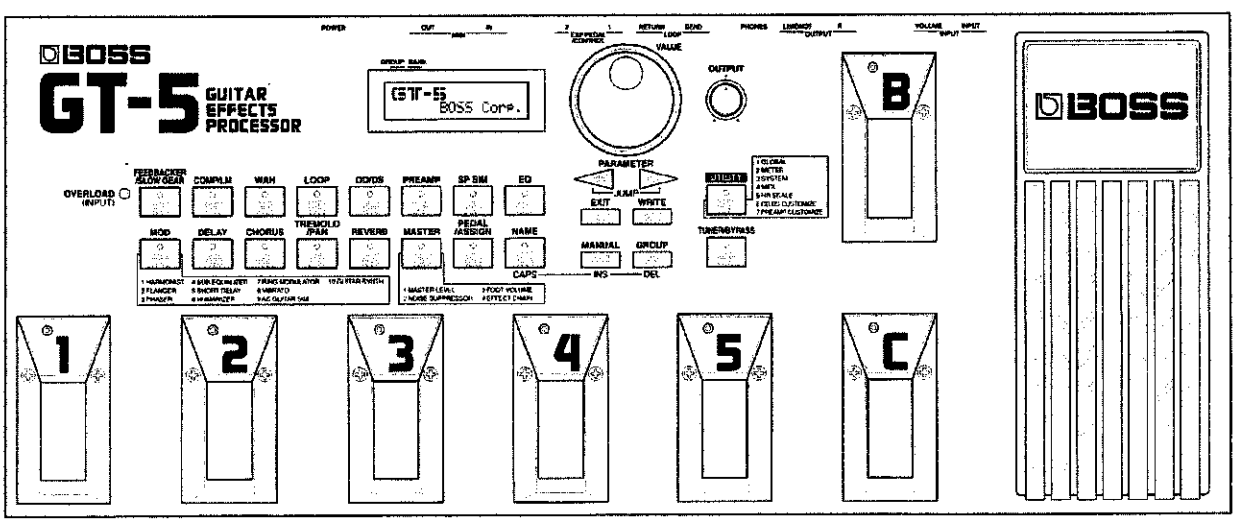
BOSS

GT-5 GUITAR EFFECTS PROCESSOR

Owner's Manual



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

For the USA

This product may be equipped with a polarized line plug (one blade wider than the other) . This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

For Canada

For Polarized Line Plug

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.

ATTENTION: POUR ÉVITER LES CHOCS ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

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.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
- Protect the unit from strong impact. (Do not drop it!)
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.
- Before using the unit in a foreign country, consult with your dealer, or qualified Roland service personnel.

⚠CAUTION

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from an outlet.
- 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 (p. 11).
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

Thank you for purchasing the BOSS GT-5 Guitar Effects Processor.

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p.2), "USING THE UNIT SAFELY" (p.3), and "IMPORTANT NOTES" (p.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, this manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

Main Features

Provides a wealth of functions handy for live performance

The GT-5 features all the functions needed for performing live. It not only allows you to change Patches while playing, but also allows you to control the Patches in real time using the pedals. Also provided are many other functions, such as a tuning function.

Distortion created by using COSM technology

By combining a digital preamplifier that incorporates the leading-edge COSM technology with analog distortion provided by BOSS, the GT-5 can create all kinds of distortion sounds.

Professional-Use Quality

This effect unit provides 28 different effects that deliver truly professional quality. These include reverb that is virtually equivalent to that found in high-end studio equipment, delay that allows SOS (Sound On Sound), and overwhelmingly expressive guitar synthesizer sounds—all made possible thanks to a newly developed acoustic guitar simulator, and Roland's VG-8 HRM technology.

Custom Overdrive/Distortion and Custom Preamplifier

The unit allows you to set up your distortion in a way similar to designing your own effects unit or preamplifier. Almost any custom effect or preamplifier that you can think of can be created.

