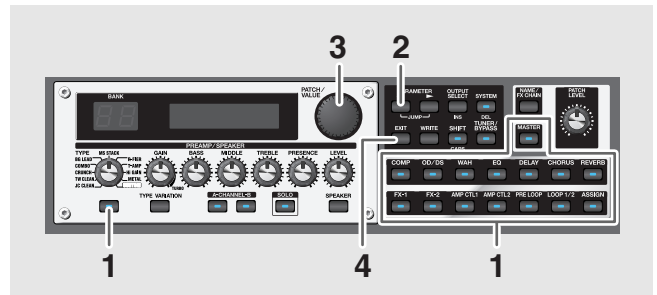
4. Press [EXIT] to return to the Play screen.
5. If you want to save a tone with the settings you’ve made, proceed as described in “Storing Patches (Patch Write)” (p. 24).

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

Calling Up Existing Patch Settings

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

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



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

The parameters for the selected effect appear in the display.

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

```
Quick OD/DS
----:User Setting
```

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

* Patches are displayed following the Quick Settings.

```
P21- 1 OD/DS
STACK DRIVE
```

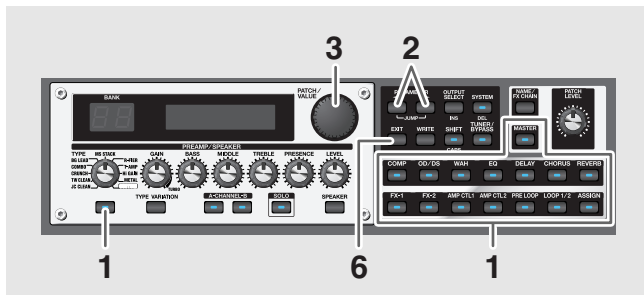
4. Press [EXIT] to return to the Play screen.
5. If you want to save a tone with the settings you’ve made, proceed as described in “Storing Patches (Patch Write)” (p. 24).

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

Making More Precise Effect Settings

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

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

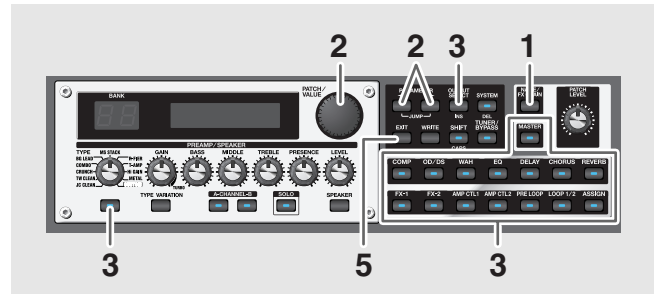


1. Press the on/off button for the effect with the settings you want to change.
The parameters for the selected effect appear in the display.
 2. Press PARAMETER [◀] [▶] to select the parameter whose settings are to be changed.
When more than one parameter is shown in the display, press PARAMETER [◀] [▶] to move the cursor to the parameter to be set.
- MEMO**
- You can jump to the core parameters by pressing PARAMETER [◀] (or [▶]) while holding down PARAMETER [▶] (or [◀]). With items for which there aren't that many parameters, the GT-PRO jumps to the last (or first) parameter.
3. Rotate the VALUE dial to change the value of a setting.
 4. Repeat Steps 2 and 3 for any other parameter settings you want to change.
 5. If you further want to change parameter settings in any other effects, repeat Steps 1 through 4.
 6. Press [EXIT] to return to the Play screen.
 7. If you want to save a tone with the settings you've made, proceed as described in “Storing Patches (Patch Write)” (p. 24).

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

Changing the Connection Order of Effects (Effect Chain)

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



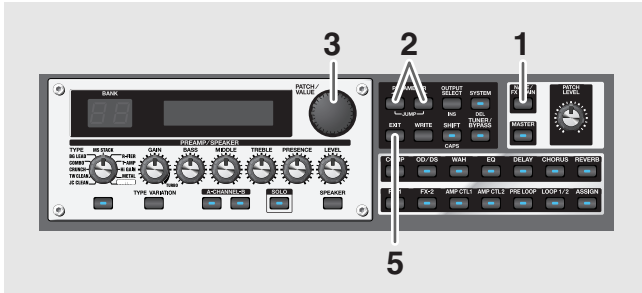
1. Press [NAME/FX CHAIN] twice.
The effect chain screen appears.

```
Effect Chain
▼ xcs +wah+OD
```

- * Effects are shown in lowercase letters when turned off.
2. Use the PATCH/VALUE dial or PARAMETER [◀] [▶] to move the cursor to the point where you want to have an effect inserted.
* “DGT” indicates output to the DIGITAL OUT connector/USB connector.
 3. Press the ON/OFF button for the effect you want to insert.
The selected effect is inserted at the cursor position.
* Use [MASTER] to set the Noise Suppressor, use [ASSIGN] to set the Foot Volume, and use [OUTPUT SELECT] to set the Digital Out.
 4. If you want to change the sequence further, repeat Steps 2 and 3.
* Effects can be switched on and off even while making the settings for the connection order. With effects appearing to the left and right of the cursor, the ON/OFF button corresponding to the effect can be pressed to turn them on/off.
 5. Press [EXIT] to return to the Play screen.
 6. If you want to save the sequence you've set up, proceed as described in “Storing Patches (Patch Write)” (p. 24).
* If you want to name the patch or edit the name, proceed to “Naming Patches (Patch Name)” (p. 23) before you save.

Naming Patches (Patch Name)

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



1. Press [NAME/FX CHAIN].
The patch name setting screen appears.



2. Press PARAMETER [◀] [▶] to move the cursor to the text area you want to edit.
3. Rotate the PATCH/VALUE dial to change the characters.
You can use the following functions when changing text characters.

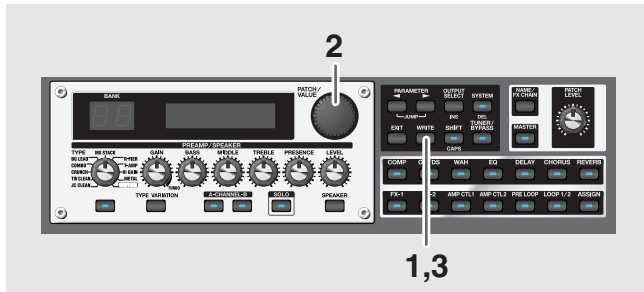
Button	Function
INS	Inserts a blank space at the cursor position.
DEL	Deletes the character at the cursor position and shifts the characters following it to the left.
CAPS	Switches the character at the cursor position between upper and lower case.

4. If you want to edit names further, repeat Steps 2 and 3.
5. Press [EXIT] to return to the Play screen.
6. If you want to save a patch name, proceed as described in "Storing Patches (Patch Write)" (p. 24).

Chapter 3 Saving the Tones You Have Created

Storing Patches (Patch Write)

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



1. Press [WRITE].

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



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

- * This step is unnecessary if the current User patch is acceptable.
- * To cancel the Write procedure, press [EXIT]. The Play screen returns to the display.
- * You can also use the procedure described in “How to Switch Patches (Patch Change)” (p. 19) to select the save destination.

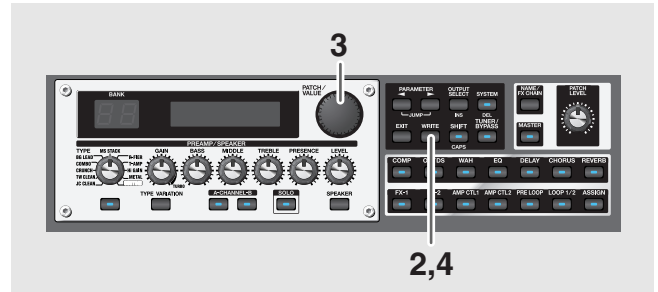
3. Press [WRITE].

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

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

Copying Patches (Patch Copy)

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

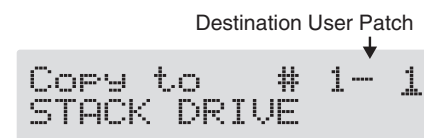


1. Select the copy-source patch.

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

2. Press [WRITE].

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



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

- * To cancel the copy, press [EXIT]. The Play screen returns to the display.
- * You can also use the procedure described in “How to Switch Patches (Patch Change)” (p. 19) to select the copy destination.

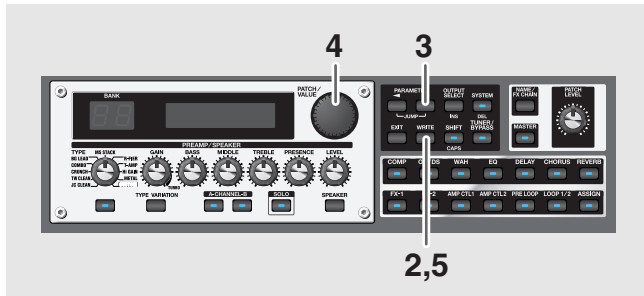
4. Press [WRITE].

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

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

Exchanging Patches (Patch Exchange)

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



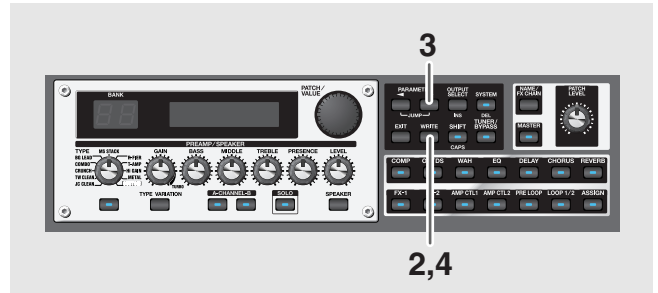
1. Select the exchange source patch.
Refer to “How to Switch Patches (Patch Change)” (p. 19).
2. Press [WRITE].
3. Press PARAMETER [▶].
The content of the display changes, and the GT-PRO is ready for the exchange destination User patch to be specified.



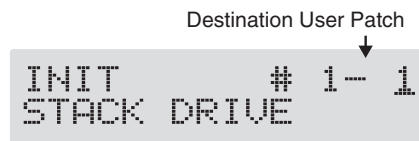
4. Rotate the PATCH/VALUE dial to select the exchange destination User patch.
 - * To cancel the exchange, press [EXIT]. The Play screen returns to the display.
 - * You can also use the procedure described in “How to Switch Patches (Patch Change)” (p. 19) to select the exchange destination.
5. Press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

Initializing Patches

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



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

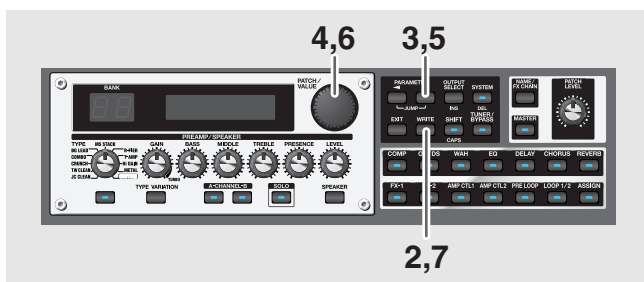


- * You can use the PATCH/VALUE dial to change the selection of the User patch to be initialized.
 - * To cancel the initialization, press [EXIT]. The Play screen returns to the display.
4. Press [WRITE].
The GT-PRO switches to the initialized patch, and the Play screen returns to the display.
 - * The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

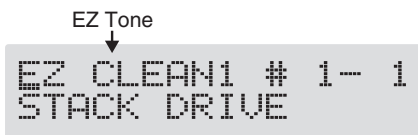
Initializing Patches with a Tone Similar to What You Have in Mind

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

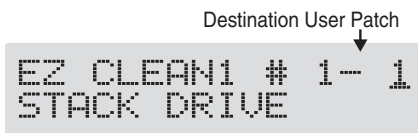
You can use the EZ Tone function to quickly find and call up settings that are close to the sound you want to create.



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



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

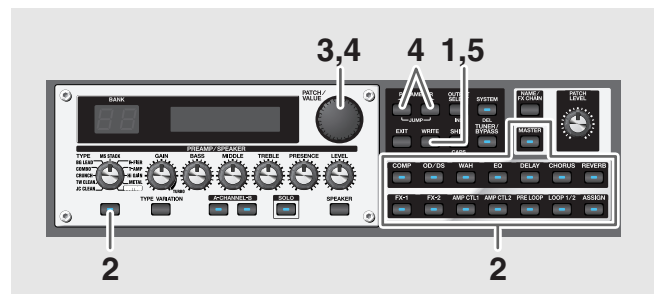


6. Rotate the PATCH/VALUE dial to select the initialization destination User patch.
* To cancel the initialization, press [EXIT]. The Play screen returns to the display.
7. Press [WRITE].
The GT-PRO switches to the initialized patch, and the Play screen returns to the display.
* The tones stored in patches are lost once the initialization is executed.

Storing Settings by Effect (User Quick Settings)

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

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



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



In case of Assign 1-12 (p. 66)

Press [ASSIGN] several times in order to select the save-source assign number.

- * For PREAMP/SPEAKER, the setting in currently chosen channel set by Channel Select (p. 28) will be saved.
 - * For FX-1/FX-2, the settings in currently chosen effects set by FX1/FX2 Select (p. 36, p. 45) will be saved.
3. Use the PATCH/VALUE dial to select the destination for the settings.

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

```
Name? QFX PRE/SP
U01: _
```

You can use the following functions when changing text characters.

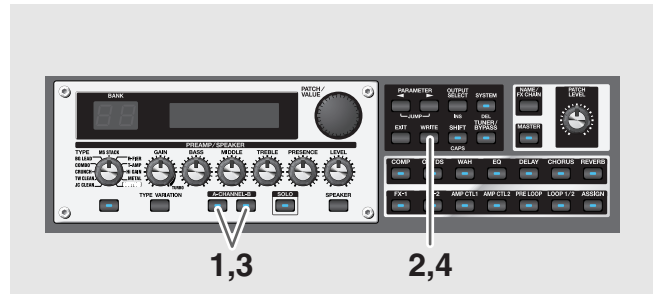
Button	Function
INS	Inserts a blank space at the cursor position.
DEL	Deletes the character at the cursor position and shifts the characters following it to the left.
CAPS	Switches the character at the cursor position between upper and lower case.

5. Press [WRITE].

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

Copying the PREAMP/SPEAKER Settings to Another Channel

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

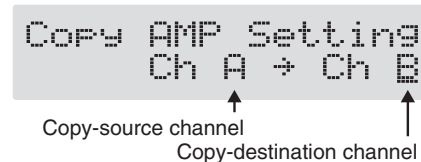


1. Press [CHANNEL A] or [CHANNEL B] to select the copy-source channel.
2. Press [WRITE].
3. Press [CHANNEL A] or [CHANNEL B] to select the copy-destination channel.

The channel copy screen appears in the display.

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

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



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

4. Press [WRITE].

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

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

Chapter 4 Introduction to Effects and Parameters

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

MEMO

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

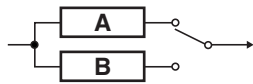
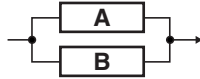
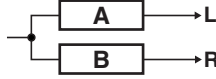
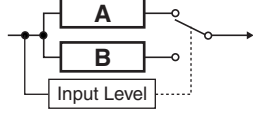
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PREAMP/SPEAKER (Preamp/Speaker Simulator)

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

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

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

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

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

Chapter 4 Introduction to Effects and Parameters

Type List

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

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

OVERDRIVE/DISTORTION

This effect distorts the sound to create long sustain. It provides 30 types of distortion and three different custom settings.

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

Type List

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

DELAY

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

Parameter/Range	Explanation
On/Off	
Off, On	Turns the DELAY Effect on/off.
Type	
see below	This selects which type of delay.
Single	
Delay sound of 0 to 1800 ms delay time.	
Pan	
This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.	
Stereo	
The direct sound is output from the left channel, and the effect sound is output from the right channel.	
Dual Series	
This is a delay comprising two different delays connected in series. Each delay time can be set in a range from 0 ms to 900 ms.	
<p>D1: Delay 1 D2: Delay 2</p>	
Dual Parallel	
This is a delay comprising two delays connected in parallel. Each delay time can be set in a range from 0 ms to 900 ms.	
Dual L/R	
This is a delay with individual settings available for the left and right channels. Delay 1 goes to the left channel, Delay 2 to the right.	
Reverse	
This produces an effect where the sound is played back in reverse.	
Analog	
This gives a mild analog delay sound. The delay time can be set within the range of 0 to 1800 ms	
Tape	
This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 0 to 1800 ms.	
Warp	
This simultaneously controls the delay sound's feedback level and volume to produce a totally unreal delay.	
Modulate	
This delay adds a pleasant wavering effect to the sound.	

Parameter/Range	Explanation
Hold	
Up to 2.8 seconds of performance content is recorded, then played back repeatedly. You can also layer this as you perform something else, then record these together (overdub), allowing you to produce what is called "sound-on-sound."	
<p>* For more detail the operation, refer to "Using the HOLD (Hold Delay)" (p. 34).</p> <p>* If you switch patches with the Type set to either Dual Series, Dual Parallel, or Dual L/R and then begin to play immediately after the patches change, you may be unable to attain the intended effect in the first portion of what you perform.</p> <p>* When the Type is switched from Modulate to Hold (or Hold to Modulate), the following settings are switched to OFF and the held sound is cleared.</p> <ul style="list-style-type: none"> • When FX (1 or 2) with FB (Feedback: p. 42) (OSC) selected is ON • When AR (Auto Riff: p. 48) Hold is ON • When SH (Sound Hold: p. 51) Hold is ON 	
Delay Time	
0 ms–1800 ms, BPM ♪ –BPM ♪	This determines the delay time.
<p>* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.</p>	
Tap Time	
0%–100% (Type = Pan)	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).
Feedback	
0–100	Adjusts the amount of feedback.
"Feedback" is returning a delay signal to the input. A higher value will increase the number of the delay repeats.	
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When it is set to "Flat," the high cut filter is off or has no effect.	
Delay1 Time *1	
0 ms–900 ms, BPM ♪ –BPM ♪	This determines the delay time of the Delay1.
<p>* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.</p>	
Delay1 Feedback *1	
0–100	Adjusts the amount of feedback of the Delay1.
A higher value will increase the number of the delay repeats.	

Parameter/ Range	Explanation
Delay1 HiCut (Delay 1 High Cut Filter) *1	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter of the Delay1 begins to take effect.
When it is set to “Flat,” the high cut filter is off or has no effect.	
Delay1 Level *1	
0–120	Adjusts the volume of the Delay1.
Delay2 Time *1	
0 ms–900 ms, BPM ♪ –BPM ♫	This determines the delay time of the Delay2.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Delay2 Feedback *1	
0–100	Adjusts the amount of feedback of the Delay2.
Delay2 Hicut (Delay 2 High Cut Filter) *1	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter of the Delay2 begins to take effect.
When it is set to “Flat,” the high cut filter is off or has no effect.	
Delay2 Level *1	
0–120	Adjusts the volume of the Delay2.
Warp SW *2	
Off, On	Turns the Warp on/off.
This parameter is assigned to the CTL pedal.	
Warp Rise Time *2	
0–100	Adjusts how rapidly the warped delay sound rises.
Warp Feedback Depth *2	
0–100	Adjusts the feedback level of the warped delay sound.
Warp E.Level Depth *2	
0–100	Adjusts the volume of the warped delay sound.
Mod. Rate (Modulation Rate) *3	
0–100	Adjusts the modulation rate of the delay sound.
Mod. Depth (Modulation Depth) *3	
0–100	Adjusts the modulation depth of the delay sound.
Effect Level	
0–120	Adjusts the volume of the delay sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

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

*2 Setting available when Type is set to Warp.

*3 Setting available when Type is set to Modulate.

MEMO

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

MEMO

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

- After [DELAY] is pressed several times, the interval between presses of the button is then used as the delay time setting.
 - * When Type is set to Dual Series or Dual Parallel, the delay time for Delay 2 is changed; when set to Dual L/R, both delay times are changed.
- You can change the Master BPM by setting the delay time to the BPM and pressing [DELAY] several times.
 - * When the Type is set to Dual Series, Dual Parallel, or Dual L/R, the delay time for Delay 2 is set to the BPM.

Using the HOLD (Hold Delay)

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

1. Referring to p. 62–p. 67 of “Chapter 6 Using Pedals to Control the Effects,” assign the following functions to the connected external pedal (or foot switch) or FC-200 pedals.
 - Target:** Hold Dly Rec/Dub **Source Mode:** Normal
 - Target:** Hold Dly Stop **Source Mode:** Normal
2. Press [DELAY], then press PARAMETER [◀] [▶] so that “Type” is displayed.
 - * If the delay is off, pressing [DELAY] once switches the delay on.
3. Rotate the PATCH/VALUE dial to select “Hold.”
 - * After switching to HOLD, you cannot perform any operation during the 2.8-second period before the unit switches to recording standby. Wait for at least 2.8 seconds before moving on to the next step.
4. Press [EXIT] to return to the Play screen.
5. Press the pedal to which Hold Dly Rec/Dub is assigned.

Recording starts when you press the pedal.
The bank indicated in the left part of the display flashes while recording is in progress.
6. Press the pedal to which Hold Dly Rec/Dub is assigned again to stop recording.

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

 - * The maximum recording time is 2.8 seconds. If the recording time exceeds 2.8 seconds, the recording stops automatically, and the recorded content is then played back.
 - * An oscillating sound may be audible with extremely short recording times.
7. When layering recordings, repeat Steps 5 and 6.
 - * The recorded content is cleared when the Type or patch is switched to a different setting or when the power is turned off.
8. To return to recording standby, press the pedal to which Hold Dly Stop is assigned.

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

 - * When playback is stopped, the recorded content is erased.
 - * To start recording again, wait 2.8 seconds, then carry out step 5.

CHORUS

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

Parameter/Range	Explanation
On/Off	
Off, On	Turns the CHORUS effect on/off.
Mode	
Mono, Stereo1, Stereo2	Selection for the chorus mode.
Mono	
This chorus effect outputs the same sound from both L and R.	
Stereo1	
This is a stereo chorus effect that adds different chorus sounds to L and R.	
Stereo2	
This is a stereo chorus effect produced by synthesizing the spatial characteristics of the direct sound and the effect sound.	
Rate	
0–100, BPM ♪ -BPM ♪	Adjusts the rate of the chorus effect.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Depth	
0–100	Adjusts the depth of the chorus effect.
To use it for doubling effect, set the value to “0.”	
Pre Delay	
0.0 msec–40.0 msec	Adjusts the time needed for the effect sound to be output after the direct sound has been output.
By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).	
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When “Flat” is selected, the low cut filter will have no effect.	
High Cut (High Cut Filter)	
700 Hz–11.0 kHz, Flat	This sets the frequency at which the high cut filter begins to take effect.
This allows you to get a mild effect sound by cutting the high-end component above the set frequency. When “Flat” is selected, the high cut filter will have no effect.	
Effect Level	
0–100	Adjusts the volume of the effect sound.

REVERB

This effect adds reverberation to the sound.

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

COMP (Compressor)

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

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

WAH

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

TIP

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

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

FX-1/FX-2

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

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

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

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

ACS (Advanced Compressor)

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

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

LM (Limiter)

The limiter attenuates loud input levels to prevent distortion.

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

TW (Touch Wah)

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




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

Chapter 4 Introduction to Effects and Parameters

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

AW (Auto Wah)

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

Parameter/Range	Explanation
Mode	
LPF, BPF	Selects the wah mode.
LPF (Low Pass Filter)	
This creates a wah effect over a wide frequency range.	
BPF (Band Pass Filter)	
This creates a wah effect in a narrow frequency range.	
Frequency	
0–100	Adjusts the center frequency of the Wah effect.
Peak	
0–100	Adjusts the way in which the wah effect applies to the area around the center frequency.
Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of “50” a standard wah sound will be produced.	
Rate	
0–100, BPM  –BPM 	Adjusts the frequency of the auto wah.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Depth	
0–100	Adjusts the depth of the auto wah effect.
Direct Level	
0–100	Adjusts the volume of the direct sound.
Level	
0–100	Adjusts the volume of the effect sound.

TM (Tone Modify)

This changes the tone of the connected guitar.

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

GS (Guitar Simulator)

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

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

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

TR (Tremolo)

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

Parameter/Range	Explanation
Wave Shape	
0-100	Adjusts changes in volume level.
Rate	
0-100, BPM ∞ -BPM	Adjusts the frequency (speed) of the change.
<p>* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).</p> <p>When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.</p>	
Depth	
0-100	Adjusts the depth of the effect.

PH (Phaser)

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

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

FL (Flanger)

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

Parameter/Range	Explanation
Rate	
0–100, BPM ∞ –BPM	This sets the rate of the flanging effect.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).	
When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Depth	
0–100	Determines the depth of the flanging effect.
Manual	
0–100	Adjusts the center frequency at which to apply the effect.
Resonance	
0–100	Determines the amount of resonance (feedback).
Increasing the value will emphasize the effect, creating a more unusual sound.	
Separation	
0–100	Adjusts the diffusion. The diffusion increases as the value increases.
Low Cut (Low Cut Filter)	
Flat, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect.
This lets you cut the low-end component below the set frequency to create a clear, distinct low end, thereby bringing out the high end of the effect. When “Flat” is selected, the low cut filter will have no effect.	
Effect Level	
0–100	Adjusts the volume of the flanger.
Direct Level	
0–100	Adjusts the volume of the direct sound.

PAN

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

Parameter/Range	Explanation
Wave Shape	
0–100	Adjusts changes in volume level.
Rate	
0–100, BPM ∞ –BPM	Adjusts the frequency (speed) of the change.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).	
When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Depth	
0–100	Adjusts the depth of the effect.



VB (Vibrato)

This effect creates vibrato by slightly modulating the pitch.

Parameter/Range	Explanation
Rate	
0–100, BPM ∞ –BPM	Adjusts the rate of the vibrato.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased).	
When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Depth	
0–100	Adjusts the depth of the vibrato.
Trigger	
Off, On	This selects on/off of the vibrato.
* It is assumed that this parameter will be assigned (p. 66) to the foot switch.	
Rise Time	
0–100	This sets the time passing from the moment the trigger is turned on until the set vibrato is obtained.

UV (Uni-V)

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

Parameter/Range	Explanation
Rate	
0–100, BPM ∞ –BPM 	Adjusts the rate of the Uni-V effect.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Depth	
0–100	Adjusts the depth of the Uni-V effect.
Level	
0–100	Adjusts the volume.

RM (Ring Modulator)

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

Parameter/Range	Explanation
Mode	
Normal, Intelligent	This selects the mode for the ring modulator.
Normal This is a normal ring modulator.	
Intelligent By ring-modulating the input signal, a bell like sound is created. The intelligent ring modulator changes the oscillation frequency according to the pitch of the input sound and therefore produces a sound with the sense of pitch, which is quite different from "Normal." This effect does not give a satisfactory result if the pitch of the guitar sound is not correctly detected. So, you must use single notes, not chords.	
Frequency	
0–100	Adjusts the frequency of the internal oscillator.
Effect Level	
0–100	Adjusts the volume of the effect sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

SG (Slow Gear)

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

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

DF (Defretter)

This simulates a fretless guitar.

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

STR (Sitar Simulator)

This simulates the sound of the sitar.

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

FB (Feedbacker)

This allows you to use feedback playing techniques.

- * Note that the notes you want to apply feedback to must be played singly and cleanly.
- * You can use the foot switch to switch the effect on and off. For more details, refer to p. 66.

Parameter/Range	Explanation
Mode	
OSC, Natural	Select either oscillator "OSC" or natural "Natural."
OSC (Oscillator)	
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.	
Natural	
Analyzes the pitch of the guitar sound being input, and then creates a feedback sound.	
Rise Time *1	
0-100	This determines the time needed for the volume of the feedback sound to reach its maximum from the moment the effect is turned on.
Rise Time (▲) *1	
0-100	This determines the time needed for the volume of the one octave higher feedback sound to reach its maximum from the moment the effect is turned on.
F.B.Level (Feedback Level)	
0-100	Adjusts the volume of the feedback sound.
F.B.Level (▲) *1	
0-100	Adjusts the volume of the one octave higher feedback sound.
Vibrato Rate *1	
0-100, BPM ◦ -BPM ♪	Adjusts the rate of the vibrato when the feedbacker is on.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.	
Vibrato Depth *1	
0-100	Adjusts the depth of the vibrato when the feedbacker is on.

*1 Setting available with Mode set to OSC.

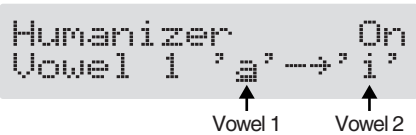
AFB (Anti-feedback)

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

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

HU (Humanizer)

This can create human vowel-like sounds.

Parameter/Range	Explanation
Mode	
Picking, Auto, Random	This sets the mode that switches the vowels.
Picking	
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.	
Random	
Five vowels (a, e, i, o, u) are called out at random by adjusting the rate and depth.	
Vowel 1 *1	
a, e, i, o, u	Selects the first vowel.
	
Vowel 2 *1	
a, e, i, o, u	Selects the second vowel.
Sens *2	
0-100	Adjusts the sensitivity of the humanizer.
When it is set to a lower value, no effect of the humanizer is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the humanizer can be obtained whether the picking is weak or strong.	
Rate	
0-100, BPM ◦ -BPM ♪	Adjusts the cycle for changing the two vowels.

Parameter/Range	Explanation
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Depth	
0-100	Adjusts the depth of the effect.
Manual *3	
0-100	This determines the point where the two vowels are switched.
When it is set to "50," vowel 1 and vowel 2 are switched in the same length of time. When it is set to lower than "50," the time for vowel 1 is shorter. When it is set to higher than "50," the time for vowel 1 is longer.	
Level	
0-100	Adjusts the volume.

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



SL (Slicer)

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

Parameter/Range	Explanation
Pattern	
P1-P20	Select the slice pattern that will be used to cut the sound.
Rate	
0-100, BPM ◦ -BPM ♪	Adjust the rate at which the sound will be cut.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Trigger Sens	
0-100	Adjust the sensitivity of triggering.
With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes.	

WSY (Wave Synth)

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

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

SEQ (Sub Equalizer)

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

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

FX-2

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

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

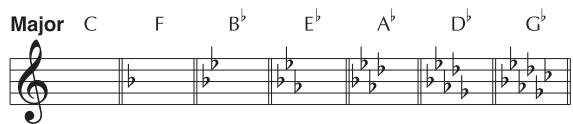
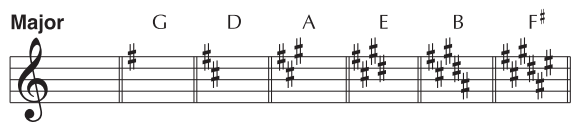
Parameter/Range	Explanation
On/Off	
Off, On	Switches the FX-2 effect on/off.
FX2 Select	
p. 36, see above	Selects the effect to be used.

HR (Harmonist)

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

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

Parameter/Range	Explanation
Voice	
1-Voice, 2-Mono, 2-Stereo	This selects the number of voices for the pitch shift sound (harmony).
1-Voice	
One-voice pitch-shifted sound output in monaural.	
2-Mono	
Two-voice pitch-shifted sound (HR1, HR2) output in monaural.	
2-Stereo	
Two-voice pitch-shifted sound (HR1, HR2) output through left and right channels.	
Harmony *1	
-2 oct+2 oct, Scale 1–Scale29	This determines the pitch of the sound added to the input sound, when you are making a harmony.
It allows you to set it by up to 2 octaves higher or lower than the input sound. When the scale is set to “Scale 1–Scale29,” this parameter sets the user scale number to be used.	

Parameter/Range	Explanation
Pre Delay *1	
0 ms–300 ms, BPM ♪ –BPM ♫	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at “0ms.”
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Feedback	
0–100	Adjusts the feedback amount of the harmonist sound.
Level *1	
0–100	Adjusts the volume of the harmony sound.
Key	
C (Am)–B (G#m)	Specify the key of the song you are playing. By specifying the key, you can create harmonies that fit the key of the song.
The key setting corresponds to the key of the song (#, b) as follows.	
<p>Major C F B^b E^b A^b D^b G^b</p>  <p>Minor Am Dm Gm Cm Fm B^bm E^bm</p> <p>Major G D A E B F[#]</p>  <p>Minor Em Bm F[#]m C[#]m G[#]m D[#]m</p>	
Direct Level	
0–100	Adjusts the volume of the direct sound.

*1 HR1 and HR2 are set individually.

Creating Harmonist Scales (User Scale)

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

You can set any of 29 different “User scales.”

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

```
Key=C DIR EFF
User1: C -C ♯
```

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

User:

You can change the number of the user scale.

DIR (Direct):

Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-PRO interpret the note name.

EFF (Effect):

Sets the note name of the output sound.

The triangle next to the note name indicates the octave.

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

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

PS (Pitch Shifter)

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

Parameter/Range	Explanation
Voice	
1-Voice, 2-Mono, 2-Stereo	Selects the number of voices for the pitch shift sound.
1-Voice	
One-voice pitch-shifted sound output in monaural.	
2-Mono	
Two-voice pitch-shifted sound (PS1, PS2) output in monaural.	
2-Stereo	
Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.	
Mode *1	
Fast, Medium, Slow, Mono	Selection for the pitch shifter mode.
A chord can be input with a normal pitch shifter. The response is slower in the order of Fast, Medium and Slow, but the modulation is lessened in the same order. “Mono” is used for inputting single notes. When the pitch is being changed using Assign (p. 66), this provides the same effect as a pedal bend.	
Pitch *1	
-24+24	Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps.
Fine *1	
-50+50	Make fine adjustments to the pitch shift.
The amount of the change in the Fine “100” is equivalent to that of the Pitch “1.”	
Pre Delay *1	
0 ms –300 ms, BPM ♪ –BPM ♫	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at “0ms.”
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [▶] several times to display the Master BPM settings screen.	
Feedback	
0–100	Adjusts the feedback amount of the pitch shift sound.
Level *1	
0–100	Adjusts the volume of the pitch shift sound
Direct Level	
0–100	Adjusts the volume of the direct sound.

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

PB (Pedal Bend)

This lets you use the pedal to get a pitch bend effect. The EXP pedal automatically switches to the pedal bend function when PB is selected.

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

TIP

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

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




OC (Octave)

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

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







RT (Rotary)

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

Parameter/Range	Explanation
Speed Sel (Speed Select)	
Slow, Fast	This parameter changes the simulated speaker's rotating speed (Slow or Fast).
Rate (Slow)	
0-100, BPM  -BPM	This parameter adjusts the speed of rotation when set to "Slow."
Rate (Fast)	
0-100, BPM  -BPM	This parameter adjusts the speed of rotation when set to "Fast."
* When the Rate (Slow) or Rate (Fast) set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. **) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Rise Time	
0-100	This parameter adjusts the time it takes for the rotation speed to change when switched from "Slow" to "Fast."
Fall Time	
0-100	This parameter adjusts the time it takes for the rotation speed to change when switched from "Fast" to "Slow."
Depth	
0-100	This parameter adjusts the amount of depth in the rotary effect.

