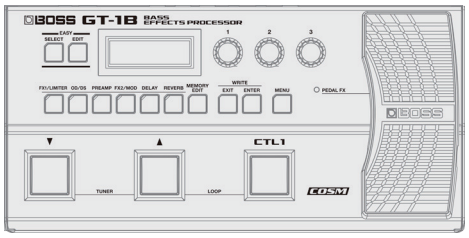
BASS
EFFECTS PROCESSOR

GT-1B

Parameter Guide / Sound List



Contents

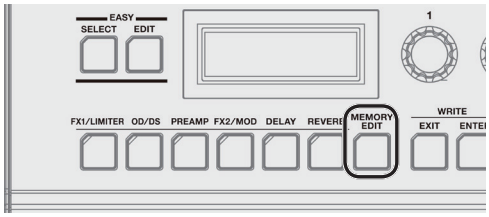
MEMO

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

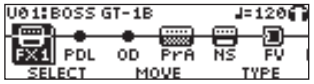
Basic Procedure for Effect Editing

You can edit an effect by selecting it in the screen that shows the placement of effects (the effect chain screen). It's also possible to edit the settings of effects and controllers that are not represented by panel buttons.

1. Press the [MEMORY EDIT] button.

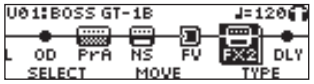


The effect chain screen appears.



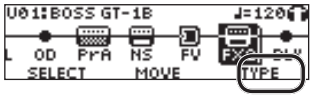
* You can use the button of each effect to turn that effect on/off. Effects that are turned on are indicated with icons. Effects that are turned off are indicated with "•."
To turn PDL (PEDAL FX) on/off, press the expression pedal with PDL selected or turn the [3] knob in step 2 below.

2. Use the [1] knob to choose the effect you're going to edit.

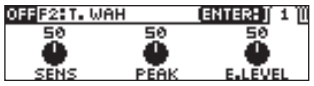


MEMO

If you've selected FX1, FX2, or DLY, use the [3] knob to choose the effect type.

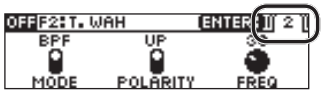


3. Press the [ENTER] button to enter the EDIT screen.



4. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.

When tabs are displayed on the screen, you can switch pages by pressing the [ENTER] button.



5. Press the [EXIT] button a number of times to return to the play screen.

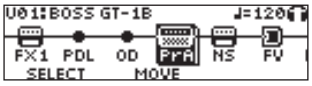
Changing the Effect Connection Order

Here's how to move the position of a selected effect in the effect chain.

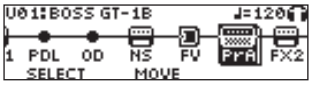
1. Press the [MEMORY EDIT] button.

The effect chain screen appears.

2. Use the [1] knob to select the effect that you want to move.



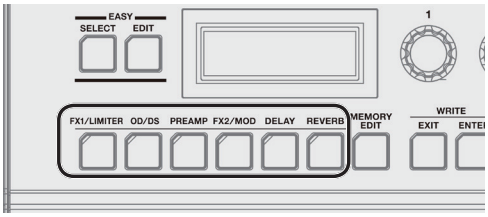
3. Use the [2] knob to move the selected effect.



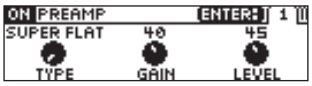
Editing from the Play Screen

You can also edit an effect from the play screen (p. 4) of the "Owner's Manual."

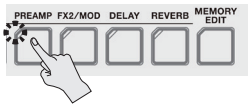
1. Long press the button of the effect that you want to edit.



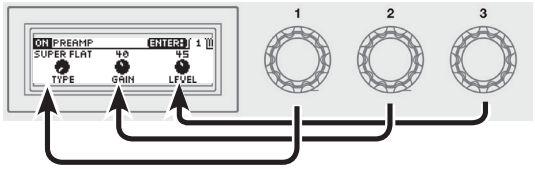
The EDIT screen appears.



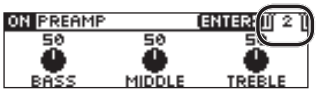
* With the edit screen displayed, pressing the effect button again turns that effect on/off. When an effect is on, the button is lit.



2. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.



Use the [ENTER] button to switch pages of the edit screen.

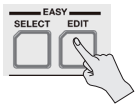


3. Press the [EXIT] button to return to the play screen.

EASY EDIT

You can use EASY EDIT to change the type of distortion (TONE) for the current sound, add or modify a modulation-type effect (VIBES), or change the reverberation (ECHO).

1. With the play screen displayed, press the [EASY EDIT] button.



The EASY EDIT screen appears.

2. Use the [1]–[3] knobs to adjust "TONE," "VIBES," and "ECHO" to your taste.

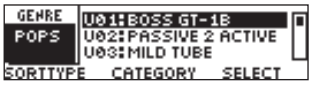
With the EASY EDIT screen displayed, you can press the [ENTER] button to display the effect chain screen and edit the effects with the procedure described in "Basic Procedure for Effect Editing" (p. 3).

EASY SELECT

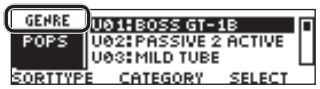
You can use EASY SELECT to select patches.

1. With the play screen displayed, press the [EASY SELECT] button.

EASY SELECT screen is displayed.



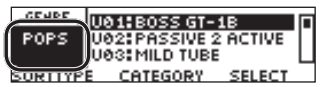
2. Use the [1] knob to choose the search method (SORT TYPE).



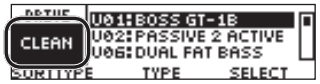
Value	Explanation
GENRE	Search by the patch category
DRIVE	Search by the distortion type
EFFECT	Search by the effect type

3. Use the [2] knob to choose the search item.

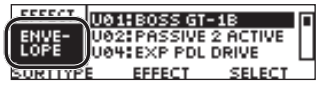
SORT TYPE: GENRE



SORT TYPE: DRIVE



SORT TYPE: EFFECT

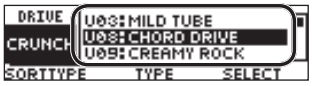


SORT TYPE	Search items
GENRE	JAZZ/FUSION
	BLUES
	COUNTRY
	DISCO
	SOUL/FUNK
	OLDIES
	ROCK
	ALTERNATIVE
	HARD ROCK
	STUDIO
	METAL/CORE
	ACOUSTIC
	R&B
	POPS
	LATIN
	TRADITIONAL
	USER 1
	USER 2
	USER 3
DRIVE	CLEAN
	CRUNCH
	HARD
	HEAVY
EFFECT	ENVELOPE
	TONE-MOD
	PITCH
	MODULATE
	DELAY/REV
	OTHERS

* You can turn only the [2] knob to select search items from all SORT TYPE.

* You can assign USER 1–USER 3 to any desired patches. For example, you might use these categories to collect patches that you use in a live performance. Two categories can be assigned to each patch. For details on how to assign a category, refer to step 5 of "Saving a Patch" (p. 6) in the owner's manual.

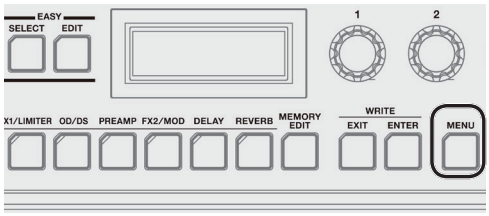
4. Use the [3] knob to choose a patch from the list on the display.



Basic MENU Operations

Here you can make settings that are common to the entire GT-1B (System parameters). Here you can make settings for output, USB, as well as assign the functions of the [1]–[3] knobs, etc.

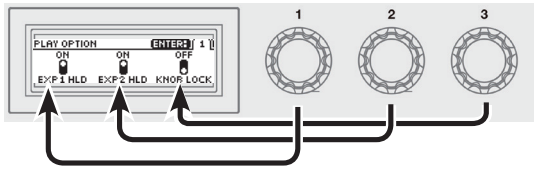
1. Press the [MENU] button.



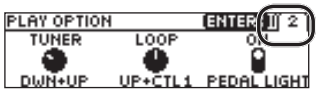
2. Use the [1] knob to choose the item that you want to edit.

3. Press the [ENTER] button.

4. Use the [1]–[3] knobs to edit the value of the parameters shown in the screen.



When tabs are displayed on the screen, you can switch pages by pressing the [ENTER] button.



5. Press the [EXIT] button a number of times to return to the play screen.

Assigning Favorite Parameters to [1]–[3] Knobs

You can assign the parameters that are controlled by parameter knobs [1]–[3] when the play screen is displayed.

1. Press [MENU] button.

2. Use the [2] knob to choose "KNOB."

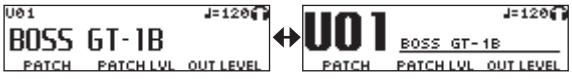
3. Use the [1]–[3] knobs to specify the parameters to be controlled by each knob.

4. Press the [EXIT] button a number of times to return to the play screen.

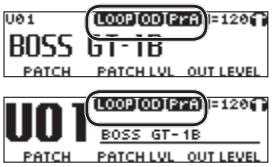
For details on the parameters that can be assigned, refer to "KNOB SETTING" (p. 24).

About the play screen display

You can use the [ENTER] button to choose how the play screen is displayed.



About the icon indications



Icon	Explanation
LOOP	Shown if the looper is on.
OD	Shown if OD/DS SOLO is on.
PrA	Shown if PrA SOLO is on.

FX1/FX2

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

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

FX1/FX2 TYPE

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

Effect Name	Explanation
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.
LIMITER	The limiter attenuates loud input levels to prevent distortion.
T. WAH	You can produce a wah effect with the filter changing in response to the bass level.
GRAPHIC EQ	This adjusts the tone as a equalizer. You can adjust the tone character in seven bands.
PARA.EQ (PARAMETRIC EQ)	Adjusts the tonal quality. You can adjust the tone character in four bands.
ENHANCER	This is an effect that clarifies the contour of the input sound by emphasizing the attack of the sound following changes in the input level.
TONE MODIFY	This changes the tone of the connected bass.
BASS SIM (BASS SIMULATOR)	Simulation of the characteristics of particular bass components such as pickups and different bass bodies allows you to switch among a number of different BASS types all while using a single bass.
SLOW GEAR	This produces a volume-swell effect ("violin-like" sound).
DEFRETTER	This simulates a fretless bass.
BASS SYNTH	This is a synth sound that processes the bass input signal.
OCTAVE	This adds a note one octave lower and a note two octaves lower, creating a richer sound.
PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the bass input, allowing you to create harmony based on diatonic scales.
OVERTONE	This effect uses MDP (Multi-Dimensional Processing) technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
ROTARY	This produces an effect like the sound of a rotary speaker.
UNI-V	This models a Uni-Vibe. Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
VIBRATO	This effect creates vibrato by slightly modulating the pitch.
RING MOD. (Ring Modulator)	This creates a bell-like sound by ring-modulating the bass sound with the signal from the internal oscillator. The sound can be unmusical and lack distinctive pitches.
HUMANIZER	This can create human vowel-like sounds.
CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
SUB DELAY	This is a delay with the maximum delay time of 1,000 ms. This effect is useful for making the sound fatter.