Quick Settings

Preset settings have been assigned to each Edit function. Simply by selecting the relevant Preset setting for the function (Effect) you wish to use, you can easily synthesize any effect sound you like. You can store your original settings as a User Setting for later use.

Panel Buttons that correspond to the Effects

Buttons on the panel perfectly correspond to the built-in effects, allowing you to turn on/off each effect or edit quickly.

Expression Pedal and Control Pedal

The unit features an Expression pedal that allows its function to be set individually for each Patch, and a Control pedal. You can use the Expression Pedal for different functions depending on the Patch, such as a wah pedal or volume pedal.

Internal Pedal System

You can change the value of the parameter you have selected using the virtual expression pedal in real-time. You can also control the Fade-In/Out or a parameter's modulation.

Real-time control of external MIDI devices

Information describing operations performed on the GT-5 can be output as MIDI Program Change and Control Change messages via its MIDI connectors.

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Contents

USING THE UNIT SAFELY 3
Main Features 4
IMPORTANT NOTES 6
How to Use This Manual 7
Panel Descriptions 8

Section 1 Try out the GT-5 10

Connections 10
Power-on and Standby 11
Power-on 11
Adjusting the Input Level 11
Adjusting the Output Level 12
Settings for connected equipment 12
Selecting an Effect Sound 12
How to select a Patch on the GT-5 13
About the Screen Display 14
About the indication of the Effect Select Buttons 14
Tuner/Bypass Function 15
Changing to the Tuner/Bypass Mode 15
About the Display During Tuning 15
Tuning Procedure 16
Tuner Settings 16

Section 2 Modifying Various Settings 18

Before You Begin Creating Sounds 18
Copying a Patch 19
Effect Sound Settings 19
Sound Creation using the Effect Settings (Quick Setting) ... 19
Sound Creation by Editing each Effect (Parameter) .. 21
Effect On/Off Settings 21
Setting the Effect Unit Connection Order 21
Settings for Each Effects Processor 22
Setting the Expression Pedal / Control Pedal 23
Sound Creation by using Pedal Settings (Quick Setting) .. 23
When you do not wish to use the Quick Setting 23
Control Assign Settings 24
About the Internal Pedal System 27
Modifying the Patch Name 28
Canceling Changes 28
Storing the Modified Settings (The Write Operation) ... 29
Using the Manual Mode 29
Changing to the Manual Mode 29
Using the Manual Mode 30
Setting the Manual Mode 30
Utility Function Settings 30
Utility Function Parameters 31

Section 3 Effect Guide 36

FEEDBACKER / SLOW GEAR 36
COMPRESSOR / LIMITER 37
WAH 38
LOOP 39
OVERDRIVE / DISTORTION 40
PREAMP 41
SPEAKER SIMULATOR 42
EQUALIZER 43
MODULATION 44
DELAY 50
CHORUS 53
TREMOLO / PAN 54
REVERB 54
MASTER 55

Section 4 Using MIDI 57

How MIDI Can Be Used 57
Operation from the GT-5 57
Operations from External MIDI Devices 58
MIDI Utility Function Settings 58
Utility Parameters related with MIDI 59
Transmitting / Receiving Data Via MIDI 60
Data that can be transmitted 60
Transmitting Data (Bulk Dump) 61
Receiving Data (Bulk Load) 62
Program Change Map Settings 62
Program Change Map Parameters 63

Section 5 Appendix 64

About MIDI 64
1. How MIDI messages are transmitted and received 64
2. Main types of MIDI message used by the GT-5 ... 65
About the MIDI Implementation 65
Changing Patches using Bank Select Messages 66
Changing Patch Numbers on an external MIDI device from the GT-5 66
Changing Patch Numbers on the GT-5 using the Bank Select messages sent from an external MIDI device 67
Factory Settings 69
Restoring the Factory Settings (Initialization) 70
Troubleshooting 71
MIDI Implementation Chart 72
Specifications 73
Index 74
Patch Name Table 76

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 use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- 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.