2CE (2 x 2 Chorus)




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

Parameter/Range	Explanation
Xover f (Crossover Frequency)	
100 Hz–4.00 kHz	This parameter sets the frequency at which the frequency components of the direct sound are divided into bass and treble bands.
Low Rate	
0–100, BPM  –BPM 	Adjust the speed of the chorus effect for the low frequency range.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Low Depth	
0–100	Adjust the depth of the chorus effect for the low frequency range. If you wish to use this as a doubling effect, use a setting of “0.”
Low Pre Delay	
0.0 msec–40.0 msec	Adjust the time from when the low frequency range direct sound is output until the effect sound is output.
Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).	
Low Level	
0–100	Adjust the volume of the low frequency range.
High Rate	
0–100, BPM  –BPM 	Adjust the speed of the chorus effect for the high frequency range.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
High Depth	
0–100	Adjust the depth of the chorus effect for the high frequency range.
If you wish to use this as a doubling effect, use a setting of “0.”	
High Pre Delay	
0.0 msec–40.0 msec	Adjust the time from when the high frequency range direct sound is output until the effect sound is output.
Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).	
High Level	
0–100	Adjust the volume of the high frequency range.

AR (Auto Riff)

This allows you to automatically produce a phrase simply by picking a single note. This can be used to easily play extremely rapid phrases.

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

Parameter/Range	Explanation
Phrase	
Preset1–Preset30, User1–User10	Select the phrase.
User-programmed phrases are used when User 1-10 is selected.	
Loop	
Off, On	If “Loop” is turned “On,” the phrase will be played back continuously.
Tempo	
0–100, BPM  –BPM 	Adjusts the speed of the phrase.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the cycle to one-half or one-fourth of the BPM when the set cycle rate is increased). When setting to BPM, press PARAMETER [] several times to display the Master BPM settings screen.	
Sens	
0–100	Adjust the sensitivity of triggering.
With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes. No retriggering occurs when the value is set to “0.”	
Key *1	
C (Am)–B (G#m)	Select the key of the song that you wish to play.
Attack	
0–100	By adding an attack to each note of the phrase you can produce a sensation as though the notes were being picked.
Hold	
Off, On	If you turn hold “On” after you pick a note, the effect sound will continue even after there is no input signal.
Effect Level	
0–100	Adjusts the volume of the phrase.
Direct Level	
0–100	Adjusts the volume of the direct sound.

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

Creating Original Phrases (User Phrase)

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

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



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

User:

specify the user phrase number.

IN:

Sets the note name of the input sound. You can also play individual notes on the guitar and let the GT-PRO judge the note name.

STEP:

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

OUT:

Range	
-C -B, C, +Db - +C	Specify the note name of the output sound. The minus (-) and plus (+) symbols indicate sounds above or below the set note name.
	Triangles next to the note names indicate octaves. 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.
-	Indicates a tie. This carries over the same note from the previous step.
end	Determines the last step. The step immediately before the one for which "end" has been set becomes the actual last step.

SYN (Guitar Synth)

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

- * When you use a guitar synthesizer, observe the following points.
 - It does not work properly when a chord is played. Be sure to mute all the other strings and play in a single note.
 - When you are to play the next string while a certain sound is still playing, perfectly mute the previous sound then play the next one with a clear attack.
 - If the unit cannot detect the attack, it may not sound correctly.

Parameter/Range	Explanation
Sens	
0-100	Adjusts the input sensitivity.
The response of the internal sound source is better with a higher sensitivity value, but the malfunctions will be increased on the other hand. So, try to set it as high as possible without causing malfunction.	
Wave	
Square, Saw, Brass, Bow	This selects a wave type that is the source of the guitar synthesizer.
Square	
The unit detects the pitch and attack information from the input guitar sound, then send the square waveform (□□□) from the internal sound generator.	
Saw	
The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform (/ \) from the internal sound generator.	
Brass	
The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It gives a quick sound rise and send the sound with a sharp edge.	
Bow	
The unit directly processes the input guitar sound and creates a guitar synthesizer sound. It outputs a soft sound without attack.	
Chromatic *1	
Off, On	This switches on or off the chromatic function.
When it is on, the pitch change of the synthesizer sound is in semitone steps. This does not respond to pitch changes less than a semitone, such as what might be obtained with bending or vibrato. Thus, this is effectively used for realistically playing musical instruments whose pitch will change in steps greater than a semitone, such as a keyboard.	
Octave Shift *1	
0, -1, -2	This allows you to shift the pitch of the internal sound module in an octave step from the guitar sound.
PWM Rate (Pulse Width Modulation Rate) *2	
0-100	This gives breadth or fatness to the sound by applying modulation to the waveform (only to Square) in the internal sound module.
A higher value will quicken the rate of the modulation.	

Chapter 4 Introduction to Effects and Parameters

Parameter/Range	Explanation
PWM Depth (Pulse Width Modulation Depth) *2	
0–100	Adjusts the depth of the PWM.
When it is set to “0,” no PWM effect is obtained.	
Cutoff Frequency	
0–100	Adjusts the frequency where the harmonics contents of the sound are cut off.
Resonance	
0–100	Adjusts how much of the harmonics contents around the cutoff frequency should be emphasized.
Filter Sens	
0–100	Adjusts the sensitivity of the filter.
When it is set to a lower value, the filter is affected only with stronger picking. When it is set higher, the filter changes even with weaker picking. When it is set to “0,” the depth of the filter will be the same no matter how the picking strength may be.	
Filter Decay	
0–100	This sets the time needed for the filter to finish its sweep.
Filter Depth	
-100–+100	Adjusts the depth of the filter.
When the value is higher, the filter will change more drastically. The polarity of the filter will be opposite with “+” and “-.”	
Attack	
Decay, 0–100	Adjusts the time needed for a synthesizer sound to reach its maximum.
When it is set to a lower value, the sound will rise quickly. When it is set higher, the sound will rise slowly. When it is set to “Decay,” the sound will rise quickly and turn to a Release status regardless of the input of the guitar sound.	
* When “Brass” or “Bow” is selected for the wave, the attack time will not be quicker from a certain level even if the attack is set to “Decay” or “0.”	
Release	
0–100	This determines the time needed for the synthesizer sound to reach zero from the moment the input of the guitar sound is completed.
* When “Brass” or “Bow” is selected for the wave, the guitar signal itself is processed. That is, the synthesizer sound will go down when the guitar signal goes down no matter how long the release may be set.	
Velocity	
0–100	This adjusts the amount of the volume change of the synthesizer sound.
When it is set to high, the volume change will be greater depending on the picking strength. When it is set to “0,” no volume change is caused even by changing the picking manner.	
Hold *1	
Off, On	The hold function can sustain the output of the synthesizer sound.
If you turn on the hold while a synthesizer sound is being output, the synthesizer sound will be held until you turn it off.	
* It is assumed that this parameter will be assigned (p. 66) to the foot switch.	

Parameter/Range	Explanation
Synth Level	
0–100	Adjusts the volume of the synthesizer sound.
Direct Level	
0–100	Adjusts the volume of the direct sound.

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

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

AC (Acoustic Processor)

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

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

SH (Sound Hold)

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

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

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

SDD (Sub Delay)

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

Parameter/Range	Explanation
Delay Time	
0 ms–400 ms, BPM ♪ –BPM ♪	Adjusts the delay time.
* When set to BPM, the value of each parameter will be set according to the value of the Master BPM (p. 55) specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song (synchronizing the time to twice or four times the time length of the BPM when the set time is increased). When setting to BPM, press PARAMETER [►] several times to display the Master BPM settings screen.	
Feedback	
0–100	Adjusts the volume that is returned to the input.
Feedback refers to returning the delayed signal back into the input of the delay. Higher settings will result in more delay repeats.	
Effect Level	
0–120	Adjusts the volume of delay sound.

EQ (Equalizer)

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

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

LOOP (External Effects Loop) 1/2

This allows you to connect an external effects device to the LOOP 1/2 SEND and RETURN jacks and use it as part of the GT-PRO's effects.

You can get "stereo" effects by using two sets of SEND/RETURN jacks. This is particularly effective when you are connecting spatial effects.

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

Parameter/Range	Explanation
On/Off	
Off, On	Switches the LOOP 1/2 on/off.
Type	
see below	Switches the LOOP 1/2 type.
Stereo 1	
Signals are output in stereo from the SEND 1/2 jacks and input in stereo to the RETURN 1/2 jacks.	
Stereo 2	
Signals are output in mono from the SEND 1/2 jacks and input in stereo to the RETURN 1/2 jacks.	
S/R1→S/R2	
SEND/RETURN 1 and SEND/RETURN 2 are connected in series.	
S/R1&S/R2	
SEND/RETURN 1 and SEND/RETURN 2 are connected in parallel.	

When Type is Set to Stereo 1 or Stereo 2

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

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

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

Parameter/Range	Explanation
Return 2 Level	
0–200	Adjusts the volume of the input from the external effects device.

PRE LOOP

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

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

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

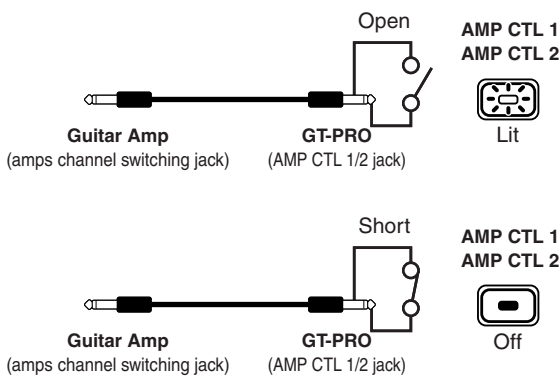
NOTE

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

AMP CTL (Amp Control) 1/2

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

This combining of the GT-PRO and the amp channels allows you to get an even wider variety of distortion sounds. Since the Amp Control setting is handled as one of the effects parameters saved to each individual patch, it allows you to switch guitar amp channels with each patch.



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

MEMO

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

MASTER

The following parameters can be set with MASTER.

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

NS (Noise Suppressor)

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

* Please connect the noise suppressor in the signal path prior to the reverb type effect. This setup will prevent a natural break of the reverb type effect.

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

Patch Level

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

Output

Parameter/Range	Explanation
Output	
MAIN, SUB, MAIN+SUB	Sets the output destination.
MAIN	Outputs to MAIN OUT.
SUB	Outputs to SUB OUT.
MAIN+SUB	Outputs to MAIN OUT and SUB OUT.

Master BPM

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

Control with the Master BPM

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

FV (Foot Volume)

This is a volume control effect.

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

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

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

The graph illustrates the relationship between the EXP Pedal position and the resulting Volume. The y-axis represents Volume, and the x-axis represents the EXP Pedal position, ranging from fully raised to fully advanced. Four curves are shown: 'Fast' (steepest), 'Normal' (linear), 'Slow2' (shallow), and 'Slow1' (shallowest).

MEMO

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

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

NOTE

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

(Example)

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

FX CHAIN (Effect Chain)

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

1. Press [NAME/FX CHAIN] twice.

The effect chain setting screen appears.



Effect Chain
vcs +wah+OD

* Effects are shown in lowercase letters when turned off.

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

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

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

The selected effect is inserted at the cursor position.

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

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

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

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

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

NAME (Patch Name)

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

1. Press [NAME/FX CHAIN].

The patch name edit screen appears.



Name
STACK DRIVE
↑
Cursor

2. Press PARAMETER [◀] [▶] to move the cursor to the text area you want to edit.

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

You can use the following functions when changing text characters.

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

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

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

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

ASSIGN

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

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

Chapter 5

Creating Original Effects Types (Customize)

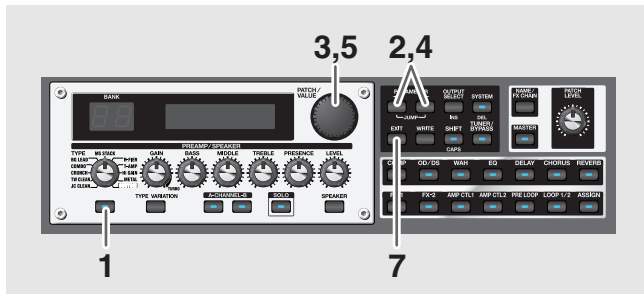
With the GT-PRO's Customize function, you can rely on your own sensibilities and create a totally new effect by tweaking the settings for the "Preamp/Speaker Simulator," "Overdrive/Distortion," and "Pedal Wah." The result can then be saved on the GT-PRO as "Custom" settings.

You can also use these custom settings in other patches.

Customizing the COSM Preamps

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

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



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

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

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

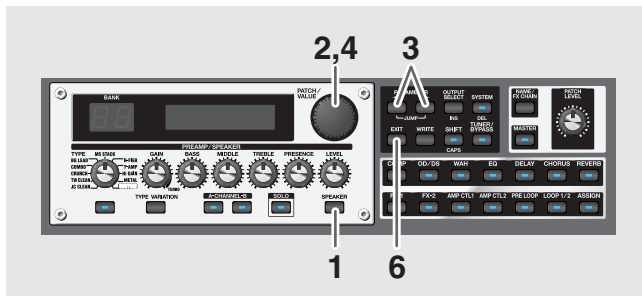
Parameter/Range	Explanation
Type	
EDIT CUSTOM PRE1 Type JC Clean	
see below	Selects the basic type of preamp.
JC Clean	This is the sound of the Roland JC-120.
TW Clean	This models a Fender Twin Reverb.
Crunch	This is a crunch sound that can produce natural distortion.
VO Drive	This models the drive sound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

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

Customizing the Speakers

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

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



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

```
Preamp/SP A  On
SP Type Custom 1
```

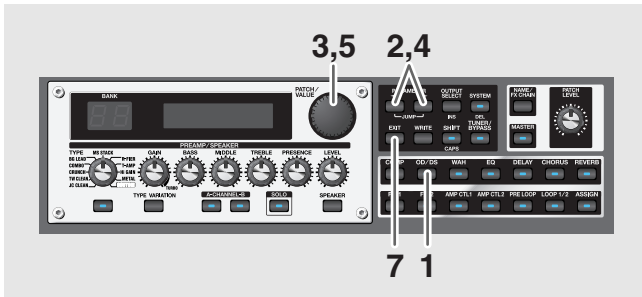
3. Press PARAMETER [◀] [▶] to show the custom parameters.
4. Rotate the PATCH/VALUE dial to change the setting's value.
5. Repeat Steps 3 and 4 as needed.
6. Press [EXIT] to return to the Play screen.

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

Customizing Overdrive/Distortion

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

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



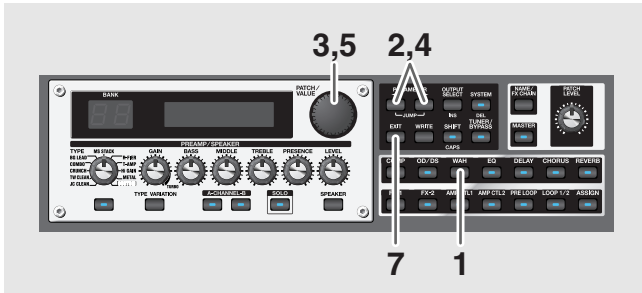
1. Press the OVERDRIVE/DISTORTION On/Off button to display the OD/DS effect screen.
 2. Press PARAMETER [◀] [▶] to call up the Type parameter.
 3. Rotate the PATCH/VALUE dial to call up "Custom 1," "Custom 2," or "Custom 3."
- Ovrdrive/Dst On
Type Custom 1
4. Press PARAMETER [◀] [▶] to show the custom parameters.
 5. Rotate the PATCH/VALUE dial to change the setting's value.
 6. Repeat Steps 4 and 5 as needed.
 7. Press [EXIT] to return to the Play screen.

Parameter/Range	Explanation
Type	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> EDIT CUSTOM DS 1 Type OD-1 </div>	
see below	Selects the basic type of overdrive/distortion.
OD-1	This is the sound of the BOSS OD-1.
OD-2	This is a overdrive sound with high gain.
CRUNCH	This is a crunch sound.
DS-1	This gives a basic, traditional distortion sound.
DS-2	This creates a heavier distortion sound.
METAL-1	This is a metal sound with a characteristic midrange.
METAL-2	This gives a heavy metal sound.
FUZZ	This gives a basic, traditional fuzz sound.
Bottom	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> EDIT CUSTOM DS 1 Bottom 0 </div>	
-50+50	Adjusts the amount of distortion in the low frequencies.
Top	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> EDIT CUSTOM DS 1 TOP 0 </div>	
-50+50	Adjusts the amount of distortion in the high frequencies.
Low	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> EDIT CUSTOM DS 1 Low 0 </div>	
-50+50	Adjusts low-frequency tone.
High	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> EDIT CUSTOM DS 1 High 0 </div>	
-50+50	Adjusts the high-frequency tone.

Customizing Pedal Wah

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

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



1. Press [WAH] to display the Pedal Wah edit screen.
2. Press PARAMETER [◀] [▶] to call up the “Type” parameter.
3. Rotate the PATCH/VALUE dial to call up “Custom 1,” “Custom 2,” or “Custom 3.”

```
Pedal Wah      On
Type           Custom 1
```

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

Parameter/Range	Explanation
Type	
<pre>EDIT CUSTOM WAH1 Type CRY WAH</pre>	
see below	Selects the basic type of wah.
CRY WAH	This models the sound of the CRY BABY wah pedal popular in the '70s.
VO WAH	This models the sound of the VOX V846.
Fat WAH	This a wah sound featuring a bold tone.
Light WAH	This wah has a refined smooth sound.
7String WAH	Wah featuring a broader range of variations for the seven-string guitar.
Q	
<pre>EDIT CUSTOM WAH1 Q 0</pre>	
-50→+50	Adjusts the amount of characteristic effect applied to the wah tone.
Range Low	
<pre>EDIT CUSTOM WAH1 Range Low 0</pre>	
-50→+50	Selects the tone produced when the pedal is back.
Range High	
<pre>EDIT CUSTOM WAH1 Range High 0</pre>	
-50→+50	Selects the tone produced when the pedal is forward.
Presence	
<pre>EDIT CUSTOM WAH1 Presence 0</pre>	
-50→+50	Adjusts the tonal quality of the wah effect.

Chapter 6 Using Pedals to Control the Effects

Notes on Setting the Pedal Functions

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

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

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

Use-Specific Guide

Using External Controllers With the Same Functions Assigned at All Times

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

cf.

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

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

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

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

cf.

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

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

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

cf.

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

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

Setting External Controller Functions to Individual Patches

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

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

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

- * You can use the Internal Pedal System with “Assign.”

cf.

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

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

“ASSIGN” do not function when a different setting is selected.

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

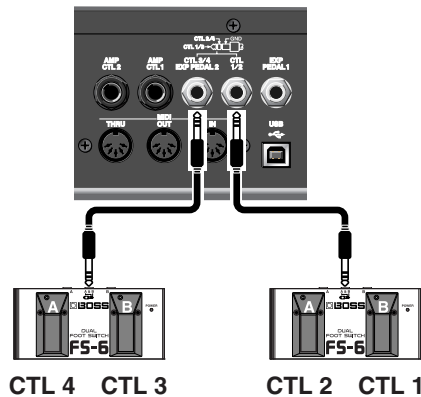
EXP 1, 2 Function (p. 63)

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

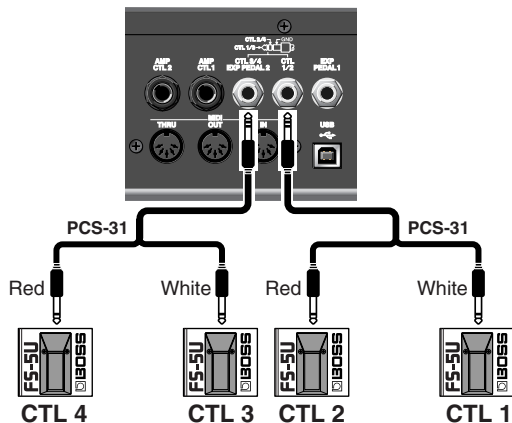
Setting the Operation of the External Foot Switch (CTL 1, 2, 3, 4 Function)

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

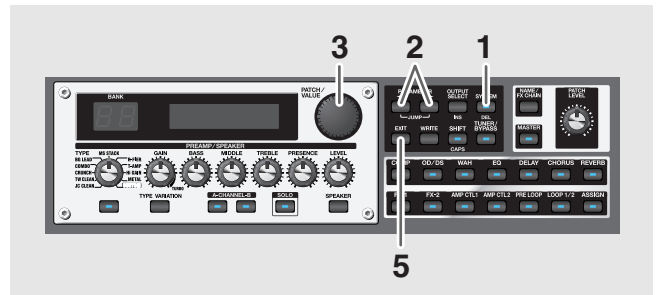
* The correspondence between the pedal switch (A/B) and CTL function when an FS-6 is connected is shown below.



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



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



1. Press [SYSTEM].
2. Press PARAMETER [◀ || ▶] so that "CTL1 Func," "CTL2 Func," "CTL3 Func," or "CTL4 Func" is displayed.

```
SYS:CTL1 Func
    Assignable
```

```
SYS:CTL2 Func
    Assignable
```

```
SYS:CTL3 Func
    Assignable
```

```
SYS:CTL4 Func
    Assignable
```

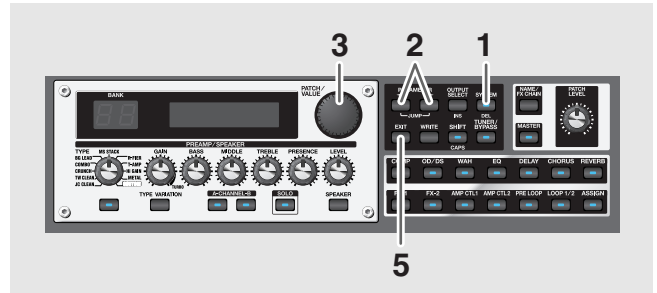
3. Use the PATCH/VALUE dial to select the external foot switch function.
4. Repeat Steps 2 and 3 as needed.
5. Press [EXIT] to return to the Play screen.

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

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

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

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



1. Press [SYSTEM].
2. Press PARAMETER [◀] [▶] so that "EXP1 Func" or "EXP2 Func" is displayed.

```
SYS:EXP1 Func
Auto
```

```
SYS:EXP2 Func
Assignable
```

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

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

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

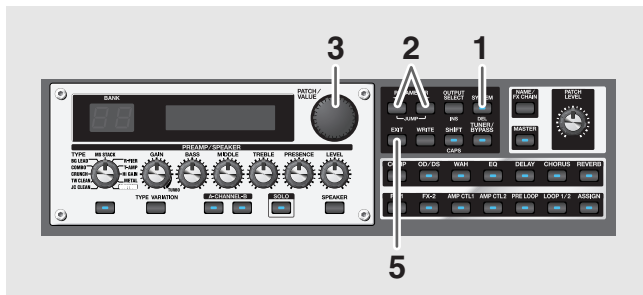
These settings are applied to the entire GT-PRO, controlling the GT-PRO by means of Control Change messages from an FC-200 or other external MIDI device connected to the GT-PRO via MIDI.

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

When Using the FC-200

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

- CC#7:** EXP pedal
- CC#80:** CTL pedal
- CC#1:** External expression pedal connected to the FOOT SW/EXP 1 jack.



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

```
SYS:CC#7 Func
      Auto
```

```
SYS:CC#80 Func
      Assignable
```

```
SYS:CC#1 Func
      Assignable
```

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

CC#7

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

NOTE

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

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

CC#80

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

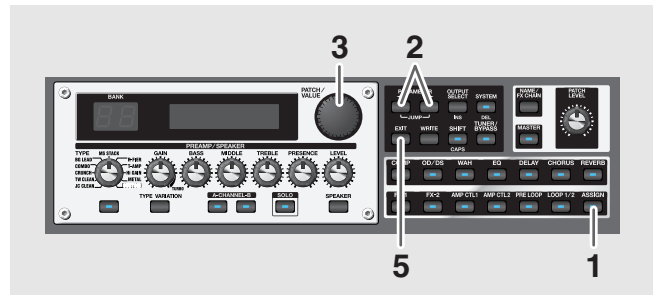
Value	Explanation
MIDI Start/Stop	Controls the Start/Stop of external MIDI devices (such as sequencers).
MMC Play/Stop	Controls the Play/Stop of external MIDI devices (such as hard disk recorders).
Patch Level Inc1	Increases the patch volume level by 10 units.
Patch Level Inc2	Increases the patch volume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

CC# 1

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

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

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



1. Press [ASSIGN].
2. Press PARAMETER [◀ || ▶] so that "EXP1 FV" or "CC#7 FV" is displayed.

```
EXP1 FV      On
Foot Vol Min  0
```

```
EXP1 FV      On
Foot Vol Max 100
```

```
CC#7 FV      On
Foot Vol Min  0
```

```
CC#7 FV      On
Foot Vol Max 100
```

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

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

Setting External Controller Functions to Individual Patches (Assign)

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

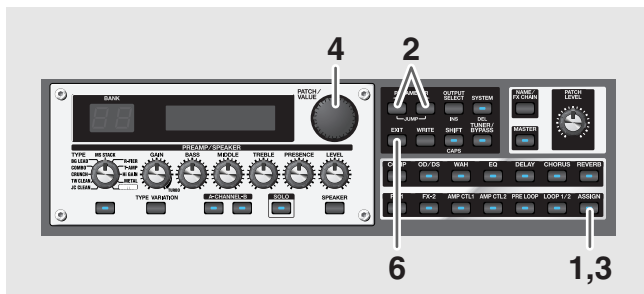
In each patch you can set up to twelve different types (Assign numbers) determining which parameter is to be controlled by a particular controller.

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

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

Quick Settings

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



1. Press [ASSIGN].
2. Press PARAMETER [◀] [▶] to select one of the Assigns from Assign 1–12.

The Quick Settings selection screen appears in the display.

(Example)

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

3. Press [ASSIGN] to set the selected Assign to “On.” Each time [ASSIGN] is pressed it alternately switches this on and off. “ASSIGN” flashes in the display when the Assign is switched off.

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

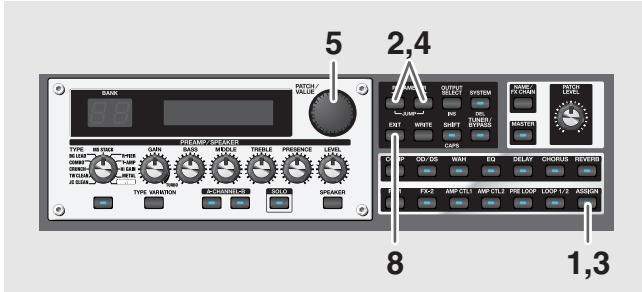
Display	Explanation
Quick ASSIGN - - -: User Setting	Current Setting
Quick ASSIGN U**:	User Quick Setting (p. 26)
Quick ASSIGN P**:	Preset Quick Setting
U**.** ASSIGN Patch Name	User Patch
P**.** ASSIGN Patch Name	Preset Patch

When you select a User patch or Preset patch, you can use the existing patch’s Assign settings just as they are.

5. To use the Quick Settings with other Assigns, repeat Steps 2–4.
6. Press [EXIT] to return to the Play screen.
7. To save the settings, use the Write procedure (p. 24).

Manual Settings

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



1. Press [ASSIGN].
 2. Press PARAMETER [◀] [▶] to select one of the Assigns from Assign 1–12.
 3. Press [ASSIGN] to set the selected Assign to “On.”
Each time [ASSIGN] is pressed it alternately switches this on and off. “ASSIGN” flashes in the display when the Assign is switched off.
- * Be sure to set any Assign settings not being used to “Off.”
4. Press PARAMETER [◀] [▶] to display the following screens.

(Example) With Assign 1

Quick Setting	Quick ASSIGN1 ---:User Setting
Target	ASSIGN1 Target MST:Patch Level
Target Range: Min	ASSIGN1 Target Min: 0
Target Range: Max	ASSIGN1 Target Max: 200
Source	ASSIGN1 Source EXP PEDAL 1
Source Mode	ASSIGN1 Source Mode: Normal
Active Range Low	ASSIGN1 Source Act. Range Lo: 0
Active Range High	ASSIGN1 Source Act. Range Hi: 127

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

Target

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

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

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

Chapter 6 Using Pedals to Control the Effects

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

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

TIP

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

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

Target Range

```
ASSIGN1 Target
Min:      0
```

```
ASSIGN1 Target
Max:      200
```

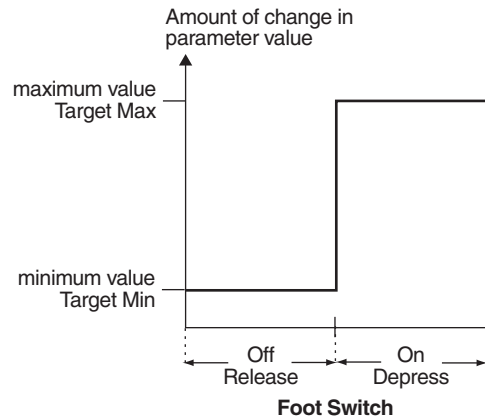
The value of the parameter selected as the target changes within the range defined by "Min" and "Max," as set on the GT-PRO.

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

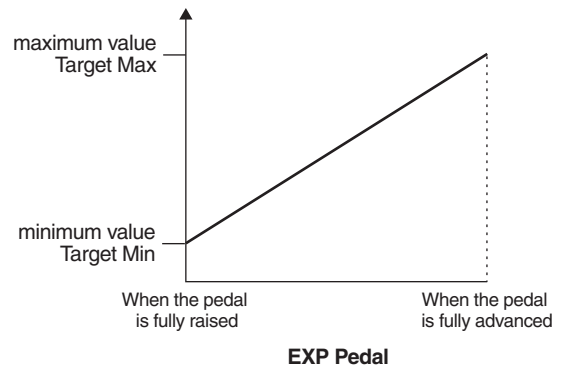
When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values.

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

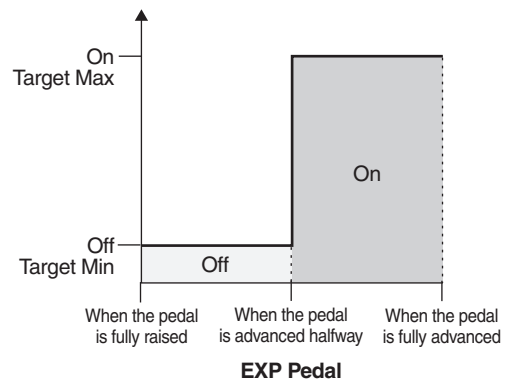
When using the foot switch:



When using the EXP pedal:



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



- * The range that can be selected changes according to the target setting.
- * When the "minimum" is set to a higher value than the "maximum," the change in the parameter is reversed.
- * The values of settings can change if the target is changed after the "minimum" and "maximum" settings have been made. If you've changed the target, be sure to recheck the "minimum" and "maximum" settings.

Source

```
ASSIGN1 Source
EXP PEDAL 1
```

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

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

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

Setting Assign Input Sens

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

1. Press PARAMETER [►] so that "Assign Input Sens" is displayed.
2. Rotate the PATCH/VALUE dial to adjust the setting's value.
Valid Settings: 0–100

Source Mode

```
ASSIGN1 Source
Mode: Normal
```

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

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

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

Active Range

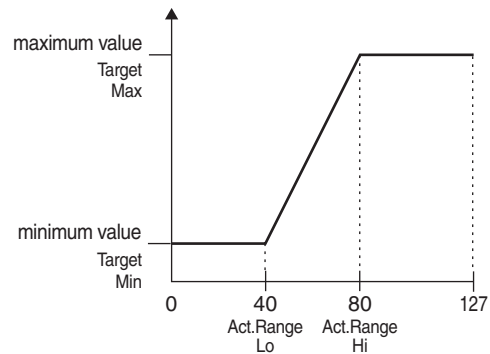
```
ASSIGN1 Source
Act. Range Lo: 0
```

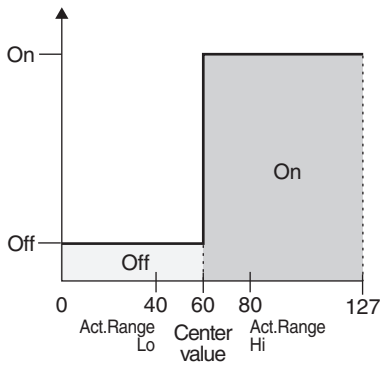
```
ASSIGN1 Source
Act. Range Hi: 127
```

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

(Example)

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





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

Internal Pedal System

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

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

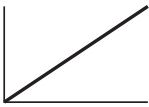
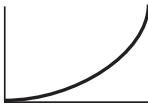
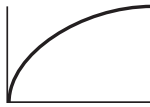
- Internal Pedal
- Wave Pedal

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

Internal Pedal

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

Parameter/Range	Explanation
Trig (Trigger)	
<pre>ASSIGN1 Int-PDL Trig: PatchChange</pre>	
see below	This sets the trigger that activates the virtual EXP pedal.
PatchChange This is activated when a patch is selected.	
EXP PEDAL 1 This is activated when the EXP pedal connected to the EXP PEDAL 1 jack is depressed.	
CTL PEDAL 1 This is activated when the foot switch connected to the CTL 1 jack is depressed.	
CTL PEDAL 2 This is activated when the foot switch connected to the CTL 2 jack is depressed.	
EXP PEDAL 2 This is activated when the EXP pedal connected to the EXP PEDAL 2 jack is depressed.	
CTL PEDAL 3 This is activated when the foot switch connected to the CTL 3 jack is depressed.	
CTL PEDAL 4 This is activated when the foot switch connected to the CTL 4 jack is depressed.	
FC-200 EXP When an FC-200 is connected, this is activated when the FC-200's EXP pedal is depressed. * Control Change No. 7 (CC#7) is used.	
FC-200 CTL When an FC-200 is connected, this is activated when the FC-200's CTL pedal is depressed. * Control Change No. 80 (CC#80) is used.	
MIDI CC#1-31,64-95 This is activated when the value of the Control Change messages (CC#01-31, 64-95) from an external MIDI device exceeds the middle value.	
Time	
<pre>ASSIGN1 Int-PDL Time: 50</pre>	
0-100	This controls the time needed for the assumed Expression pedal to move from the returned (lifted) position to the depressed (lowered) position.




Parameter/Range	Explanation
Curve	
<pre> ASSIGN1 Int-PDL Curve: Linear </pre>	
see below	This selects one of the three types that determines how the assumed Expression pedal changes.
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Linear</p>  </div> <div style="text-align: center;"> <p>Slow Rise</p>  </div> <div style="text-align: center;"> <p>Fast Rise</p>  </div> </div>	

Wave Pedal

This changes the parameter selected as a target in a certain cycle with the assumed EXP pedal. When you have set "Wave Pedal" for "Source," the following parameters should be set.

* *The following targets cannot be operated with the Wave pedal.*

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

Parameter/Range	Explanation
Rate	
<pre> ASSIGN1 Wav-PDL Rate: 50 </pre>	
0-100	This determines the time spend for one cycle of the assumed EXP pedal.
Waveform	
<pre> ASSIGN1 Wav-PDL Waveform: SAW </pre>	
see below	This selects one of the three types that determines how the assumed EXP pedal should change.
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>SAW</p>  </div> <div style="text-align: center;"> <p>TRI</p>  </div> <div style="text-align: center;"> <p>SIN</p>  </div> </div>	

NOTE

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

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

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

Chapter 7

Using the GT-PRO with External MIDI Devices Connected

What Can You Do with MIDI?