COMPRESSOR

STEREO MONO

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	Value	Explanation
TYPE	Selects the compressor type.	
	BOSS MONO	This models a BOSS CS-3.
	HI-BAND MONO	This is a compressor that adds an even stronger effect in the high end.
	LIGHT MONO	This is a compressor with a light effect.
	D-COMP MONO	This models a MXR DynaComp.
	ORANGE MONO	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	FAT MONO	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
	MILD MONO	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
	STEREO STEREO	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 attack time.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tone.

LIMITER

STEREO

The limiter attenuates loud input levels to prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the limiter type.	
	MULTI	This is a limiter that divides the input signal into three frequency regions (low, mid, and high) and applies optimal settings to each region.
	BOSS	This selects a stereo limiter.
	RACK 160D	This models a dbx 160X.
	VTG RACK U	This models a UREI 1178.
THRESHOLD	0–100	Adjust this as appropriate for the input signal from your bass. When the input signal level exceeds this threshold level, limiting will be applied.
RATIO	1:1–INF:1	This selects the compression ratio used with signals in excess of the threshold level.
LEVEL	0–100	Adjusts the volume.
ATTACK	0–100	Adjusts the attack time.
RELEASE	0–100	Adjusts the release time.

T. WAH

MONO

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

Parameter	Value	Explanation
MODE	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	Selects the direction in which the filter will change in response to the input.	
	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
SENS	0–100	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.
FREQ	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.
E.LEVEL	0–100	Adjusts the volume of the effect sound.
D.LEVEL	0–100	Adjusts the volume of the direct sound.

GRAPHIC EQ

STEREO

This adjusts the tone as a equalizer. You can adjust the tone character in seven bands.

Parameter	Value
40Hz	-20–+20 dB
100Hz	
250Hz	
500Hz	
1kHz	
2.5kHz	
8kHz	
LEVEL	-20–+20 dB

PARAMETRIC EQ

STEREO

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

Parameter	Value	Explanation
LOW GAIN	-20–+20 dB	Adjusts the tone for the low frequency range.
HIGH GAIN	-20–+20 dB	Adjusts the tone for the high frequency range.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
LM FREQ (LOW-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LM Q (LOW-MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LM GAIN (LOW-MID GAIN)	-20–+20 dB	Adjusts the low-middle frequency range tone.
HM FREQ (HIGH-MID FREQUENCY)	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HM Q (HIGH-MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HM GAIN (HIGH-MID GAIN)	-20–+20 dB	Adjusts the low-middle frequency range tone.

ENHANCER

This is an effect that clarifies the contour of the input sound by emphasizing the attack of the sound following changes in the input level.

Parameter	Value	Explanation
SENS	0–100	This adjusts the Enhancer sensitivity. The more the value is increased, the more softly you can play and still have the effect applied.
LOW	0–100	Adjusts the enhancer volume for the low frequency range.
HIGH	0–100	Adjusts the enhancer volume for the high frequency range.
LOW FREQ	31.5Hz–125Hz	Sets the low frequency range for the enhanced sound.
HIGH FREQ	800Hz–8.00kHz	Sets the high frequency range for the enhanced sound.

TONE MODIFY

MONO

This changes the tone of the connected bass.

Parameter	Value	Explanation
TYPE	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.
	RESO 1–3 (RESONATOR 1–3)	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.
LEVEL	0–100	Adjusts the volume of the effect sound.
RESONANCE	0–100	This adjusts the strength of the low-end and midrange resonance when TYPE is set to RESO 1, 2, or 3.

BASS SIMULATOR

MONO

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

Parameter	Value	Explanation
TYPE	Selects the type of the bass simulator.	
	PAS → ACT	Changes from a passive type pickup tone to an active type pickup tone.
	ACT → PAS	Changes from an active type pickup tone to a passive type pickup tone.
	SGL → HUM	Changes from a single-coil pickup tone to a humbucking pickup tone.
	HUM → SGL	Changes from a humbucking pickup tone to a single-coil pickup tone.
	SLD → HLW	Changes a solid body bass tone to a hollow body bass tone with the body resonance added.
	SGL → AC	Changes a single-coil pickup tone to an acoustic bass tone.
	HUM → AC	Changes a humbucking pickup tone to an acoustic bass tone.
LOW	-50–+50	Adjusts the tone for the low frequency range.
HIGH	-50–+50	Adjusts the tone for the high frequency range.
LEVEL	0–100	Adjusts the volume of the effect sound.
BODY	0–100	Adjusts the way the body sounds when TYPE is set to SLD → HLW, SGL → AC, or HUM → AC The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.

SLOW GEAR

STEREO

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

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

DEFRETTER

This simulates a fretless bass.

Parameter	Value	Explanation
SENS	0–100	This controls the input sensitivity of the defretter.
ATTACK	0–100	Adjusts the attack of the picking sound.
E.LEVEL	0–100	Adjust the volume of the defretter sound.
TONE	-50–+50	Adjusts the amount of blurring between the notes.
D.LEVEL (DIRECT LEVEL)	0–100	Adjust the volume of the direct sound.

BASS SYNTH

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

MEMO

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

Parameter	Value	Explanation
WAVE	SAW	Creates a synth sound with a saw waveform.
	SQUARE	Creates a synth sound with the square waveform.
CUTOFF	0–100	Adjusts the frequency where the harmonics contents of the sound are cut off.
E.LEVEL	0–100	Adjusts the volume of the synth sound.
SENS	0–100	This adjusts the amount of filtering applied in response to the input.
DECAY	0–100	This sets the time needed for the filter to finish its sweep.
DEPTH	0–100	Adjusts the depth of the filter. When the value is higher, the filter will change more drastically.
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.
D.LEVEL (DIRECT LEVEL)	0–100	Adjust the volume of the direct sound.

OCTAVE

MONO

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

Parameter	Value	Explanation
-1 OCT	0–100	Adjusts the volume of the sound one octave below.
-2 OCT	0–100	Adjusts the volume of the sound two octaves below.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

PITCH SHIFTER

MONO

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

Parameter	Value	Explanation
PITCH	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
FINE	-50–+50	Make fine adjustments to the interval.

Parameter	Value	Explanation
PRE DELAY	0 ms–300 ms, BPM ♪– ♩	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute.
E.LEVEL	0–100	Adjusts the volume of the pitch shifter.
FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.

HARMONIST

MONO

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

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

Parameter	Value	Explanation
HARMONY	-2 oct–+2 oct	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.
KEY (MASTER KEY)	C (Am)–B (G#m)	The key setting corresponds to the key of the song (#, b) as follows. **Major** C F B♭ E♭ A♭ D♭ **Minor** Am Dm Gm Cm Fm B♭m **Major** C G D A E B F♯ **Minor** Am Em Bm F♯m C♯m G♯m D♯m
PRE DELAY	0 ms–300 ms, BPM ♪ – ♩	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the feedback amount of the harmony sound.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the harmony sound.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

OVERTONE

MONO

This effect uses MDP (Multi-Dimensional Processing) technology to add new harmonics to the sound, producing resonance and richness that was not present in the original sound.

Parameter	Value	Explanation
LOWER (LOWER LEVEL)	0–100	Adjusts the volume of the harmonic one octave below.
UPPER (UPPER LEVEL)	0–100	Adjusts the volume of the harmonic one octave above.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
DETUNE	0–100	Adjusts the amount of the detune effect that adds depth to the sound.
TONE	-50–+50	Adjusts the tone.

PHASER

MONO

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

Parameter	Value	Explanation
TYPE	Selects the 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.
	BiPHASE	This is the phaser with two phase shift circuits connected in series.
RATE	0–100, BPM 𝅝 – ♪	This sets the rate of the phaser effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
E.LEVEL	0–100	Adjusts the volume of the phaser.
D.LEVEL (DIRECT LEVEL)	0–100	Adjust the volume of the direct sound.

FLANGER

STEREO

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

Parameter	Value	Explanation
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
LOW CUT	FLAT, 55 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
E.LEVEL	0–100	Adjusts the volume of the flanger.
D.LEVEL (DIRECT LEVEL)	0–100	Adjust the volume of the direct sound.

TREMOLO

STEREO

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

Parameter	Value	Explanation
WAVE (WAVE SHAPE)	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE	0–100, BPM 𝅝 – 𝅘𝅥𝅯	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
LEVEL	0–100	Adjusts the volume.

ROTARY

MONO▸STEREO

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

Parameter	Value	Explanation
SPEED (SPEED SELECT)	SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
RATE SLOW	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
RATE FAST	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This parameter adjusts the SPEED SELECT of rotation when set to "FAST." * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
TRANSITION (TRANSITION TIME)	0–100	Adjusts the time over which the rotational speed changes when SPEED SELECT is switched.
B/H BAL (BASS/ HORN BALANCE)	100:0–0:100	Adjusts the volume balance between the BASS rotor and the HORN rotor.
LEVEL	0–100	Adjusts the volume.

UNI-V

MONO

This models a Uni-Vibe.

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

Parameter	Value	Explanation
RATE	0–100, 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" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the UNI-V effect.
LEVEL	0–100	Adjusts the volume.

VIBRATO

STEREO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE	0–100, 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" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the vibrato.
TRIGGER	OFF, ON	This selects on/off of the vibrato. * It is assumed that this parameter will be assigned to the footswitch.
RISE TIME	0–100	This sets the time passing from the moment the Trigger is turned on until the set vibrato is obtained. * When a patch with TRIGGER set to ON is called up, the effect obtained is identical to what happens when TRIGGER is switched from Off to On. If you want the vibrato effect to be produced immediately after the patches are switched, set RISE TIME to 0.
LEVEL	0–100	Adjusts the volume.

RING MOD

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

Parameter	Value	Explanation
FREQ	0–100	Adjusts the frequency of the internal oscillator.
E.LEVEL	0–100	Adjusts the volume of the effect sound.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
MODE	This selects the mode for the ring modulator.	
	NORMAL	This is a normal ring modulator.
	INTELLI	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 bass sound is not correctly detected. So, you must use single notes, not chords.

HUMANIZER

This creates human vowel-like sounds.