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 benzene, 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), 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 dealer, or qualified Roland service personnel.

```
Battery Low !!
  Please Change
```

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 loosing 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).
- 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.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

How to Use This Manual

This manual explains the procedures and functions used for normal playing, and how to make various settings. It is divided into five major sections. Read each section as necessary.

At the end of the manual an alphabetical index is provided. If you have questions about operation, refer to the index.

Section 1 Try out the GT-5

This section explains the basic operation of the GT-5, such as connecting the GT-5 with external devices, and selecting from the effect sounds stored in the GT-5's memory.

Section 2 Modifying Various Settings

This section explains how to modify effect sound settings. Read this section when you wish to change the settings of various functions.

Section 3 Effect Guide

This section explains the function of the effect parameters.

Section 4 Using MIDI

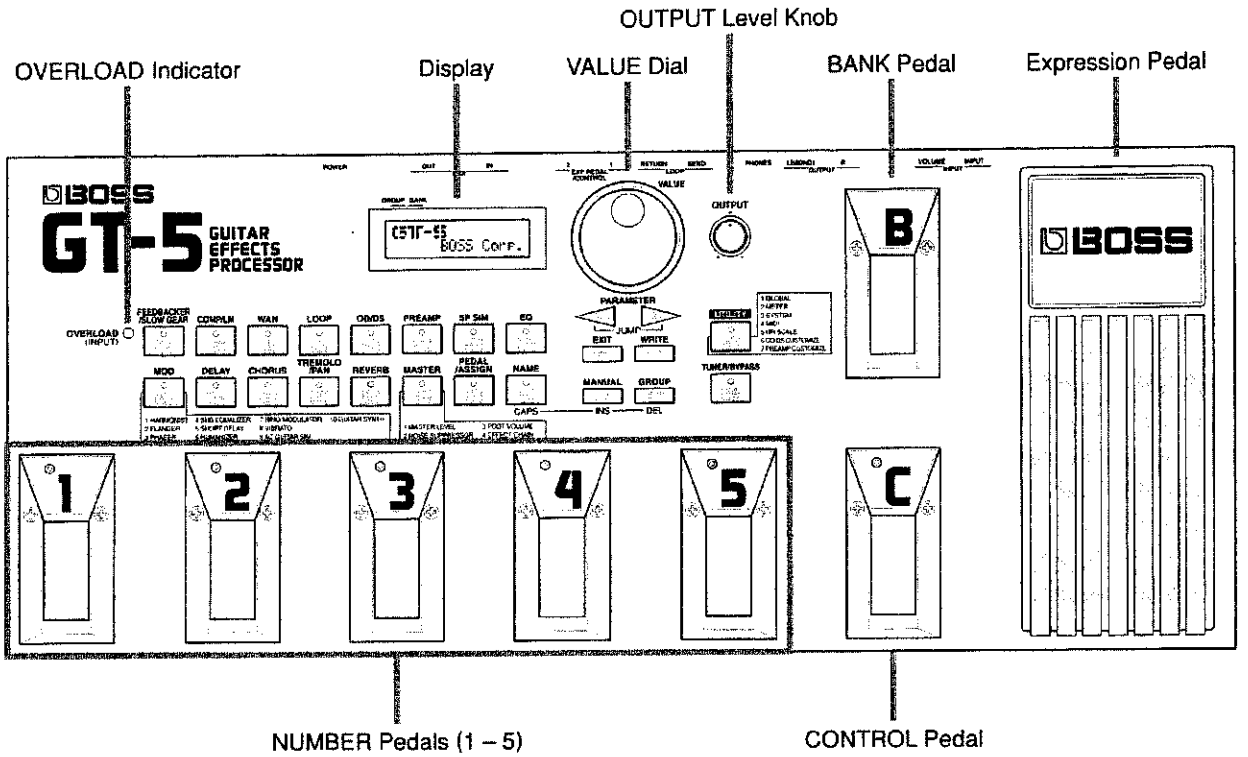
This section explains how data can be transmitted and received via MIDI. Read this section when you wish to use the MIDI functions of the GT-5.