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

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

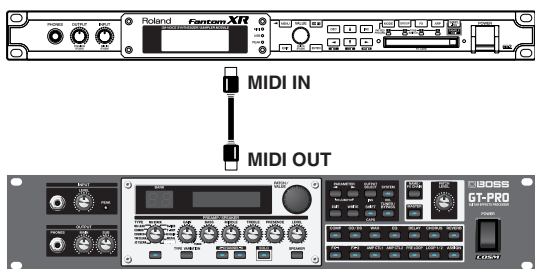
MEMO

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

Operating From the GT-PRO

Outputting Program Change Messages

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



Outputting Control Change Messages

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

Transmitting Data

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

Remotely Controlling the GT-PRO Using an External MIDI Device

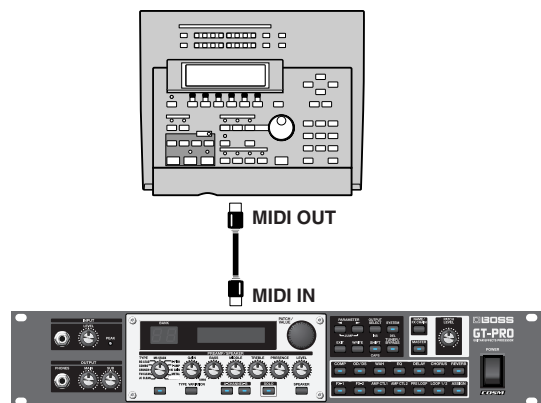
Switching Patch Numbers

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

MEMO

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

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



Receiving Control Change Messages

MEMO

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

Receiving Data

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

Notes Regarding the MIDI Messages That Can Be Transmitted and Received

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

● When Connecting Via MIDI

The GT-PRO transmits and receives all applicable MIDI messages through the MIDI OUT and MIDI IN connectors. When FC-200 Mode (p. 81) is switched on, however, only messages used for setting the FC-200 are transmitted from the MIDI OUT connector.

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

● When Connecting Through USB

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

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

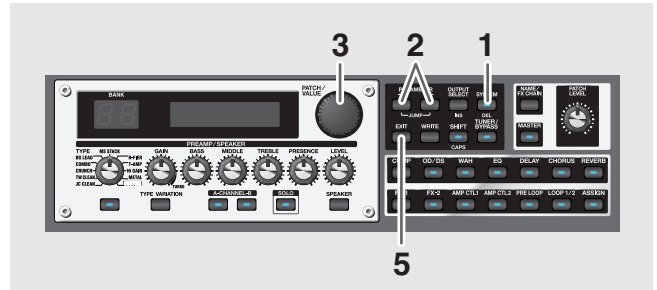
In addition, nothing is normally output from the MIDI OUT connector, but only in FC-200 mode, messages used for setting the FC-200 are transmitted from the MIDI OUT connector.

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

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

Making the Settings for MIDI Functions

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



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

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

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

Parameter/Range	Explanation
MIDI Device ID	
<pre>MIDI:Device ID ID = 1</pre>	
1–32	This sets the Device ID used for transmitting and receiving Exclusive messages.
MIDI Sync Clock	
<pre>MIDI:Sync Clock Auto</pre>	
Auto, Internal	You can synchronize the performance of a sequencer or other external MIDI device.
Auto	
When the MIDI Clock of the external MIDI device is not being received, the performance is synchronized to the tempo set in Master BPM; when the external MIDI device's MIDI Clock is being received, the performance is synchronized to that.	
Internal	
The performance is synchronized to the tempo set in Master BPM.	
* When you have an external MIDI device connected, the Master BPM is then synchronized to the external MIDI device's tempo, thus disabling the Master BPM setting. To enable setting of the Master BPM, set to "Internal."	
* When synchronizing performances to the MIDI Clock signal from an external MIDI device, timing problems in the performance may occur due to errors in the MIDI Clock.	
MIDI PC OUT (MIDI Program Change Out)	
<pre>MIDI:PC OUT On</pre>	
Off, On	This setting determines whether or not Program Change messages are output when patches are switched on the GT-PRO.
Off	
Program Change messages are not output, even when patches are switched.	
On	
Program Change messages are simultaneously output when patches are switched.	
* On the GT-PRO, Bank Select messages are output simultaneously with Program Change messages. For more details, refer to p. 77.	
MIDI EXP1 OUT (MIDI EXP 1 Pedal Out)	
<pre>MIDI:EXP1 OUT CC# 7</pre>	
Off, 1–31, 33–95	This sets the controller number when operation data from the EXP pedal connected to the EXP PEDAL 1 jack is output as Control Change messages.
When set to "Off," Control Change messages are not output.	

Parameter/Range	Explanation
MIDI CTL1 OUT (MIDI CTL 1 Pedal Out)	
<pre>MIDI:CTL1 OUT CC#81</pre>	
Off, 1–31, 33–95	This sets the controller number when operation data from the foot switch (CTL 1) connected to the CTL 1 jack is output as Control Change messages.
When set to "Off," Control Change messages are not output.	
MIDI CTL2 OUT (MIDI CTL 2 Pedal Out)	
<pre>MIDI:CTL2 OUT CC#80</pre>	
Off, 1–31, 33–95	This sets the controller number when operation data from the foot switch (CTL 2) connected to the CTL 2 jack is output as Control Change messages.
When set to "Off," Control Change messages are not output.	
MIDI CTL3 OUT (MIDI CTL 3 Pedal Out)	
<pre>MIDI:CTL3 OUT Off</pre>	
Off, 1–31, 33–95	This sets the controller number when operation data from the EXP pedal (EXP2) or foot switch (CTL 3) connected to the EXP PEDAL 2/CTL 3 jack is output as Control Change messages.
When set to "Off," Control Change messages are not output.	
MIDI CTL4 OUT (MIDI CTL 4 Pedal Out)	
<pre>MIDI:CTL4 OUT Off</pre>	
Off, 1–31, 33–95	This sets the controller number when operation data from the foot switch (CTL 4) connected to the CTL 4 jack is output as Control Change messages.
When set to "Off," Control Change messages are not output.	

Transmitting and Receiving MIDI Data

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

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

Transmitting Data to an External MIDI Device (Bulk Dump)

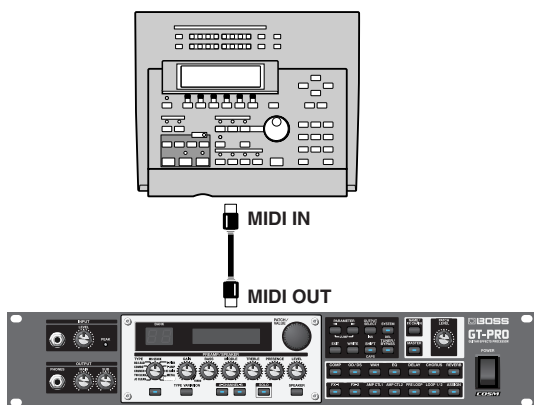
The following types of data can be transmitted. You can transmit data by specifying the range from the start to the end of transmission.

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

Making the Connections

When Saving to a MIDI Sequencer

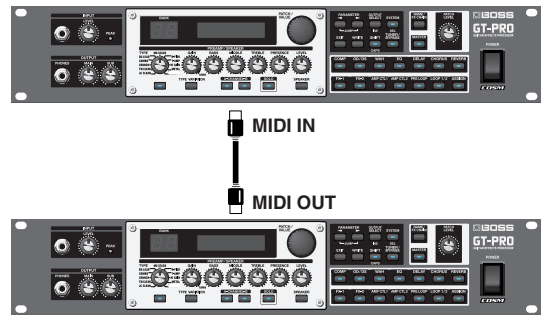
Connect as shown in the figure below, and put the sequencer in the state where it is ready to receive Exclusive messages.



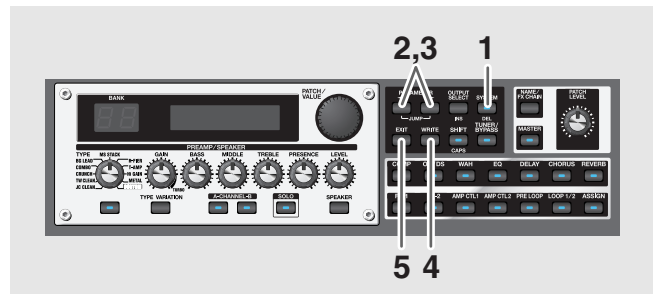
* For instructions on operating the sequencer, refer to the owner's manual for the sequencer you are using.

When Transmitting Data to Another GT-PRO

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



Transmitting



1. Press [SYSTEM] several times to display the MIDI setting screen.
2. Press PARAMETER [◀][▶] so that “Bulk Dump” is displayed.

```
MIDI: Bulk Dump
System  Temp
```

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

The data is transmitted.

```
MIDI: Bulk Dump
Data Dumping...
```

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

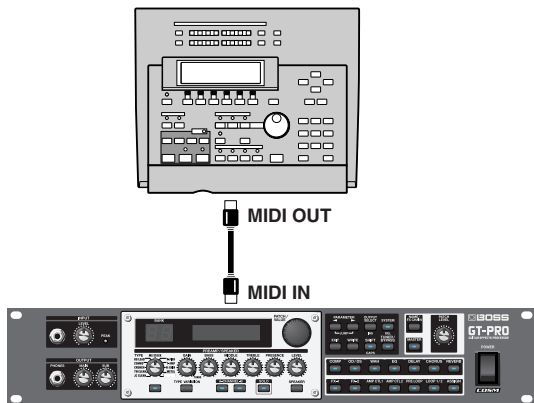
5. Press [EXIT] to return to the Play screen.

Receiving Data from an External MIDI Device (Bulk Load)

Making the Connections

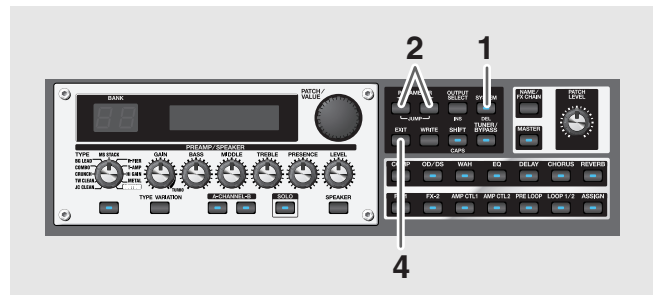
When Receiving Data Saved on a MIDI Sequencer

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



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

Receiving



1. Press [SYSTEM] several times to display the MIDI setting screen.
2. Press PARAMETER [◀] [▶] so that "Bulk Load" is displayed.

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

3. Transmit the data from the external MIDI device.
The following appears in the display when the GT-PRO receives the data.

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

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

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

At this stage, even more data can be received.

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

4. Press [EXIT] to quit Bulk Load.
After you press [EXIT], "Checking..." appears in the display, indicating that the GT-PRO is checking the received data. When the check is completed, the Play screen returns to the display.
- * When data that can be received by the GT-PRO is not included, the Play screen immediately returns to the display.

Setting the Program Change Map

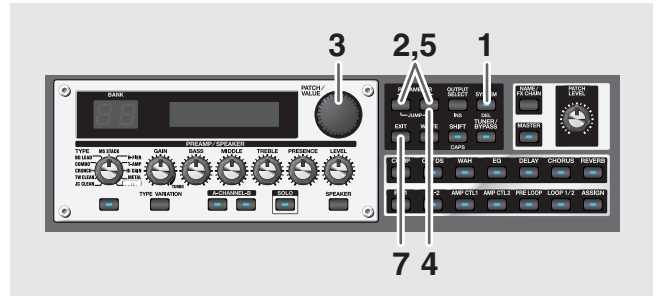
When switching patches using Program Change messages transmitted by an external MIDI device, you can freely set the correspondence between Program Change messages received by the GT-PRO and the patches to be switched to in the “Program Change Map.”

Initial Program Change Map Settings

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

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

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



1. Press [SYSTEM] several times to display the MIDI setting screen.
2. Press PARAMETER [◀] [▶] so that “Map Select” is displayed.

MIDI:Map Select
Fix

3. Rotate the PATCH/VALUE dial to select “Prog.”
 - * You cannot set the Program Change Map when “Fix” is selected (it is not displayed).
 - * See next for more on “MID Map Select.”
4. Press PARAMETER [▶] until “Program Map” appears in the display.

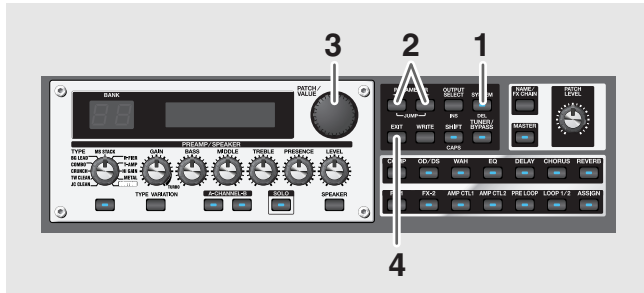
MIDI:Program Map
B#Q PC# 1→ 1- 1

↑ Bank Select Number ↑ Program Number ↑ Patch Number

5. Press PARAMETER [◀] [▶] to move the cursor, and rotate the PATCH/VALUE dial to set the received Program number and the corresponding patch number.
 - * Use this same procedure to select Bank Select Numbers.
 - * When using only Program Change messages to make program changes, without using Bank Select messages, set the Program number (1–128) when the Bank Select number is “0.”
6. Repeat Step 5 as needed, setting patch numbers to their corresponding Program numbers, until the Program Change Map is completed.
7. Press [EXIT] to return to the Play screen.

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

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



1. Press [SYSTEM] several times to display the MIDI setting screen.
2. Press PARAMETER [◀] [▶] so that “Map Select” is displayed.



3. Rotate the PATCH/VALUE dial to select “Fix” or “Prog.”

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

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

MEMO

Bank Select Message

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

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

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

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

- * If you wish to know whether the receiving device can recognize bank select messages or not, refer to the description for control changes in the MIDI implementation chart provided in the owner’s manual of the receiving device.
- * If the receiving device does not recognize bank select messages, it will ignore the bank select messages and recognize only the program change messages.

About MIDI

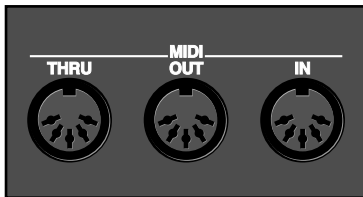
MIDI is an acronym for Musical Instrument Digital Interface, and is a world-wide standard for allowing electronic musical equipment to communicate by transmitting messages such as performance information and sound selections. Any MIDI equipped device is able to transmit applicable types of data to another MIDI equipped device, even if the two devices are different models or were made by different manufacturers. In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

How MIDI messages are transmitted and received

First, we will explain briefly how MIDI messages are transmitted and received.

MIDI connectors

The following types of connector are used to convey MIDI messages. MIDI cables are connected to these connectors as needed.

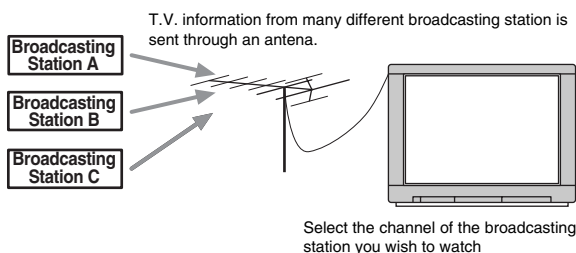


MIDI IN	This connector receives messages from another MIDI device.
MIDI OUT	This connector transmits messages from this device.
MIDI THRU	This connector re-transmits the messages that were received at MIDI IN.

MIDI channels

MIDI is able to independently control more than one MIDI device over a single MIDI cable. This is possible because of the concept of MIDI channels.

The idea of MIDI channels is somewhat similar to the idea of television channels. By changing channels on a television set, you can view a variety of programs. This is because the information of a particular channel is received when the channels of the transmitter and receiver match.



MIDI has sixteen channels 1–16, and MIDI messages will be received by the instrument (the receiving device) whose channel matches the channel of the transmitter.

* *If omni mode is on, data of all MIDI channels will be received regardless of the MIDI channel setting. If you do not need to control a specific MIDI channel, you may set Omni On.*

Main types of MIDI message used by the GT-PRO

MIDI includes many types of MIDI messages that can convey a variety of information. MIDI messages can be broadly divided into two types; messages that are handled separately by MIDI channel (channel messages), and messages that are handled without reference to a MIDI channel (system messages).

Channel messages

These messages are used to convey performance information. Normally these messages perform most of the control. The way in which a receiving device will react to each type of MIDI message will be determined by the settings of the receiving device.

Program change messages

These messages are generally used to select sounds, and include a program change number from 1 to 128 which specifies the desired sound. The GT-PRO also allows you to select any of the 400 different patch numbers in conjunction with bank select messages; a type of control change message.

Control change messages

These messages are used to enhance the expressiveness of a performance. Each message includes a controller number, and the settings of the receiving device will determine what aspect of the sound will be affected by control change messages of a given controller number.

The specified parameters can be controlled with the GT-PRO.

System messages

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

Exclusive messages

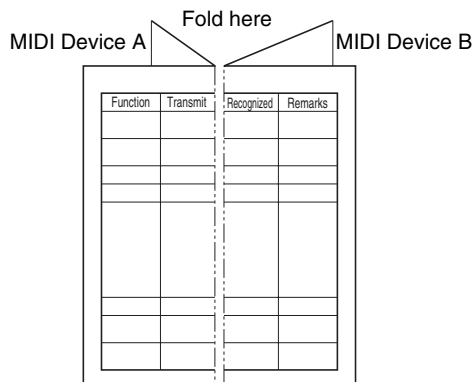
Exclusive messages handle information related to a unit's own unique sounds, or other device-specific information. Generally, such messages can only be exchanged between devices of the same model by the same manufacturer. Exclusive messages can be employed to save the settings for effects programs into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

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

About the MIDI implementation

MIDI allows a variety of messages to be exchanged between instruments, but it is not necessarily the case that all types of message can be exchanged between any two MIDI devices. Two devices can communicate only if they both use the types of messages that they have in common.

Thus, every owner’s manual for a MIDI device includes a “MIDI Implementation Chart.” This chart shows the types of message that the device is able to transmit and receive. By comparing the MIDI implementation charts of two devices, you can tell at a glance which messages they will be able to exchange. Since the charts are always of a uniform size, you can simply place the two charts side by side.



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

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

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

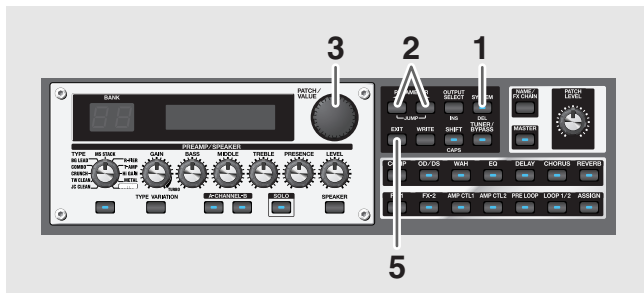
Using the FC-200 makes changing patches and working with effects more convenient (“Chapter 6 Using Pedals to Control the Effects” (p. 61)).


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

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


Setting the Functions Related to the FC-200

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




1. Press [SYSTEM].
2. Press PARAMETER [◀] [▶] to display the parameters related to the FC-200.
(Example)

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


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

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


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

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


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

Parameter/Range	Explanation
FC-200 Bank Lmt	
	
0–39	Sets the upper limit for banks that can be switched when banks are specified with the FC-200’s BANK pedals.

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

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

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

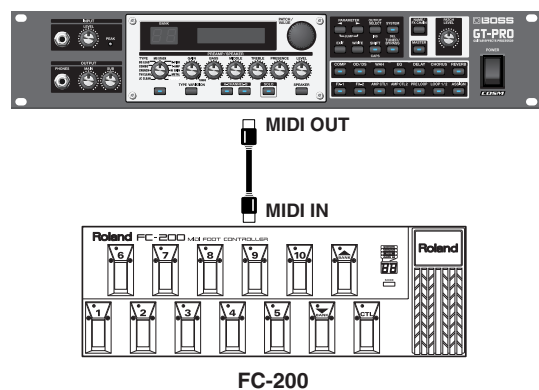
Parameter/Range	Explanation
FC-200 Bank Chng	
	
Bank Pedal Only, Use Number Pedal	Selects the switching method used when banks are switched using the FC-200.
Bank Pedal Only	Banks are switched each time a BANK pedal is pressed, with the bank indicated in the display. The next higher-numbered bank is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

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

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

Connecting

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



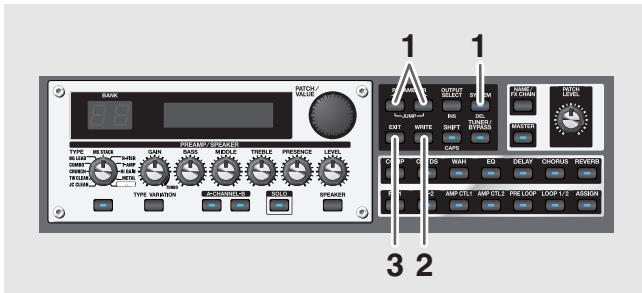
NOTE

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

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

Transmitting Settings Data to the FC-200

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



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

FC-200: Setup
Press [WRITE]

2. Press [WRITE] to transmit the data.

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

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

Mode: Program change mode

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

Bank Select: On

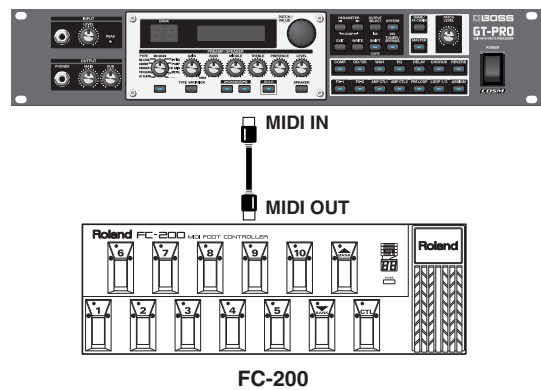
3. Press [EXIT] to return to the Play screen.

Controlling the GT-PRO with the FC-200

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

Connecting

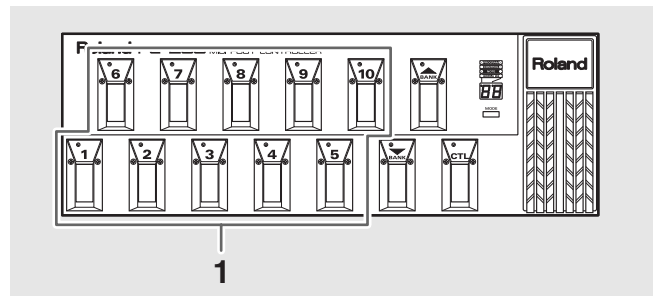
When controlling the GT-PRO with the FC-200, connect the GT-PRO's MIDI IN connector to the FC-200's MIDI OUT connector as shown below.



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

How to Switch Patches

Switching Only the Number



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

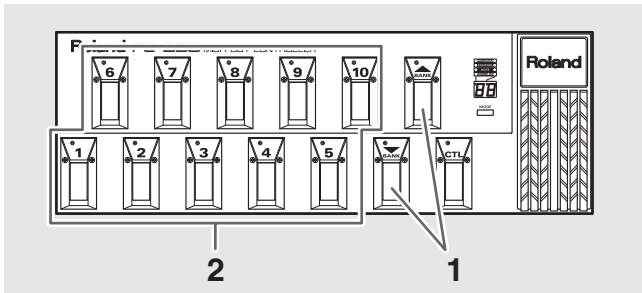
The indicator for the pressed number pedal lights up, and the GT-PRO switches to that patch.

NOTE

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

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

Switching the Bank and Number



1. Press a BANK Up or BANK Down pedal.

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

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

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

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

If the Patch Does Not Switch

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

Using the FC-200's CTL and EXP Pedals

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

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

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

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

Pedal	Controller Number	Function
EXP Pedal	CC#7	CC#7 Function
CTL Pedal	CC#80	CC#80 Function
Pedal Connected to the FOOT SW/EXP 1 Jack	CC#1	CC#1 Function

- * This is enabled when the controller numbers assigned to each of the FC-200's pedals and jacks are set to the factory-set values.

cf. ➔

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

When you want to control Foot Volume with the EXP pedal:

You can use the EXP pedal to control the Foot Volume (CC#7 Foot Volume).

cf. ➔

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

When you want to set the pedal function for each patch individually:

In "Assign," you can set the effect operations performed with the FC-200's pedals for each patch individually.

Selecting "MIDI CC#**" with the same numbers as the corresponding controller numbers assigned to each of the FC-200's pedals and jacks as the Assign Sources then enables you to control the effects.

If you've set the CTL pedal and EXP pedal as Assign Sources, you can select "FC-200 CTL" and "FC-200 EXP" instead of "MIDI CC#**."

- * "FC-200 CTL" functions the same as "MIDI CC#80," and "FC-200 EXP" functions the same as "MIDI CC#7."

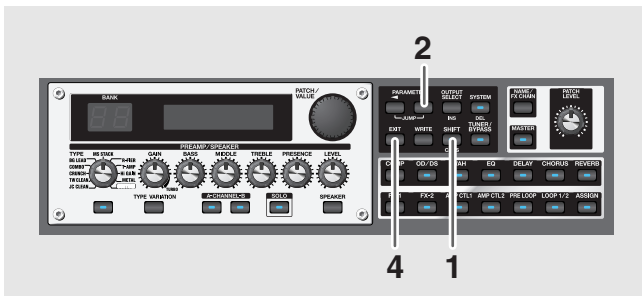
cf. ➔

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

Switching the Effect On and Off with the FC-200's Pedals (Manual Mode)

The GT-PRO features a Manual mode, in which the pedals on the FC-200 are used for switching specified effects on and off. In Manual mode, you can switch effects on and off without changing the patch number.

Switching to Manual Mode



1. Press [SHIFT] so the indicator is lit.
2. Press PARAMETER [▶].
The GT-PRO switches to Manual mode, and the following appears in the display.
3. Press the FC-200's [MODE] button to switch the FC-200 to Control Change mode.
“☐☐” appears in the FC-200's display.
 - * For more on the FC-200's Control Change mode, refer to the FC-200 Owner's Manual.
4. To switch Manual mode off, press [EXIT].
 - * You can also switch Manual mode off by pressing [SHIFT] and then PARAMETER [◀].
5. Press the FC-200's [MODE] button one or more times to switch the FC-200 to Program Change mode.
 - * For more on the FC-200's Program Change mode, refer to the FC-200 Owner's Manual.

Selecting the Effect to Be Switched On and Off With the Pedals

1. When you press PARAMETER [◀] [▶] while Manual mode is on, the screen for the pedals used to change the settings is displayed.

(Example)

```
MANUAL: Pedal 1
         Preamp Ch A/B
```

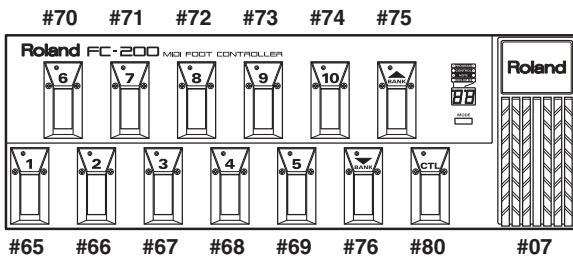
2. Rotate the VALUE dial to select the effect to be assigned to the pedal.
3. Repeat Steps 1 and 2 as needed.
4. Press [EXIT] to return to the Play screen.

Value	Explanation
Off	Not used.
Preamp Ch A/B	Switches between Preamp channel A and B.
Solo On/Off	Switches the Preamp SOLO on and off.
FX-1 On/Off	Switches the FX-1 on and off.
Comp On/Off	Switches the COMP on and off.
Wah On/Off	Switches the WAH on and off.
Loop On/Off	Switches the LOOP 1/2 on and off.
OD/DS On/Off	Switches the OVERDRIVE/DISTORTION on and off.
Preamp On/Off	Switches the PREAMP/SPEAKER on and off.
EQ On/Off	Switches the EQ on and off.
FX-2 On/Off	Switches the FX-2 on and off.
Delay On/Off	Switches the DELAY on and off.
Chorus On/Off	Switches the CHORUS on and off.
Reverb On/Off	Switches the REVERB on and off.
Pre Loop On/Off	Switches the PRE LOOP on and off.
Amp Ctl1 On/Off	Switches the AMP CTL 1 on and off.
Amp Ctl2 On/Off	Switches the AMP CTL 2 on and off.
MANUAL On/Off	Switches the MANUAL on and off.
TUNER On/Off	Switches the TUNER/BYPASS on and off.
Hold Dly Rec/Dub	Switches Hold recording (dubbing) on and off when “Hold” (p. 32) is selected for the delay type.
Hold Dly Stop	When “Hold” is selected for the delay type, the performance is instantly stopped.
Patch Num. Inc	Switches to the next higher patch number in the same bank as the currently selected patch.
Patch Num. Dec	Switches to the next lower patch number in the same bank as the currently selected patch.
Patch Bank Inc	Switches to the next higher bank number.
Patch Bank Dec	Switches to the next lower bank number.

NOTE

If the controller number set for the Assign (p. 66) source is the same as that assigned to an FC-200 pedal and you then adjust the FC-200's pedal, both the Manual mode setting and the Assign settings function simultaneously.

* With the factory settings, the following controller numbers are assigned to the FC-200's pedals.



Advanced Settings

This section describes more convenient ways to use the FC-200. The explanations presented thus far have involved making settings while changing the MIDI cable connections as a method of using the GT-PRO with the FC-200 connected, but the following is possible when you use two cables to connect the GT-PRO and FC-200 to each other.

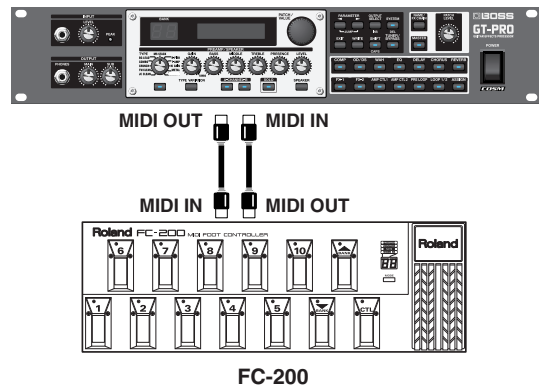
- You can run the GT-PRO from the FC-200 without having to reconnect any MIDI cables.
 - You can set the FC-200 from the GT-PRO without having to reconnect any MIDI cables.
 - When you turn on the power to the GT-PRO, the FC-200 is programmed with the corresponding settings for the GT-PRO.
 - When using Manual mode, the FC-200 automatically switches to the appropriate settings for Manual mode.
- * For more detailed instructions on how to make the settings for the FC-200 and operating it, refer to the FC-200 Owner's Manual.

Connecting

Connect the GT-PRO's MIDI OUT connector to the FC-200's MIDI IN connector and the GT-PRO's MIDI IN connector to the FC-200's MIDI OUT connector as shown below.

NOTE

Whenever the FC-200 and GT-PRO are connected as shown below, be sure to set FC-200 Mode (p. 81) to On. Malfunction may result if this is left at Off.



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

With the devices connected as shown above, when you change the FC-200's settings ("Setting the Functions Related to the FC-200" (p. 81)) with the GT-PRO, the changes are immediately reflected by the corresponding change in the FC-200, meaning there is no need for a separate procedure to transmit these changes to the FC-200 ("Transmitting Settings for the GT-PRO to the FC-200" (p. 82)).

After connecting the FC-200, you will find it convenient to change the settings without having to disconnect and reconnect the MIDI cables.

Automatically Setting the FC-200 with the Corresponding GT-PRO Settings When Turning On the GT-PRO

You can have the FC-200 automatically programmed with the corresponding GT-PRO settings by first switching the GT-PRO's FC-200 mode on and then turning on the power to the GT-PRO.

1. First make sure the GT-PRO and FC-200 are connected with MIDI cables as described in "Connecting" (p. 86).
2. Switch the FC-200's POWER switch to the "ON" or "ECONOMY" position to turn on the FC-200.
3. Turn on the power to the GT-PRO.
The FC-200 is automatically programmed with the corresponding GT-PRO settings.

Manual Mode

When you switch on Manual mode from the GT-PRO's control panel, the FC-200 automatically switches to the settings for Manual mode, without any manual setting of the FC-200 necessary.

1. In the Play screen, press [SHIFT] so the indicator is lit, then press PARAMETER [▶] to switch to Manual mode.
The FC-200 automatically switches to the settings for Manual mode.
* At this point, the FC-200 is set to Control Change mode.
2. To quit Manual mode, press [EXIT].
The FC-200 automatically returns to the original settings.
* The FC-200 is set to Program Change mode.
* You can also switch Manual mode off by pressing [SHIFT] and then PARAMETER [◀].

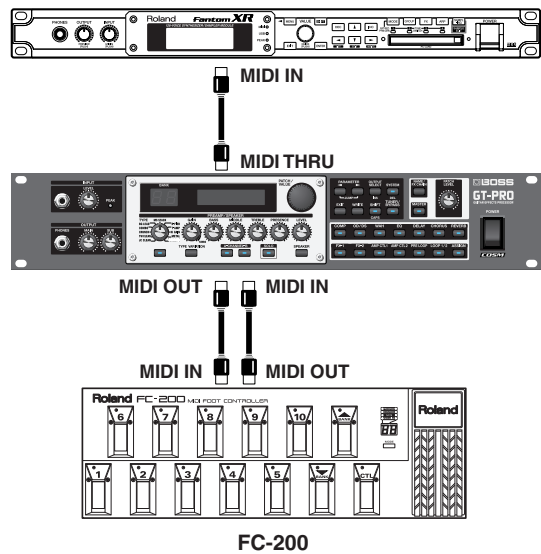
TIP

You can use "CC#80 Function" (p. 64) or "Assign" (p. 66) to switch Manual mode on and off with the FC-200's CTL pedal.

Connecting an External MIDI Device in FC-200 Mode

If, while controlling the GT-PRO with the FC-200, you also want to run an additional MIDI device, connect the MIDI IN connector on the other external MIDI device to the GT-PRO's MIDI THRU connector.

This way, MIDI messages from the FC-200 are transmitted to the external MIDI device as well as the GT-PRO, enabling you to control both the GT-PRO and the other external MIDI device with the FC-200.



NOTE

Control Change messages set for EXP1 OUT, CTL1 OUT, CTL2 OUT, CTL3 OUT, and CTL4 OUT (p. **) are not output from the MIDI THRU connector, even when the external expression pedal or foot switch connected to the GT-PRO is operated.

If you want to output Control Change messages when an external expression pedal or foot switch is adjusted, connect the pedal to the FC-200.

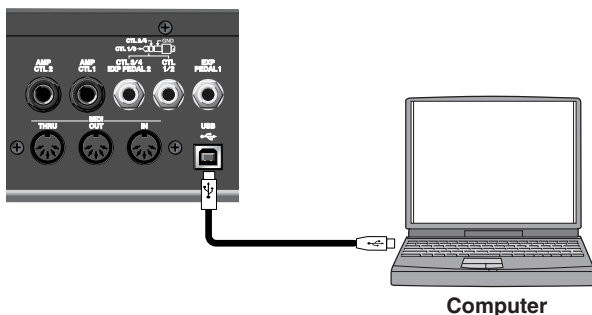
Chapter 9 Using the GT-PRO Connected to a Computer Via USB

Before Connecting with USB

With the GT-PRO, you can use USB to transmit both digital audio signals and MIDI messages between the GT-PRO and your computer.

First, this requires installation of a USB driver on your computer so that it can work with the GT-PRO's driver mode settings.