Parameter	Value	Explanation
MODE	This selects the mode that switches the vowels.	
	PICKING	It changes from VOWEL1 to VOWEL2 along with the picking. The time spent for the change is adjusted with the rate.
	AUTO	By adjusting the rate and depth, two vowels (VOWEL1 and VOWEL2) can be switched automatically.
VOWEL1 *1	a, e, i, o, u	Selects the first vowel.
VOWEL2 *2		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 𝅝 – ♪	Adjusts the cycle for changing the two vowels. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the effect.
MANUAL ***3**	0–100	This determines the point where the two vowels are switched. When it is set to 50, VOWEL1 and VOWEL2 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.

CHORUS

MONO▸STEREO MONO

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

Parameter	Value	Explanation
MODE	Selection for the chorus mode.	
	MONO MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1 MONO▸STEREO	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2 MONO▸STEREO	This is a dimentional space chorus, with the direct sound output in the L channel and the effect sound output in the R channel.
RATE	0–100, 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" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
DEPTH	0–100	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

SUB DELAY

MONO▸STEREO MONO

This is a delay with the maximum delay time of 1,000 ms. This effect is useful for making the sound fatter.

Parameter	Value	Explanation
TYPE	Use this to choose the type of delay.	
	MONO MONO	Use this to choose the type of delay.
	PAN MONO▸STEREO	Provides a tap delay effect that divides the delay time between the left and right channels.
TIME (DELAY TIME)	1 ms–1000 ms, BPM ♪ – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	Adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.

Parameter	Value	Explanation
TAP TIME *1	0–100%	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%).
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

*1 Setting available when TYPE is set to PAN.

PEDAL FX

MONO

You can control the wah effect or get a pitch bend effect in real time by adjusting the [EXP] pedal or the expression pedal connected to the CTL 2,3/EXP 2 jack.

Parameter	Value	Explanation
TYPE	Selects the 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 is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	BASS WAH	This wah has been specially adapted for use in the bass registers. Inclusion of the low-frequency range in the wah sound produces a robust wah effect, with no dilution of the sound.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
	PEDAL BND	This lets you use the pedal to get a pitch bend effect. * Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.

CRY WAH–RESO WAH

Parameter	Value	Explanation
PDL POS (PEDAL POSITION)	0–100	Adjusts the position of the wah pedal.
PDL MIN (PEDAL MIN)	0–100	Selects the tone produced when the heel of the EXP Pedal is depressed.
PDL MAX (PEDAL MAX)	0–100	Selects the tone produced when the toe of the EXP Pedal is depressed.
LEVEL	0–100	Adjusts the volume of the effect sound.

PEDAL BEND

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

Parameter	Value	Explanation
PITCH	-24–+24	This sets the pitch at the point where the EXP Pedal is all the way down.
PDL POS (PEDAL POSITION)	0–100	Adjusts the pedal position for pedal bend.
LEVEL	0–100	Adjusts the volume of the pitch bend sound.

OD/DS

MONO

This effect distorts the sound to create long sustain.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to OD/DS TYPE	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	Adjusts the tone.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
BOTTOM	0–100	Adjusts the tone for the low frequency range. Turning this to the right boosts the low end in the sound.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

OD/DS TYPE

This is a list of distortion types that can be selected for OD/DS.

Type	Explanation
BOOSTER	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
NATURAL	This is an overdrive sound that provides distortion with a natural feeling.
BASS OD	Overdrive tuned especially for use with basses.
BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
BASS DS	Distortion tuned especially for use with basses.
GUV DS	This models a Marshall GUV' NOR.
BASS MT	Wild, radical distortion sound.
METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
BASS FUZZ	Fuzz tuned especially for use with basses.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
HiBND DRV	With this effect, distortion is applied only to the high frequency sounds, and not to the sounds in the low frequency range.
AB-DIST	This effect uses MDP (Multi-Dimensional Processing) technology to provide ideal distortion in all pitch ranges of the bass, from low to high.
BASS DRV	This models a TECH21 SANSAMP BASS DRIVER DI.
BASS DI	This models a MXR Bass D.I.+.
PARA.EQ	This is a parametric equalizer with its parameters identical to the FX1/FX2 PARAMETRIC EQ (p. 7.)

PREAMP

MONO

COSM technology simulates different preamp characteristics, speaker sizes, and cabinet shapes.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	Refer to PREAMP TYPE	
GAIN	0–120	Adjusts the distortion of the amp.
LEVEL	0–100	Adjusts the volume of the entire preamp. * Be careful not to raise the Level setting too high.
BASS	0–100	Adjusts the tone for the low frequency range.
MIDDLE	0–100	Adjusts the tone for the middle frequency range.
TREBLE	0–100	Adjusts the tone for the high frequency range.
PRESENCE	0–100	Adjusts the tone for the ultra high frequency range. * The PRESENCE parameter setting is available only with certain PREAMP TYPEs.
BRIGHT	OFF, ON	Turns the bright setting on/off. * The BRIGHT parameter setting is available only with certain PREAMP TYPEs.
SP TYPE *1	Select the speaker type.	
	OFF	This turns off the speaker simulator.
	ORIGIN (ORIGINAL)	This is the built-in speaker of the amp you selected with PREAMP TYPE.
	1x15"	This is a compact open-back speaker cabinet with one 15-inch speaker.
	1x18"	This is a compact open-back speaker cabinet with one 18-inch speaker.
	2x15"	This is a general open-back speaker cabinet with two 15-inch speakers.
	4x10"	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
	8x10"	This is a double stack of two cabinets, each with four 10-inch speakers.
GTR SP *1	Select the speaker type when PREAMP TYPE is set to "GtrCLEAN," "GtrCRNCH," "GtrDRIVE," or "GtrMETAL."	
	OFF	This turns off the speaker simulator.
	ORIGIN (ORIGINAL)	This is the built-in speaker of the amp you selected with PREAMP TYPE.
	1x8"	This is a compact open-back speaker cabinet with one 8-inch speaker.
	1x10"	This is a compact open-back speaker cabinet with one 10-inch speaker.
	1x12"	This is a compact open-back speaker cabinet with one 12-inch speaker.
	2x12"	This is a general open-back speaker cabinet with two 12-inch speakers.
	4x10"	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
	4x12"	This is an optimal speaker cabinet for a large enclosed amp with four 12-inch speakers.
	8x12"	This is a double stack of two cabinets, each with four 12-inch speakers.

*1 This is enabled when the OUTPUT SELECT parameter is set to LINE/PHONE.

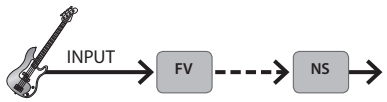
PREAMP TYPE list

Type	Explanation
SUPER FLAT	An amp with flat response.
FLIP TOP	Models the Ampeg B-15.
B MAN	Models the Fender Bassman 100.
CONCERT	Models the Ampeg SVT.
BASS 360	Models the acoustic 360.
SESSION	Models the SWR SM-400.
AC BASS	An amp ideal for ACOUSTIC BASS.
GK BASS	Models the Gallien-Krueger 800RB.
MARK	Models the Markbass Little Mark III.
GtrCLEAN	This is a guitar amp with a clean sound that is smooth and warm.
GtrCRNCH	This is a guitar amp with a crunch sound that can faithfully reproduce the nuances of picking.
GtrDRIVE	This is a guitar amp with a drive sound producing awesome distortion.
GtrMETAL	This is a guitar amp with a metal sound suited to heavy riffs.

NS (NOISE SUPPRESSOR)

STEREO

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

Parameter	Value	Explanation
THRESHOLD	Off, 1–100	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 bass sound is as natural as possible. * High settings for the threshold parameter may result in there being no sound when you play with your bass volume turned down. * If this is turned "Off," NS is off (bypassed).
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."
DETECT	This controls the noise suppressor based on the volume level for the point specified in Detect.	
	INPUT	Input volume from input jack. * Ordinarily, DETECT should be set to "INPUT."
	NS INPUT	Noise suppressor input volume. * When connected as illustrated below, and you want to prevent a spatial-type effects sound (such as a delay sound) from being eradicated by the NS, you should set DETECT to "NS INPUT."  Spatial-type effect
	FV OUT	Volume after passing through Foot Volume. * If you want to use FV (Foot Volume) in place of the bass's volume control, you need to set DETECT to "FV OUT."  Foot Volume

FOOT VOLUME

STEREO

This is a volume control effect.

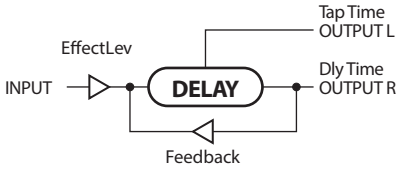
Normally, this is controlled with the EXP Pedal or the [EXP] pedal connected to the CTL 2, 3/EXP2 jack.

Parameter	Value	Explanation
MIN	0–100	Sets the volume when the heel of the EXP Pedal is depressed.
MAX	0–100	Selects the volume when the toe of the EXP Pedal is depressed.
LEVEL	0–100	Adjusts the volume.

DELAY

MONO ▸ STEREO / MONO

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

Parameter	Value	Explanation
DELAY ON/OFF	OFF, ON	Turns this effect on/off.
TYPE	This selects which type of delay. * The stereo effect is cancelled if a monaural effect or COSM amp is connected after a stereo delay effect.	
	STANDARD MONO	This is a simple monaural delay.
	PAN MONO ▸ STEREO	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. 
	REVERSE MONO	This produces an effect where the sound is played back in reverse.
	ANALOG MONO	This gives a mild analog delay sound.
	TAPE MONO	This setting provides the characteristic wavering sound of the tape echo.
	MODULATE MONO	This delay adds a pleasant wavering effect to the sound.
	TERA ECHO MONO ▸ STEREO	This effect uses MDP (Multi-Dimensional Processing) technology to create a unique ambience and a spaciousness that changes according to your picking dynamics.

Common to STANDARD–MODULATE

Parameter	Value	Explanation
TIME (DELAY TIME)	1 ms–2000 ms, BPM ♪ – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.

PAN

Parameter	Value	Explanation
TAP TIME	0–100%	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%).

MODULATE

Parameter	Value	Explanation
MOD RATE	0–100	Adjusts the modulation rate of the delay sound.
MOD DEPTH	0–100	Adjusts the modulation depth of the delay sound.

TERA ECHO

Parameter	Value	Explanation
TIME	0–100	Adjusts the length of the effect sound.
FEEDBACK	0–100	Adjusts the decay of the effect sound.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the effect sound.
TONE	-50–+50	Adjusts the tone.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.
HOLD	OFF, ON	The effect sound is held when you turn this on. * Patches are written with the HOLD parameter set to Off.

REVERB

MONO STEREO

This effect adds reverberation to the sound.

Parameter	Value	Explanation
REVERB ON/ OFF	OFF, ON	Turns this effect on/off.
TYPE	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.
	HALL 1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL 2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	SPRING	This simulates the sound of a spring reverb.
	MODULATE	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.
	DELAY	This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.