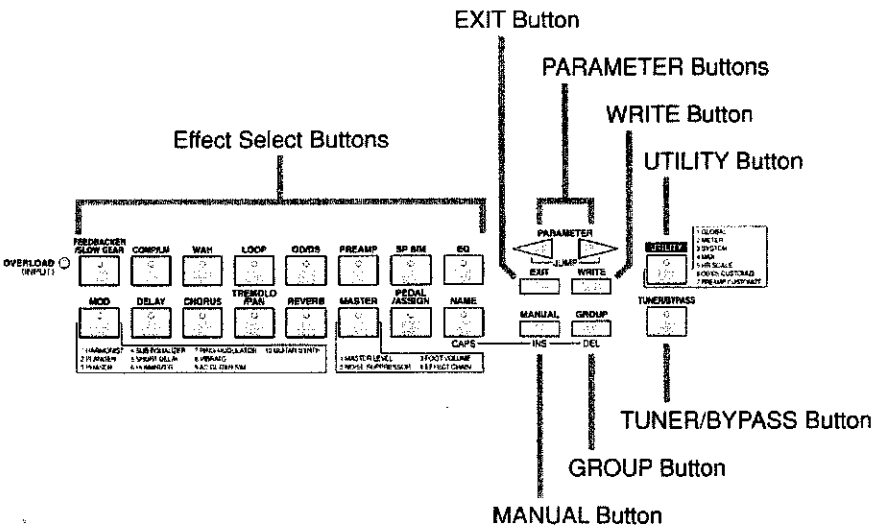
Section 5 Appendix

This section contains material that will help you get the most out of your GT-5, lists of the factory settings, and a helpful troubleshooting section.