For instructions on installing the driver, please read "Installing & Setup the USB Driver" (p. 109).



* The GT-PRO's [SYSTEM] indicator lights up when the GT-PRO and the computer are connected via USB.

About the Included Software

The "GT-PRO Software CD-ROM" that comes with the GT-PRO contains USB driver and special software used in connecting the GT-PRO to computers.

Software for use with Windows and Macintosh operating systems is included.

GT-PRO Editor

This software allows you to edit the GT-PRO's settings from a computer. You can save the tone settings (patches) you create as files on the computer.

GT-PRO Librarian

This software lets you manage all of the GT-PRO's patches from your computer.

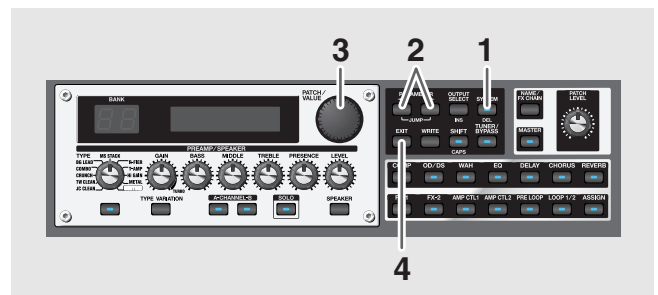
Driver Mode

The GT-PRO features two operational modes, one mode that uses the special driver on the CD-ROM included with the GT-PRO and another mode that uses the operating system's (Windows/Mac OS) standard drivers.

The special driver provides high-quality sound and stable timing for audio recording, playback, and editing.

In addition, the driver enables you to control the GT-PRO with MIDI messages.

Switching the Driver Mode



1. Press [SYSTEM].
2. Press PARAMETER [◀] [▶] so that "Driver Mode" is displayed.

```
USB:Driver Mode
Advanced
```

3. Rotate the PATCH/VALUE dial to set the driver mode.

Standard:

The standard OS USB driver is used in this mode.

Advanced:

The special driver on the included CD-ROM is used in this mode.

- * When using GT-PRO Editor/Librarian, set this to "Advanced."
 - * In actual operation, the mode is not switched until you turn the power off and then on again.
4. Press [EXIT] to return to the Play screen.
- * If the driver for the set mode has not yet been installed, at this point you need to turn off the power to the GT-PRO and install the driver.

5. Quit any sequencer software and any other computer applications used by the GT-PRO.

6. Switch off the GT-PRO, then turn it on again.

The corresponding driver is installed on the computer.

MIDI in Standard Driver Mode

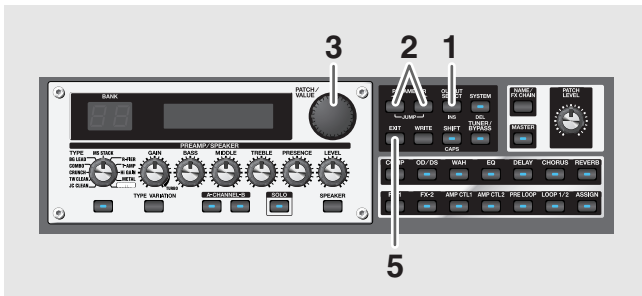
You cannot use MIDI with the GT-PRO when "Standard" is selected as the driver mode.

If you want to use MIDI while the GT-PRO is connected via USB, select the Advanced driver mode.

Setting USB-Related Functions

This section describes the GT-PRO's USB functions. Set these functions according to how you want to use the unit.

Setting the Digital Audio Signal Input/Output

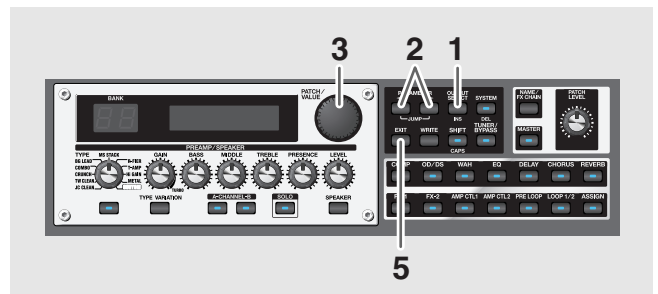


1. Press [OUTPUT SELECT].
2. Press PARAMETER [◀] [▶] to display the USB setting screen.
3. Rotate the PATCH/VALUE dial to change the setting's value.
4. Repeat Steps 2 and 3 as needed.
5. Press [EXIT] to return to the Play screen.


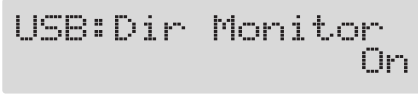
Parameter/Range	Explanation
USB/DGT Out Ch. (USB/Digital Out Channel)	
MAIN, SUB, MAIN+SUB	Selects the signals output from the USB (Computer) and DIGITAL OUT connectors.
MAIN	Outputs the same signals as those output from MAIN OUT. The tone adjustments made with Main Global EQ (p. 94) are enabled.
SUB	Outputs the same signals as those output from SUB OUT. The tone adjustments made with Sub Global EQ (p. 95) are enabled.
MAIN+SUB	Outputs a mix of the signals output from MAIN OUT and SUB OUT.
* This is enabled only when effects chain (p. 22) settings ending in "DGT" (DIGITAL/USB OUT) are selected.	
USB/DGT Out Lev (USB/Digital Out Level)	
0–200	Adjusts the volume level of the digital audio signals output to the USB (Computer) and DIGITAL OUT connectors.

Parameter/Range	Explanation
USB Mix Channel	
MAIN, SUB, MAIN+SUB	Sets the output jacks used in mixing the digital audio signals from USB (Computer) when Input Select (p. 90) is set to "Guitar In."
MAIN	Mixed at MAIN OUT.
SUB	Mixed at SUB OUT.
MAIN+SUB	Mixed at MAIN OUT and SUB OUT.
USB Mix Level	
0–200	Sets the volume level of the mixed digital audio signals from USB (Computer) when Input Select (p. 90) is set to "Guitar In."

Direct Monitor Settings



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

Parameter/Range	Explanation
USB Monitor Cmd (USB Monitor Command)	
	
Disable, Enable	This setting determines whether or not the command (the Direct Monitor command) controlling the Direct Monitor (described later) setting is enabled.
Disable	The Direct Monitor command is disabled, maintaining the Direct Monitor mode set by the GT-PRO.
Enable	The Direct Monitor command is enabled, allowing the Direct Monitor mode to be switched from an external device.
USB Dir Monitor (USB Direct Monitor)	
	
On, Off	Switches the output of the effect sound to the PHONES jack, MAIN OUT jacks, or SUB OUT jacks.
On	The effect sound is output. Set this to On when using the GT-PRO as a standalone device, without connecting to a computer (no sound will be output if this is set to Off).
Off	Set this to Off if transmitting audio data internally through a computer (Thru).
* If you are using the special driver, you can control Direct Monitor On/Off from ASIO 2.0-compatible application such as Cubase.	

Recording the GT-PRO's Output with a Computer

Set your application (such as a sequence software) so that the audio input port it uses is the GT-PRO.

You can freely set the point in the signal chain from which to extract the signal to be sent to the computer with Effect Chain (p. 22). For example, by setting this so that the computer records the signals as they are at the beginning of the chain, you can record the sounds without any effects added while you listen to the performance with the effects applied.

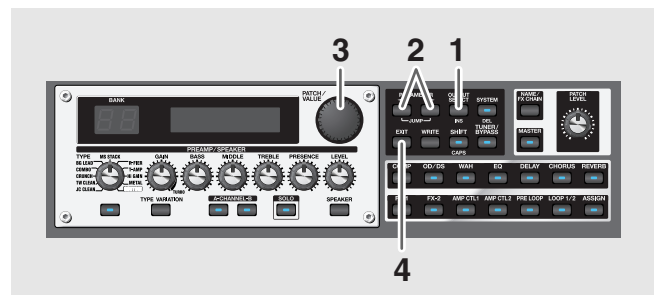
* If you are using the software to send the audio data through, set Direct Monitor to Off.

Applying Effects with the GT-PRO to a Computer's Audio Playback

Set the audio output port used by applications to the GT-PRO.

You can use the GT-PRO to add effects to audio data played back from the computer, and then record these sounds back to the computer.

Use this feature when you want to add effects to existing audio data.



1. Press [SYSTEM].
2. Press PARAMETER [◀] [▶] so that "Input Select" is displayed.



3. Rotate the PATCH/VALUE dial to select "USB In."

USB In:

Effects are applied to the signals input via USB.

* In this mode, set the software so that audio is not transmitted through (not set to Thru).

* PRE LOOP (p. 53) is unavailable.

Guitar In:

Effects are applied to the signals input via the INPUT jacks.

Audio played back from a computer is mixed with the GT-PRO's effect sound and output jacks set in USB Mix Channel (p. 89).

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

Running the GT-PRO from a Computer

You can use USB MIDI to run the GT-PRO from your computer.

When you set the GT-PRO to the Advanced driver mode (p. 110, p. 126), the MIDI connectors used for operation of the GT-PRO switches from MIDI IN/OUT connectors to the USB driver's "GT-PRO Control" MIDI ports.

Set your editor and sequencer MIDI input and output ports to "GT-PRO Control."

For more on MIDI-related settings, refer to "Chapter 7 Using the GT-PRO with External MIDI Devices Connected" (p. 72).

Chapter 10 Other Features

Controlling Various Parameters Through the Guitar Volume

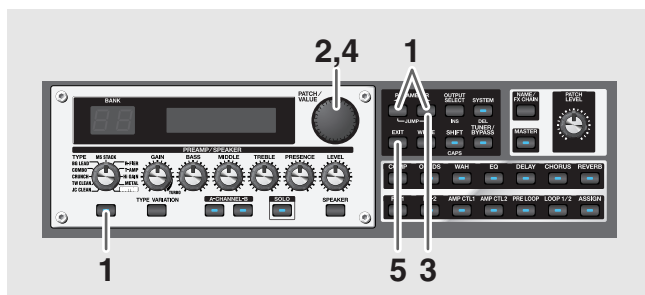
The GT-PRO includes a function to control effect parameters with the guitar dynamics as the instrument is played. This is not limited to touch wah, but provides tonal changes in real time as the guitar is played.

Switching Preamp Channels A and B Dynamically with the Guitar Volume

The GT-PRO's Preamp/Speaker feature includes a "Dynamic Mode" (p. 28) setting, which switches the two preamps in response to the guitar volume.

During a performance, for example, you can use the guitar volume to switch between a crunch sound and a lead sound, even without switching patches or adjusting any knobs.

* You will hear the sound of Channel A when the guitar volume is low, and Channel B when the volume is high.



1. Press PREAMP/SPEAKER On/Off switch, then press PARAMETER [◀] [▶] so that "Ch.Mode" is displayed.

```
Preamp/SP A   On
Ch.Mode       Single
```

2. Rotate the PATCH/VALUE dial to select "Dynamic."

```
Preamp/SP A   On
Ch.Mode       Dynamic
```

3. Press PARAMETER [▶] to display "Dynamic Sens."

```
Preamp/SP A   On
Dynamic Sens   50
```

4. Rotate the PATCH/VALUE dial to change the setting's value.

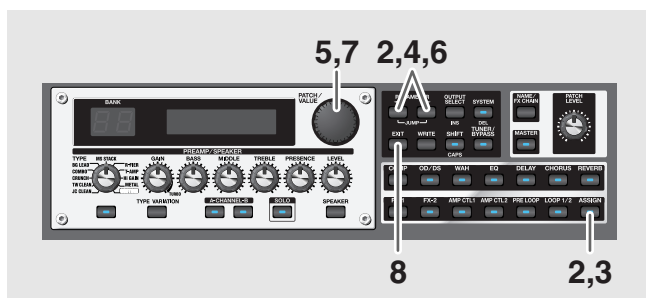
As the guitar volume changes during the performance, Dynamic Sens is adjusted in response to the volume when the preamps are switched.

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

Using the Guitar Volume to Change Selected Effect Parameters (Assign Source)

Assign (p. 66) features a function that allows effect parameters to be controlled with the guitar volume, in the same manner as the parameters are changed with an expression pedal or other such controller.

You can set this feature to create even more distortion as the guitar volume increases, deepen the chorus effect as a long tone is played quietly, or use it to produce any of a number of other effects to suit your purposes.



1. Use the procedure described on p. 67 to set the type of parameter you want to control (Assign Target) and the range over which the change is to occur (Target Min/Max).
2. Press [ASSIGN], then press PARAMETER [◀] [▶] to select one of the Assigns from ASSIGN1–12.

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

3. Press [ASSIGN] once again to set the Assign to "On."
4. Press PARAMETER [◀] [▶] to display "Source."

```
ASSIGN1 Source
CTL PEDAL 1
```

5. Rotate the PATCH/VALUE dial to select "Input Level."

```
ASSIGN1 Source
INPUT LEVEL
```

6. Press PARAMETER [◀] [▶] to display "Input Sens."

```
ASSIGN INPUT
Sens: 50
```

MEMO

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

7. Rotate the PATCH/VALUE dial to change the setting's value.

Play the guitar at various volumes and adjust the Input Sens as you listen to the sound to confirm how the parameter set in Step 1 changes.

8. Press [EXIT] to return to the Play screen.

NOTE

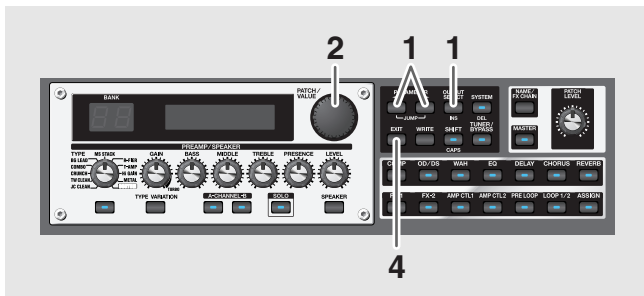
You may be unable to change parameter settings when the following functions are set for the Assign target (p. 67) while INPUT LEVEL is selected for the Assign source (p. 69).

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

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

Adjusting the Overall Sound to Match the Usage Environment (Global)

The GT-PRO includes a feature that allows you to change the overall tone temporarily. This is called the “Global function.” With the Global function, you can temporarily change your settings to match those of your equipment and the operating environment, while leaving the settings in the patches untouched.



1. Press [OUTPUT SELECT], then press PARAMETER [◀] [▶] so that the Global setting screen.

(Example)

```
MAIN:Low EQ
0dB
```

2. Rotate the PATCH/VALUE dial to change the setting's value.
3. Repeat Steps 1 and 2 as needed.
4. Press [EXIT] to return to the Play screen.

Adjusting the overall sound

Main Global EQ

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

Parameter/Range	Explanation
Low EQ	
<pre>MAIN:Low EQ 0dB</pre>	
-20 dB–+20 dB	Adjusts the tone in the low frequencies.
Mid EQ (Middle EQ)	
<pre>MAIN:Mid EQ 0dB</pre>	
-20 dB–+20 dB	Adjusts the tone in the middle frequencies.

Parameter/Range	Explanation
Mid Freq (Middle Frequency)	
<pre>MAIN:Mid Freq 500Hz</pre>	
20 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the “Mid EQ.”
High EQ	
<pre>MAIN:High EQ 0dB</pre>	
-20 dB–+20 dB	Adjusts the tone in the high frequencies.

Total NS

This has no effect on patches in which the noise suppressor is turned off.

Parameter/Range	Explanation
NS Thres (Noise Suppressor Threshold)	
<pre>TOTAL:NS Thres 0dB</pre>	
-20 dB–+20 dB	Adjusts the noise suppressor threshold level settings for each patch in a range from -20 dB to +20 dB.
This adjustment is an effective way to get equivalent output with each of your guitars when you are connecting more than one guitar. * Set to “0 dB” when using this in individual patch settings.	

Total REVERB

This has no effect on patches in which reverb is turned off.

Parameter/Range	Explanation
Rev Level	
<pre>TOTAL:Rev Level 100%</pre>	
0%–200%	Adjusts the reverb level settings for each patch in a range from 0% to 200%.
Adjusting the reverb level is an effective way to match the reverberation of the performance venue. * Set to “100%” when using this in individual patch settings.	

Sub Global EQ

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

Parameter/Range	Explanation
Sub Low EQ	
SUB:Low EQ 0dB	
-20 dB+20 dB	Adjusts the tone in the low frequencies.
Sub Mid EQ (Middle EQ)	
SUB:Mid EQ 0dB	
-20 dB+20 dB	Adjusts the tone in the middle frequencies.
Sub Mid Freq (Middle Frequency)	
SUB:Mid Freq 500Hz	
20 Hz-10.0 kHz	Specify the center of the frequency range that will be adjusted by the "Mid EQ."
Sub High EQ	
SUB:High EQ 0dB	
-20 dB+20 dB	Adjusts the tone in the high frequencies.

Setting the Output Destination

Output Channel

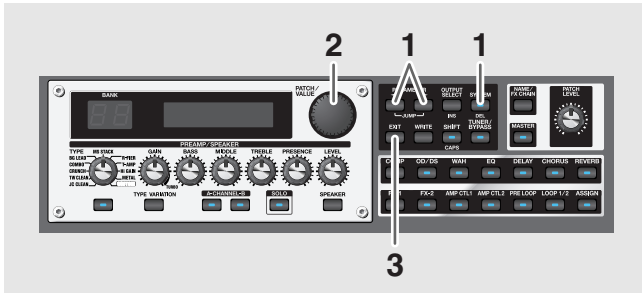
Parameter/Range	Explanation
Output Channel	
Output Channel PATCH	
PATCH, MAIN, SUB, MAIN+SUB	This procedure selects the jacks from which signals are output.
PATCH	
The output selected in the patch's Master Output setting (p. 55) is used.	
MAIN	
Signals are output from the MAIN OUT jacks.	
SUB	
Signals are output from the SUB OUT jacks.	
MAIN+SUB	
Signals are output from both the MAIN OUT and SUB OUT jacks.	

USB/Digital Out

Parameter/Range	Explanation
USB/DGT Out Ch. (USB/Digital Out Channel)	
USB/DGT Out Ch. MAIN	
MAIN, SUB, MAIN+SUB	Selects the signals output from the USB and DIGITAL OUT connectors.
MAIN	
Outputs the same signals as those output from MAIN OUT. The tone adjustments made with Main Global EQ (p. 94) are enabled.	
SUB	
Outputs the same signals as those output from SUB OUT. The tone adjustments made with Sub Global EQ (p. 95) are enabled.	
MAIN+SUB	
Outputs a mix of the signals output from MAIN OUT and SUB OUT.	
* This is enabled only when effects chain (p. 22) settings ending in "DGT" (DIGITAL/USB OUT) are selected.	
USB/DGT Out Lev (USB/Digital Out Level)	
USB/DGT Out Lev 100	
0-200	Adjusts the volume level of the digital audio signals output to the USB and DIGITAL OUT connectors.
USB Mix Channel	
USB Mix Channel MAIN	
MAIN, SUB, MAIN+SUB	Sets the output jacks used in mixing the digital audio signals from USB when Input Select (see right) is set to "Guitar In."
MAIN	
Mixed at MAIN OUT.	
SUB	
Mixed at SUB OUT.	
MAIN+SUB	
Mixed at MAIN OUT and SUB OUT.	
USB Mix Level	
USB Mix Level 100	
0-200	Sets the volume level of the mixed digital audio signals from USB when Input Select (see right) is set to "Guitar In."

Adjusting the Display Contrast (LCD Contrast)

Depending on where the GT-PRO is placed, the display (on the right) may become difficult to read. If this occurs, adjust the display contrast.



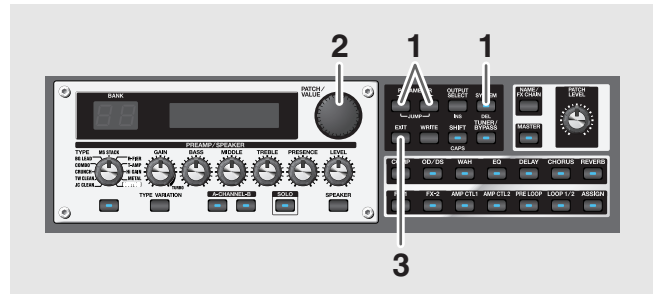
1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that “LCD Contrast” is displayed.

```
SYS: LCD Contrast
      16
```

2. Rotate the PATCH/VALUE dial to adjust the contrast.
Valid Settings: 1–16
3. Press [EXIT] to return to the Play screen.

Switching the Sounds Input to the GT-PRO (Input Select)

This selects the input sounds, those input through the INPUT jacks or those input via USB, to which the effects are applied.



1. Press [SYSTEM].
2. Press PARAMETER [◀] [▶] so that “Input Select” is displayed.

```
SYS: Input Select
      Guitar In
```

3. With the PATCH/VALUE dial, select the input to be used for the effects.

Value	Explanation
Guitar In	Effects are applied to the sounds input through the INPUT jacks.
USB In	Effects are applied to the sounds played back by the USB-connected computer. * In this mode, set the software so that audio is not transmitted through (not set to Thru). * PRE LOOP (p. 53) is unavailable.

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

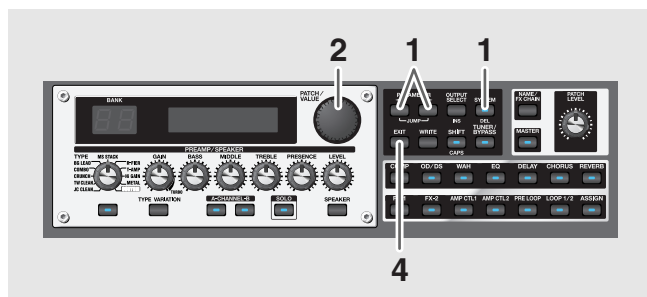
Adjusting the Tone of the Sounds Input to the GT-PRO (Input Level/Input Presence)

The GT-PRO includes a function used for adjusting the tone to match the connected guitar.

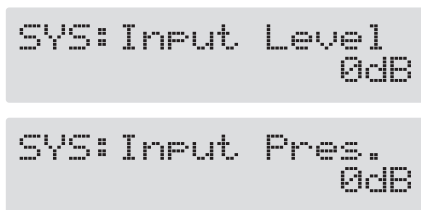
This is effective when you are connecting a different guitar from the one used when the patch was created.

NOTE

When adjusting the input level and input presence, the input signals for all patches are affected. Note that the nuances of the effect sounds that occur in response to guitar volume may change, particularly with patches in which effects are controlled by the guitar volume.



1. Press [SYSTEM], then press PARAMETER [◀] [▶] to display the following screen.



2. Rotate the PATCH/VALUE dial to change the setting's value.
3. Repeat Steps 1 and 2 as needed.
4. Press [EXIT] to return to the Play screen.

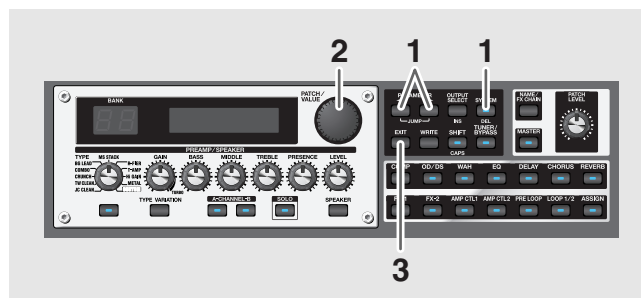
Parameter/Range	Explanation
Input Level	
-20 dB–+20 dB	Adjusts the guitar input level.
Input Pres. (Input Presence)	
-20 dB–+20 dB	Adjusts the tonal quality of the guitar's high end.

Keeping Effect Sounds Playing After Patches Are Switched (Patch Change Mode)

The GT-PRO features a mode that is enabled when spatial effects (such as reverb and delay) are used, whereby the effects sound of one patch continues playing even after you switch to the next patch. If the necessary conditions regarding the effects chain and effect parameter settings are met, you can then have the decay of reverb, delay, and similar effects continue on into the next patch after you switch patches.

- Effects are in the same effects chain
- When switching the delay off or on, or when the type and time are identical
- When switching other effects off or on, or when the parameter settings are identical

* There still may be no reverberation in some cases, even after the above settings are made.



1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that "P.Chng Mode" is displayed.



2. Rotate the PATCH/VALUE dial to change the setting's value.

Value	Explanation
Fast	Patches are changed normally. The unit switches to the subsequent patch without any carry-over of the decay from the previous patch's reverb or chorus.
Smooth	The unit switches to the subsequent patch with the decay from the previous patch's reverb or delay continued after the switch is made.

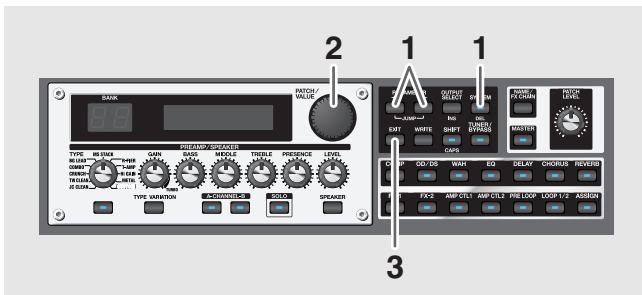
* For smooth switching, patches may be switched with one tempo delayed.

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

Using the Identical Preamp Settings in All Patches (Preamp Mode)

With the GT-PRO, you can have a preamp be set globally for use in all patches.

This provides an effect that always gives you the sound of the same guitar amp regardless of the patches you set.



1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that “Preamp Mode” is displayed.

```
SYS:Preamp Mode
Patch
```

2. Rotate the PATCH/VALUE dial to change the setting's value.

Value	Explanation
Patch	The patch preamp setting is used. This allows you to use different preamp settings in each individual patch.
System	The system's preamp setting is used. This applies the same preamp settings to all patches.

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

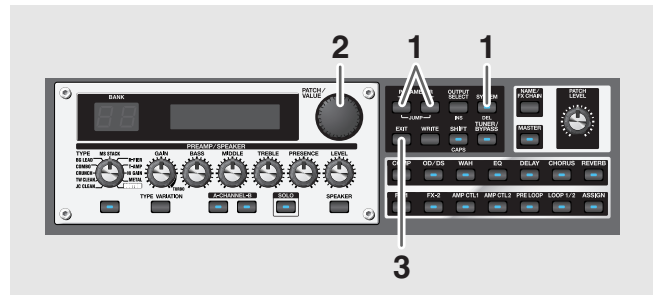
Setting the System Preamp

When the Preamp Mode is set to System, preamp settings made by adjusting the panel controls are treated as system preamp settings.

The stored content is updated each time the settings are changed.

Limiting the Patches That Can Be Switched (Patch Extent)

By setting an upper limit to the patches, thus limiting the range of patches that can be switched, you can set the GT-PRO so that only the patches you need can be selected.



1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that “Patch Extent” is displayed.

```
SYS:Patch Extent
p40-10
```

2. Rotate the PATCH/VALUE dial to set the upper limit for the Patches.

Valid Settings: 1-1-40-10

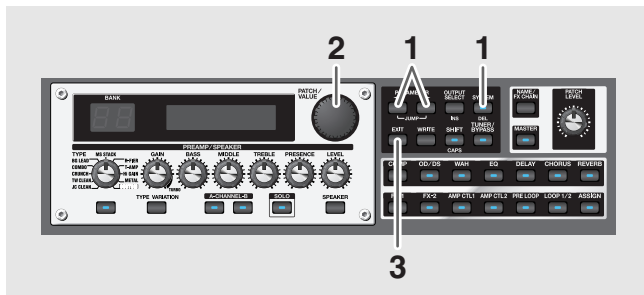
* The bank numbers indicated are lowered by one when FC-200 mode (p. 81) is switched on, so U0-1 to P39-10 is displayed.

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

Changing the EXP Pedal Mode When Patches are Switched (Assign Hold)

This setting determines whether or not the Assign's (p. 66) operational status is carried over to the next patch when patches are switched.

- * Assign Hold does not function if the Assign Source mode is set to Toggle (whereby the value is toggled between Min and Max each time the pedal is pressed).



1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that "Assign Hold" is displayed.

```
SYS:Assign Hold
      On
```

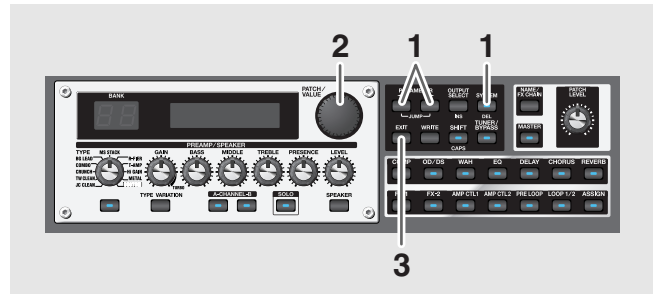
2. Rotate the PATCH/VALUE dial to set Assign Hold.

Value	Explanation
On	The Pedal Assign status is carried over.
(Example)	If a patch is switched while the volume is being controlled with the expression pedal, the volume of the subsequent patch will take on the value determined by the current pedal position (angle). If the patch switched to has the expression pedal controlling the wah effect, then the volume assumes the value set in the patch, and the patch's wah effect is given the value derived from the current pedal position (angle).
Off	The Pedal Assign status is not carried over.
(Example)	If a patch is switched while the volume is being controlled with an expression pedal, the volume of the subsequent patch is set to the value set in that patch. If the expression pedal is operated, and that information is transmitted to the GT-PRO, the volume will change in accord with the pedal's movement.

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

Setting the Knob Functions (Knob Mode)

This sets the way the values of settings are changed when the control knobs are turned.



1. Press [SYSTEM], then press PARAMETER [◀] [▶] so that "Knob Mode" is displayed.

```
SYS:Knob Mode
      Immediate
```

2. Rotate the PATCH/VALUE dial to set the Knob mode.

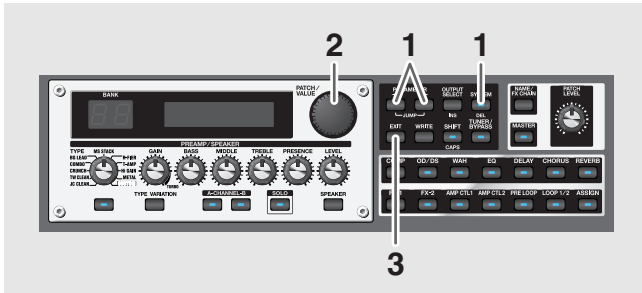
Value	Explanation
Immediate	Turning the knobs immediately changes the values.
Current Setting	Values begin to change only once the knob position reaches the values set in the patch.

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

Switching the Output/Input Level

You can switch between the MAIN OUT, SUB OUT, and LOOP 1/2 SEND output levels and the LOOP 1/2 RETURN input levels.

Switch levels according to the connected device.



1. You can display the level switching screen by pressing [SYSTEM] and then pressing PARAMETER [◀] [▶].
2. Use the PATCH/VALUE dial to switch the output level. Valid Settings: +4 dBu, -10 dBu
3. Press [EXIT] to return to the Play screen.

MAIN OUT Level

```
SYS:Main Out Lev
+4dBu
```

SUB OUT Level

```
SYS:Sub Out Lev
+4dBu
```

* The SUB OUT R/L (XLR type) connectors are unaffected by the SUB OUT level. Signals are always output at a fixed level (+4 dBu).

LOOP 1/2 SEND Level

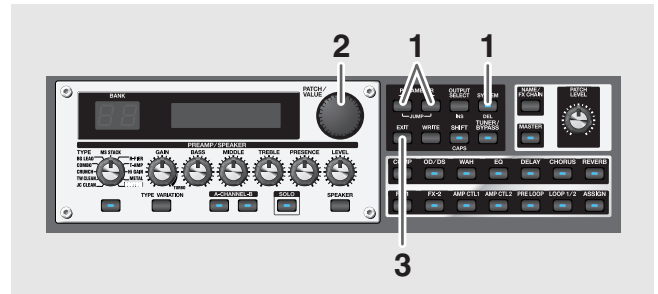
```
SYS:LP Send Lev
-10dBu
```

LOOP 1/2 RETURN Level

```
SYS:LP Retrn Lev
-10dBu
```

Checking the Effect Level with the Level Meter

You can meter the output level of each effect. This is handy for checking the effects' output levels.



1. Press [SYSTEM] several times so that "METER" is displayed.

```
METER: Input
```

2. Rotate the PATCH/VALUE dial to select the effect whose level you want to check.
 - You can check the level of signals being input to the INPUT jack by selecting "Input."
 - Selecting "Main Out" allows you to check the level of signals output from the MAIN OUT.
 - Selecting "Sub Out" allows you to check the level of signals output from the SUB OUT.
 - * You may not be able to achieve the effects you envision if your output levels are set too high. Adjust the output level of each of your effects to the optimum value while checking the meter and making sure the needle doesn't swing too far to the right.
3. Press [EXIT] to return to the Play screen.

For more information on the following system settings, refer to p. 62–p. 65.

SYS: EXP 1 Func	SYS: CC#7 Func
SYS: CTL 1 Func	SYS: CC#80 Func
SYS: CTL 2 Func	SYS: CC#1 Func
SYS: EXP 2 Func	
SYS: CTL 3 Func	
SYS: CTL 4 Func	

Tuning the Guitar (Tuner/Bypass)

When the Tuner is turned on, sounds input to the GT-PRO are output directly as is (bypassed), and the tuner is activated.

Under these conditions you can then tune your guitar.

Turning the Tuner Function On

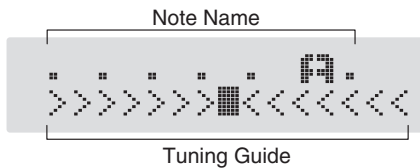


Each time [TUNER/BYPASS] is pressed, the Tuner is switched on or off.

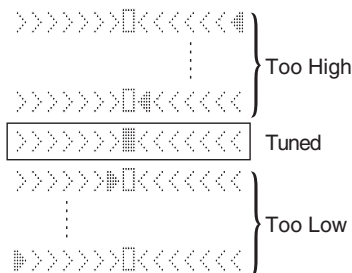
The [TUNER/BYPASS] button's indicator lights when the function is on.

About the Display During Tuning

With the GT-PRO's internal tuner, the note name is indicated in the upper row of the display and the Tuning Guide is shown in the lower row, indicating the difference between the input sound and the sound in the display.



When the difference from the correct pitch falls within 50 cents, the Tuning Guide then indicates the size of that difference. As you watch the Tuning Guide, tune the guitar so that the "■" appears in the center.



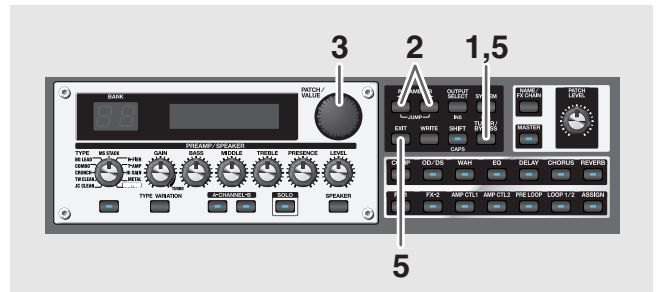
How to Tune

1. Play a single open note on the string being tuned.
The name of the note closest to the pitch of the string that was played appears in the display.
** Only play a single note on the one string being tuned.*
2. Tune the string until the string name appears in the display.