Common to AMBIENCE–MODULATE

Parameter	Value	Explanation
TIME (REVERB TIME)	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
E.LEVEL (EFFECT LEVEL)	0–100	Adjusts the volume of the reverb sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
SPRING (SPRING SENS) (TYPE = SPRING only)	0–100	Adjusts the sensitivity of the spring effect. When the value is set higher, the effect is obtained even with a weak picking.

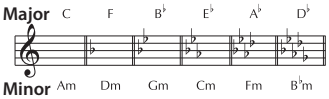
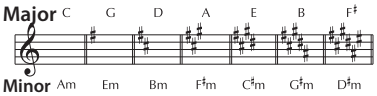
DELAY

Parameter	Value	Explanation
TIME (DELAY TIME)	1 ms–650 ms, BPM 𝅘𝅥𝅯 – ♩	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
E.LEVEL (EFFECT LEVEL)	0–120	Adjusts the volume of the delay sound.
FEEDBACK	0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
D.LEVEL (DIRECT LEVEL)	0–100	Adjusts the volume of the direct sound.

MASTER SETTING

These settings are applied to the overall patch.

MASTER SETTING

Parameter	Value	Explanation
PATCH LVL (PATCH LEVEL)	0–200	Adjusts the volume of the patch.
BPM (MASTER BPM)	40–250	Adjusts the BPM value for each patch. * BPM (beats per minute) indicates the number of quarter note beats that occur each minute.
KEY (MASTER KEY)	C (Am)–B (G#m)	This sets the key for the FX HARMONIST. **Major** C F B♭ E♭ A♭ D♭  **Minor** Am Dm Gm Cm Fm B♭m **Major** C G D A E B F♯  **Minor** Am Em Bm F♯m C♯m G♯m D♯m

MASTER EQ

STEREO

Parameter	Value	Explanation
LOW GAIN (MASTER LOW GAIN)	-20–+20 dB	Adjusts the tone for the low frequency range.
MID GAIN (MASTER MID GAIN)	-20–+20 dB	Adjusts the tone for the middle frequency range.
HIGH GAIN (MASTER HIGH GAIN)	-20–+20 dB	Adjusts the tone for the high frequency range.
MID FREQ (MASTER MID FREQUENCY)	20.0 Hz–10.0 kHz	Specify the center of the frequency range that will be adjusted by the MASTER MID GAIN.
MID Q (MASTER MID Q)	0.5–16	Adjusts the width of the area affected by the EQ centered at the MASTER MID FREQ. Higher values will narrow the area.

CTL 1, EXP SW, CTL 2, CTL 3, DOWN, UP

Here's how to assign the parameters that will be controlled by the CTL 1, EXP SW, CTL 2, CTL 3, DOWN, and UP pedals.

Parameter	Value	Explanation
FUNCTION	OFF	No assignment.
	OD SOLO	Switches the OD/DS SOLO on and off.
	PrA SOLO	Switches the Preamp SOLO on and off.
	FX1	Switches the FX1 on and off.
	OD/DS	Switches the OD/DS on and off.
	PREAMP	Switches the PREAMP/SPEAKER on and off.
	FX2	Switches the FX2 on and off.
	DELAY	Switches the DELAY on and off.
	REVERB	Switches the REVERB on and off.
	PEDAL FX	Switches the Pedal FX on and off.
	TUNER	Switches the TUNER on and off.
	BPM TAP *1 *2	Used for tap input of the MASTER BPM.
	DELAY TAP *1 *2	Used for tap input of the delay time.
	LVL +10 *1	Increases the patch volume level by 10 units.
	LVL +20 *1	Increases the patch volume level by 20 units.
	LVL -10 *1	Decreases the patch volume level by 10 units.
	LVL -20 *1	Decreases the patch volume level by 20 units.
	NUMBER +1 *1	Switches to the next patch number.
	NUMBER -1*1	Switches to the previous patch number.
	LED ON/OFF *3	Lights/extinguishes the pedal's LED indicator.

*1 The function will activate as soon as you press the pedal, regardless of whether the SOURCE MODE parameter is MOMENT or TOGGLE.

*2 Cannot be selected for EXP SW.

*3 Can be selected only for DOWN or UP.

Parameter	Value	Explanation
MODE (SOURCE MODE)	This sets the behavior of the value each time the switch is operation. * Shown only when certain parameters are selected.	
	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
SOLO LEVEL	0–100	Adjusts the volume when OD SOLO or PrA SOLO are on. * Shown only if OD SOLO or PrA SOLO are selected.

EXP 1, EXP 2

Here's how to assign the parameters that will be controlled by the GT-1B's expression pedal, and by an expression pedal (such as the EV-5; sold separately) connected to the CTL 2, 3/EXP2 jack.

Parameter	Value	Explanation
FUNCTION	OFF	No assignment.
	FOOT VOL (FOOT VOLUME)	Foot volume will be assigned.
	PEDAL FX	PEDAL FX will be assigned.
	PDL FX/FV (PEDAL FX/FOOT VOLUME)	PEDAL FX and foot volume will be assigned.

* Only FOOT VOLUME can be assigned to EXP2 (external expression pedal). If you want to assign a function other than FOOT VOLUME, use Assign.

ASSIGN 1–6

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

If you want to light the [CTL1] switch's LED indicator while the ASSIGN 1–6 function is assigned to the [CTL1] switch, set the CTL1 pedal FUNC (p. 18) to "LED ON/OFF."

Parameter	Value	Explanation
ASSIGN	OFF, ON	Turns the ASSIGN 1–6 on/off.
SOURCE	Specifies the controller (source).	
	EXP 1	Assigns the GT-1B's [EXP] pedal.
	CTL 1	Assigns the [CTL1] switch.
	EXP 2	Assigns the external expression pedal (such as the EV-5; sold separately) connected to the CTL 2, 3/EXP2 jack.
	CTL2	Assigns the external footswitch (FS-5U, FS-6, FS-7; sold separately) connected to the CTL 2, 3/EXP2 jack.
	CTL3	
	INT PEDAL	Refer to "Virtual Expression Pedal System (Internal Pedal / Wave Pedal)" (p. 22)
	WAVE PEDAL	Refer to "Virtual Expression Pedal System (Internal Pedal / Wave Pedal)" (p. 22)
MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
CATEGRY	This selects the parameter to be changed.	
TARGET	Refer to TARGET list (p. 20).	
MIN (TARGET MIN)	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
MAX (TARGET MAX)	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TRIGGER *1	Specifies how the motion of the internal pedal will be triggered.	
	PAT CNG	This is activated when a patch is selected.
	EXP1 LO	This is activated when the GT-1B's [EXP1] pedal is set to the minimum position.
	EXP1 MID	This is activated when the GT-1B's [EXP1] pedal is moved through the middle position.
	EXP1 HI	This is activated when the GT-1B's [EXP1] pedal is set to the maximum position.
	EXP1 SW	This is activated when the expression pedal switch is operated.
	CTL1 PDL	This is activated when the [CTL1] switch is operated.
	EXP2 PDL	This is activated when an external expression pedal connected to the CTL 2, 3/EXP2 jack is operated.
	CTL2PDL	This is activated when an external footswitch connected to the CTL 2, 3/EXP2 jack is operated.
	CTL3PDL	
TIME *1	0–100	This specifies the time over which the internal pedal will move from the toe-raised position to the toe-down position.
CURVE *1	Select one of the following curves to specify the change produced by the internal pedal.	
	LINEAR	
	SLOW	
	FAST	

Parameter	Value	Explanation
WAVE RATE ***2**	0–100, BPM 𝅝 – 𝅘𝅥𝅯	This determines the time spend for one cycle of the assumed wave pedal.
	When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
WAVEFORM ***2**	Select one of the following to specify the change produced by the wave pedal.	
	SAW	
	TRI	
	SINE	

*1 The INT PDL TRIGGER, INT PDL TIME, and INT PDL CURVE parameters are enabled when the SOURCE parameter is set to INT PEDAL.

*2 The WAVE RATE and WAVEFORM parameters are enabled when the SOURCE parameter is set to WAVE PEDAL.

TARGET list

CATEGORY	TARGET
FX1	ON/OFF
	TYPE
1 COMP	TYPE
	SUSTAIN
	ATTACK
	TONE
	LEVEL
1 LIMITER	TYPE
	ATTACK
	THRESHOLD
	RATIO
	RELEASE
	LEVEL
1 T.WAH	MODE
	POLARITY
	SENS
	FREQ
	PEAK
	E.LEVEL
	D.LEVEL
1 GEQ	40Hz
	100Hz
	250Hz
	500Hz
	1kHz
	2.5kHz
	8kHz
	LEVEL
1 PEQ	LOW GAIN
	LM FREQ
	LM Q
	LM GAIN
	HM FREQ
	HM Q
	HM GAIN
	HIGH GAIN
	LEVEL
1 ENHANCER	SENS
	LOW
	HIGH
	LOW FREQ
	HIGH FREQ
1 ToneMOD	TYPE
	RESONANCE
	LOW
	HIGH
	LEVEL
1 B.SIM	TYPE
	LOW
	HIGH
	BODY
	LEVEL
1 SlwGEAR	SENS
	RISE TIME
	LEVEL
1 DEFRETR	SENS
	ATTACK
	E.LEVEL
	TONE
	D.LEVEL

CATEGORY	TARGET
1 B.SYNTH	WAVE
	CUTOFF
	E.LEVEL
	SENS
	DECAY
	DEPTH
	RESONANCE
	D.LEVEL
1 OCTAVE	-2 OCT
	-1 OCT
	D.LEVEL
1 P.SHIFT	PITCH
	FINE
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
1 HARMONY	HARMONY
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
1 OvrTONE	LOWER
	UPPER
	D.LEVEL
	DETUNE
	TONE
1 PHASER	TYPE
	RATE
	DEPTH
	MANUAL
	RESONANCE
	E.LEVEL
	D.LEVEL
1 FLANGER	RATE
	DEPTH
	MANUAL
	RESONANCE
	LOW CUT
	E.LEVEL
	D.LEVEL
1 TREMOLO	WAVE
	RATE
	DEPTH
	LEVEL
1 ROTARY	SPEED
	RATE SLOW
	RATE FAST
	TRANSITION
	B/H BAL
	LEVEL
1 UNI-V	RATE
	DEPTH
	LEVEL
1 VIBRATO	RATE
	DEPTH
	TRIGGER
	RISE TIME
	LEVEL

CATEGORY	TARGET
1 RngMOD	FREQ
	E.LEVEL
	D.LEVEL
	MODE
1 HUMAN	MODE
	VOWEL1
	VOWEL2
	SENS
	RATE
	DEPTH
	MANUAL
	LEVEL
1 CHORUS	RATE
	DEPTH
	E.LEVEL
	MODE
	LOW CUT
	HIGH CUT
1 SubDELAY	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	D.LEVEL
	TAP TIME
OD/DS	ON/OFF
	TYPE
	DRIVE
	BOTTOM
	TONE
	E.LEVEL
	D.LEVEL
	EQ Lo GAIN
	EQ LM FREQ
	EQ LM Q
	EQ LM GAIN
	EQ HM FREQ
	EQ HM Q
	EQ HM GAIN
	EQ Hi GAIN
	EQ LEVEL
PREAMP	ON/OFF
	TYPE
	GAIN
	LEVEL
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	BRIGHT
	SP TYPE
	GTR SP
FX2	ON/OFF
	TYPE
2 COMP	TYPE
	SUSTAIN
	ATTACK
	TONE
	LEVEL

CATEGORY	TARGET
2 LIMITER	TYPE
	ATTACK
	THRESHOLD
	RATIO
	RELEASE
	LEVEL
2 T.WAH	MODE
	POLARITY
	SENS
	FREQ
	PEAK
	E.LEVEL
	D.LEVEL
2 GEQ	40Hz
	100Hz
	250Hz
	500Hz
	1kHz
	2.5kHz
	8kHz
	LEVEL
2 PEQ	LOW GAIN
	LM FREQ
	LM Q
	LM GAIN
	HM FREQ
	HM Q
	HM GAIN
	HIGH GAIN
	LEVEL
2 ENHANCER	SENS
	LOW
	HIGH
	LOW FREQ
	HIGH FREQ
2 ToneMOD	TYPE
	RESONANCE
	LOW
	HIGH
	LEVEL
2 B.SIM	TYPE
	LOW
	HIGH
	BODY
	LEVEL
2 SlwGEAR	SENS
	RISE TIME
	LEVEL
2 DEFRETR	SENS
	ATTACK
	E.LEVEL
	TONE
	D.LEVEL

CATEGORY	TARGET
2 B.SYNTH	WAVE
	CUTOFF
	E.LEVEL
	SENS
	DECAY
	DEPTH
	RESONANCE
	D.LEVEL
2 OCTAVE	-2 OCT
	-1 OCT
	D.LEVEL
2 P.SHIFT	PITCH
	FINE
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
2 HARMONY	HARMONY
	PRE DELAY
	E.LEVEL
	FEEDBACK
	D.LEVEL
	--
2 OvrTONE	LOWER
	UPPER
	D.LEVEL
	DETUNE
	TONE
2 PHASER	TYPE
	RATE
	DEPTH
	MANUAL
	RESONANCE
	E.LEVEL
	D.LEVEL
2 FLANGER	RATE
	DEPTH
	MANUAL
	RESONANCE
	LOW CUT
	E.LEVEL
	D.LEVEL
2 TREMOLO	WAVE
	RATE
	DEPTH
	LEVEL
2 ROTARY	SPEED
	RATE SLOW
	RATE FAST
	TRANSITION
	B/H BAL
	LEVEL
2 UNI-V	RATE
	DEPTH
	LEVEL
2 VIBRATO	RATE
	DEPTH
	TRIGGER
	RISE TIME
	LEVEL

CATEGORY	TARGET
2 RngMOD	FREQ
	E.LEVEL
	D.LEVEL
	MODE
2 HUMAN	MODE
	VOWEL1
	VOWEL2
	SENS
	RATE
	DEPTH
	MANUAL
	LEVEL
2 CHORUS	RATE
	DEPTH
	E.LEVEL
	MODE
	LOW CUT
	HIGH CUT
2 SubDELAY	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	D.LEVEL
	TAP TIME
DELAY	ON/OFF
	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E.LEVEL
	TAP TIME
	MOD RATE
	MOD DEPTH
	TE TIME
	TE FEEDBK
	TE TONE
	TE E.LEVEL
	TE D.LEVEL
	TE HOLD
REVERB	ON/OFF
	TYPE
	TIME
	LOW CUT
	HIGH CUT
	E.LEVEL
	SPRING
	DLY TIME
	DLY FB
	DLY HI CUT
	DLY E.LEVEL
	DLY D.LEVEL
FOOT VOL	LEVEL
PEDAL FX	ON/OFF
	TYPE
	WAH LEVEL
	WAHPDMIN
	WAHPDMAX
	WAHPDPOS
	PB LEVEL
	PB PITCH
	PB PD POS

CATEGORY	TARGET
MASTER	PATCH LVL
	LOW GAIN
	MID FREQ
	MID Q
	MID GAIN
	HIGH GAIN
BPM/KEY	BPM
	KEY
TUNER	TUNER SW
PATCH	LEVEL +10
	LEVEL +20
	LEVEL -10
	LEVEL -20

Virtual Expression Pedal System (Internal Pedal / Wave Pedal)

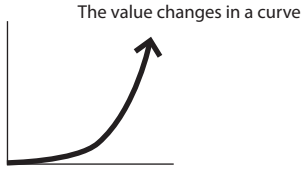
By assigning a desired parameter to the virtual expression pedal, you can produce an effect as though you were operating a physical expression pedal to change the volume or tone quality in real time.

The virtual expression pedal system provides the following two types of functions, and you can use the SOURCE setting for ASSIGN 1–6 to choose the desired type.

* If you want to use the internal pedal or wave pedal, set the ASSIGN parameter SOURCE MODE to "MOMENT."

Internal pedal

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



Wave pedal

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

Always changes in a fixed curve regardless of the actual pedal

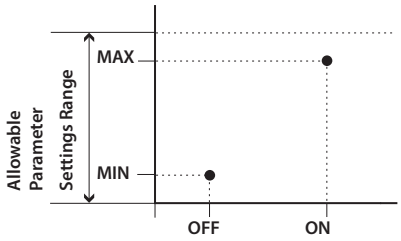
About the Range of a Target's Change

The value of the parameter selected as the target changes within the range defined by "MIN" and "MAX," as set on the GT-1B.

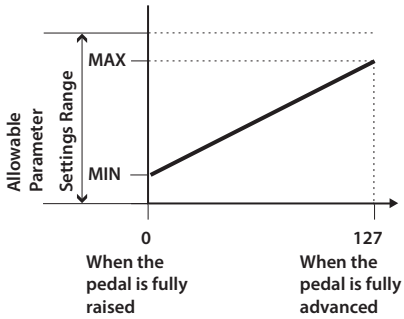
When using an external footswitch, or other controller that acts as an on/off switch, "MIN" is selected with Off, and "MAX" is selected with On.

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

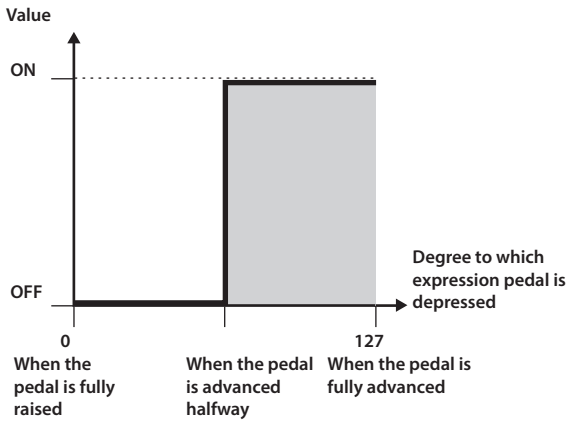
When using the footswitch:



When using the expression pedal:



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



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

* When the "MIN" 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 "MIN" and "MAX" settings have been made. If you've changed the target, be sure to recheck the "MIN" and "MAX" settings.

OUTPUT SELECT

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

Parameter	Value	Explanation
SELECT	**LINE/PHONES**	Choose this if you're using headphones, or if the GT-1B is connected to monitor speakers, mixer, or digital recorder.
	AMP NO TWEETER	Use this setting when connecting to a bass amp that has no tweeter. The high-frequency range is adjusted.
	AMP WITH TWEETER	Use this setting when connecting to a tweeter-equipped bass amp.

DISPLAY

Here you can adjust the brightness of the characters in the display.

Parameter	Value	Explanation
CONTRAST	1–16	Higher values increase the brightness.

PLAY (PLAY OPTION)

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

Parameter	Value	Explanation
EXP1 HLD (EXP 1 PEDAL HOLD), **EXP2 HLD (EXP 2 PEDAL HOLD)**	OFF	The operational status of the EXP 1/2 PEDAL's FUNCTION (p. 18) is not carried over when patches are switched.
	ON	If the EXP 1/2 PEDAL's FUNC (p. 18) are the same between 2 patches, the operational status is carried over when patches are switched. For example, if EXP 1/2 PEDAL FUNC is set to FOOT VOLUME in both patches, the one before and the one after the change, the volume corresponding to the position the pedal is in (angle) at the time of the patch change will be maintained after the patch change. On the other hand, if the patch being changed to is set to WAH, the volume will be in accordance with the value set within the patch, and you'll obtain a wah effect that is in accordance with a value that reflects the current position (angle) of the pedal.
KNOB LOCK	OFF, ON	Specifies whether knob operations will be disabled. If this is ON, knob operations will be disabled.
DWN+UP	OFF, TUNER, LOOP, MEM+1, MEM-1	Specifies the function when the [▼] and [▲] switches are pressed simultaneously.
UP+CTL1		Specifies the function when the [▲] and [CTL1] switches are pressed simultaneously.
PEDAL LIGHT	OFF, ON	Specifies whether the [▼], [▲], and [CTL1] switches are lit or unlit.

KNOB SETTING

Here you can assign the desired parameters to knobs [1]–[3] in the play screen.

* The settings you make here are only for the knobs in the play screen.

Parameter
KNOB 1–KNOB 3

The parameter names displayed in the play screen are abbreviated. For details about the parameter names, refer to the chart shown below.