	7th	6th	5th	4th	3rd	2nd	1st
Regular	B	E	A	D	G	B	E
1/2 Step Down	A#	D#	G#	C#	F#	A#	D#
1 Step Down	A	D	G	C	F	A	D

3. As you watch the Tuning Guide, adjust the guitar's tuning until "■" appears in the center.
4. Repeat Steps 1–3 until all of the strings are tuned.
** When tuning guitars equipped with a tremolo bar, when one string is tuned, the others may end up being out of tune. In this case, tune to the pitch indicated by the initial note name, then tune the other strings again, repeatedly fine-tuning each string.*

Changing the Tuner Settings





1. Press [TUNER/BYPASS]; the indicator lights up.
2. Press PARAMETER [◀] [▶] to display the Tuner Setting screen.

(Example)



3. Rotate the PATCH/VALUE dial to change the settings.
4. Repeat Steps 2 and 3 to change each parameter's settings.
5. Press [TUNER/BYPASS] or [EXIT] to return to the Play screen.

Parameter/ Range	Explanation
TUNER Pitch	
	
435–445 Hz	Sets the reference pitch.
<p>The frequency of A4 (the middle A on a piano keyboard) played by an instrument (such as a piano) that provides the pitch to which the other instruments refer in tuning before a performance begins is called the reference pitch.</p> <p>* <i>This is set to 440 Hz when shipped from the factory.</i></p>	
TUNER Out	
	
Mute, Bypass, Current	Selects the output while Tuner is on.
Mute	
Sounds are muted, and no sound is output.	
Bypass	
<p>Sounds input to the GT-PRO bypass the processing and are output directly as is.</p> <p>When the tuner is switched on while set to “Bypass,” you can adjust the volume of the direct sound by moving the EXP pedal (EXP pedal connected to the EXP PEDAL 1 jack or the FC-200’s EXP pedal (MIDI CC#7)).</p> <p>* <i>The bypass sound is output in mono.</i></p>	
Current	
<p>Allows tuning with the sound of the currently selected patch.</p> <p>* <i>This option may not function properly if you are using Harmonist, Auto Riff, or other effects that rely on pitch detection.</i></p>	

TIP

Switching Tuner On and Off by Lifting Up on the EXP Pedal

When the EXP pedal is functioning as a Foot Volume control, set one of the ASSIGN 1–12 Assign settings (p. 66) to one of the following settings.

With this setting, you can switch on Tuner by drawing back the EXP pedal.

Target:	TUNER On/Off	Mode:	Normal
Target Min:	On	Act. Range Lo:	0
Target Max:	Off	Act. Range Hi:	1–127
Source:	EXP PEDAL 1		

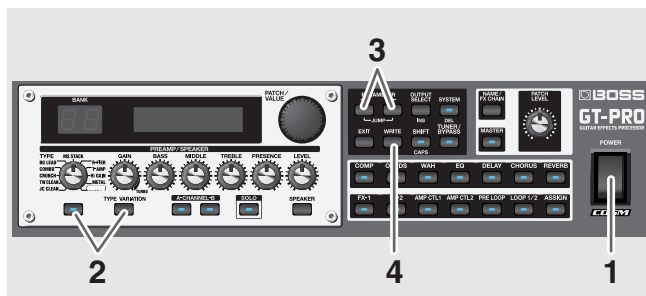
* *You can achieve the same effect using the FC-200’s EXP pedal when FC-200 EXP is selected as the Source setting.*

Appendices

Restoring the Factory Settings (Factory Reset)

Restoring the GT-PRO to the settings made at the factory is referred to as “Factory Reset.”

Not only can you return all of the settings to the values in effect when the GT-PRO was shipped from the factory, you can also specify the range of settings to be reset.



1. Turn off the power.
2. While holding down PREAMP/SPEAKER On/Off button and [TYPE VARIATION], turn on the power.

The Factory Reset range setting screen appears in the display.



The range of data you wish to factory reset

- * To cancel Factory Reset, press [EXIT].
3. Press PARAMETER [◀] [▶] to move the cursor, and rotate the PATCH/VALUE dial to specify the range of settings you want to restore to factory settings.

value	Explanation
System	System parameters, Harmonist scales, Auto Riff phrases, and Preamp/Speaker, Overdrive/Distortion, and Wah Custom Edit parameter settings
Quick	Content of the Settings Made with User Quick Setting
#1-1-#20-10	Settings for Patch Number 1-1 through 20-10

4. If you want to proceed with the factory reset, press [ENTER].
The specified range of data will be returned, and return to the Play screen.

List of Factory Settings

Parameter	Value
TUNER	
TUNER Pitch	A= 440Hz
TUNER Out	Bypass
OUTPUT SELECT	
MAIN Output Sel.	LINE/PHONES
MAIN Low EQ	0dB
MAIN Mid EQ	0dB
MAIN Mid Freq	500Hz
MAIN High EQ	0dB
TOTAL NS Thres	0dB
TOTAL Rev Level	100%
SUB Output Sel.	LINE/PHONES
SUB Low EQ	0dB
SUB Mid EQ	0dB
SUB Mid Freq	500Hz
SUB High EQ	0dB
Output Channel	PATCH
USB/DGT Out Ch.	MAIN
USB/DGT Out Lev	100
USB Mix Channel	MAIN
USB Mix Level	100
SYSTEM	
LCD Contrast	16
Input Select	Guitar In
Input Level	0dB
Input Pres.	0dB
P.Chnge Mode	Fast
Preamp Mode	Patch
Patch Extent	P40-10
Assign Hold	On
Knob Mode	Immediate
EXP1 Func	Auto
CTL1 Func	Assignable
CTL2 Func	Assignable
EXP2 Func	Assignable
CTL3 Func	Assignable
CTL4 Func	Assignable
CC#7 Func	Auto
CC#80 Func	Assignable
CC#1 Func	Assignable
Main Out Lev	+4dBu
Sub Out Lev	+4dBu
LP Send Lev	-10dBu
LP Retrn Lev	-10dBu
FC-200	
Mode	Off
Ctl Pedal	Momentary
Bank Lmt	39
PC Out	Wait for a NUM.
Bank Chng	Bank Pedal Only

Appendices

Parameter	Value
USB	
Monitor Cmd	Disable
Dir Monitor	On
Driver Mode	Advanced
MIDI	
RX Channel	1
Omni Mode	Omni On
TX Channel	Rx
Device ID	1
Sync Clock	Auto
PC OUT	On
EXP 1 OUT	CC#7
CTL1 OUT	CC#81
CTL2 OUT	CC#80
CTL3 OUT	Off
CTL4 OUT	Off
MIDI Map Select	Fix
Manual Mode	
Pedal 1	Preamp Ch A/B
Pedal 2	Solo On/Off
Pedal 3	Comp On/Off
Pedal 4	OD/DS On/Off
Pedal 5	Delay On/Off
Pedal 6	Wah On/Off
Pedal 7	EQ On/Off
Pedal 8	Chorus On/Off
Pedal 9	FX-1 On/Off
Pedal 10	FX-2 On/Off
Pedal Down	Patch Num. Dec
Pedal Up	Patch Num. Inc

GUITAR EFFECTS PROCESSOR

Date: Feb. 14, 2005

Model GT-PRO

MIDI Implementation Chart

Version: 1.00

Function...	Transmitted	Recognized	Remarks
Basic Channel Default Changed	1-16 1-16	1-16 1-16	Memorized
Mode Default Messages Altered	X X *****	OMNI ON/OFF X X	Memorized
Note Number : True Voice	X *****	X *****	
Velocity Note ON Note OFF	X X	X X	
After Touch Key's Ch's	X X	X X	
Pitch Bend	X	X	
Control Change 0, 32 1-31 33-63 64-95	O (0-3) O O O	O O X O	* 1 * 2 * 2 Bank Select
Prog Change : True #	O 0-99	O 0-127	Program Number 1-128
System Exclusive	O	O	
System Common : Song Pos : Song Sel : Tune	X X X	X X X	
System Real Time : Clock : Command	X O	O X	
Aux Message : All sound off : Local ON/OFF : All Notes OFF : Active Sense : Reset	X X X X X	X X X O X	
Notes	<p>* 1 CC#0 data of a value of 04H or higher, and the CC#32 are ignored. * 2 Recognizes messages designated for Assign source (p. 69), Assign CC#7 (p. 64), CC#7/CC#80/CC#1 Function (p. 64), and FC-200 Manual mode (p. 85). A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.</p>		

Mode 1 : OMNI ON, POLY

Mode 2 : OMNI ON, MONO

O : Yes

Mode 3 : OMNI OFF, POLY

Mode 4 : OMNI OFF, MONO

X : No

Specifications

GT-PRO: Guitar Effects Processor

AD Conversion

24 bit + AF method

DA Conversion

24 bit

Sampling Frequency

44.1 kHz

Program Memories

400: 200 (User) + 200 (Preset)

Nominal Input Level

INPUT: -10 dBu

PRE LOOP RETURN: -10 dBu

LOOP 1/2 RETURN: -10 dBu/+4 dBu

Input Impedance

INPUT: 1 M Ω

PRE LOOP RETURN: 220 k Ω

LOOP 1/2 RETURN: 220 k Ω

Nominal Output Level

DIRECT OUT/TUNER OUT: -10 dBu

MAIN OUT/SUB OUT: -10 dBu/+4 dBu

SUB OUT XLR: +4 dBu

PRE LOOP SEND: -10 dBu

LOOP 1/2 SEND: -10 dBu/+4 dBu

Output Impedance

DIRECT OUT/TUNER OUT: 2 k Ω

MAIN OUT/SUB OUT: 2 k Ω

SUB OUT XLR: 600 Ω

PRE LOOP SEND: 2 k Ω

LOOP 1/2 SEND: 2 k Ω

Digital Output

EIAJ CP1201, S/P DIF

Controls

< Front Panel >

INPUT LEVEL knob

MAIN OUTPUT knob

SUB OUTPUT knob

(PREAMP/SPEAKER)

TYPE knob

GAIN knob

BASS knob

MIDDLE knob

TREBLE knob

PRESENCE knob

LEVEL knob

On/Off button

TYPE VARIATION button

CHANNEL button A, B

SOLO button

SPEAKER button

(Effect On/Off button)

COMP

OD/DS

WAH

EQ

DELAY

CHORUS

REVERB

FX-1

FX-2

AMP CTL 1

AMP CTL 2

PRE LOOP

LOOP 1/2

ASSIGN

(Others)

PATCH/VALUE dial

PARAMETER buttons

OUTPUT SELECT button

SYSTEM button

EXIT button

WRITE button

SHIFT button

TUNER/BYPASS button

NAME/FX CHAIN button

MASTER button

PATCH LEVEL knob

POWER switch

<Rear Panel>

GND LIFT switch (SUB OUT)

Display

16 characters, 2 lines (backlit LCD)

2 characters, 7 segment LED

PEAK indicator

Connectors

<Front Panel>

INPUT jack

PHONES jack

<Rear Panel>

INPUT jack

DIRECT OUT/TUNER OUT jack

MAIN OUT jacks L (MONO)/R

SUB OUT jacks L (MONO)/R

SUB OUT connectors L/R (XLR type)

PRE LOOP SEND jack

PRE LOOP RETURN jack

LOOP 1 SEND jack

LOOP 1 RETURN jack

LOOP 2 SEND jack

LOOP 2 RETURN jack

AMP CTL 1 jack

AMP CTL 2 jack

EXP PEDAL 1 jack

CTL 1/2 jack

CTL 3/4, EXP PEDAL 2 jack

DIGITAL OUT connector (coaxial)

USB connector

MIDI connectors IN/OUT/THRU

Power Supply

AC 117 V/230 V/240 V

Power Consumption

16 W

Dimensions

482 (W) x 305 (D) x 89 (H) mm

19 (W) x 12-1/16 (D) x 3-9/16 (H) inches

(EIA-2U rack mount type)

Weight

4.8 kg/10 lbs 10 oz

Accessories

Owner's Manual

USB cable

GT-PRO Software CD-ROM

Roland Service (information sheet)

Options

MIDI Foot Controller: FC-200 (Roland), GFC-50 (roland)

Foot Switch: FS-5U, FS-5L

Dual Foot Switch: FS-6

Expression Pedal:

EV-5 (Roland), FV-300L

Foot Switch Cable: PCS-31 (Roland)

(1/4 inches Phone Plug (stereo) - 1/4 inches Phone Plug (mono) x 2)

* $0 \text{ dBu} = 0.775 \text{ Vrms}$

NOTE

In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

AF Method (Adaptive Focus method)

This is a proprietary method from BOSS & Roland that vastly improves the signal-to-noise (S/N) ratio of the A/D and D/A converters.

GT-PRO Software System Requirements

■ Windows

Operating System:

Microsoft® Windows® XP Professional/XP Home Edition/
2000 Professional/Me/98SE/98

CPU/Clock:

Pentium®, Celeron™, Intel-compatible Processor/600 MHz
or Higher

Memory:

128 MB or more (256 MB or more recommended)

Computer:

A Windows® compatible computer with a USB connector

Hard disk:

200 MB or more of free space

Display resolution:

800 x 600 pixels or higher/65,535 colors (High Color 16 bit) or
more (1024 x 768 pixels or recommended)

■ Mac OS

Operating System:

Mac OS X v10.2.3 or later

* *This will not operate in the Classic environment of Mac OS X.*

Mac OS 9.x, Mac OS 8.6

CPU/Clock:

PowerPC G3/600 MHz or faster
(PowerPC G4 recommended)

Memory:

256 MB or more (512 MB or more recommended)

* *You must turn virtual memory "off" before using this driver
on Mac OS 9/8.*

Computer:

Apple Macintosh series computer with on-board USB port

Hard disk:

200 MB or more of free space

Display resolution:

800 x 600 pixels or higher/32,000 colors or more
(1024 x 768 pixels or recommended)

OMS (Mac OS 9/8)

OMS version 2.3.5 or later

FreeMIDI (Mac OS 9/8)

FreeMIDI version 1.3.5 or later

NOTE

While under most conditions, a computer similar to the above will permit normal operation of the GT-PRO, BOSS cannot guarantee compatibility solely on these factors. This is due to numerous variables that may influence the processing environment, such as differences in motherboard design and the particular combination of other devices involved.

Installing & Setup the USB Driver

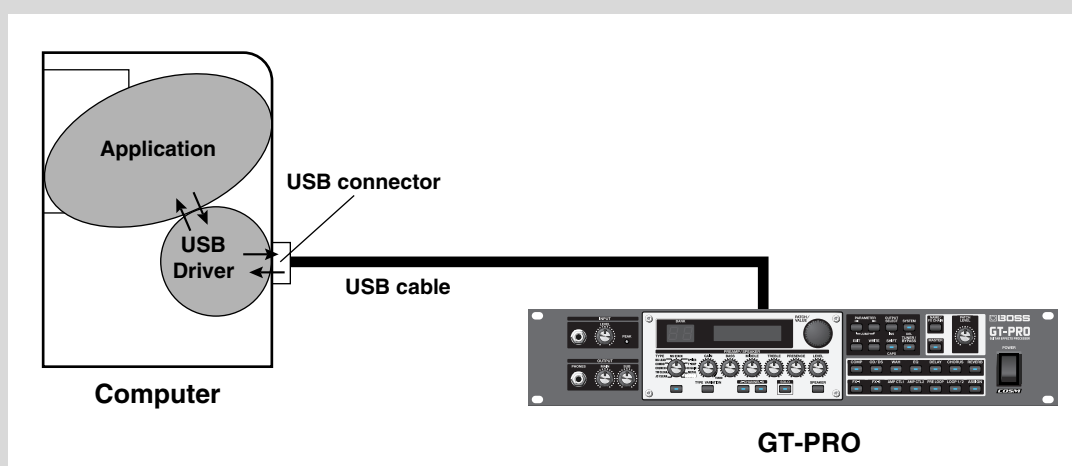
In order to use the GT-PRO USB, you must first install the USB driver.
The USB Driver is included in the “GT-PRO Software CD-ROM.”

■ What is USB Driver?

The USB Driver is software which passes data between the GT-PRO and the application (sequencer software etc.) that is running on the USB-connected computer.

The GT-PRO Driver sends data from the application to the GT-PRO, and passes data from the GT-PRO to the application.

The GT-PRO can receive and transmit both digital audio signals and MIDI messages.



The explanation about installing and setup the driver is organized according to the computer and driver mode that you are using. Please proceed to the following pages.

Driver installation and settings (Windows) (p. 110)

Driver installation and settings (Macintosh) (p. 126)

Driver installation and settings (Windows)

About the Driver Modes

The GT-PRO features two operational modes, each of which uses a different type of driver, with one mode using the special driver on the CD-ROM included with the GT-PRO and the other mode using the standard Windows driver.

Before installing the drivers, you must first switch the GT-PRO's driver mode.

For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

Special driver mode

Switch to this mode when using GT-PRO Editor and GT-PRO Librarian while the GT-PRO is connected to your computer via USB.

You can use the native driver included on the GT-PRO Driver CD-ROM to record, play, and edit audio with high quality and stable timing.

In Special driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **24 bits** and a sample rate of **44.1 kHz**.

Choose Special driver mode if you are using software that supports 24-bit audio, such as the Cakewalk series or Cool Edit; or **ASIO-compatible software** that can record, play, and edit high-quality audio, such as Cubase or Logic.

Normally, you should use Special driver mode.

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

Standard driver mode

The standard USB audio driver provided by Windows will be used.

In Standard driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **16 bits** and a sampling rate of **44.1 kHz**.

Choose this mode if you are using software that uses the standard functionality provided by Windows, such as software that uses the CD-ROM drive of your computer to play CD audio, or that uses the software synthesizer included with Windows.

* *The driver included with Windows does not support ASIO.*

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

The installation procedure will differ depending on your system.

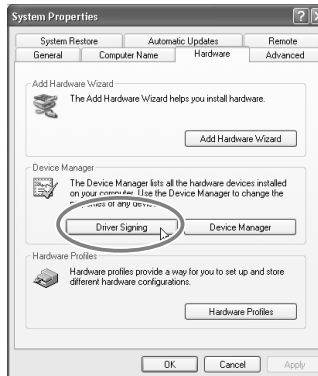
Please proceed to one of the following sections, depending on the system you use.

- Windows XP users (p. 111)
- Windows 2000 users (p. 114)
- Windows Me/98 users (p. 117)

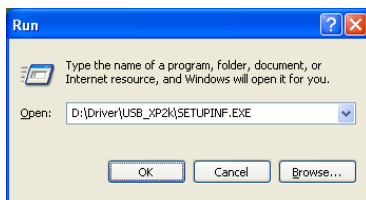
Installing the Special Driver

Windows XP users

- 1 Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2 Open the **System Properties** dialog box.
 1. Click the Windows **start** menu, and from the menu, select **Control Panel**.
 2. In “Pick a category”, click “Performance and Maintenance”.
 3. In “or pick a Control Panel icon”, click the **System** icon.
- 3 Click the **Hardware** tab, and then click **[Driver Signing]**. Open the **Driver Signing Options** dialog box.



- 4 In the **Driver Signing Options** dialog box, make sure that “Ignore” is selected. If “Ignore” is selected, simply click **[OK]**. If “Ignore” is not selected, make a note of the current setting (Warn or Block), change the setting to “Ignore”, and click **[OK]**.
- 5 Click **[OK]** to close the **System Properties** dialog box.
- 6 Close all currently running software (applications). Also close all windows that are open. If you are using software such as antivirus programs, be sure to close these programs as well.
- 7 Find the included CD-ROM. Insert the CD-ROM into your computer’s CD-ROM drive.
- 8 From the Windows **start** menu, choose “Run...”. The “Run” dialog box will appear.
- 9 Input the name into the dialog box as shown, and click **[OK]**.



(Drive name): \Driver\USB_XP2k\SETUPINF.EXE

* The drive name is “D:” in the example shown here, but this may be different on your system. Specify the drive name for your CD-ROM drive.

The **SetupInf** dialog box will appear. You are now ready to install the driver.

- 10 Before connecting the USB cable, switch the GT-PRO’s driver mode to “Advanced.” For instructions on switching the GT-PRO’s driver modes, refer to “Switching the Driver Mode” (p. 88).

MEMO

You must log on to Windows with a user name whose account has administrative privileges (e.g., Administrator).

MEMO

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view).

If so, double-click the **System** icon.

MEMO

If you change the “**Driver Signing Options**” setting, change it back to the original setting after you’ve installed the driver.


MEMO

If the screen indicates “Windows can perform the same action each time you insert a disk or connect a device with this kind of file,” click **[Cancel]**.

MEMO

Checking the name of your drive.

From the **start** menu, choose **My Computer**. In the window that appears, verify the name of the CD-ROM drive into which you inserted the CD-ROM in step 7.

The (D:) or (E:) displayed by the CD-ROM drive icon  is the drive name.

Driver installation and settings (Windows)

- 11** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 12** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
- 13** The **Found New Hardware Wizard** will appear.
* Your computer may display the message "**Can Windows computer to Windows Update to search for software?**" If this occurs, select "**No, not this time**" and click **[Next]**.
- 14** The screen will indicate "**Please choose your search and installation options**". Select "**Install from a list or specific location (Advanced)**", and click **[Next]**.
- 15** The screen will indicate "**Please choose your search and installation options**". Select "**Don't search. I will choose the driver to install**", and click **[Next]**.
- 16** Make sure that the "**Model**" field indicates "**BOSS GT-PRO**", and click **[Next]**. Driver installation will begin.

If the "**What action do you want Windows to take?**" (Step 4) setting was not set to "**Ignore**", a "**Hardware Installation**" dialog box will appear.

A dialog box with a "!" symbol will appear.

1. Click **[Continue Anyway]**.
2. Continue the installation.

A dialog box with a "x" symbol will appear.

1. Click **[OK]**.
2. When the "**Found New Hardware Wizard**" appears, click **[Finish]**.
3. Return to **step 1** (p. 111) and re-install the driver from the beginning of the procedure.

- 17** The **Insert Disk** dialog box will appear.
Click **[OK]**.
- 18** The **Files Needed** dialog box will appear.
Input the following into the "**Copy files from**" field, and click **[OK]**.
(drive name):\DRIVER\USB_XP2k
* Specify the drive name of your CD-ROM drive.

If the "**What action do you want Windows to take?**" (Step 4) setting was not set to "**Ignore**", a "**Hardware Installation**" dialog box will appear.

A dialog box with a "!" symbol will appear.

1. Click **[Continue Anyway]**.
2. Continue the installation.

- 19** The screen will indicate "**Completing the Found New Hardware Wizard**".
Click **[Finish]**.
- 20** When driver installation has been completed, the **System Settings Change** dialog box will appear.
Click **[Yes]**. Windows will restart automatically.
If the **System Setting Change** dialog box does not appear, restart Windows from the start menu.



The **Insert Disk** dialog may not appear. In that case, proceed to the next step.

If you changed the “**Driver Signing Options**” setting (p. 111, step 4), restore the setting to its previous state after restarting Windows.

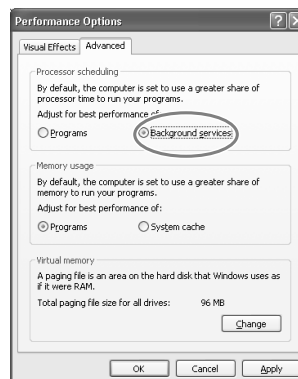
1. Log on to Windows using the same user account as the one used when the driver was installed.
2. From the Windows **start** menu, choose **Control Panel**.
3. In “**Pick a category**,” click **Performance and Maintenance**.
4. In “**or Pick a Control Panel icon**,” click the **System** icon. The **System Properties** dialog box appears.
 - * Depending on your system, the **System** icon may be shown directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.
5. Click the **Hardware** tab, and then click [**Driver Signing**]. The **Driver Signing Options** dialog box appears.
6. In **Driver Signing Options**, restore the previous setting (“Warn” or “Block”) and click [**OK**].
7. Click [**OK**]. The **System Properties** dialog box closes.

Next, you need to set your computer so priority is given to background services, which will help to assure that audio and MIDI processing occur smoothly.

Giving priority to background services

Crackling may occur in the sound if you omit making this setting. To ensure that audio and MIDI are processed smoothly, make the setting as follows.

1. Open the **System Properties** dialog box.
 1. From the Windows **start** menu, choose **Control Panel**.
 2. In “**Pick a category**,” click “**Performance and Maintenance**”.
 3. In “**or Pick a Control Panel icon**,” click the **System** icon.
2. Click the **Advanced** tab.
3. Click [**Settings**] located at the right of the **Performance** area. The **Performance Options** dialog box appears.
4. Click the **Advanced** tab.
5. In **Processor Scheduling**, choose “**Background services**,” and click [**OK**].
6. In the **System Properties** dialog box, click [**OK**]. The **System Properties** dialog box closes.



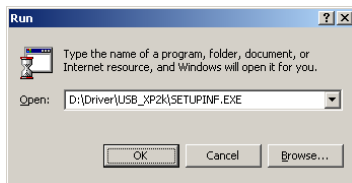
Next, you need to make audio device settings. (→“**Driver settings**” (p. 123))

MEMO

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.

Windows 2000 users

- 1 Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2 Open the **System Properties** dialog box.
 1. Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**.
 2. In **Control Panel**, double-click the **System** icon.
- 3 Click the **Hardware** tab, and then click **[Driver Signing]**. The **Driver Signing Options** dialog box will appear.
- 4 Make sure that “**File signature verification**” is set to “**Ignore**”.
 If it is set to “**Ignore**”, simply click **[OK]**.
 If it is not set to “**Ignore**”, make a note of the current setting (“**Warn**” or “**Block**”). Then change the setting to “**Ignore**” and click **[OK]**.
- 5 Click **[OK]** to close the **System Properties** dialog box.
- 6 Exit all currently running software (applications).
 Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 7 Prepare the CD-ROM.
 Insert the CD-ROM into the CD-ROM drive of your computer.
- 8 Click the Windows **Start** button. From the menu that appears, select “**Run...**”
 The “**Run...**” dialog box will appear.
- 9 In the dialog box that appears, input the following into the “**Open**” field, and click **[OK]**.

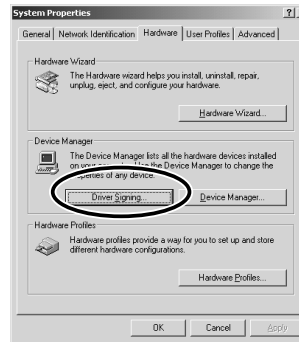


(drive name): \Driver\USB_XP2K\SETUPINF.EXE

* In the explanatory example shown here, the drive name is given as “D:”. The drive name “D:” may be different for your system. Specify the drive name of your CD-ROM drive.

The **SetupInf** dialog box will appear.
 You are now ready to install the driver.

- 10 Before connecting the USB cable, switch the GT-PRO’s driver mode to “Advanced.”
 For instructions on switching the GT-PRO’s driver modes, refer to “Switching the Driver Mode” (p. 88).
- 11 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 12 Make sure that the GT-PRO’s OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.



Log on to Windows as a user with administrative privileges (such as Administrator)



If you changed “**File signature verification**”, you must restore the previous setting after you have installed the driver.



To check the drive name

In the Windows desktop, double-click the **My Computer** icon. In the window that appears, check the drive name of the CD-ROM drive into which you inserted the CD-ROM in step 7.

The drive name is the (D:) or (E:) displayed by the CD-ROM drive.

If the “**File signature verification**” (Step 4) setting was not set to “**Ignore**”, a “**Digital Signature Not Found**” dialog box will appear.

If “**File signature verification**” is set to “**Warn**”

1. Click [**Yes**].
2. Continue the installation.

If “**File signature verification**” is set to “**Block**”

1. Click [**OK**].
2. When the “**Found New Hardware Wizard**” appears, click [**Finish**].
3. Return to **step 1** (p. 114) and re-install the driver from the beginning of the procedure.

13

The **Insert Disk** dialog box will appear.
Click [**OK**].

14

The **Files Needed** dialog box will appear.
Input the following into the “**Copy files from**” field, and click [**OK**].
(drive name): \Driver\USB_XP2k

* Specify the drive name of your CD-ROM drive.

MEMO

If the **Insert Disk** dialog box does not appear, proceed to the next step.

If the “**File signature verification**” (Step 4) setting was not set to “**Ignore**”, a “**Digital Signature Not Found**” dialog box will appear.

If “**File signature verification**” is set to “**Warn**”

1. Click [**Yes**].
2. Continue the installation.

15

The screen will indicate “**Completing the Found New Hardware Wizard**”.
Click [**Finish**].

16

The **System Settings Change** dialog box will appear.
Click [**Yes**]. Windows will restart automatically.

If you changed the “**File signature verification**” (p. 114, step 4) setting, restore the original setting after Windows restarts.

1. After Windows restarts, log on to Windows as a user with **administrative privileges**, (such as **Administrator**).
2. In the Windows desktop, right-click the **My Computer** icon, and from the menu that appears, select **Properties**. The **System Properties** dialog box will appear.
3. Click the **Hardware** tab, and then click [**Driver Signing**]. The **Driver Signing Options** dialog box will appear.
4. Return the “**File signature verification**” setting to the original setting (either “**Warn**” or “**Block**”), and click [**OK**].
5. Click [**OK**]. The **System Properties** dialog box will close.

This completes installation of the driver.

Next, we recommend that you enable background processing on your computer, so MIDI and audio processing will be as smooth as possible.

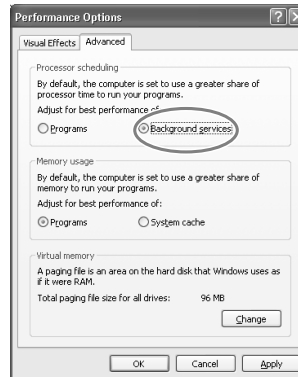
(→ “**Giving priority to background services**” (p. 116))

Giving priority to background services

In Windows 2000, make settings to enable background processing. If you fail to make this setting, you may experience interruptions in the sound. To ensure that MIDI and audio processing occurs smoothly, use the following procedure to make settings.

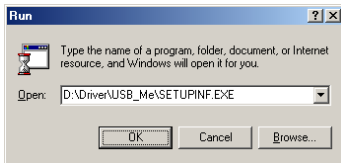
- 1 Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**. In **Control Panel**, double-click the **System** icon.
- 2 Click the **Advanced** tab.
- 3 At the right of the **Performance** field, click [**Performance Options**]. The **Performance Options** dialog box will appear.
- 4 In the **Application response** field, choose “**Background services**” and click [**OK**].
- 5 Click [**OK**] to close the **System Properties** dialog box.

Next, make audio device settings.
(→“**Driver settings**” (p. 123))



Windows Me/98 users

- 1 With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
If you are using virus checking or similar software, be sure to exit it as well.
- 2 Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 3 Prepare the CD-ROM.
Insert the CD-ROM into the CD-ROM drive of your computer.
- 4 Click the Windows **Start** button. From the menu that appears, select **Run...**
The “Run...” dialog box will appear.
- 5 In the dialog box that appears, input the following into the “Open” field, and click [OK].



(drive name): \Driver\USB_Me98\SETUPINF.EXE

* In the explanatory example shown here, the drive name is given as “D:”. The drive name “D:” may be different for your system. Specify the drive name of your CD-ROM drive.

The **SetupInf** dialog box will appear.
You are now ready to install the driver.

- 6 Before connecting the USB cable, switch the GT-PRO’s driver mode to “Advanced.”
For instructions on switching the GT-PRO’s driver modes, refer to “Switching the Driver Mode” (p. 88).
- 7 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 8 Make sure that the GT-PRO’s OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
The driver will be installed automatically.
- 9 In the SetupInf dialog box, click [OK].

Next, make audio device settings.
(→“Driver settings” (p. 123))

MEMO

To check the drive name

In the Windows desktop, double-click the **My Computer** icon. In the window that appears, check the drive name of the CD-ROM drive into which you inserted the CD-ROM in step 3. The drive name is the (D:) or (E:) displayed by the CD-ROM drive.

MEMO

If a message recommends that you restart Windows, restart Windows as directed.

Installing the OS-standard Driver

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.

- Windows XP/2000 users.....(p. 118)
- Windows Me users(p. 119)
- Windows 98 users(p. 120)

Windows XP/2000 users

- 1** With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2** Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 3** Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 4** With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 5** Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
The GT-PRO will be detected automatically, and the driver will be installed.
- 6** When installation is complete, restart Windows.

Next, you need to make the driver settings.
(→"Driver settings" (p. 123))

Windows Me users

- 1 With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2 Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 3 Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 4 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 5 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
Windows will detect the GT-PRO, and the **Add New Hardware Wizard** dialog box will appear.



- 6 Make sure that **Automatic search for a better driver (Recommended)** is selected, and click **[Next]**.
Driver detection will begin.
When the driver has been found, driver installation will begin.
Once the driver has been installed, a dialog box will inform you of this.



- 7 Click **[Finish]**.
- 8 Restart Windows.

Next, you need to make the driver settings.
(→"Driver settings" (p. 123))

Windows 98 users

The USB composite device driver is installed first, then the USB audio device driver is installed. Use the following procedure to install the drivers.

- 1 With the GT-PRO disconnected, start up Windows.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2 Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 3 Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 4 Insert the Windows CD-ROM into the CD-ROM drive of your computer, and the power switch turned OFF, then use the USB cable to connect the GT-PRO to your computer.
- 5 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
USB composite device will be detected automatically, and the **Add New Hardware Wizard** dialog box will appear.



- 6 Click [Next].
- 7 When "What do you want Windows to do?" appears, select **Search for the best driver for your device (Recommended)**, and click [Next].



A dialog box like the one shown below will appear.



8

Check **CD-ROM drive**, and click **[Next]**.

A dialog box like the one shown below will appear.

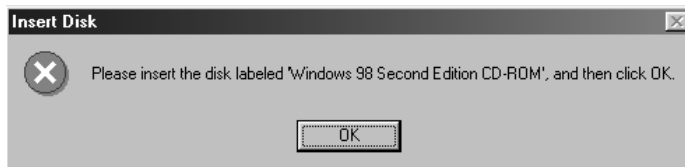


9

Click **[Next]**.

File (driver) copying will begin.

If the Windows CD-ROM is not inserted in the CD-ROM drive, a **Insert Disk** dialog box may appear. In this case, insert the Windows CD-ROM into the CD-ROM drive and click **[OK]**.



When installation of the USB Composite Device driver is completed, a dialog box like the one shown below will appear.



10

Click **[Finish]**.

Next, the USB audio device will be detected automatically, and the **Add New Hardware Wizard** dialog box will appear.



Driver installation and settings (Windows)

- 11 Click **[Next]**, and proceed with the installation in the same way as in steps 8–10. When installation of the USB audio device driver is complete, a dialog box like the one shown here will appear.



- 12 Click **[Finish]**. Installation of the USB composite device driver and USB audio device driver has been completed.

- 13 Restart Windows.

Next, you need to make the driver settings.
(→“**Driver settings**” (p. 123))

Driver settings

About the input and output devices

In order to get the best performance from the software you are using, you must choose the correct device settings. The GT-PRO's audio driver supports WDM and ASIO 2.0.

Audio devices

Audio output device	BOSS GT-PRO	WDM
	MME BOSS GT-PRO Out	MME
Audio input device	BOSS GT-PRO	WDM
	MME BOSS GT-PRO In	MME
ASIO device	BOSS GT-PRO	ASIO

MIDI devices

MIDI OUT	BOSS GT-PRO Control If you specify BOSS GT-PRO as the output port for the GT-PRO Editor/Librarian, sequencer software, etc., you can control the GT-PRO using System Exclusive and other messages.
MIDI IN	BOSS GT-PRO Control If you specify BOSS GT-PRO as the input port for the GT-PRO Editor/Librarian, sequencer software, etc., you can acquire data from the GT-PRO using System Exclusive and other messages.