Value	Display
OFF	OFF
PATCH	PATCH
FX1:COMP TYPE	1CmpTYP
FX1:COMP SUSTAIN	1CmpSUS
FX1:COMP ATTACK	1CmpATK
FX1:COMP TONE	1CmpTON
FX1:COMP LEVEL	1CmpLVL
FX1:LIMITER TYPE	1LmtTYP
FX1:LIMITER ATTACK	1LmtATK
FX1:LIMITER THRESHOLD	1LmtTHR
FX1:LIMITER RATIO	1LmtRAT
FX1:LIMITER RELEASE	1LmtREL
FX1:LIMITER LEVEL	1LmtLVL
FX1:T.WAH MODE	1TwhMOD
FX1:T.WAH POLARITY	1TwhPOL
FX1:T.WAH SENS	1TwhSNS
FX1:T.WAH FREQ	1TwhFRQ
FX1:T.WAH PEAK	1TwhPEK
FX1:T.WAH E.LEVEL	1TwhELV
FX1:T.WAH D.LEVEL	1TwhDLV
FX1:GEQ 40Hz	1GEq40
FX1:GEQ 100Hz	1GEq100
FX1:GEQ 250Hz	1GEq250
FX1:GEQ 500Hz	1GEq500
FX1:GEQ 1kHz	1GEq1k
FX1:GEQ 2.5kHz	1GEq2.5k
FX1:GEQ 8kHz	1GEq8k
FX1:GEQ LEVEL	1GEqLVL
FX1:PEQ LOW GAIN	1PEqLoG
FX1:PEQ LOW-MID FREQ	1PEqLmF
FX1:PEQ LOW-MID Q	1PEqLmQ
FX1:PEQ LOW-MID GAIN	1PEqLmG
FX1:PEQ HIGH-MID FREQ	1PEqHmF
FX1:PEQ HIGH-MID Q	1PEqHmQ
FX1:PEQ HIGH-MID GAIN	1PEqHmG
FX1:PEQ HIGH GAIN	1PEqHiG
FX1:PEQ LEVEL	1PEqLVL
FX1:ENHANCER SENS	1EnhSNS
FX1:ENHANCER LOW	1EnhLOW
FX1:ENHANCER HIGH	1EnhHIGH
FX1:ENHANCER LOW FREQ	1EnhLoF
FX1:ENHANCER HIGH FREQ	1EnhHiF
FX1:TONE MOD TYPE	1TmodTYP
FX1:TONE MOD RESONANCE	1TmodRES
FX1:TONE MOD LOW	1TmodLO
FX1:TONE MOD HIGH	1TmodHI
FX1:TONE MOD LEVEL	1TmodLVL
FX1:BASS SIM TYPE	1BsimTYP
FX1:BASS SIM LOW	1BsimLO
FX1:BASS SIM HIGH	1BsimHI

Value	Display
FX1:BASS SIM LEVEL	1BsimBDY
FX1:BASS SIM BODY	1BsimLVL
FX1:SLOW GEAR SENS	1SgSNS
FX1:SLOW GEAR RISE TIME	1SgRIS
FX1:SLOW GEAR LEVEL	1SgLVL
FX1:DEFRETTER SENS	1DfrSNS
FX1:DEFRETTER ATTACK	1DfrATK
FX1:DEFRETTER E.LEVEL	1DfrELV
FX1:DEFRETTER TONE	1DfrTON
FX1:DEFRETTER D.LEVEL	1DfrDLV
FX1:BASS SYNTH WAVE	1SynWAV
FX1:BASS SYNTH CUTOFF	1SynCUT
FX1:BASS SYNTH E.LEVEL	1SynELV
FX1:BASS SYNTH SENS	1SynSNS
FX1:BASS SYNTH DECAY	1SynDCY
FX1:BASS SYNTH DEPTH	1SynDPT
FX1:BASS SYNTH RESONANCE	1SynRES
FX1:BASS SYNTH D.LEVEL	1SynDLV
FX1:OCTAVE -2OCT	1Oct-2
FX1:OCTAVE -1OCT	1Oct-1
FX1:OCTAVE DIRECT	1OctDLV
FX1:PITCH SHIFT PITCH	1PsPITCH
FX1:PITCH SHIFT FINE	1PsFINE
FX1:PITCH SHIFT PRE-DELAY	1PsPDLY
FX1:PITCH SHIFT E.LEVEL	1PsELV
FX1:PITCH SHIFT FEEDBACK	1PsFBK
FX1:PITCH SHIFT D.LEVEL	1PsDLV
FX1:HARMONIST HARMONY	1HrmHARM
FX1:HARMONIST PRE-DELAY	1HrmPDLY
FX1:HARMONIST E.LEVEL	1HrmELV
FX1:HARMONIST FEEDBACK	1HrmFBK
FX1:HARMONIST D.LEVEL	1HrmDLV
FX1:OVERTONE DETUNE	1OvtnDTN
FX1:OVERTONE TONE	1OvtnTON
FX1:OVERTONE UPPER	1OvtnUPR
FX1:OVERTONE LOWER	1OvtnLWR
FX1:OVERTONE D.LEVEL	1OvtnDLV
FX1:PHASER TYPE	1PhTYP
FX1:PHASER RATE	1PhRAT
FX1:PHASER DEPTH	1PhDPT
FX1:PHASER MANUAL	1PhMAN
FX1:PHASER RESONANCE	1PhRES
FX1:PHASER E.LEVEL	1PhELV
FX1:PHASER D.LEVEL	1PhDLV
FX1:FLANGER RATE	1FlgRAT
FX1:FLANGER DEPTH	1FlgDPT
FX1:FLANGER MANUAL	1FlgMAN

Value	Display
FX1:FLANGER RESONANCE	1FlgRES
FX1:FLANGER LOW CUT	1FlgLoC
FX1:FLANGER E.LEVEL	1FlgELV
FX1:FLANGER D.LEVEL	1FlgDLV
FX1:TREMOLO WAVE	1TrmWAV
FX1:TREMOLO RATE	1TrmRAT
FX1:TREMOLO DEPTH	1TrmDPT
FX1:TREMOLO LEVEL	1TrmLVL
FX1:ROTARY BALANCE	1RotBAL
FX1:ROTARY SPEED	1RotSPD
FX1:ROTARY RATE SLOW	1RotSLW
FX1:ROTARY RATE FAST	1RotFST
FX1:ROTARY TRANSITION	1RotTRA
FX1:ROTARY LEVEL	1RotLVL
FX1:UNI-V RATE	1UnvRAT
FX1:UNI-V DEPTH	1UnvDPT
FX1:UNI-V LEVEL	1UnvLVL
FX1:VIBRATO RATE	1VibRAT
FX1:VIBRATE DEPTH	1VibDPT
FX1:VIBRATO TRIGGER	1VibTRG
FX1:VIBRATE RISE TIME	1VibRIS
FX1:VIBRATO LEVEL	1VibLVL
FX1:RING MOD FREQ	1RngFRQ
FX1:RING MOD E.LEVEL	1RngELV
FX1:RING MOD D.LEVEL	1RngDLV
FX1:RING MOD MODE	1RngMOD
FX1:HUMANIZER MODE	1HmnMOD
FX1:HUMANIZER VOWEL1	1HmnVO1
FX1:HUMANIZER VOWEL2	1HmnVO2
FX1:HUMANIZER SENS	1HmnSNS
FX1:HUMANIZER RATE	1HmnRAT
FX1:HUMANIZER DEPTH	1HmnDPT
FX1:HUMANIZER MANUAL	1HmnMAN
FX1:HUMANIZER LEVEL	1HmnLVL
FX1:CHORUS MODE	1ChoMOD
FX1:CHORUS RATE	1ChoRAT
FX1:CHORUS DEPTH	1ChoDPT
FX1:CHORUS LOW CUT	1ChoLoC
FX1:CHORUS HIGH CUT	1ChoHiC
FX1:CHORUS E.LEVEL	1ChoELV
FX1:SUB DELAY TYPE	1DlyTYP
FX1:SUB DELAY TIME	1DlyTIM
FX1:SUB DELAY FEEDBACK	1DlyFBK
FX1:SUB DELAY HIGH CUT	1DlyHiC
FX1:SUB DELAY E.LEVEL	1DlyELV
FX1:SUB DELAY D.LEVEL	1DlyDLV
FX1:SUB DELAY TAP TIME	1DlyTAP
OD/DS:TYPE	OD:TYPE
OD/DS:DRIVE	OD:DRIVE
OD/DS:BOTTOM	OD:BOTM
OD/DS:TONE	OD:TONE

Value	Display
OD/DS:E.LEVEL	OD:ELV
OD/DS:D.LEVEL	OD:DLV
OD/DS:PEQ LOW GAIN	OD:EqLoG
OD/DS:PEQ LOW-MID FREQ	OD:EqLmF
OD/DS:PEQ LOW-MID Q	OD:EqLmQ
OD/DS:PEQ LOW-MID GAIN	OD:EqLmG
OD/DS:PEQ HIGH-MID FREQ	OD:EqHmF
OD/DS:PEQ HIGH-MID Q	OD:EqHmQ
OD/DS:PEQ HIGH-MID GAIN	OD:EqHmG
OD/DS:PEQ HIGH GAIN	OD:EqHiG
OD/DS:PEQ LEVEL	OD:EqLVL
PREAMP:TYPE	PrA:TYPE
PREAMP:GAIN	PrA:GAIN
PREAMP:BASS	PrA:BASS
PREAMP:MIDDLE	PrA:MID
PREAMP:TREBLE	PrA:TRBL
PREAMP:PRESENCE	PrA:PRES
PREAMP:LEVEL	PrA:LEVEL
PREAMP:BRIGHT	PrA:BRT
PREAMP:SP.TYPE	PrA:SP
PREAMP:GTR SP	PRA:GtrSP
NS:THRESHOLD	NS:THRES
NS:RELEASE	NS:RELEAS
FX2:COMP TYPE	2CmpTYP
FX2:COMP SUSTAIN	2CmpSUS
FX2:COMP ATTACK	2CmpATK
FX2:COMP TONE	2CmpTON
FX2:COMP LEVEL	2CmpLVL
FX2:LIMITER TYPE	2LmtTYP
FX2:LIMITER ATTACK	2LmtATK
FX2:LIMITER THRESHOLD	2LmtTHR
FX2:LIMITER RATIO	2LmtRAT
FX2:LIMITER RELEASE	2LmtREL
FX2:LIMITER LEVEL	2LmtLVL
FX2:T.WAH MODE	2TwhMOD
FX2:T.WAH POLARITY	2TwhPOL
FX2:T.WAH SENS	2TwhSNS
FX2:T.WAH FREQ	2TwhFRQ
FX2:T.WAH PEAK	2TwhPEK
FX2:T.WAH LEVEL	2TwhLVL
FX2:T.WAH D.LEVEL	2TwhDLV
FX2:GEQ 40Hz	2GEq40
FX2:GEQ 100Hz	2GEq100
FX2:GEQ 250Hz	2GEq250
FX2:GEQ 500Hz	2GEq500
FX2:GEQ 1kHz	2GEq1k
FX2:GEQ 2.5kHz	2GEq2.5k
FX2:GEQ 8kHz	2GEq8k
FX2:GEQ LEVEL	2GEqLVL
FX2:PEQ LOW GAIN	2PEqLoG

Value	Display
FX2:PEQ LOW-MID FREQ	2PEqLmF
FX2:PEQ LOW-MID Q	2PEqLmQ
FX2:PEQ LOW-MID GAIN	2PEqLmG
FX2:PEQ HIGH-MID FREQ	2PEqHmF
FX2:PEQ HIGH-MID Q	2PEqHmQ
FX2:PEQ HIGH-MID GAIN	2PEqHmG
FX2:PEQ HIGH GAIN	2PEqHiG
FX2:PEQ LEVEL	2PEqLVL
FX2:ENHANCER SENS	2EnhSNS
FX2:ENHANCER LOW	2EnhLOW
FX2:ENHANCER HIGH	2EnhHIGH
FX2:ENHANCER LOW FREQ	2EnhLoF
FX2:ENHANCER HIGH FREQ	2EnhHiF
FX2:TONE MOD TYPE	2TmodTYP
FX2:TONE MOD RESONANCE	2TmodRES
FX2:TONE MOD LOW	2TmodLO
FX2:TONE MOD HIGH	2TmodHI
FX2:TONE MOD LEVEL	2TmodLVL
FX2:BASS SIM TYPE	2BsimTYP
FX2:BASS SIM LOW	2BsimLO
FX2:BASS SIM HIGH	2BsimHI
FX2:BASS SIM LEVEL	2BsimBDY
FX2:BASS SIM BODY	2BsimLVL
FX2:SLOW GEAR SENS	2SgSNS
FX2:SLOW GEAR RISE TIME	2SgRIS
FX2:SLOW GEAR LEVEL	2SgLVL
FX2:DEFRETTER SENS	2DfrSNS
FX2:DEFRETTER ATTACK	2DfrATK
FX2:DEFRETTER E.LEVEL	2DfrELV
FX2:DEFRETTER TONE	2DfrTON
FX2:DEFRETTER D.LEVEL	2DfrDLV
FX2:BASS SYNTH WAVE	2SynWAV
FX2:BASS SYNTH CUTOFF	2SynCUT
FX2:BASS SYNTH E.LEVEL	2SynELV
FX2:BASS SYNTH SENS	2SynSNS
FX2:BASS SYNTH DECAY	2SynDCY
FX2:BASS SYNTH DEPTH	2SynDPT
FX2:BASS SYNTH RESONANCE	2SynRES
FX2:BASS SYNTH D.LEVEL	2SynDLV
FX2:OCTAVE -2OCT	2Oct-2
FX2:OCTAVE -1OCT	2Oct-1
FX2:OCTAVE DIRECT	2OctDLV
FX2:PITCH SHIFT PITCH	2PsPITCH
FX2:PITCH SHIFT FINE	2PsFINE
FX2:PITCH SHIFT PRE-DELAY	2PsPDLY
FX2:PITCH SHIFT E.LEVEL	2PsELV
FX2:PITCH SHIFT FEEDBACK	2PsFBK
FX2:PITCH SHIFT D.LEVEL	2PsDLV
FX2:HARMONIST HARMONY	2HrmHARM
FX2:HARMONIST PRE-DELAY	2HrmPDLY
FX2:HARMONIST E.LEVEL	2HrmELV
FX2:HARMONIST FEEDBACK	2HrmFBK
FX2:HARMONIST D.LEVEL	2HrmDLV
FX2:OVERTONE DETUNE	2OvtnDTN
FX2:OVERTONE TONE	2OvtnTON
FX2:OVERTONE UPPER	2OvtnUPR
FX2:OVERTONE LOWER	2OvtnLWR
FX2:OVERTONE D.LEVEL	2OvtnDLV
FX2:PHASER TYPE	2PhTYP
FX2:PHASER RATE	2PhRAT
FX2:PHASER DEPTH	2PhDPT
FX2:PHASER MANUAL	2PhMAN
FX2:PHASER RESONANCE	2PhRES
FX2:PHASER E.LEVEL	2PhELV
FX2:PHASER D.LEVEL	2PhDLV
FX2:FLANGER RATE	2FlgRAT
FX2:FLANGER DEPTH	2FlgDPT
FX2:FLANGER MANUAL	2FlgMAN
FX2:FLANGER RESONANCE	2FlgRES
FX2:FLANGER LOW CUT	2FlgLoC
FX2:FLANGER E.LEVEL	2FlgELV
FX2:FLANGER D.LEVEL	2FlgDLV
FX2:TREMOLO WAVE	2TrmWAV
FX2:TREMOLO RATE	2TrmRAT
FX2:TREMOLO DEPTH	2TrmDPT
FX2:TREMOLO LEVEL	2TrmLVL
FX2:ROTARY BALANCE	2RotBAL
FX2:ROTARY SPEED	2RotSPD
FX2:ROTARY RATE SLOW	2RotSLW
FX2:ROTARY RATE FAST	2RotFST
FX2:ROTARY TRANSITION	2RotTRA
FX2:ROTARY LEVEL	2RotLVL
FX2:UNI-V RATE	2UnvRAT
FX2:UNI-V DEPTH	2UnvDPT
FX2:UNI-V LEVEL	2UnvLVL
FX2:VIBRATO RATE	2VibRAT
FX2:VIBRATE DEPTH	2VibDPT
FX2:VIBRATO TRIGGER	2VibTRG
FX2:VIBRATE RISE TIME	2VibRIS
FX2:VIBRATO LEVEL	2VibLVL
FX2:RING MOD FREQ	2RngFRQ
FX2:RING MOD E.LEVEL	2RngELV
FX2:RING MOD D.LEVEL	2RngDLV
FX2:RING MOD MODE	2RngMOD
FX2:HUMANIZER MODE	2HmnMOD
FX2:HUMANIZER VOWEL1	2HmnVO1
FX2:HUMANIZER VOWEL2	2HmnVO2
FX2:HUMANIZER SENS	2HmnSNS
FX2:HUMANIZER RATE	2HmnRAT
FX2:HUMANIZER DEPTH	2HmnDPT
FX2:HUMANIZER MANUAL	2HmnMAN
FX2:HUMANIZER LEVEL	2HmnLVL
FX2:CHORUS MODE	2ChoMOD
FX2:CHORUS RATE	2ChoRAT
FX2:CHORUS DEPTH	2ChoDPT
FX2:CHORUS LOW CUT	2ChoLoC
FX2:CHORUS HIGH CUT	2ChoHiC
FX2:CHORUS E.LEVEL	2ChoELV
FX2:SUB DELAY TYPE	2DlyTYP
FX2:SUB DELAY TIME	2DlyTIM
FX2:SUB DELAY FEEDBACK	2DlyFBK
FX2:SUB DELAY HIGH CUT	2DlyHiC
FX2:SUB DELAY E.LEVEL	2DlyELV
FX2:SUB DELAY D.LEVEL	2DlyDLV
FX2:SUB DELAY TAP TIME	2DlyTAP
DELAY:TYPE	DL:TYPE
DELAY:TIME	DL:TIME
DELAY:FEEDBACK	DL:FBK
DELAY:HIGH CUT	DL:HiC
DELAY:E.LEVEL	DL:ELV
DELAY:TAP TIME	DL:TAP
DELAY:MODULATION RATE	DL:M.RAT
DELAY:MODULATION DEPTH	DL:M.DPT
TERA ECHO:TIME	TE:TIME
TERA ECHO:FEEDBACK	TE:FBK
TERA ECHO:TONE	TE:TONE
TERA ECHO:E.LEVEL	TE:ELV
TERA ECHO:D.LEVEL	TE:DLV
TERA ECHO:HOLD	TE:HOLD
REVERB:TYPE	RV:TYPE
REVERB:TIME	RV:TIME
REVERB:LOW CUT	RV:LoC
REVERB:HIGH CUT	RV:HiC
REVERB:LEVEL	RV:LEVEL
REVERB:SPRING SENS	RV:SPRNG
REVERB:DELAY TIME	RV:DlTIM
REVERB:DELAY FEEDBACK	RV:DlFBK
REVERB:DELAY HIGH CUT	RV:DlHiC
REVERB:DELAY E.LEVEL	RV:DlELV
REVERB:DELAY D.LEVEL	RV:DlDLV
FOOT VOLUME:LEVEL	FV:LVL
PEDAL FX:TYPE	PdFX:TYPE
PEDAL FX:WAH PEDAL POS	WAH:POS
PEDAL FX:WAH LEVEL	WAH:LEVEL
PEDAL FX:PEDAL BEND PITCH	PB:PITCH
PEDAL FX:PEDAL BEND PEDAL POS	PB:POS
PEDAL FX:PEDAL BEND LEVEL	PB:LEVEL
MASTER LOW GAIN	LOW GAIN
MASTER MIDDLE FREQ	MID FREQ
MASTER MIDDLE Q	MID Q
MASTER MIDDLE GAIN	MID GAIN
MASTER HIGH GAIN	HI GAIN
PATCH LEVEL	PATCH LVL
MASTER BPM	BPM
MASTER KEY	KEY
USB MIX	USB:MIX
FX1	FX1
OD/DS	OD/DS
PREAMP	PREAMP
FX2	FX2
DELAY	DELAY
REVERB	REVERB
Pedal FX	PEDAL FX
INPUT LEVEL	IN LEVEL
OUTPUT LEVEL	OUT LEVEL

PREF (PREFERENCE)

Here you can specify whether settings for the type of connected amp and preamp, control pedal, expression pedal, etc. will be independent for each patch, or whether the same settings will be shared by all patches.

Parameter	Value	Explanation
EXP 1	PATCH, SYSTEM	If this is set to PATCH, different settings can be made independently for each patch. If this is set to SYSTEM, the same settings will be shared by all patches. * Here, even if a CTL/EXP pedal that has been set to SYSTEM is set to ASSIGN SOURCE (p. 18) , that setting will be ignored.
CTL 1	PATCH, SYSTEM	
EXP SW	PATCH, SYSTEM	
DOWN	PATCH, SYSTEM	
UP	PATCH, SYSTEM	
EXP 2	PATCH, SYSTEM	
CTL 2	PATCH, SYSTEM	
CTL 3	PATCH, SYSTEM	

LOOP

This specifies the level of loop playback.

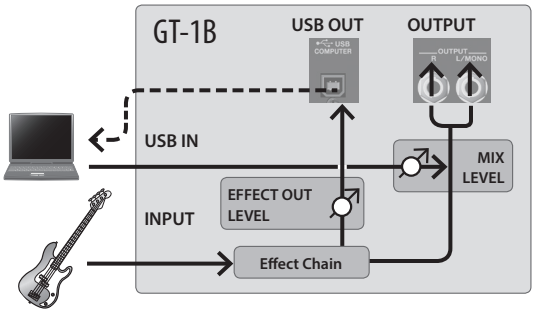
Parameter	Value	Explanation
LOOP	1–120	Specifies the phrase playback volume.

USB

Here you can make USB-related settings for when the GT-1B is connected to a computer via USB.

USB audio flow

GT-1B outputs the effect sound, and the return from the computer is mixed with your bass performance at the final stage.