* For details on how to make settings for your software, you should also refer to the owner's manual for your software.

* If you are unable to select the GT-PRO in the device settings of your software, it is possible that the GT-PRO driver was not installed correctly. Please re-install the driver.

WDM

Use this if you are using the GT-PRO with the following applications or situations.

- Conventional applications such as Media Player
(for the settings, refer to "Input/output device settings" (p. 124))
- WDM driver mode compatible applications such as SONAR
- DirectSound compatible applications

ASIO

Use this if you are using the GT-PRO with an ASIO-compatible application such as Cubase. In the ASIO settings of your application, choose "BOSS GT-PRO."

* To prevent audio loop feedback or double monitoring, turn monitoring off in your application, or set your application to use ASIO Direct Monitor.

* When using the GT-PRO with ASIO, we recommend that you not set your application to use the Microsoft GS Wavetable SW Synth. (This will decrease the processing load, and make it easier to change the driver buffer size.)

MME

Normally you should use WDM or ASIO.

Use this in the following cases when using an application that does not support WDM driver mode or ASIO.

- Recording or playing 24-bit data

Input/output device settings

If you will be using the Windows Media Player application with the GT-PRO, specify the input/output devices as follows.

The method in which you make device settings will depend on the software you are using. For details, refer to the owner's manual for your software.

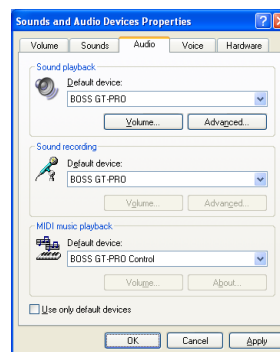
Windows XP users

- 1 Open the **Sound, Speech, and Audio Devices Properties** dialog box.
 1. From the Windows **start** menu, choose **Control Panel**.
 2. In "Pick a category," click **Sound, Speech, and Audio Devices**.
 3. In "or Pick a Control Panel icon," click the **Sounds and Audio Devices** icon.
- 2 Click the **Audio** tab.
- 3 In the **Sound playback** and **Sound recording** areas, click the **Default device** field. From the list that appears for each field, choose the device shown below.

Sound playback	BOSS GT-PRO
Sound recording	BOSS GT-PRO

- 4 Click **[OK]** to close the **Sounds and Audio Devices Properties** dialog box.

This completes the audio input/output settings.



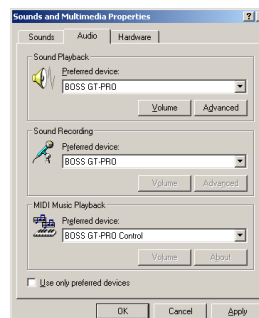
Windows 2000/Me users

- 1 Open the **Sounds and Multimedia Properties** dialog box
 1. Click the Windows **Start** button, and from the menu that appears, select **Settings | Control Panel**.
 2. In **Control Panel**, double-click the **Sounds and Multimedia** icon to open the "Sounds and Multimedia Properties" dialog box.
- 2 Click the **Audio** tab.
- 3 For **Sound Playback** and **Sound Recording** areas, click the ▼ located at the right of **[Preferred device]**, and select the following from the list that appears.

Sound playback	BOSS GT-PRO
Sound recording	BOSS GT-PRO

- 4 Close the **Sounds and Audio Devices Properties** dialog box. Click **OK** to complete the settings.

This completes the audio input/output settings.



MEMO

Depending on your system, the **System** icon may be displayed directly in the **Control Panel** (Classic view). If so, double-click the **System** icon.

MEMO

If using the standard Windows driver, select "GT-PRO" or "USB Audio Device."

MEMO

If the **Sound and Multimedia** icon is not displayed, click "Show all control panel options" in the frame at the left.

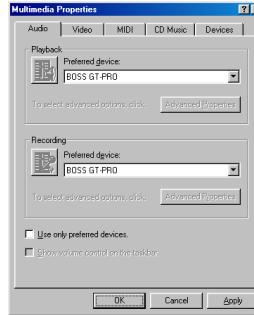
MEMO

If using the standard Windows driver, select "GT-PRO" or "USB Audio Device."

Windows 98 users

- 1 Click the Windows Start button, and from the menu that appears, select **Settings | Control Panel**.
The **Control Panel** will appear.
- 2 In **Control Panel**, double-click the **Multimedia** icon.
- 3 Click the **Audio** tab.
- 4 For **Sound Playback** and **Sound Recording** areas, click the ▼ located at the right of [**Preferred device**], and select the following from the list that appears.

Sound playback	BOSS GT-PRO
Sound recording	BOSS GT-PRO



- 5 Click [**OK**] to close the **Multimedia Properties** dialog box.
This concludes the procedure for setting the input and output destinations.

MEMO

If using the standard Windows driver, select “GT-PRO” or “USB Audio Device.”

Software settings

Before you start up your software, use a USB cable to connect the GT-PRO to your computer. If your software allows you to specify audio input/output settings, choose **BOSS GT-PRO**. For details, refer to the owner’s manual for your software.

Driver installation and settings (Macintosh)

About the Driver Modes

The GT-PRO features two operational modes, each of which uses a different type of driver, with one mode using the special driver on the CD-ROM included with the GT-PRO and the other mode using the standard Mac OS driver.

Before installing the drivers, you must first switch the GT-PRO's driver mode.

For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).

Special driver mode

Switch to this mode when using GT-PRO Editor and GT-PRO Librarian while the GT-PRO is connected to your computer via USB.

You can use the native driver included on the GT-PRO Driver CD-ROM to record, play, and edit audio with high quality and stable timing.

In Special driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **24 bits** and a sample rate of **44.1 kHz**.

Choose Special driver mode if you are using software that supports 24-bit audio, such as the Cakewalk series or Cool Edit; or **ASIO-compatible software** that can record, play, and edit high-quality audio, such as Cubase or Logic.

In Special mode, the GT-PRO cannot play back audio data from the Macintosh's sound manager (such as audio CDs and alert sounds).

Normally, you should use Special driver mode.

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

* *The driver for Mac OS 9 can also be used with Mac OS 8.6. Refer to "Mac OS 9 users" (p. 129).*

Standard driver mode

The standard USB audio driver provided by Mac OS will be used.

In Standard driver mode, audio signals are transferred between the GT-PRO and the computer at a bit depth of **16 bits** and a sampling rate of **44.1 kHz**.

Choose this mode if you are using software that uses the standard functionality provided by Mac OS, such as software that uses the CD-ROM drive of your computer to play CD audio, or that uses the software synthesizer included with Mac OS.

* *The driver included with Mac OS does not support ASIO.*

* *You cannot use the GT-PRO's MIDI IN/OUT connectors as the computer's MIDI interface.*

* *Use of a standard driver is not supported in Mac OS 8.6. Use the Special driver mode.*

The installation procedure will differ depending on your system.

Please proceed to one of the following sections, depending on the system you use.

- Mac OS X users (p. 127)
- Mac OS 9 users (p. 129)

Installing the Special Driver

Mac OS X users

Installing the driver

- 1 Disconnect all USB cables other than those for your keyboard and mouse, and restart your Macintosh.
- 2 Prepare the CD-ROM.
Insert the CD-ROM into the CD-ROM drive of your computer.
- 3 In the **Driver (Mac OS X)** folder of the CD-ROM, double-click **GTPROUSBDriver.pkg**.
- 4 The display will indicate **“Welcome to the BOSS GT-PRO USB Driver Installer”**.
Click **[Continue]**.
- 5 The display will indicate **“Select a Destination”**.
Click the drive in which the operating system is installed to select it, and then click **[Continue]**.
- 6 The display will indicate **“Easy Install”**.
Click **Install** or **Upgrade**.
- 7 The display will indicate **“Installing this software requires you to restart your computer when the installation is done”**.
Click **[Continue Installation]**.
- 8 The display will indicate **“The software was successfully installed”**.
Click **[Restart]** to restart your computer.

This completes installation of the GT-PRO driver.
Next, you need to make the driver settings.
(→“**Driver settings**” (p. 128))

MEMO

If the **“Authenticate”** dialog box appears during the installation, input the password and click **“OK.”**

MEMO

The message **“This Installer package needs to run a program to determine if it can be installed. Do you want to continue?”** may be displayed. If this occurs, click continue to advance.

MEMO

Select your startup disk as the drive.

Driver settings

Input/output device settings

If you want to use the GT-PRO with the iTunes software included with your Macintosh, specify the input/output devices as follows.

The procedure for making device settings differs depending on the software you are using.

For details, refer to the owner's manual for your software.

- 1 Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 2 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 3 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
- 4 Open "System Preferences" and click "Sound".
- 5 In the **Sound Effects** tab, set "Play alerts and sound effects through" to "BOSS GT-PRO 44.1 kHz".
- 6 In the **Output** tab, set "Choose a device for sound output" to "BOSS GT-PRO 44.1 kHz".
- 7 In the **Input** tab, set "Choose a device for sound input" to "BOSS GT-PRO 44.1 kHz".
When you have finished making settings, close the dialog box.

* You'll need to make MIDI device settings within the sequencer you're using. For details, refer to the owner's manual for your sequencer software.

Cautions for use

Before you use your software with the GT-PRO, please note the following.

- Before you start up your software, use a USB cable to connect the GT-PRO with your computer.
- Do not disconnect the GT-PRO's USB cable while your software is running.
- Close your software before you unplug the GT-PRO's USB cable.
- Turn off the Sleep setting of your Macintosh.
- The GT-PRO will not work in the Classic environment of Mac OS X. Use it when the Classic environment is not running.
- Depending on the model of Macintosh you are using, starting up the Macintosh when the GT-PRO is connected may cause operation to become unstable. In this case, start up the Macintosh and then connect the GT-PRO.

Software settings

Before you start up your software, use a USB cable to connect the GT-PRO to your computer.

If your software allows you to specify MIDI and audio input/output settings, choose **BOSS GT-PRO**.

For details, refer to the owner's manual for your software.



If you want sound to be played from the internal speakers of your Macintosh, choose "Internal speakers" in the **Output** tab. If you don't want alerts to be played through the GT-PRO, choose "Internal speakers" for the "Play alerts and sound effects through" setting.

Mac OS 9 users

Installing the driver

Use either **OMS** or **FreeMIDI** as the MIDI driver.

The included **GT-PRO driver** is an add-on module for using the GT-PRO with OMS or FreeMIDI.

* Either **OMS** or **FreeMIDI** must be installed in your Macintosh, as appropriate for the sequencer software you are using.

Disconnect the GT-PRO from the Macintosh before you perform the installation. If a GT-PRO is already connected to your Macintosh when you install the driver, a message like the following will appear when the Macintosh is started up. Perform the steps described below as appropriate for the message that is displayed.

If the screen indicates:

“Software needed for the USB device “GT-PRO” is not available. Would you like to look for the software on the Internet?”

→ click **[Cancel]**.

If the screen indicates:

“The software needed to use the USB device “GT-PRO” cannot be found. Please refer to the device documentation to install the necessary software”.

→ click **[OK]**.

Use the following procedure to install the GT-PRO driver.

- 1 Exit all currently running software (applications).
If you are using a virus checker or similar software, be sure to exit this as well.
- 2 Prepare the CD-ROM. Insert the CD-ROM into the CD-ROM drive.
- 3 Double-click the **GT-PRO Driver-E Installer** icon (found in the **Driver E (Mac OS 9)** folder of the CD-ROM) to start up the installer.
- 4 Verify the **Install Location**, and click **[Install]**.
* If a message like the following is displayed, click **[Continue]**.
The other currently running applications will exit, and installation will continue.
- 5 A dialog box will indicate **Installation was successful**.
Click **[Restart]** to restart your Macintosh.



MEMO

OMS can be found in the **OMS 2.3.8 E** folder within the **OMS (Mac OS 9)** folder of the CD-ROM.

If you would like to know more about OMS, refer to **OMS_2.3_Mac.pdf** which can be found in the same folder.

Driver installation and settings (Macintosh)

OMS settings

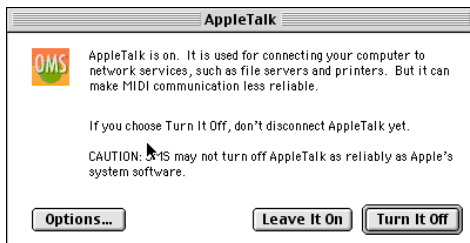
- 1 Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 2 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 3 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
- 4 In the **Opcode** folder, open the **OMS Applications** folder, and double-click the **OMS Setup** icon.



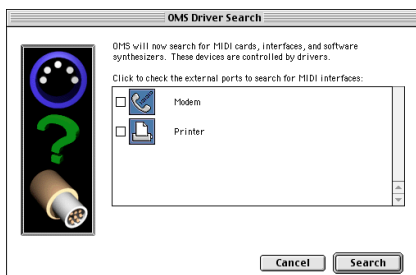
- * The first time OMS is started up, a "Create a New Studio Setup" dialog box will appear. Click **[OK]**.
If this is the second or later time, select "New Studio Setup" from the File menu.



- * If the **Apple Talk** dialog box appears, select **[Turn It Off]**. Then click **[OK]** in the dialog box that appears next.

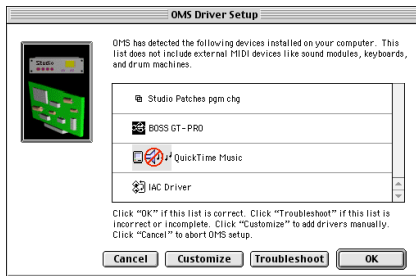


The **OMS Driver Search** dialog box will appear.



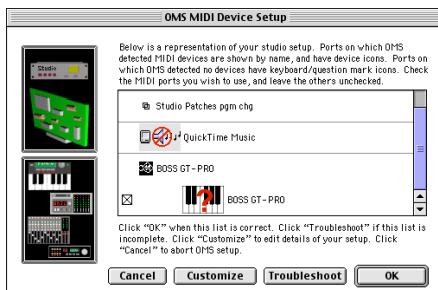
- 5 Click **[Search]**.

- 6 When the search has been completed, verify that the **OMS Driver Setup** dialog box lists the **BOSS GT-PRO**, and click **[OK]**.



- * If the dialog box does not show "BOSS GT-PRO," check whether the GT-PRO is connected correctly, and start up OMS Setup once again.

- 7 Verify that the **OMS MIDI Device Setup** dialog box lists the **GT-PRO**. Then click all check boxes from the **BOSS GT-PRO** to check them, and click **[OK]**.
A dialog box will appear, allowing you to save the settings in a file.

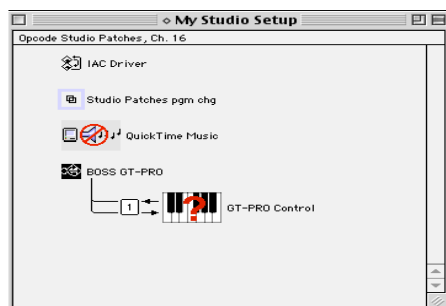


- * For other connected MIDI devices as well, add a check mark to the port(s) you want to use. For details on settings, refer to the manual that came with your MIDI device.
* BOSS/Roland can provide no guarantees or support regarding the operation of MIDI device made by another company. Please contact the manufacturer of your MIDI device.

- 8 Input the desired file name, and click **[Save]**.

- 9 In the **Studio Setup** window, change the device name indicating the MIDI device connected to the GT-PRO as follows.
Click the device name, and you will be able to edit it.

BOSS GT-PRO: GT-PRO Control



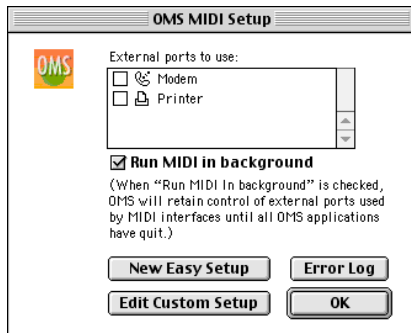
- 10 From the **File** menu, select **Save**.

Driver installation and settings (Macintosh)

11

From the **Edit** menu, select **OMS MIDI Setup**.

In the **OMS MIDI Setup** dialog box that appears, check **Run MIDI in background**, and click **[OK]**.



12

Exit **OMS Setup**.

13

Make MIDI device settings on your sequencer software.

For details on settings, refer to the manual that came with your software.

Next, you need to install the ASIO driver.

(→“Installing the ASIO driver” (p. 135))

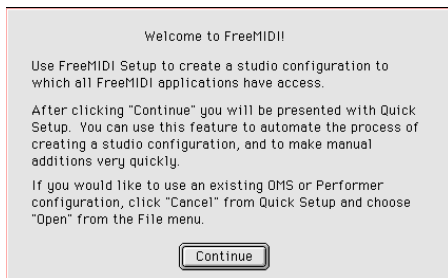
FreeMIDI settings

- 1 Before connecting the USB cable, switch the GT-PRO's driver mode to "Advanced." For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 2 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 3 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
- 4 Open the **FreeMIDI Applications** folder, and double-click the **FreeMIDI Setup** icon.



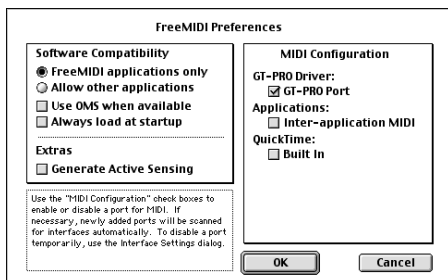
FreeMIDI Setup 1.48

* The first time FreeMIDI is started up, a "Welcome to FreeMIDI!" dialog box will appear. Click **[Continue]**. If this is the second or later time, select the **FreeMIDI Preferences** from the File menu.



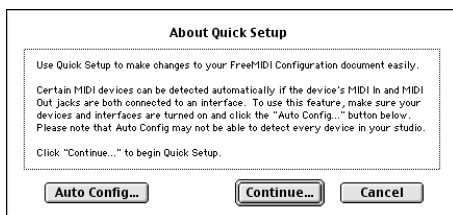
* When "OMS is installed on this computer..." appears, click **[FreeMIDI]**.

- 5 Make sure that **Use OMS when available** is unchecked in the **FreeMIDI Preferences** dialog box. If it is checked, remove the check mark, and restart FreeMIDI.
- 6 In the **FreeMIDI Preferences** dialog box, check **GT-PRO Port** which is located below GT-PRO Driver in **MIDI Configuration**, and click **[OK]**.



* If the dialog box does not show "GT-PRO Driver," check whether the GT-PRO is connected correctly, and start up FreeMIDI Setup once again.

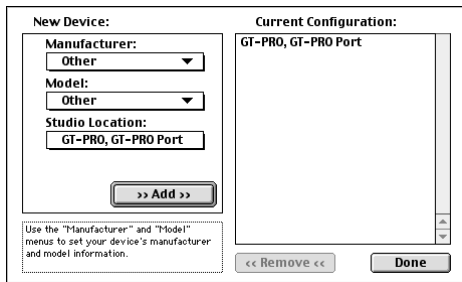
The About Quick Setup dialog box will appear.



* If the dialog will not appear, select **Quick Setup** from the **Configuration** menu.

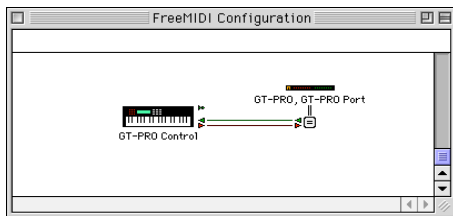
Driver installation and settings (Macintosh)

- 7 Click **[Continue]**.
- 8 In the dialog box that appears, set **Studio Location:** to **GT-PRO,GT-PRO Port**, and click **[>>Add>>]**.



- 9 When settings are complete, click **[Done]**.
A setting window will appear.
- 10 In the setting window, change the device name indicating the MIDI device connected to the GT-PRO as follows.
Click the device name, and you will be able to edit it.

Device 1: GT-PRO Control



- 11 From the **File** menu, select **[Save]**, and save your settings.
- 12 Exit **FreeMIDI Setup**.
- 13 Make MIDI device settings on your sequencer software.
For details on settings, refer to the manual that came with your software.

Next, you need to install the ASIO driver.
(→“**Installing the ASIO driver**” (p. 135))

Installing the ASIO driver

You must install the MIDI driver even if you will be using only audio on the GT-PRO. Be sure to install the MIDI driver before you install the ASIO driver.

This section explains how to install the ASIO driver that allows the GT-PRO to be used by your sequencer software or audio editing software.

* For more on installing and setting the ASIO driver, be sure to refer to the *Readme_E.htm* file in the *Driver E (Mac OS 9)* folder on the CD-ROM.

The GT-PRO cannot play back audio data from the Macintosh's sound manager (such as audio CDs and alert sounds).

The ASIO driver of the GT-PRO supports the following audio input/output channels.

- Audio input 24/16 bit 1 stereo ch. (2 mono chs.)
- Audio output 24/16 bit 1 stereo ch. (2 mono chs.)

If your ASIO-compatible software supports ASIO 2.0 or recording/playback of 24 bit audio data, using the following drivers will provide a higher quality environment.

ASIO-compatible software		Driver to use
ASIO2.0-compatible	24 bit compatible	
x	x	GT-PRO ASIO1.0 16 bit
x	o	GT-PRO ASIO1.0 24 bit
o	x	GT-PRO ASIO2.0 16 bit
o	o	GT-PRO ASIO2.0 24 bit

Here we will explain how to install the ASIO 1.0 16 bit-compatible driver.

1

From the **Driver E (Mac OS 9) –ASIO** folder of the CD-ROM, copy **[GT-PRO ASIO1.0 16bit]** to **ASIO Drivers** folder of the ASIO-compatible software you are using (e.g., Cubase, Logic, or Digital Performer).



GT-PRO ASIO1.0 16bit

2

Start up your ASIO-compatible software.

3

Open the **Audio setting** dialog box of your ASIO-compatible software, and select **[GT-PRO ASIO 16bit]** as the **ASIO Device**.

MEMO

ASIO (Steinberg Audio Stream In/Out Interface) This is an audio interface standard promoted by the Steinberg Corporation. When the GT-PRO is used with ASIO-compatible software, the synchronization precision will be improved, allowing a more sophisticated music production environment.

MEMO

The **Audio setting** dialog box will be named differently depending on your software. For details refer to the manual of your software.

Installing the OS-standard Driver

The installation procedure will differ depending on your system.
Please proceed to one of the following sections, depending on the system you use.

- Mac OS X users (p. 136)
- Mac OS 9 users (p. 138)

Mac OS X users

- 1 With the GT-PRO disconnected, start up Mac OS.
Disconnect all USB cables except for a USB keyboard and USB mouse (if used).
- 2 Exit all currently running software (applications).
Also close any open windows. If you are using virus checking or similar software, be sure to exit it as well.
- 3 Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 4 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 5 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
- 6 Open the **System Preferences** and click "**Sound.**"



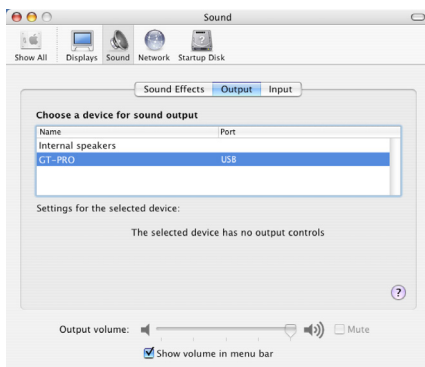
- 7 In the **Sound Effects** tab, set the **Play alerts and sound effects through** to "**GT-PRO.**"
Now, return the GT-PRO's OUTPUT MAIN/SUB knob to the original position, then try clicking on an alert in the list. If the sound of the alert comes from the GT-PRO when you do so, it means that the GT-PRO is being recognized and that the driver has been installed properly.



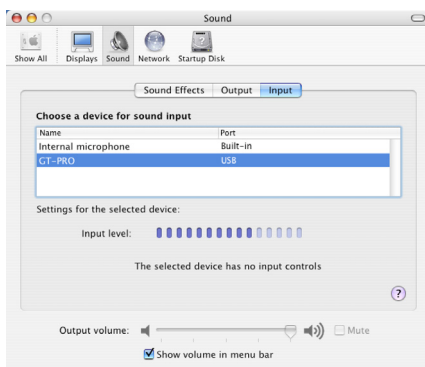
Once set this way, all sounds from your Macintosh (including audio alerts) will be output only through the GT-PRO, not from the speakers of your Macintosh.



8 In the **Output** tab, set the **Choose a device for sound output** to “GT-PRO.”



9 In the **Input** tab, set the **Choose a device for sound input** to “GT-PRO.”



NOTE

The “Main Volume” slider will not move.

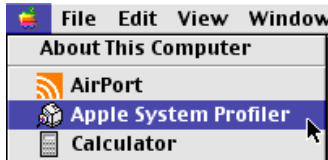
Cautions when using the GT-PRO

Before you use your software, please note the following points.

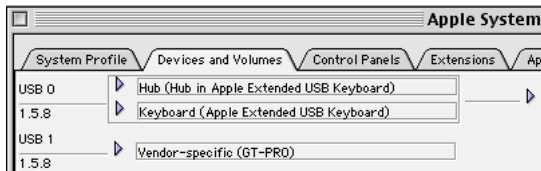
- Select “GT-PRO” in the audio driver setting of your software. For details, refer to the manual that came with your software.
- Connect the GT-PRO to your computer via a USB cable before you start up your sequencer or other software.
- Do not disconnect the USB cable from the GT-PRO while your sequencer or other software is running.
- Disconnect the USB cable from the GT-PRO only after you have quit your sequencer or other software.
- Leave the Sleep function of your Macintosh turned off.
- The GT-PRO will not work in the Classic environment of Mac OS X. Use the GT-PRO when the Classic environment is not running.

Mac OS 9 users

- 1 With the GT-PRO disconnected, start up Mac OS.
- 2 Exit all currently running software (applications).
If you are using a virus checker or similar software, be sure to exit it as well.
- 3 After starting up Mac OS, select **Apple System Profiler** from the Apple menu.
The **Apple System Profiler** dialog box will appear.



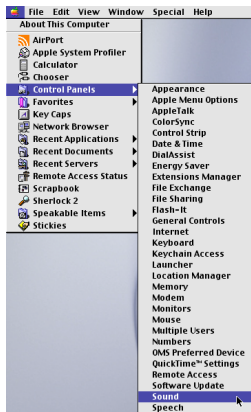
- 4 Click the **Devices and Volumes** tab.
- 5 Before connecting the USB cable, switch the GT-PRO's driver mode to "Standard."
For instructions on switching the GT-PRO's driver modes, refer to "Switching the Driver Mode" (p. 88).
- 6 With the power switch turned OFF, use the USB cable to connect the GT-PRO to your computer.
- 7 Make sure that the GT-PRO's OUTPUT MAIN and SUB knobs are set to the lowest setting, then switch ON the POWER switch.
Wait for approximately five seconds.
While you are waiting, the screen display will not change, but the GT-PRO is being detected.
Do not touch the mouse or keyboard.
- 8 In order to check that detection has been completed, once again go to **Apple System Profiler**, and select **Update all information** from the **Commands** menu.
In the USB area, three audio devices will be displayed.
If these are displayed correctly, driver installation has succeeded.



- 9 In the **File** menu, click **Quit** to close the **Apple System Profiler**.
If they are not displayed correctly, disconnect the GT-PRO, wait for about ten seconds, and then repeat the procedure from step 2.

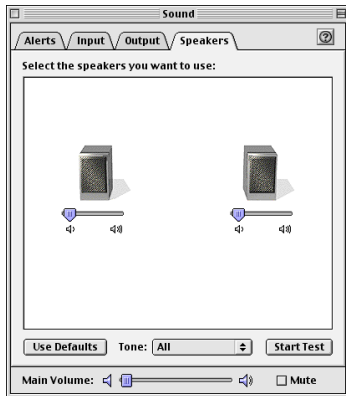
Settings the sound input/output

- From the Apple menu, select **Control Panel – Sound**.
The **Sound** dialog box will appear.

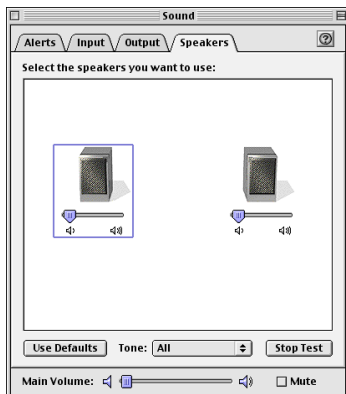


The **Sound** dialog box will appear.

- Click the **Speakers** tab or **Speaker Settings**.



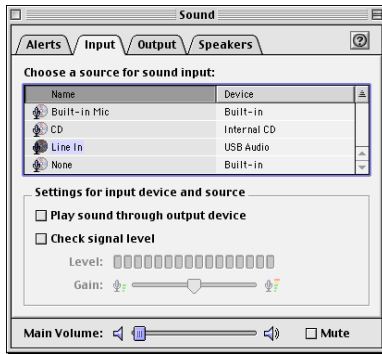
- With the volume turned down on the GT-PRO and on your peripheral audio equipment, click **[Start Test]**.
Test signals will be output from the GT-PRO; left first, then right, as indicated in the screen.



- In the **Sound** dialog box, click the **Input** tab.

Driver installation and settings (Macintosh)

- 5 In **Choose a source for sound input (Device)**, select **USB audio**.



* Do not check **Play sound through output device**.

- 6 When you are finished making settings, close the **Sound** dialog box.
- 7 From the **File** menu, select **Quit**.

NOTE

If USB audio is not displayed, close the **Sound** dialog box, and disconnect the GT-PRO's USB cable from the Macintosh. Perform the driver installation (p. 138) once again.

Setting the Special Driver's Functions

Adjusting the audio latency

When using the GT-PRO in Advanced mode, you can change the driver settings to adjust the latency of the audio. To adjust the latency, change the Buffer Size in the driver settings dialog box.

1 As described in “**Opening the special driver settings dialog box**” (p. 142), open the “Driver Settings” dialog box.

2 Adjust the driver buffer size.
The following setting will produce the shortest latency.

Windows:

Set **Audio Buffer Size** to the far left (Min).

Macintosh:

Set **Buffer Size** to the far left (Min).

3 Click **[OK]** to close the driver settings dialog box.

4 Restart the application that is using the GT-PRO.
If you are using an application that has a function for testing audio devices, get it to perform its tests.

5 Play back audio data on your application.
If interruptions occur in the sound, repeat this procedure, and gradually increase the buffer size specified in step 2 until interruptions no longer occur.

* *Depending on the application you are using, there may be a buffer size or latency adjustment function among the audio settings of the application as well. For details, refer to the operation manual for your application.*

Using ASIO Direct Monitor

If you are using the GT-PRO from an ASIO 2.0 compatible application, switching of the GT-PRO's output signals (Direct Monitor; p. 90)) can be controlled from your ASIO 2.0 compatible application.

1 As described in “**Opening the special driver settings dialog box**” (p. 142), open the “Driver Settings” dialog box.

2 Check the **Use ASIO Direct Monitor** check box.

3 Click **[OK]** to close the **driver settings** dialog box.

* *Depending on the application you are using, there may be a ASIO Direct Monitor among the audio settings of the application as well. For details, refer to the operation manual for your application.*

* *When using ASIO Direct Monitor, monitoring may switch on/off at unexpected times, depending on the application settings and on the recording procedure. If this occurs, uncheck the check box in step 2 to disable ASIO Direct Monitor.*

Opening the special driver settings dialog box

If using Windows:

- 1.** Open the **Control Panel** and double-click **BOSS GT-PRO**.
The **BOSS GT-PRO Driver Settings** dialog box will appear.
 - * *In Windows XP, click "Switch to classic view" to switch the display to the classic view. BOSS GT-PRO will not be displayed unless the classic view is selected.*
 - * *In Windows Me, click "View all Control Panel options".*

If using Macintosh:

- 1.** Open the **ASIO Control Panel** from the **Audio Settings** dialog box of your ASIO-compatible application.
 - * *In Mac OS X, select **System Preferences** from the Apple menu, and double-click the **GT-PRO** icon.*The name of the Audio Settings dialog box and the procedure for opening the ASIO Control Panel will differ depending on your application. For details, refer to the operation manual for your application.

Troubleshooting

Error Messages

If you attempt an incorrect operation or if an operation could not be executed, the display will indicate an error message. Refer to this list and take the appropriate action.

Battery Low !

- The memory backup battery inside the GT-PRO has run down. (This message will appear when the power is turned on.)
- Replace the battery as soon as possible. For battery replacement, please contact a nearby Roland service center or your dealer.

MIDI Off Line !

- There is a problem with the MIDI cable connection.
- Check to make sure the cable has not been pulled out or is not shorted.

MIDI Buffer Full

- More MIDI messages were received in a short time than could be processed correctly.

Problems when using the GT-PRO

If there is no sound or other operational problems occur, first check through the following solutions. If this does not resolve the problem, then contact your dealer or a nearby Roland service station.

Problems with the sound

No sound / volume too low

- ❑ Are the connection cables broken?
→ Try using a different set of connection cables.
- ❑ Is the GT-PRO correctly connected to the other devices?
→ Check connections with the other devices (p. 15).

- ❑ Is the connected amp/mixer turned off, or the volume lowered?

→ Check the settings of your amp/mixer system.

- ❑ Is the OUTPUT MAIN/SUB knobs lowered?

→ Adjust the OUTPUT MAIN/SUB knobs to an appropriate position (p. 17).

- ❑ Is Output Channel set correctly?

→ When Output Channel (p. 95) is set to "PATCH," the output destination set with Master Output (p. 55) is used.

- ❑ Is Tuner set to On?

→ When the volume is set to "Mute" in the Tuner mode, even the direct sound will not be output by setting the Tuner to "On" (p. 102).

- ❑ Is each effect set correctly?

→ Use the "Meter function" (p. 100) to check the output level of each effect. If there is an effect for which the meter does not move, check the settings for that effect.

- ❑ Is "USB/DGT: Out Lev" set to a low value?

→ Adjust the setting to an appropriate value (p. 89).

- ❑ Is "FV: Level" or "MST: Patch Level" specified as an assign Target?

→ Move the controller to which it is assigned.

- ❑ Is the power to the external device connected to the SEND/RETURN jack off, or is the volume of the device turned down?

→ Check the settings for the connected device.

Sound from devices connected to the INPUT jack is not heard in the headphones

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

→ Try adjusting both the MAIN and SUB volume knobs.

- ❑ Is the USB: Dir Monitor (p. 90) set to OFF?

→ Set to ON.

The volume level of the instrument connected to INPUT and RETURN are too low

- ❑ Could you be using a connection cable that contains a resistor?

→ Use a connection cable that does not contain a resistor.

Oscillating sound occurs

- ❑ Is the value for any gain- or volume-related effects parameter set too high?
 - Lower these values.
- ❑ Is the SYS: Input Select (p. 96) set to “USB In?”
 - When set to “USB In,” audio signals may, depending on the software settings, end up looping. You can use the following methods to prevent this from happening.
 - Stop playback with the software, and set Soft Thru to Off.
 - Switch the software’s audio input off.
 - Change SYS: Input Select to “Guitar In.”

No change in preamp tone even after switching patches

- Has the GT-PRO been set to “System” (p. 98) in Preamp mode?
 - When the GT-PRO is set to “System” in Preamp mode, the preamp settings do not change when patches are switched.
To make different preamp settings for individual patches, choose the “Patch” setting in Preamp mode.

Unable to change parameters with the knobs or PATCH/VALUE dial

- Are you using the Internal Pedal System (p. 70) in Assign?
 - When the Assign Source is set to “Internal Pedal” or “Wave Pedal,” the effect parameter set as the Assign Target changes automatically.
If you want to be able to change the parameters manually with the knobs and PATCH/VALUE dial, first switch off Assign to deactivate the Internal Pedal System.
- Is “INPUT LEVEL” (p. 69) set as the Assign Source in Assign?
 - When “INPUT LEVEL” is set for the Assign Source, the effect parameter set as the Assign Target changes automatically according to the level of the input from the guitar (the playing dynamics).
If you want to be able to change the parameters manually with the knobs and PATCH/VALUE dial, first switch off Assign.

Other Problems

Patch does not change

- ❑ Is something other than the Play screen shown in the display?
 - On the GT-PRO, patches can be selected only when the Play screen is displayed. Press [EXIT] to return to the Play screen (p. 16).


Parameters specified with Assign can't be controlled


- ❑ Could the effect be switched off?
 - To control a parameter using the expression pedal or foot switch, make sure the effect that contains the parameter you intend to control is switched on.
- ❑ Is something other than “Assignable” selected for the CTL 1, 2, 3, 4 function setting?
 - When operating the foot switches connected to the CTL 1/2 and CTL 3/4 jacks, set the CTL 1, 2, 3, 4 function (p. 62) to “Assignable.”
- ❑ Is something other than “Assignable” selected for the EXP 1, 2 function setting?
 - When operating the EXP pedal connected to the EXP PEDAL 1 and EXP PEDAL 2 jacks, set the EXP 1, 2 function (p. 63) to “Assignable.”
- ❑ Is something other than “Assignable” selected for the CC#7, CC#8, CC#1 function setting?
 - When operating the the FC-200 or other external MIDI device, set the CC#7, CC#8, CC#1 function (p. 64) to “Assignable.”
- ❑ Do the MIDI channel settings of both devices match?
 - Make sure that the MIDI channels of both devices match (p. 73).
- ❑ Do the controller number settings of both devices match?
 - Make sure that the controller number of both devices match (p. 69).


MIDI messages are not transmitted/received

- ❑ Are the MIDI cables broken?
 - Try another set of MIDI cables.
- ❑ Is the GT-PRO correctly connected to the other MIDI device?
 - Check connections with the other MIDI device.

- ❑ **Do the MIDI channel settings of both devices match?**
 - Make sure that the MIDI channels of both devices match (p. 73).
- ❑ **When you send messages from the GT-PRO, make sure the GT-PRO is set to the settings appropriate for sending data.**
 - Check the on/off status for transmission of program change messages (p. 74) and the settings for the controller numbers to be transmitted (p. 74).
- ❑ **Is the GT-PRO connected via USB?**
 - The MIDI messages that the GT-PRO can transmit and receive using a MIDI connection are different from those when the GT-PRO is connected via USB. For more detailed information, refer to “Notes Regarding the MIDI Messages That Can Be Transmitted and Received” (p. 73).
 - When the GT-PRO is connected to a computer via USB, MIDI messages arriving at the MIDI IN connector cannot be routed on to the computer. Likewise, MIDI messages from the computer cannot be passed through and output from the MIDI OUT connector.

 Problems common to Windows and Macintosh

 Problems occurring only in Windows

 Problems occurring only in Macintosh

Problems related to the USB Driver

 **An “Unknown driver found” dialog box appears, and you are unable to install the driver**

 **“Find new hardware wizard” does not execute automatically**

 **“Find new hardware wizard” ends before the process is completed**

- ❑ **It may take about 15 seconds (or more) after the USB cable is connected for the GT-PRO to be detected.**
- ❑ **Is the USB cable connected correctly?**
 - Make sure that the GT-PRO and your computer are correctly connected via a USB cable.

- ❑ **Is USB enabled on your computer?**
 - Refer to the operation manual for your computer, and make sure that USB is enabled.
- ❑ **Does your computer meet the USB specifications?**
 - If you are using a computer that does not fulfill the electrical requirements of the USB specifications, operation may be unstable. In this case, you may be able to solve the problem by connecting a USB hub.
- ❑ **Does “Unknown device” appear for “Other device” or “Universal serial bus controller”?**
 - Use the following procedure to delete “Other device” (Universal Serial Bus Controller) “Unknown device”, and then restart your computer.
 - 1. In the Windows Control Panel, double-click System.**
The “System Properties” dialog box will appear.
 - 2. Click the “Device Manager” tab.**
 - 3. Double-click “Other device” or “Universal Serial Bus Controller” to display a list of devices.**
 - 4. From the list, select the unknown device and click [Delete].**
 - 5. In the dialog box that asks you to confirm the deletion, click [OK].**
 - 6. Verify that “Other device” or “Unknown device” is not displayed in the list, and click [Close] to close the dialog box.**

 **“Found unknown device” appears even though you installed the driver**

- ❑ **If your computer or USB hub has two or more USB connectors, and you connect the GT-PRO to a USB connector to which the GT-PRO has never been connected before, the “Unknown device” dialog box may appear even on a computer onto which you have already installed the driver.**
 - Refer to “Driver installation and settings (Windows)” (p. 110), and install the driver once again. This is not a malfunction.

 **Driver is not installed correctly**

- As described in “Deleting the Special Driver” (p. 151), delete the USB audio device driver that is installed in your computer, and then install the GT-PRO driver once again as described in “Driver installation and settings (Windows)” (p. 110) Also check whether there is an “Unknown device” in “Other devices” or “Universal Serial Bus Controller.” If you find one, delete it.



Can't install/delete/use the driver in Windows XP/2000

- Did you log on to Windows as a user with administrative privileges?
 - In order to install/delete/re-install the driver in Windows XP/2000, you must be logged into Windows as a user with administrative privileges, such as Administrator. For details, please contact the system administrator for your computer system.
- Did you make "Driver Signing Options"?
 - In order to install/re-install the driver, you must make "Driver Signing Options."
(Windows XP → p. 111, Windows 2000 → p. 114)



Windows XP/2000 displays a "Hardware Installation" or "Digital Signature Not Found" dialog box

- Did you make "Driver Signing Options"?
 - In order to install/re-install the driver, you must make the settings described in "Driver Signing Options."
(Windows XP → p. 111, Windows 2000 → p. 114)



Device Manager shows "?", "!", or "USB Composite Device"



The "Insert Disk" dialog box does not appear

- Use the following procedure to re-install the driver.
- 1.** Turn off the power of your computer, and start up Windows with all USB cables disconnected (except for keyboard and mouse).
- 2.** After Windows restarts, use a USB cable to connect the GT-PRO to your computer, and turn on the power of the GT-PRO.
- 3.** Click the Windows [Start] button, and from the menu that appears, choose "Settings | Control Panel."
- 4.** Double-click the System icon.
The "System Properties" dialog box will appear.
- 5.** Click the "Device Manager" tab.

- 6.** Check whether you can see an indication of "?Composite USB Device", "?USB Device", "!USB Device", or "USB composite device" displayed below "Sound, Video, and Game Controllers", "Other Devices", or "Universal Serial Bus Controller".

If you find any such indication, select it and click [Delete].

- 7.** A dialog box will ask you to confirm deletion of the device. Verify the contents of the dialog box, and then click [OK].

In the same way, delete all indications of "?Composite USB Device", "?USB Device", "USB Device", and "USB composite device" that you find.

If you find BOSS GT-PRO with a yellow "!" or a red "?" displayed beside it, delete this in the same way.

- 8.** When you have finished deleting the unwanted devices, click [OK] in the System Properties dialog box.
- 9.** Turn off the power of the GT-PRO, then delete the driver. (→ "Deleting the Special Driver" (p. 151))
- 10.** Restart Windows.

Then install the driver once again. (→ "Driver installation and settings (Windows)" (p. 110)).

* If the problem still occurs after you have taken the above measures, please refer also to the *Readme_E.htm* file for the USB driver. The *Readme_E.htm* file is on the CD-ROM.



A dialog box says "Can't use driver required by USB device 'BOSS GT-PRO'"

- [Special driver mode] Are you using only audio?
 - You must install the MIDI driver even if you are using the GT-PRO only with audio. Please install the GT-PRO driver for OMS or FreeMIDI.
(→ "Installing the Special Driver" (p. 127))

Problems when using the USB Driver



Operating system becomes unstable

- ❑ **Operation becomes unstable when the computer is started up with the GT-PRO already connected**
 - Please start up your computer with the GT-PRO disconnected, and then connect the GT-PRO. On a computer that uses a USB keyboard, starting up the computer with the GT-PRO already connected may cause operation to become unstable. In this case, start up the computer with the GT-PRO disconnected, and then connect the GT-PRO.



Can't hear sound from the computer

- ❑ **Is it possible that the GT-PRO's OUTPUT MAIN/SUB has been placed at 0 (turned fully counterclockwise)?**
- ❑ **Are USB/DGT Out Ch. (p. 89) and USB/DGT Out Lev (p. 89) set correctly?**
- ❑ **Have you specified the audio and MIDI data output destination for your operating system?**
 - You must specify the GT-PRO as the audio data output destination for your computer. For details on how to make this setting, refer to Settings and checking. (Windows, "Driver settings" (p. 123)/ Macintosh, "OMS settings" (p. 130), "FreeMIDI settings" (p. 133))
- ❑ **In your playback software, have you specified the audio data output destination?**
 - For some software, you will need to specify the GT-PRO as the output destination for audio data. For details on the procedure for making settings, refer to the owner's manual for your software.
- ❑ **Are you running multiple applications?**
 - If multiple applications are running simultaneously, an error message may appear. If this occurs, click [OK] and exit the other applications. Even if an application window is closed, it is still running if it appears in the taskbar. Be sure to exit unneeded applications displayed.
- ❑ **Was the driver installed correctly?**
 - In order for you to play back audio data via the GT-PRO, the driver must be installed. For installation and settings, refer to "Driver installation and settings" (Windows, p. 110 / Macintosh, p. 126).

- ❑ **Is your computer in Suspend or Sleep mode?**
 - If so, get your computer to resume normal operation, then exit all applications that are using the GT-PRO. Next, turn the GT-PRO's power off, then switch it on again.
- ❑ **Did you plug in the USB cable, or unplug it while an application was running?**
 - Exit all applications that are using the GT-PRO, and exit all applications that are using the GT-PRO, and re-connect the GT-PRO.
- ❑ **Have you selected "Game compatible device" or "Voice modem" as the output for the audio track?**
 - If game compatible device or voice modem (the actual name will depend on the computer you are using) is selected for the audio track of your software, the audio track may not play back. Do not select these devices as the port.
- ❑ **Has your computer been set to enter Sleep mode?**
 - If your computer enters Sleep mode, exit the software you are using, and then restart your computer. We recommend that you set your computer to not use Sleep mode.

Noise is heard during audio playback



- ❑ **Is a guitar still connected?**
 - If a guitar is connected to the GT-PRO, disconnect the guitar. Disconnect any audio devices you are not using.
- ❑ **Noise is sometimes heard in the input.**
 - If a USB-compatible MIDI sound module and the GT-PRO are connected via USB to the same computer, and the outputs of the MIDI sound module are connected to the input jacks of the GT-PRO, noise from your computer may be heard via the MIDI sound module from the GT-PRO, depending on the computer you are using. If this occurs, you can either connect the MIDI sound module and the GT-PRO in parallel using a self-powered hub, or connect the MIDI sound module via its serial or MIDI interface.
- ❑ **Are two or more audio devices such as the GT-PRO or a mixer connected to your computer?**
 - Try connecting only a single GT-PRO unit, and check whether the noise disappears. If numerous audio devices are connected to a computer, noise may occur depending on your system. In such cases, connect only the GT-PRO to your computer.



- ❑ **Does your sequencer software support ASIO 2.0?**
 - If your ASIO-compatible software does not support ASIO 2.0, it will not operate correctly if you use [GT-PRO ASIO2.0 16bit] or [GT-PRO ASIO2.0 24bit] as the ASIO driver.
In this case, select either [GT-PRO ASIO1.0 16bit] or [GT-PRO ASIO1.0 24bit] as the ASIO driver.



- ❑ **Does your sequencer software support 24-bit audio?**
 - If your ASIO-compatible software does not support 24-bit audio input/output, it will not operate correctly if you select [GT-PRO ASIO1.0 24bit] or [GT-PRO ASIO2.0 24bit] as the ASIO driver. In this case, select either [GT-PRO ASIO1.0 16bit] or [GT-PRO ASIO2.0 16bit] as the ASIO driver.



- ❑ **Is the GT-PRO connected to a USB hub?**
 - Try connecting the GT-PRO directly to the USB connector of the Macintosh itself.



- ❑ **Are you using a USB device other than the GT-PRO?**
 - Try turning off the power of all USB audio devices other than the GT-PRO.



- In some cases, you may also be able to solve this problem by grounding the chassis of your computer, or the grounding connector of the AC power supply plug of your computer. In addition, you can check whether any devices that produce a strong magnetic field are located nearby, such as a television or microwave oven. Also check the troubleshooting item Sound is interrupted during audio recording/playback.



- ❑ **Is the SYS: Input Select (p. 96) set to "USB In"?**
 - When SYS: Input Select is set to "USB In," the GT-PRO's effects are applied to the audio signals from the computer. If you want to output the computer's audio signals unchanged to an audio device, set SYS: Input Select to "Guitar In."

Sound is interrupted during audio recording/playback



- ❑ **Are many applications running on your computer?**
 - If you use many applications or start up other applications during playback, playback may be interrupted, depending on your computer system. Please exit unneeded applications, and try again. If this does not resolve the problem, try restarting your computer.



- ❑ **Graphic accelerators may cause noise to be heard during audio playback.**
 - Use the following procedure to turn the graphic accelerator "Off".
 - 1. In the Windows Control Panel, double-click Display to open the "Display Properties" dialog box, and click the "Settings" tab.**
 - 2. Click Advanced, and in the properties that appear, click the "Performance" tab.**
For Windows XP, click Advanced, and then click the Troubleshoot tab.
For Windows 2000, click Advanced, and then click the Troubleshooting tab.
 - 3. Set the Hardware acceleration slider to None, and click [OK].**
 - 4. In the "Display Properties" dialog box, click [OK] to close the dialog box.**
 - 5. Restart your computer.**



- ❑ **Make the settings that enable background processing.**
 - Make these settings so that audio processing can be performed smoothly.
Make settings as described in Make Windows XP (p. 113) or Windows 2000 (p. 116) settings to "Giving priority to background services."



- Try using the following procedure to change your disk drive settings.
The following setting item may not exist on some computers.
 - 1. In the Windows Control Panel, double-click System.**
 - 2. Click the "Device Manager" tab.**
 - 3. Double-click "Disk Drives" to see the list of devices.**

4. From the list, select **GENERIC IDE DISK TYPE??**, and click **Properties** to access the **GENERIC IDE DISK TYPE?? Properties** dialog box.

* In the?? field of **GENERIC IDE DISK TYPE??**, there will be a number that differs depending on your computing environment.

5. Click the **"Settings"** tab, place a check mark in the check box for the **DMA** option, and click **[OK]** to close the dialog box.

* Depending on your system, a **DMA Settings** dialog box may appear. Check the contents, and click either **[OK]** or **[Cancel]**.

6. In the **"System Properties"** dialog box, click **[OK]** to close the dialog box.

7. Restart your computer.



- Try installing more memory.**

→ Installing more memory will increase the performance of your computer. For details on how to install more memory, refer to the operation manual for your computer.



- Does your computer satisfy the requirements of the USB standard?**

→ If you are using a computer (such as a computer that you yourself assembled) that does not satisfy the electrical requirements of the USB specifications, you may experience interruptions in the audio. If this occurs, you may be able to solve the problem by connecting a USB hub that contains its own power supply.

- On some computers, audio playback may be interrupted due to the Power Management settings in the Control Panel.**

→ The Power Supply Properties that you see when you double-click Power Management will differ depending on your computer system. One example is given below, but you should also refer to the operation manual for your computer. Some computers may not have all of the following setting items.

1. Click the **Windows Start** button, and select **"Settings | Control Panel"** to open the **Control Panel**.
2. In **Control Panel**, double-click **System** to open the **"System Properties"** dialog box.
3. Click the **"Device Manager"** tab.
4. Double-click **System Devices** to display the list of devices.

5. From the list, select **Advanced Power Management Support**. Then click **Properties** to open the **"Advanced Power Management Support Properties"** dialog box.

6. Click the **"Settings"** tab, and in **Troubleshooting**, place a check in the check box for **Don't Poll Power Supply Status**. Then click **[OK]**.

7. In the **System Properties** dialog box, click **[OK]**.

8. Restart Windows.



- If you are using the special driver, you can solve this problem in the **"BOSS GT-PRO Driver Settings"** dialog box.

→ For details, refer to the section **"Something is wrong with playback; sound is interrupted or notes are missing"** within the **Readme_E.htm** file located in the folder in which you installed the CD-ROM.



- Depending on the virtual memory setting or network-related settings, noise may occur.**

→ Please make the following settings before use.

- In **Chooser** of the **Apple** menu, set **AppleTalk** to **"Inactive"**.
(This setting is not changed as a result of turning off **AppleTalk**, as requested by **OMS** when sequencer software is started up. You must change the setting yourself using the **"Chooser"**.)
- In the **"Memory"** **Control Panel**, set **Virtual Memory** to **"Off"**.

- Depending on the way in which you connect to the Internet, use the **GT-PRO** with the following settings.

If you connect to the Internet via a LAN cable
Use while the LAN cable is connected.

If you connect to the Internet via the internal modem port, or are not connected to the Internet

In the **"TCP/IP"** **Control Panel**, set **"Connect via"** to **"PPP"**.

After you have made the settings, restart your Macintosh.

* Do not use software that accesses the network (such as a Web browser) at the same time that you are using sequencer software or audio editing software.



→ Try increasing the Buffer Size in the ASIO Driver control panel.

The name of the settings dialog box will differ depending on your software.

* *If you change the buffer size, you must exit the software and then restart it.*

* *BOSS/Roland can make no guarantee of, nor provide support regarding the operation of sequencer software and audio editing software made by another manufacturer. Please contact the manufacturer of the software you are using.*



Digitally recorded sound is distorted, is at the wrong pitch, or contains noise

Is the application's sampling frequency set to 44.1 kHz?

→ Set the application's sampling frequency to 44.1 kHz.



Playback or recording halts midway through, and then becomes impossible

Was a heavy processing load experienced while using the GT-PRO, such as accessing the CD-ROM drive or a network?

→ If an operation involving a heavy processing load is performed while the GT-PRO is in use, it may not operate correctly. If this occurs, stop playback/recording, and then try resuming playback/recording. If you are still unable to play back/record, exit all applications that use the GT-PRO, switch off the GT-PRO, then turn it on again.



Recording produces a silent (blank) file

Is the USB/DGT: Out Lev (p. 89) set correctly?

In your operating system, is the audio data input destination set correctly?

On your recording software, is the audio data input destination set correctly?



Sound becomes distorted or noisy when you apply an effect

→ Adjust the volume of the effects.



Recorded sound is too low

→ Adjust the volume of the effects.



A loud buzz is present in the guitar signal

Does the buzz decrease when you lower the volume of your guitar?

→ If the buzz decreases when you lower the volume of your guitar, it is possible that the pickup of your guitar is receiving noise from a computer or a display screen. Move as far away from the computer as possible.

Sometimes this problem can be solved by grounding the chassis of your computer, or the grounding connector of your computer's AC power supply. You should also check whether there is a device nearby that produces a strong magnetic field, such as a television or a microwave oven. (p. 5)

Deleting the Special Driver

If you were unable to install the special driver according to the procedure given, the GT-PRO may not be recognized correctly by the computer. In this case, use the following procedure to delete the special driver, and then follow the procedure in "Driver installation and settings" (Windows, p. 110; Macintosh, p. 126) to install the driver once again.

Windows XP/2000 users

In order to delete (uninstall) the driver, a user with administrative privileges such as Administrator must be logged onto Windows. For details, contact the system administrator of your computer.

1. Start Windows with all USB cables disconnected.
(except the keyboard and mouse)
2. Log on to Windows as one of the following users:
 - a user whose account type is Computer Administrator
 - the Administrator or other user with the privileges of the Administrators group

** For more information regarding this, consult your computer system administrator.*
3. In the "Driver\USB_XP2k\" folder of the CD-ROM, double-click "Uninstal.exe."
4. The display will indicate "This program uninstalls the BOSS GT-PRO USB Driver installed," and click the "OK" button.
5. The display will indicate "Uninstallation completed," and click the "Yes" button. Windows will restart.

Windows Me/98 users

1. Start Windows with all USB cables disconnected.
(except the keyboard and mouse)
2. Exit all applications before performing the uninstallation.
3. In the "Driver\USB_Me98\" folder of the CD-ROM, double-click "Uninstal.exe."
4. The display will indicate "This program uninstalls the BOSS GT-PRO USB Driver installed," and click the "OK" button.
5. The display will indicate "Uninstallation completed," and click the "Yes" button. Windows will restart.

Mac OS X users

1. Start Macintosh with all USB cables disconnected.
(except the keyboard and mouse)
2. Double-click "GTPRO_Uninstaller" (found in the Driver (Mac OS X) of the CD-ROM).
3. The display will indicate "This uninstalls BOSS GT-PRO driver from this Macintosh.;" click [Uninstall].

** If any other message appears, proceed as directed by that message.*
4. The display will indicate "Are you sure to uninstall the driver?"; click [OK].
5. The "Authenticate" dialog box will appear; enter the password and click [OK].
6. The display will indicate "Uninstllation is completed.;" click [Restart].
Your computer will then restart.

Mac OS 9 users

1. Disconnect the USB cable (by which the GT-PRO is connected) from your Macintosh.
2. From the system extensions folder, drag "USB GT-PRO Driver" into the trash to delete it.
3. Delete GT-PRO from the OMS Folder inside the System folder, or drag GT-PRO Driver from the FreeMIDI Folder to the trash.
4. Drag the ASIO driver that you installed in "Installing the ASIO driver" (p. 135) into the trash to delete it.
5. Restart the Macintosh.

Patch List

■ User Patch

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
U 1-1	STACK DRIVE	-	Single (Ch.A)	MS HiGain	Power Stack
U 1-2	HEAVY METAL DRV	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn1
U 1-3	MS1959 LEAD	-	Single (Ch.A)	MS1959(I)	MS HiGain
U 1-4	5150 LEAD	-	Single (Ch.A)	5150 Drive	5150 Drive
U 1-5	TWEED CRUNCH	-	Single (Ch.A)	Tweed	JC-120
U 1-6	STACK CRUNCH	-	Single (Ch.A)	StackCrunch	MS HiGain
U 1-7	CLEAN+DD+CH	-	Single (Ch.A)	Warm Clean	SmoothDrive
U 1-8	TIGHT CLEAN	-	Single (Ch.A)	Warm Clean	JC-120
U 1-9	CRUNCH ROTARY	-	Single (Ch.A)	Crunch	JC-120
U 1-10	MELLOW FRETLESS	-	Dual L/R	JC-120	JC-120
U 2-1	OD-1 + MS1959	OD-1	Single (Ch.A)	MS1959(I)	MS1959(I)
U 2-2	R-FIER MODERN	-	Single (Ch.A)	R-FIER Mdn1	R-FIER Mdn1
U 2-3	HiGAIN COMBO	-	Single (Ch.A)	MATCH Lead	VO Lead
U 2-4	PLEX + EDGE LEAD	-	Dual L/R	MS1959(I)	Edge Lead
U 2-5	METAL STACK	-	Single (Ch.A)	Metal Stack	Metal Stack
U 2-6	FAT MATCH DRIVE	-	Single (Ch.A)	Fat MATCH	MATCH Lead
U 2-7	OD-1 + TWEED	OD-1	Single (Ch.A)	Tweed	MS1959(I)
U 2-8	DRIVE DISTORTION	Drive DS	Single (Ch.A)	JC-120	Warm Clean
U 2-9	FAT LEAD STACK	-	Single (Ch.A)	Lead Stack	Lead Stack
U 2-10	POWER COMBO	Booster	Single (Ch.A)	Fat MATCH	MATCH Lead
U 3-1	POWER STACK	-	Single (Ch.A)	Power Stack	Power Stack
U 3-2	TIGHT STACK	-	Single (Ch.A)	MS HiGain	MS1959(I)
U 3-3	SMOOTH DRIVE	-	Single (Ch.A)	SmoothDrive	Mild Drive
U 3-4	STEREO DRIVE	Crunch	Dual L/R	MS1959(I)	StackCrunch
U 3-5	DRIVE STACK	-	Single (Ch.A)	Drive Stack	Lead Stack
U 3-6	DYNAMIC STACK	-	Dynamic	StackCrunch	MS HiGain
U 3-7	BOTTOM COMBO DRV	Warm OD	Single (Ch.A)	MATCH Drive	Fat MATCH
U 3-8	HEAVY RECT DRIVE	-	Single (Ch.A)	R-FIER Vnt1	SLDN
U 3-9	LEAD STACK	-	Single (Ch.A)	Lead Stack	Lead Stack
U 3-10	HiGAIN TWEED	-	Single (Ch.A)	Tweed	JC-120
U 4-1	PLEX/T-AMP	-	Dual L/R	MS1959(I)	T-Amp Lead
U 4-2	STEREO STACK	-	Dual L/R	StackCrunch	MS HiGain
U 4-3	POWER STACK DRV	-	Single (Ch.A)	Power Stack	Power Stack
U 4-4	DIST+CRUNCH	Distortion	Single (Ch.A)	Crunch	Crunch
U 4-5	NATURAL SPEED	-	Single (Ch.A)	T-Amp Lead	Lead Stack
U 4-6	WARM OVERDRIVE	Fat OD	Single (Ch.A)	JC-120	JC-120
U 4-7	VINTAGE 1959	-	Single (Ch.A)	MS1959(I)	MS1959(I)
U 4-8	TREAD AMP	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn1
U 4-9	FAT MS HiGAIN	-	Single (Ch.A)	MS HiGain	Drive Stack
U 4-10	WHOLE STACK	-	Single (Ch.A)	MS1959(I)	MS1959(I)
U 5-1	WEST COAST DRIVE	Booster	Single (Ch.A)	Blues	Tweed
U 5-2	BLUES DRIVE	-	Single (Ch.A)	Blues	Tweed
U 5-3	FOXY DRIVE	'60s FUZZ	Single (Ch.A)	MS1959(I)	MS1959(I)
U 5-4	SCHOOL DRIVE	-	Single (Ch.A)	MS1959(I)	MS1959(I)
U 5-5	MS1959 ch MIX	-	Dual Mono	MS1959(I)	MS1959(II)
U 5-6	POWER MS	-	Single (Ch.A)	MS1959(I)	Power Stack
U 5-7	MechaDS+CRUNCH	Mechanical	Single (Ch.A)	Wild Crunch	StackCrunch
U 5-8	STEREO MODERN	-	Dual L/R	R-FIER Mdn1	R-FIER Mdn2
U 5-9	MID DISTORTION	Mid DS	Single (Ch.A)	JC-120	Clean TWIN
U 5-10	HOT BRIT COMBO	-	Single (Ch.A)	VO Lead	BG Drive

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
U 6-1	AMERICAN DS	RAT	Single (Ch.A)	MS1959(I)	MS HiGain
U 6-2	HEAVY STACK	-	Single (Ch.A)	Power Stack	Metal Stack
U 6-3	BLUES+MS1959 MIX	-	Dual Mono	Blues	MS1959(II)
U 6-4	SMOOTH DETUNE	-	Single (Ch.A)	SmoothDrive	SmoothDrive
U 6-5	WAH FUZZ	'60s FUZZ	Single (Ch.B)	MS1959(I)	MS1959(I)
U 6-6	L:HvyLEAD R:5150	-	Dual L/R	Heavy Lead	5150 Drive
U 6-7	MASSIVE	-	Single (Ch.A)	MS HiGain	MS HiGain
U 6-8	WIDE STACK	-	Single (Ch.A)	MS HiGain	MS HiGain
U 6-9	DOUBLE TRACK	-	Dual L/R	MS HiGain	BG Drive
U 6-10	HiGAIN VO DRIVE	-	Single (Ch.A)	VO Drive	VO Drive
U 7-1	R-FIER SCREAM	-	Single (Ch.A)	R-FIER Vnt1	SLDN
U 7-2	70's 1959 STACK	-	Single (Ch.A)	MS1959(I)	Power Stack
U 7-3	DOUBLE AMP	-	Dual L/R	Clean TWIN	MS1959(II)
U 7-4	5150/1959 DUAL	-	Dual L/R	5150 Drive	MS1959(I+II)
U 7-5	DUAL DRY 1959	-	Dual Mono	MS HiGain	MS1959(I+II)
U 7-6	HEAVY 5150	-	Single (Ch.A)	5150 Drive	5150 Drive
U 7-7	MILD 1959	-	Single (Ch.B)	Warm Clean	MS1959(II)
U 7-8	ROCK WOMAN	R-MAN	Single (Ch.A)	JC-120	JC-120
U 7-9	STEREO MS HiGAIN	-	Single (Ch.A)	MS HiGain	Power Stack
U 7-10	HEAVY BTM METAL	-	Single (Ch.A)	Metal Stack	Metal Stack
U 8-1	R-FIER LEAD	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn2
U 8-2	T-AMP LEAD	-	Single (Ch.A)	T-Amp Lead	T-AmpCrunch
U 8-3	MILD DRIVE LEAD	-	Single (Ch.A)	Mild Drive	Mild Drive
U 8-4	FAT OD LEAD	Fat OD	Single (Ch.A)	JC-120	JC-120
U 8-5	STADIUM ROCK	-	Dual L/R	T-Amp Lead	MS HiGain
U 8-6	SLDN LEAD SOLO	-	Single (Ch.B)	SLDN	Drive Stack
U 8-7	METAL ZONE LEAD	Metal Zone	Single (Ch.A)	JC-120	StackCrunch
U 8-8	TWEED LEAD	-	Single (Ch.A)	Tweed	StackCrunch
U 8-9	OVERDRIVE LEAD	Fat OD	Single (Ch.A)	Crunch	JC-120
U 8-10	POWER STACK LEAD	-	Single (Ch.A)	Power Stack	SLDN
U 9-1	BG LEAD SOLO	-	Single (Ch.A)	BG Lead	BG Lead
U 9-2	70's 335 LEAD	-	Dual Mono	MS HiGain	MS1959(I+II)
U 9-3	MATCH LEAD	-	Single (Ch.A)	MATCH Lead	Fat MATCH
U 9-4	CLASSIC DS LEAD	DST+	Single (Ch.A)	Clean TWIN	JC-120
U 9-5	EDGE LEAD	-	Single (Ch.A)	Edge Lead	Edge Lead
U 9-6	METAL LEAD	-	Single (Ch.A)	Metal Lead	Metal Lead
U 9-7	FAT COMP LEAD	-	Single (Ch.A)	StackCrunch	Tweed
U 9-8	5150 DRIVE	-	Single (Ch.A)	5150 Drive	5150 Drive
U 9-9	HiGAIN MILD LEAD	-	Single (Ch.A)	Mild Drive	BG Lead
U 9-10	L:RECT R:5150	-	Dual L/R	R-FIER Vnt1	5150 Drive
U10-1	COMP + OD-1	OD-1	Single (Ch.A)	Crunch	StackCrunch
U10-2	2 AMPS RECT&PRO	-	Dual L/R	R-FIER Vnt2	Pro Crunch
U10-3	FAT STEREO LEAD	-	Dual L/R	R-FIER Vnt1	5150 Drive
U10-4	HEAVY EDGE LEAD	-	Single (Ch.A)	Edge Lead	Edge Lead
U10-5	T-SCREAM+MS1959	T-Scream	Single (Ch.A)	MS1959(I)	Power Stack
U10-6	METAL ZONE CHO	Metal Zone	Single (Ch.A)	Clean TWIN	JC-120
U10-7	FAT BOY	Natural OD	Single (Ch.A)	R-FIER Vnt2	R-FIER Mdn2
U10-8	PINK ECHO	Booster	Single (Ch.A)	MS1959(I)	MS1959(I)
U10-9	DIST + MS HiGAIN	Distortion	Single (Ch.A)	MS HiGain	Power Stack
U10-10	MILD LEAD	-	Single (Ch.A)	Mild Drive	SmoothDrive

Patch List

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
U11- 1	DEEP STACK LEAD	-	Single (Ch.A)	MS HiGain	MS HiGain
U11- 2	BIG LEAD	T-Scream	Single (Ch.A)	StackCrunch	JC-120
U11- 3	LONG SUSTAIN DRV	Fat OD	Single (Ch.A)	SLDN	StackCrunch
U11- 4	MILKY WAY	T-Scream	Single (Ch.A)	Power Stack	Drive Stack
U11- 5	COMP + TURBO OD	Turbo OD	Single (Ch.A)	Clean TWIN	Warm Clean
U11- 6	DAYDREAM	Turbo OD	Single (Ch.A)	MATCH Drive	JC-120
U11- 7	MID DS+BG LEAD	Mid DS	Single (Ch.A)	BG Lead	SmoothDrive
U11- 8	HiGAIN WAH LEAD	-	Single (Ch.A)	MS HiGain	MS1959(I)
U11- 9	DYNA LEAD/CLEAN	-	Dynamic	StackCrunch	MS HiGain
U11-10	DYNA LEAD/DRIVE	-	Dynamic	Drive Stack	Drive Stack
U12- 1	WARM CRUNCH	-	Single (Ch.A)	Warm Crunch	Mild Drive
U12- 2	DEEP COMP CRUNCH	-	Dual L/R	StackCrunch	VO Drive
U12- 3	MATCH CRUNCH	-	Single (Ch.A)	MATCH Drive	VO Drive
U12- 4	CRUNCH SOLO	-	Single (Ch.A)	Crunch	StackCrunch
U12- 5	DRIVE YOUR CAR	-	Single (Ch.A)	VO Lead	VO Drive
U12- 6	T-AMP CRUNCH	-	Single (Ch.A)	T-AmpCrunch	T-AmpCrunch
U12- 7	VOODOO WAH	-	Single (Ch.A)	MS1959(I)	MS1959(I)
U12- 8	DYNA AMP CRUNCH	-	Dynamic	Tweed	StackCrunch
U12- 9	50's ROCK'N'ROLL	-	Single (Ch.A)	Pro Crunch	Tweed
U12-10	NASHVILLE TWANG	-	Dual Mono	T-AmpCrunch	MATCH Drive
U13- 1	COMP TWEED	-	Single (Ch.A)	Tweed	Pro Crunch
U13- 2	DUAL AMP BLUES	Distortion	Dual Mono	BrightClean	Clean TWIN
U13- 3	BLUES LEAD	T-Scream	Single (Ch.A)	Tweed	StackCrunch
U13- 4	BRIGHT CRUNCH	-	Single (Ch.B)	StackCrunch	Tweed
U13- 5	TREMOLO CRUNCH	-	Single (Ch.A)	VO Drive	Tweed
U13- 6	DRY MATCH	-	Single (Ch.A)	MATCH Drive	Fat MATCH
U13- 7	TWIN CRUNCH	-	Single (Ch.A)	Clean TWIN	Pro Crunch
U13- 8	BLUES OD CRUNCH	Blues OD	Single (Ch.A)	Crunch	StackCrunch
U13- 9	60's TWEED	-	Single (Ch.B)	Clean TWIN	Tweed
U13-10	TWEED ANALOG DLY	-	Single (Ch.A)	Tweed	StackCrunch
U14- 1	COMP CRUNCH	-	Single (Ch.A)	StackCrunch	Warm Clean
U14- 2	BIG CRUNCH	-	Dual L/R	StackCrunch	BG Rhythm
U14- 3	ANOTHER BRICK	-	Single (Ch.A)	MATCH Drive	MATCH Drive
U14- 4	CHORUS CRUNCH	-	Single (Ch.A)	StackCrunch	MS1959(I)
U14- 5	CRUNCH WAH	-	Single (Ch.A)	StackCrunch	Tweed
U14- 6	COUNTRY CRUNCH	-	Single (Ch.B)	JC-120	Warm Clean
U14- 7	LIQUID CRUNCH	'60s FUZZ	Single (Ch.B)	MATCH Lead	JC-120
U14- 8	DUAL COMBO CRNCH	-	Dual L/R	VO Drive	Fat MATCH
U14- 9	MILD CRUNCH	-	Single (Ch.A)	Warm Crunch	Crunch
U14-10	PHASE CRUNCH	-	Single (Ch.A)	StackCrunch	Warm Clean
U15- 1	NATURAL CLEAN	-	Single (Ch.A)	Full Range	Full Range
U15- 2	SHARP CLEAN	-	Single (Ch.A)	BrightClean	JC-120
U15- 3	FAT CLEAN TWIN	-	Single (Ch.A)	Clean TWIN	Pro Crunch
U15- 4	VO CLEAN	-	Single (Ch.A)	VO Clean	VO Lead
U15- 5	MILD CLEAN	-	Single (Ch.A)	Warm Clean	Warm Crunch
U15- 6	MELLOW HOLLOW	-	Single (Ch.A)	Warm Clean	Warm Crunch
U15- 7	BRIGHT CLEAN	-	Single (Ch.A)	BrightClean	StackCrunch
U15- 8	JAZZ HOLLOW	-	Single (Ch.A)	Clean TWIN	Warm Clean
U15- 9	JC-120 + TWIN	-	Dual L/R	JC-120	Clean TWIN
U15-10	MODULATED CLEAN	-	Single (Ch.A)	Full Range	Warm Clean