Parameter	Value	Explanation
MIX LEVEL	0–200%	Adjusts the level of the audio input from the computer. At this time, the audio input from the computer is mixed at the final stage of the GT-1B.
EFX OUT (EFFECT OUT LEVEL)	0–200%	Adjusts the level at which the sound processed by the effects of the GT-1B is output to the computer.
DIRECT MON (DIRECT MONITOR)	Switches whether the sound of the GT-1B is output to the PHONES jack or the OUTPUT jacks. * This setting cannot be saved. It will be ON when the unit is powered-on.	
	OFF	Turn this off if the audio data is being passed "thru" within the computer. In this case, you won't hear sound unless the computer is set to "thru."
	ON	The sound of the GT-1B is output directly. Turn this on if you're using the GT-1B on its own without connecting it to a computer. (If you turn this off, only the sound being input via USB is output.)

PDL CALIBRATION (PEDAL CALIBRATION)

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

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

F.RESET (FACTORY RESET)

Initializes the GT-1B to its factory-set condition.

Parameter	Value	Explanation
FROM	SYSTEM	System parameter settings
	U01–U99	Settings for Patch Number U01 through U99
TO	SYSTEM	System parameter settings
	U01–U99	Settings for Patch Number U01 through U99

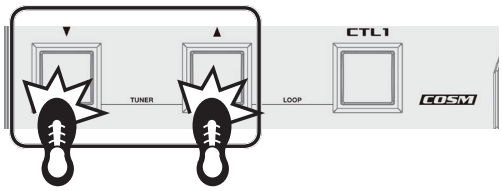
Other Settings

TUNER

Editing procedure

1. Simultaneously press switches [▼] and [▲].

The tuner function will turn on.



2. Use knobs [1] and [3] to specify the settings.

Knob	Parameter	Value	Explanation
[1]	PITCH	435 Hz–445 Hz	Specifies the reference pitch.
[3]	OUTPUT	MUTE	Sound will not be output while tuning.
		BYPASS	While tuning, the sound of the bass being input to the GT-1B will be output without change. All effects will be off.
		THRU	Allows you to tune while hearing the current effect sound.

3. Simultaneously press switches [▼] and [▲] to return to the play screen.

You can also return to the play screen by pressing the [EXIT] button.

Sound List

Preset Patch List

Patch #	Patch Name	Explanation
P01	SCOOP SLAP	Scooped slap sound for wide variety of musical styles.
P02	PASSIVE 2 ACTIVE	Changes the tone of your passive pickups to sound like active pickups.
P03	MILD TUBE	Mild, tube amp-like bass tone.
P04	SUPER LOW	Hi-cut is used to focus more power into the low frequencies.
P05	CREAMY ROCK	Drive sound for late 60's British rock trio.
P06	60s LIVERPOOL	Bass tone for 60's Liverpool sound.
P07	70s PROGRE	Bass sound with boosted low and high ranges, plus distortion.
P08	CHORD DRIVE	70's jazz-fusion sound for chord playing.
P09	GARAGE ROCK	Drive sound for garage rock.
P10	MODERN DRIVE	Drive sound for modern rock.
P11	8×10 STACK	Fat drive sound with a mixture of fuzz and preamp.
P12	FUZZ BASS	Fat and well sustained fuzz sound.
P13	OVERDRIVE SLAP	Distorted sound for slap playing.
P14	DISTORTION SOLO	Distortion sound for soloing.
P15	FILTER FUNK	Funky sound with T.WAH.
P16	PHASER & FLANGER	Jazz-fusion sound of 70's - 80's. Switch FLANGER to PHASER with CTL1 switch.
P17	ATMOSPHERE	Spatial-type sound that takes advantage of volume swell and long reverberation. CTL1 switch controls fuzz, and EXP SW controls OD/SD SOLO.
P18	HIP-HOP & DUB	Heavy sub-bass sound.
P19	SIMPLE FRETLESS	Simple fretless bass sound.
P20	R&B SYNTH	Bass synth sound for 80's R&B.
P21	SYNTH LEAD	Synth sound for solos.
P22	URBAN SLAP	Slap bass sound for 80's urban soul music.
P23	N.Y. SLAP	Slap bass sound for 80's jazz-fusion.
P24	70s AMP FINGER	Juicy bass amp sound for 70's rock.
P25	50s ACO BASS	Contrabass-like sound for old jazz or country.
P26	REGGAE	Ideal sound for reggae or Jamaican music.
P27	DRIVE810	Powerful rock sound of the overdriven CONCERT 810.
P28	METAL HEAD	Metal sound, great when using a pick.
P29	BLUES ROCK SOLO	Crunch sound for blues or rock, with tremolo added.
P30	EXP PDL DRIVE	Use the expression pedal to control the distortion.
P31	EXTREME DIST	Extremely distorted bass sound.
P32	CRY VIBE	Drive sound combining a classic pedal wah and UNI-V.
P33	ROCK'N ROLL SOLO	Drive sound for blues or rock, with phaser added.
P34	METALMASTER	Distortion tone that goes into the frequency range of guitar tones.
P35	STEREO FUNK	Stereo funk sound combining T.WAH and delay. CTRL1 switch adds a sound one octave lower.
P36	70s JAZZ FUSION	70's jazz-fusion sound for picking style bass.
P37	LOW AND SWEET	Mild octave sound for finger style bass.
P38	2OCT UP LEAD	Sound for solo playing, with an added sound two octaves higher.
P39	PEDAL PITCH SOLO	Use the expression pedal to control the pitch.
P40	PIPE ORGAN	A pipe-organ-like sound; use the expression pedal to control the low notes.
P41	ELEPHANT CHORUS	Bass sound with chorus applied.
P42	60s R&B STUDIO	Sound for '60s R&B or pop, with a sense of ambience.
P43	70s SOUL	Sound for '70s soul, R&B, or pop. Appropriate tone can be obtained by using either fingers or a pick.
P44	70s BayArea SLAP	Slap sound with good presence. CTL1 switch applies distortion, and expression switch applies T.WAH.
P45	80s FINGER	Hard and clear '80s bass.
P46	80sUKPOP FRETLSS	Fretless bass sound for 80's British pop.
P47	80s FUNKY SYNTH	Vocoder-like bass synth sound for early 80's funk groove.
P48	90s SWEDISH POP	Bass sound of '90s Swedish pop.
P49	PB JAZZ FUNK	90's British jazz-funk sound for finger style bass.
P50	PURPLE SLAP St.	Slap sound with reduced low-frequency range.
P51	SOUL & FUNK	Low-centered sound suitable for soul or funk.
P52	CHORUS SLAP	Refined slap with chorus applied.
P53	SLAPBACK SLAP KC	When you play 8th notes, a backbeat of 16th notes is heard.
P54	NEW GOSPEL SOUND	Bass sound for contemporary gospel music.
P55	GOOD OLD BLUES	Good for blues or early rock 'n' roll.
P56	GOOD OLD COUNTRY	Good match for country or oldies.
P57	ROCKABILLY	Contrabass-like sound for rockabilly.
P58	ROOTS REGGAE	Choose this when playing reggae.
P59	BEBOP CONTRA	Contrabass-like sound for jazz.
P60	DYNAMIC DRIVE	The overdrive tone character changes along with your playing dynamics.
P61	HARD ROCK SOLO	Good for rock or hard rock solos, with flanger added to distortion.
P62	FAT BASS	Fat distortion sound.

Patch #	Patch Name	Explanation
P63	WHOSE GENERATION	Drive sound for early 60's British rock.
P64	HEAVY & DIRTY	Rough distortion sound.
P65	DRIVE & FUZZ	Drive sound using fuzz.
P66	HEAVY ROAR	Intense distortion with FLANGER.
P67	OCTAVE WAH	Sound using T.WAH and octave effect.
P68	SPACE FUNK	PHASER sound for disco music.
P69	BOOTS FUNK SLAP	Funky sound. Press the CTL1 switch to get an aggressive sound, and use the expression switch to turn T.WAH on/off.
P70	OCTAVE FRETLESS	Fat fretless bass sound with lower octave.
P71	BLUESY VIBE	Good for blues or pop solos; UNI-V is added to a slightly distorted sound.
P72	TALKING DRIVE	Sound reminiscent of a talk-box.
P73	HARDCORE SLAP	Punkish distorted slap sound.
P74	AGGRESSIVE SLAP	Intensely distorted slap sound.
P75	8 STRINGS CHORD	Sound that evokes chords or tapping on an 8-string bass. CTL1 switch turns chorus on/off.
P76	DREAMY	Slow gear and long reverberation create phantasy-like sound.
P77	B3 ORGANIK	Sound reminiscent of an electric organ.
P78	HIGH ORGAN SOLO	Solo sound, with an organ-like sound added one octave above.
P79	ANGELIC CHORD	Guitar and organ playing in unison.
P80	FUZZ BOW SOLO	Bowed sound, with added fuzz.
P81	WOODWIND	Sound reminiscent of a woodwind instrument.
P82	HEAD HUNT SYNTH	Sound reminiscent of a classic jazz or funk session song. CTL1 switch controls octave, and expression switch controls reverb.
P83	REVOLUTION SYNTH	Reminiscent of a '90s acid jazz song.
P84	RESONANCE SAW	Synth sound with prominent resonance.
P85	PHASER SYNTH	Synth sound with distinctive phaser.
P86	UNISON SYNTH	Unison sound of acoustic bass and synth.
P87	ROUND SYNTH	Rounded synth sound. CTL1 switch changes to an aggressive sound.
P88	HEAVY SQUARE	Heavy synth sound with a lower octave added. CTL1 switch applies fuzz.
P89	Sci-Fi EFX	Sound effect using wave pedal.
P90	ACTIVE 2 PASSIVE	Changes a modern tone to a vintage tone. (For active basses.)
P91	SLAP 4 ACTIVE	Good for slap, with mid-range reduced and compressor applied deeply. CTL1 switch applies chorus. (For active basses.)
P92	BALLAD 4 ACTIVE	Warm and long-sustaining sound for ballads. CTL1 switch applies chorus and delay, making it suitable for solos or melodies. (For active basses.)
P93	ACTIV 2 ACOUSTIC	Sound of an electro-acoustic bass. (For active basses.)
P94	WarmDRIVE 4 ACTV	Slightly driven warm sound. CTL1 switch applies phaser. (For active basses.)
P95	DIST 4 ACTIVE	Distortion sound. CTL1 switch applies phaser. (For active basses.)
P96	FUZZ 4 ACTIVE	Sound with fuzz. CTL1 switch applies overtones and delay. (For active basses.)
P97	FILTER 4 ACTIVE	Funky T.WAH sound. (For active basses.)
P98	FRETLESS 4 ACTV	Sound reminiscent of a fretless bass. CTL1 switch applies chorus and reverb. (For active basses.)
P99	SYNTH 4 ACTIVE	Funky sound with synth overlapping the original sound. CTL1 switch applies delay. (For active basses.)