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
U16- 1	60's CLEAN	-	Single (Ch.A)	VO Clean	VO Drive
U16- 2	FAT CLEAN	-	Single (Ch.A)	Warm Clean	JC-120
U16- 3	BIG HALL CLEAN	-	Single (Ch.A)	JC-120	Warm Clean
U16- 4	LOW TONE JAZZ	-	Single (Ch.A)	Jazz Combo	Warm Clean
U16- 5	SMALL WING	-	Single (Ch.A)	MS1959(I+II)	MS1959(I)
U16- 6	MOD HEAVEN	-	Dual L/R	Full Range	Full Range
U16- 7	NEW YORK CLEAN	Warm OD	Dual Mono	Jazz Combo	Full Range
U16- 8	JAZZ COMBO	-	Single (Ch.A)	Jazz Combo	Warm Clean
U16- 9	COUNTRY TWIN	-	Single (Ch.A)	Clean TWIN	JC-120
U16-10	CLEAN MOD	-	Single (Ch.A)	Warm Clean	Warm Clean
U17- 1	FUNKY RHYTHM	-	Single (Ch.B)	Clean TWIN	Clean TWIN
U17- 2	FUNKY FREAK	-	Single (Ch.A)	Clean TWIN	Clean TWIN
U17- 3	CLEAN DLY CHORUS	-	Single (Ch.A)	Clean TWIN	JC-120
U17- 4	ROCKABILLY	-	Single (Ch.A)	StackCrunch	Blues
U17- 5	CLEAN SCREAM	-	Single (Ch.A)	JC-120	MS HiGain
U17- 6	ACOUSTIC GUITAR	-	Dual L/R	Full Range	Full Range
U17- 7	JUMBO FAKE !	-	Dual L/R	Full Range	Jazz Combo
U17- 8	A.Gt SIMULATOR	-	Dual L/R	Full Range	Full Range
U17- 9	PIEZO -> ACOUSTIC	-	Single (Ch.A)	Full Range	Full Range
U17-10	for ACOUSTIC Gt	-	Single (Ch.A)	Full Range	Full Range
U18- 1	COOL SITAR	-	Single (Ch.A)	JC-120	Full Range
U18- 2	WAVE SYNTH	-	Single (Ch.A)	Full Range	JC-120
U18- 3	PANNING PHASER	-	Single (Ch.A)	Full Range	BrightClean
U18- 4	PANNING WAH	-	Single (Ch.A)	Tweed	JC-120
U18- 5	E.PIANO GUITAR	-	Single (Ch.A)	Warm Clean	Full Range
U18- 6	MOD SLDN DRIVE	Loud	Single (Ch.A)	SLDN	JC-120
U18- 7	SLOW GEAR PS	-	Dual L/R	JC-120	BrightClean
U18- 8	LIGHT PHASER	-	Single (Ch.A)	BG Rhythm	JC-120
U18- 9	OCTAVE FLANGE	GUV DS	Single (Ch.A)	BG Lead	BG Drive
U18-10	OCTAVE SLICE	-	Single (Ch.A)	StackCrunch	Warm Clean
U19- 1	SYNTH SEQUENCE	Distortion	-	-	-
U19- 2	SLICER&FLANGER	-	Single (Ch.A)	5150 Drive	5150 Drive
U19- 3	PAD	-	Dual L/R	Full Range	Clean TWIN
U19- 4	REVERSE	-	Single (Ch.A)	Full Range	Crunch
U19- 5	PHASE FLANGER	-	Single (Ch.A)	Warm Clean	JC-120
U19- 6	AUTO PAD	-	Single (Ch.A)	JC-120	Full Range
U19- 7	LOVELY	-	Single (Ch.A)	JC-120	Warm Crunch
U19- 8	SPEAKER KILLER	-	Single (Ch.A)	Full Range	Warm Clean
U19- 9	OCTIVIOUS	-	Single (Ch.A)	JC-120	JC-120
U19-10	RISING WAH	-	Single (Ch.B)	BG Rhythm	JC-120
U20- 1	STEREO SITAR	-	Dual L/R	Full Range	Full Range
U20- 2	FRETLESS OCT	-	Single (Ch.A)	JC-120	Full Range
U20- 3	FUNK FOOD	-	Single (Ch.B)	JC-120	Pro Crunch
U20- 4	FAR FROM HUMAN	-	Dual Mono	VO Lead	JC-120
U20- 5	SYNTH BRASS	-	Dual L/R	Clean TWIN	Clean TWIN
U20- 6	SYNCHRO PAN	-	Single (Ch.B)	Full Range	Warm Clean
U20- 7	RING MOD	-	Single (Ch.A)	Clean TWIN	R-FIER Cln
U20- 8	HEAVY OCT	-	Dual L/R	MS HiGain	BG Drive
U20- 9	STEP PHASE	Natural OD	Single (Ch.A)	Tweed	JC-120
U20-10	GUITAR + PAD	-	Single (Ch.A)	MATCH Drive	Full Range

■ Preset Patch

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
P21- 1	STACK DRIVE	-	Single (Ch.A)	MS HiGain	Power Stack
P21- 2	HEAVY METAL DRV	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn1
P21- 3	MS1959 LEAD	-	Single (Ch.A)	MS1959(I)	MS HiGain
P21- 4	5150 LEAD	-	Single (Ch.A)	5150 Drive	5150 Drive
P21- 5	TWEED CRUNCH	-	Single (Ch.A)	Tweed	JC-120
P21- 6	STACK CRUNCH	-	Single (Ch.A)	StackCrunch	MS HiGain
P21- 7	CLEAN+DD+CH	-	Single (Ch.A)	Warm Clean	SmoothDrive
P21- 8	TIGHT CLEAN	-	Single (Ch.A)	Warm Clean	JC-120
P21- 9	CRUNCH ROTARY	-	Single (Ch.A)	Crunch	JC-120
P21-10	MELLOW FRETLESS	-	Dual L/R	JC-120	JC-120
P22- 1	OD-1 + MS1959	OD-1	Single (Ch.A)	MS1959(I)	MS1959(I)
P22- 2	R-FIER MODERN	-	Single (Ch.A)	R-FIER Mdn1	R-FIER Mdn1
P22- 3	HiGAIN COMBO	-	Single (Ch.A)	MATCH Lead	VO Lead
P22- 4	PLEX + EDGE LEAD	-	Dual L/R	MS1959(I)	Edge Lead
P22- 5	METAL STACK	-	Single (Ch.A)	Metal Stack	Metal Stack
P22- 6	FAT MATCH DRIVE	-	Single (Ch.A)	Fat MATCH	MATCH Lead
P22- 7	OD-1 + TWEED	OD-1	Single (Ch.A)	Tweed	MS1959(I)
P22- 8	DRIVE DISTORTION	Drive DS	Single (Ch.A)	JC-120	Warm Clean
P22- 9	FAT LEAD STACK	-	Single (Ch.A)	Lead Stack	Lead Stack
P22-10	POWER COMBO	Booster	Single (Ch.A)	Fat MATCH	MATCH Lead
P23- 1	POWER STACK	-	Single (Ch.A)	Power Stack	Power Stack
P23- 2	TIGHT STACK	-	Single (Ch.A)	MS HiGain	MS1959(I)
P23- 3	SMOOTH DRIVE	-	Single (Ch.A)	SmoothDrive	Mild Drive
P23- 4	STEREO DRIVE	Crunch	Dual L/R	MS1959(I)	StackCrunch
P23- 5	DRIVE STACK	-	Single (Ch.A)	Drive Stack	Lead Stack
P23- 6	DYNAMIC STACK	-	Dynamic	StackCrunch	MS HiGain
P23- 7	BOTTOM COMBO DRV	Warm OD	Single (Ch.A)	MATCH Drive	Fat MATCH
P23- 8	HEAVY RECT DRIVE	-	Single (Ch.A)	R-FIER Vnt1	SLDN
P23- 9	LEAD STACK	-	Single (Ch.A)	Lead Stack	Lead Stack
P23-10	HiGAIN TWEED	-	Single (Ch.A)	Tweed	JC-120
P24- 1	PLEX/T-AMP	-	Dual L/R	MS1959(I)	T-Amp Lead
P24- 2	STEREO STACK	-	Dual L/R	StackCrunch	MS HiGain
P24- 3	POWER STACK DRV	-	Single (Ch.A)	Power Stack	Power Stack
P24- 4	DIST+CRUNCH	Distortion	Single (Ch.A)	Crunch	Crunch
P24- 5	NATURAL SPEED	-	Single (Ch.A)	T-Amp Lead	Lead Stack
P24- 6	WARM OVERDRIVE	Fat OD	Single (Ch.A)	JC-120	JC-120
P24- 7	VINTAGE 1959	-	Single (Ch.A)	MS1959(I)	MS1959(I)
P24- 8	TREAD AMP	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn1
P24- 9	FAT MS HiGAIN	-	Single (Ch.A)	MS HiGain	Drive Stack
P24-10	WHOLE STACK	-	Single (Ch.A)	MS1959(I)	MS1959(I)
P25- 1	WEST COAST DRIVE	Booster	Single (Ch.A)	Blues	Tweed
P25- 2	BLUES DRIVE	-	Single (Ch.A)	Blues	Tweed
P25- 3	FOXY DRIVE	'60s FUZZ	Single (Ch.A)	MS1959(I)	MS1959(I)
P25- 4	SCHOOL DRIVE	-	Single (Ch.A)	MS1959(I)	MS1959(I)
P25- 5	MS1959 ch MIX	-	Dual Mono	MS1959(I)	MS1959(II)
P25- 6	POWER MS	-	Single (Ch.A)	MS1959(I)	Power Stack
P25- 7	MechaDS+CRUNCH	Mechanical	Single (Ch.A)	Wild Crunch	StackCrunch
P25- 8	STEREO MODERN	-	Dual L/R	R-FIER Mdn1	R-FIER Mdn2
P25- 9	MID DISTORTION	Mid DS	Single (Ch.A)	JC-120	Clean TWIN
P25-10	HOT BRIT COMBO	-	Single (Ch.A)	VO Lead	BG Drive

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
P26- 1	AMERICAN DS	RAT	Single (Ch.A)	MS1959(I)	MS HiGain
P26- 2	HEAVY STACK	-	Single (Ch.A)	Power Stack	Metal Stack
P26- 3	BLUES+MS1959 MIX	-	Dual Mono	Blues	MS1959(II)
P26- 4	SMOOTH DETUNE	-	Single (Ch.A)	SmoothDrive	SmoothDrive
P26- 5	WAH FUZZ	'60s FUZZ	Single (Ch.B)	MS1959(I)	MS1959(I)
P26- 6	L:HvyLEAD R:5150	-	Dual L/R	Heavy Lead	5150 Drive
P26- 7	MASSIVE	-	Single (Ch.A)	MS HiGain	MS HiGain
P26- 8	WIDE STACK	-	Single (Ch.A)	MS HiGain	MS HiGain
P26- 9	DOUBLE TRACK	-	Dual L/R	MS HiGain	BG Drive
P26-10	HiGAIN VO DRIVE	-	Single (Ch.A)	VO Drive	VO Drive
P27- 1	R-FIER SCREAM	-	Single (Ch.A)	R-FIER Vnt1	SLDN
P27- 2	70's 1959 STACK	-	Single (Ch.A)	MS1959(I)	Power Stack
P27- 3	DOUBLE AMP	-	Dual L/R	Clean TWIN	MS1959(II)
P27- 4	5150/1959 DUAL	-	Dual L/R	5150 Drive	MS1959(I+II)
P27- 5	DUAL DRY 1959	-	Dual Mono	MS HiGain	MS1959(I+II)
P27- 6	HEAVY 5150	-	Single (Ch.A)	5150 Drive	5150 Drive
P27- 7	MILD 1959	-	Single (Ch.B)	Warm Clean	MS1959(II)
P27- 8	ROCK WOMAN	R-MAN	Single (Ch.A)	JC-120	JC-120
P27- 9	STEREO MS HiGAIN	-	Single (Ch.A)	MS HiGain	Power Stack
P27-10	HEAVY BTM METAL	-	Single (Ch.A)	Metal Stack	Metal Stack
P28- 1	R-FIER LEAD	-	Single (Ch.A)	R-FIER Vnt1	R-FIER Mdn2
P28- 2	T-AMP LEAD	-	Single (Ch.A)	T-Amp Lead	T-AmpCrunch
P28- 3	MILD DRIVE LEAD	-	Single (Ch.A)	Mild Drive	Mild Drive
P28- 4	FAT OD LEAD	Fat OD	Single (Ch.A)	JC-120	JC-120
P28- 5	STADIUM ROCK	-	Dual L/R	T-Amp Lead	MS HiGain
P28- 6	SLDN LEAD SOLO	-	Single (Ch.B)	SLDN	Drive Stack
P28- 7	METAL ZONE LEAD	Metal Zone	Single (Ch.A)	JC-120	StackCrunch
P28- 8	TWEED LEAD	-	Single (Ch.A)	Tweed	StackCrunch
P28- 9	OVERDRIVE LEAD	Fat OD	Single (Ch.A)	Crunch	JC-120
P28-10	POWER STACK LEAD	-	Single (Ch.A)	Power Stack	SLDN
P29- 1	BG LEAD SOLO	-	Single (Ch.A)	BG Lead	BG Lead
P29- 2	70's 335 LEAD	-	Dual Mono	MS HiGain	MS1959(I+II)
P29- 3	MATCH LEAD	-	Single (Ch.A)	MATCH Lead	Fat MATCH
P29- 4	CLASSIC DS LEAD	DST+	Single (Ch.A)	Clean TWIN	JC-120
P29- 5	EDGE LEAD	-	Single (Ch.A)	Edge Lead	Edge Lead
P29- 6	METAL LEAD	-	Single (Ch.A)	Metal Lead	Metal Lead
P29- 7	FAT COMP LEAD	-	Single (Ch.A)	StackCrunch	Tweed
P29- 8	5150 DRIVE	-	Single (Ch.A)	5150 Drive	5150 Drive
P29- 9	HiGAIN MILD LEAD	-	Single (Ch.A)	Mild Drive	BG Lead
P29-10	L:RECT R:5150	-	Dual L/R	R-FIER Vnt1	5150 Drive
P30- 1	COMP + OD-1	OD-1	Single (Ch.A)	Crunch	StackCrunch
P30- 2	2 AMPS RECT&PRO	-	Dual L/R	R-FIER Vnt2	Pro Crunch
P30- 3	FAT STEREO LEAD	-	Dual L/R	R-FIER Vnt1	5150 Drive
P30- 4	HEAVY EDGE LEAD	-	Single (Ch.A)	Edge Lead	Edge Lead
P30- 5	T-SCREAM+MS1959	T-Scream	Single (Ch.A)	MS1959(I)	Power Stack
P30- 6	METAL ZONE CHO	Metal Zone	Single (Ch.A)	Clean TWIN	JC-120
P30- 7	FAT BOY	Natural OD	Single (Ch.A)	R-FIER Vnt2	R-FIER Mdn2
P30- 8	PINK ECHO	Booster	Single (Ch.A)	MS1959(I)	MS1959(I)
P30- 9	DIST + MS HiGAIN	Distortion	Single (Ch.A)	MS HiGain	Power Stack
P30-10	MILD LEAD	-	Single (Ch.A)	Mild Drive	SmoothDrive

Patch List

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
P31- 1	DEEP STACK LEAD	-	Single (Ch.A)	MS HiGain	MS HiGain
P31- 2	BIG LEAD	T-Scream	Single (Ch.A)	StackCrunch	JC-120
P31- 3	LONG SUSTAIN DRV	Fat OD	Single (Ch.A)	SLDN	StackCrunch
P31- 4	MILKY WAY	T-Scream	Single (Ch.A)	Power Stack	Drive Stack
P31- 5	COMP + TURBO OD	Turbo OD	Single (Ch.A)	Clean TWIN	Warm Clean
P31- 6	DAYDREAM	Turbo OD	Single (Ch.A)	MATCH Drive	JC-120
P31- 7	MID DS+BG LEAD	Mid DS	Single (Ch.A)	BG Lead	SmoothDrive
P31- 8	HiGAIN WAH LEAD	-	Single (Ch.A)	MS HiGain	MS1959(I)
P31- 9	DYNA LEAD/CLEAN	-	Dynamic	StackCrunch	MS HiGain
P31-10	DYNA LEAD/DRIVE	-	Dynamic	Drive Stack	Drive Stack
P32- 1	WARM CRUNCH	-	Single (Ch.A)	Warm Crunch	Mild Drive
P32- 2	DEEP COMP CRUNCH	-	Dual L/R	StackCrunch	VO Drive
P32- 3	MATCH CRUNCH	-	Single (Ch.A)	MATCH Drive	VO Drive
P32- 4	CRUNCH SOLO	-	Single (Ch.A)	Crunch	StackCrunch
P32- 5	DRIVE YOUR CAR	-	Single (Ch.A)	VO Lead	VO Drive
P32- 6	T-AMP CRUNCH	-	Single (Ch.A)	T-AmpCrunch	T-AmpCrunch
P32- 7	VOODOO WAH	-	Single (Ch.A)	MS1959(I)	MS1959(I)
P32- 8	DYNA AMP CRUNCH	-	Dynamic	Tweed	StackCrunch
P32- 9	50's ROCK'N'ROLL	-	Single (Ch.A)	Pro Crunch	Tweed
P32-10	NASHVILLE TWANG	-	Dual Mono	T-AmpCrunch	MATCH Drive
P33- 1	COMP TWEED	-	Single (Ch.A)	Tweed	Pro Crunch
P33- 2	DUAL AMP BLUES	Distortion	Dual Mono	BrightClean	Clean TWIN
P33- 3	BLUES LEAD	T-Scream	Single (Ch.A)	Tweed	StackCrunch
P33- 4	BRIGHT CRUNCH	-	Single (Ch.B)	StackCrunch	Tweed
P33- 5	TREMOLO CRUNCH	-	Single (Ch.A)	VO Drive	Tweed
P33- 6	DRY MATCH	-	Single (Ch.A)	MATCH Drive	Fat MATCH
P33- 7	TWIN CRUNCH	-	Single (Ch.A)	Clean TWIN	Pro Crunch
P33- 8	BLUES OD CRUNCH	Blues OD	Single (Ch.A)	Crunch	StackCrunch
P33- 9	60's TWEED	-	Single (Ch.B)	Clean TWIN	Tweed
P33-10	TWEED ANALOG DLY	-	Single (Ch.A)	Tweed	StackCrunch
P34- 1	COMP CRUNCH	-	Single (Ch.A)	StackCrunch	Warm Clean
P34- 2	BIG CRUNCH	-	Dual L/R	StackCrunch	BG Rhythm
P34- 3	ANOTHER BRICK	-	Single (Ch.A)	MATCH Drive	MATCH Drive
P34- 4	CHORUS CRUNCH	-	Single (Ch.A)	StackCrunch	MS1959(I)
P34- 5	CRUNCH WAH	-	Single (Ch.A)	StackCrunch	Tweed
P34- 6	COUNTRY CRUNCH	-	Single (Ch.B)	JC-120	Warm Clean
P34- 7	LIQUID CRUNCH	'60s FUZZ	Single (Ch.B)	MATCH Lead	JC-120
P34- 8	DUAL COMBO CRNCH	-	Dual L/R	VO Drive	Fat MATCH
P34- 9	MILD CRUNCH	-	Single (Ch.A)	Warm Crunch	Crunch
P34-10	PHASE CRUNCH	-	Single (Ch.A)	StackCrunch	Warm Clean
P35- 1	NATURAL CLEAN	-	Single (Ch.A)	Full Range	Full Range
P35- 2	SHARP CLEAN	-	Single (Ch.A)	BrightClean	JC-120
P35- 3	FAT CLEAN TWIN	-	Single (Ch.A)	Clean TWIN	Pro Crunch
P35- 4	VO CLEAN	-	Single (Ch.A)	VO Clean	VO Lead
P35- 5	MILD CLEAN	-	Single (Ch.A)	Warm Clean	Warm Crunch
P35- 6	MELLOW HOLLOW	-	Single (Ch.A)	Warm Clean	Warm Crunch
P35- 7	BRIGHT CLEAN	-	Single (Ch.A)	BrightClean	StackCrunch
P35- 8	JAZZ HOLLOW	-	Single (Ch.A)	Clean TWIN	Warm Clean
P35- 9	JC-120 + TWIN	-	Dual L/R	JC-120	Clean TWIN
P35-10	MODULATED CLEAN	-	Single (Ch.A)	Full Range	Warm Clean

No.	Patch Name	OD/DS Type	PRE Ch.Mode	Ch.A Type	Ch.B Type
P36- 1	60's CLEAN	-	Single (Ch.A)	VO Clean	VO Drive
P36- 2	FAT CLEAN	-	Single (Ch.A)	Warm Clean	JC-120
P36- 3	BIG HALL CLEAN	-	Single (Ch.A)	JC-120	Warm Clean
P36- 4	LOW TONE JAZZ	-	Single (Ch.A)	Jazz Combo	Warm Clean
P36- 5	SMALL WING	-	Single (Ch.A)	MS1959(I+II)	MS1959(I)
P36- 6	MOD HEAVEN	-	Dual L/R	Full Range	Full Range
P36- 7	NEW YORK CLEAN	Warm OD	Dual Mono	Jazz Combo	Full Range
P36- 8	JAZZ COMBO	-	Single (Ch.A)	Jazz Combo	Warm Clean
P36- 9	COUNTRY TWIN	-	Single (Ch.A)	Clean TWIN	JC-120
P36-10	CLEAN MOD	-	Single (Ch.A)	Warm Clean	Warm Clean
P37- 1	FUNKY RHYTHM	-	Single (Ch.B)	Clean TWIN	Clean TWIN
P37- 2	FUNKY FREAK	-	Single (Ch.A)	Clean TWIN	Clean TWIN
P37- 3	CLEAN DLY CHORUS	-	Single (Ch.A)	Clean TWIN	JC-120
P37- 4	ROCKABILLY	-	Single (Ch.A)	StackCrunch	Blues
P37- 5	CLEAN SCREAM	-	Single (Ch.A)	JC-120	MS HiGain
P37- 6	ACOUSTIC GUITAR	-	Dual L/R	Full Range	Full Range
P37- 7	JUMBO FAKE !	-	Dual L/R	Full Range	Jazz Combo
P37- 8	A.Gt SIMULATOR	-	Dual L/R	Full Range	Full Range
P37- 9	PIEZO -> ACOUSTIC	-	Single (Ch.A)	Full Range	Full Range
P37-10	for ACOUSTIC Gt	-	Single (Ch.A)	Full Range	Full Range
P38- 1	COOL SITAR	-	Single (Ch.A)	JC-120	Full Range
P38- 2	WAVE SYNTH	-	Single (Ch.A)	Full Range	JC-120
P38- 3	PANNING PHASER	-	Single (Ch.A)	Full Range	BrightClean
P38- 4	PANNING WAH	-	Single (Ch.A)	Tweed	JC-120
P38- 5	E.PIANO GUITAR	-	Single (Ch.A)	Warm Clean	Full Range
P38- 6	MOD SLDN DRIVE	Loud	Single (Ch.A)	SLDN	JC-120
P38- 7	SLOW GEAR PS	-	Dual L/R	JC-120	BrightClean
P38- 8	LIGHT PHASER	-	Single (Ch.A)	BG Rhythm	JC-120
P38- 9	OCTAVE FLANGE	GUV DS	Single (Ch.A)	BG Lead	BG Drive
P38-10	OCTAVE SLICE	-	Single (Ch.A)	StackCrunch	Warm Clean
P39- 1	SYNTH SEQUENCE	Distortion	-	-	-
P39- 2	SLICER&FLANGER	-	Single (Ch.A)	5150 Drive	5150 Drive
P39- 3	PAD	-	Dual L/R	Full Range	Clean TWIN
P39- 4	REVERSE	-	Single (Ch.A)	Full Range	Crunch
P39- 5	PHASE FLANGER	-	Single (Ch.A)	Warm Clean	JC-120
P39- 6	AUTO PAD	-	Single (Ch.A)	JC-120	Full Range
P39- 7	LOVELY	-	Single (Ch.A)	JC-120	Warm Crunch
P39- 8	SPEAKER KILLER	-	Single (Ch.A)	Full Range	Warm Clean
P39- 9	OCTIVIOUS	-	Single (Ch.A)	JC-120	JC-120
P39-10	RISING WAH	-	Single (Ch.B)	BG Rhythm	JC-120
P40- 1	STEREO SITAR	-	Dual L/R	Full Range	Full Range
P40- 2	FRETLESS OCT	-	Single (Ch.A)	JC-120	Full Range
P40- 3	FUNK FOOD	-	Single (Ch.B)	JC-120	Pro Crunch
P40- 4	FAR FROM HUMAN	-	Dual Mono	VO Lead	JC-120
P40- 5	SYNTH BRASS	-	Dual L/R	Clean TWIN	Clean TWIN
P40- 6	SYNCHRO PAN	-	Single (Ch.B)	Full Range	Warm Clean
P40- 7	RING MOD	-	Single (Ch.A)	Clean TWIN	R-FIER Cln
P40- 8	HEAVY OCT	-	Dual L/R	MS HiGain	BG Drive
P40- 9	STEP PHASE	Natural OD	Single (Ch.A)	Tweed	JC-120
P40-10	GUITAR + PAD	-	Single (Ch.A)	MATCH Drive	Full Range

Index

Numerics

2 x 2 Chorus	48
2CE	48

A

AC	50
Acoustic Processor	50
ACS	37
Active Range	69
Advanced	88
Advanced Compressor	37
AF Method	107
AFB	43
Amp	16
Amp Control	54
AMP CTL	54
AMP CTL 1	12–13, 54
AMP CTL 2	12–13, 54
Anti-feedback	43
AR	48
ASIO	123
ASSIGN	12, 22, 56
Assign	93
Assign Hold	99
Audio devices	123
Auto Riff	48
Auto Wah	38
AW	38

B

Background Services	116
background services	113
BANK	19
BASS	11, 20
Bulk Dump	75
Bulk Load	76
Bypass	102

C

CAPS	23, 27, 56
CC#1	64–65
CC#7	64–65
CC#7 FV	65
CC#80	64
CHANNEL	11
Channel	27
CHANNEL A	27
CHANNEL B	27
CHORUS	12, 34
COMP	12, 35
Compressor	35
Connection	15
Contrast	96
Control Change	72, 78–79
Copy	24
COSM	10
CTL 1/2	13
CTL 3/4	13
Current	102
Customize	57

D

DEL	23, 27, 56
DELAY	12, 32–33
DGT	22
DIGITAL OUT	13
Digital Signature	115
Direct Monitor	89
DIRECT OUT	13
Direct Sound	28
Driver Mode	88
Driver Signing	114–115
Driver Signing Options	111
Dynamic Mode	92
Dynamic Sens	92

E

Effect	28
Effect Chain	22, 56
Effect Sound	28
EQ	12, 51
Equalizer	51
Error Message	143
Exclusive	79
EXIT	12
EXP Pedal	63, 68
EXP PEDAL 1	13
EXP PEDAL 2	13
EXP1 FV	65
Expression Pedal	16
External Effects	16, 18
External Effects Loop	52
EZ Tone	26

F

Factory Reset	103
Factory Settings	103
FB	42
FC-200	81
FC-200 Bank Change	82
FC-200 Bank Limit	81
FC-200 CTL	69
FC-200 CTL Pedal	81
FC-200 EXP	69
FC-200 Mode	81
FC-200 Program Change Out	82
Feedbacker	42
FL	40
Flanger	40
Foot Switch	16, 68
Foot Volume	22, 55, 61, 65
Fretless Guitar	41
FV	55
FX CHAIN	56
FX-1	12, 36
FX-2	12, 36, 45

G

GAIN	11, 20
Global	94
GND LIFT	13

GS	38
GT-PRO Editor	88
GT-PRO Librarian	88
Guitar Amp	18, 54
Guitar In	90, 96
Guitar Simulator	38
Guitar Synth	49

H

Harmonist	45
Harmonist Scale	46
HR	45
HU	43
Humanizer	43

I

Initialize	25–26
INPUT	11, 13
INPUT LEVEL	11
Input Level	97
Input Presence	97
Input Select	90, 96
Input Sens	93
INS	23, 27, 56
Insert Disk	112
Internal Pedal	70
Internal Pedal System	70

K

Knob Mode	99
-----------------	----

L

LCD Contrast	96
LEVEL	11, 20
Level Meter	100
Limiter	37
LINE/PHONES	17–18
LM	37
LOOP	52
LOOP 1/2	12–13, 52
LOOP 1/2 RETURN Level	100
LOOP 1/2 SEND Level	100

M

MAIN	11
Main Global EQ	94
MAIN OUT	13
MAIN OUT Level	100
Manual Mode	85
Manual Setting	67
Map Select	77–78
MASTER	12, 22, 54
Master BPM	55
METER	100
MIDDLE	11, 20
MIDI	72, 79
MIDI Channel	79
MIDI devices	123
MIDI Implementation	80
MIDI Implementation Chart	105

MIDI IN	13
MIDI Map Select	78
MIDI OUT	13
MIDI Sequencer	75–76
MIDI THRU	13
MME	123
MODE Switch	16
Mute	102

N

NAME	56
NAME/FX CHAIN	12, 22–23
Noise Suppressor	22, 54
NS	54
Number	19

O

OC	47
Octave	47
On/Off	20
On/Off Button	21–22, 57, 59
Original Phrase	49
OS/DS	12
OUTPUT	11
Output	55
Output Channel	95
OUTPUT SELECT	12, 17–18
OVERDRIVE/DISTORTION	31, 59

P

P.Chnge Mode	97
PAN	40
Parameter	19, 22, 28
Patch	16, 19
Patch Change	19
Patch Change Mode	97
Patch Copy	24
Patch Exchange	25
Patch Extent	98
PATCH LEVEL	12, 20, 55
Patch Name	23, 56
Patch Number	78
Patch Write	24
PATCH/VALUE	11
PB	47
PEAK	11
Pedal	61
Pedal Bend	47
Pedal Wah	60
PH	39
Phaser	39
PHONES	11
Pitch Shifter	46
Play Screen	16
POLARITY Switch	16
POWER	12, 16
PRE LOOP	12–13, 53
Preamp	92
Preamp Mode	98
PREAMP/SPEAKER	11, 20, 27–28, 57–58

Index

Preamp/Speaker Simulator	28
PRESENCE	11, 20
Preset Bank	19
Preset Patch	19
Program Change	72, 79
Program Change Map	77
Program Map	77
PS	46

Q

Quick FX	21
Quick Setting	21, 66

R

Reference Pitch	102
RETURN	13, 52
REVERB	12, 35
Ring Modulator	41
RM	41
Rotary	47
RT	47

S

SDD	51
SEND	13, 52
SEQ	44
SG	41
SH	51
SHIFT	12
Sitar	42
Sitar Simulator	42
SL	43
Slicer	43
Slow Gear	41
SOLO	11
Sound Hold	51
Sound playback	124
Sound recording	124
Source Mode	69
SPEAKER	11, 58
Speaker	16, 58
Speaker Simulator	17–18
Special Driver Mode	110, 126
Standard	88
Standard Driver Mode	110, 126
Store	24
STR	42
SUB	11
Sub Delay	51
Sub Equalizer	44
Sub Global EQ	95
SUB OUT	13
SUB OUT Level	100
Swap	25
SYN	49
SYSTEM	12

T

Target	67
Target Range	68
TM	38
Tone Modify	38
Total NS	94
Total REVERB	94
Touch Wah	37
TR	39
TREBLE	11, 20
Tremolo	39
Tuner	18, 101
TUNER OUT	13
TUNER/BYPASS	12
Tuning	18, 101
TW	37
TYPE	11, 20
TYPE VARIATION	11

U

Uni-V	41
USB	13, 88
USB Direct Monitor	90
USB Driver	109
USB In	90, 96
USB Mix Channel	89
USB Mix Level	89
USB Monitor Command	90
USB/Digital Out	95
USB/Digital Out Channel	89
USB/Digital Out Level	89
User Bank	19
User Patch	19, 24–25
User Phrase	49
User Quick Setting	26
User Scale	46
UV	41

V

VB	40
Vibrato	40
Volume	16
Volume-swell Effect	41

W

WAH	12, 36, 60
Wave Pedal	71
Wave Synth	44
WDM	123
WRITE	12, 24–27
Write	24
WSY	44

For EU Countries

Apparatus containing Lithium batteries

ADVARSEL!

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

ADVARSEL

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

CAUTION

Danger of explosion if battery is incorrectly replaced.
Replace only with the same or equivalent type recommended by the manufacturer.
Discard used batteries according to the manufacturer's instructions.

VARNING

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

VAROITUS

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

For EU Countries



This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : GT-PRO
Type of Equipment : Guitar Effects Processor
Responsible Party : Roland Corporation U.S.
Address : 5100 S.Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