Panel Descriptions

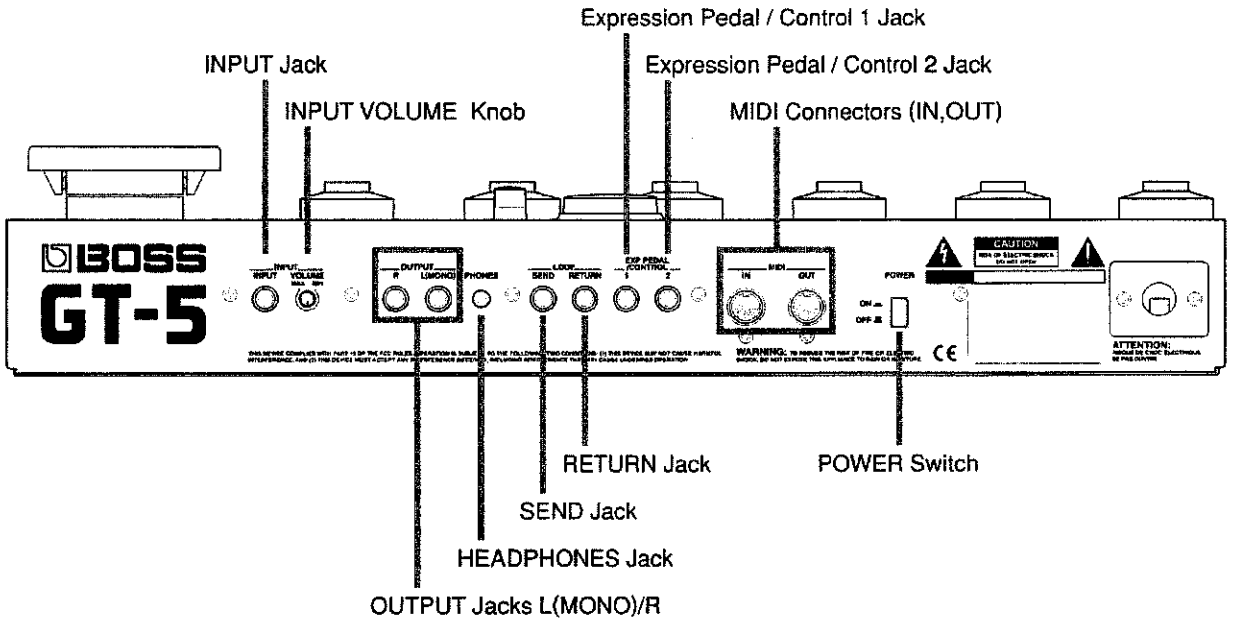
< Front Panel >





** The names of buttons are enclosed with [ ] in this manual. So, for instance, "Press [WRITE]" means to press the Write button. Also, [PARAMETER] means to press the two Parameter buttons.*

< Rear Panel >



** This owners manual refers to Expression Pedal/Control jacks 1 and 2 as the EXP/CTL jacks.*

Section 1

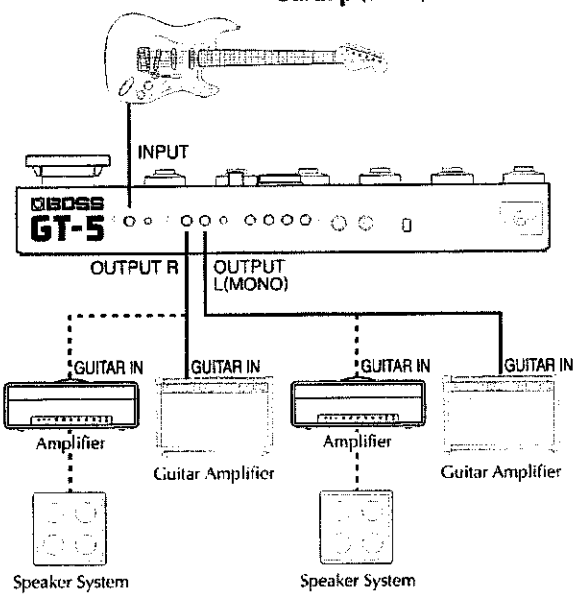
Try out the GT-5

Connections

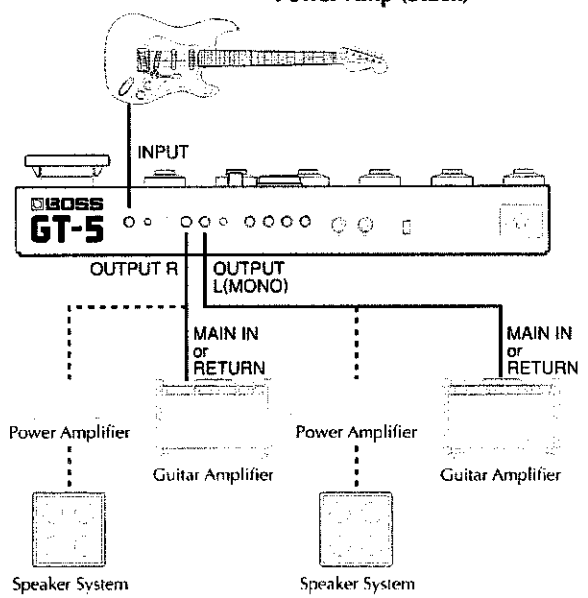
After connecting the GT-5 to a guitar or guitar amplifier as shown below, connect the power cable.

* ***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.***
* ***The volume on your amplifier should be turned up only after switching on all the other units.***
* ***To output in monaural, connect a cable to only the OUTPUT L (MONO) jack.***
* ***Use only the specified expression pedal (Boss FV-300L + PCS-33 (Roland) or EV-5 (Roland); sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.***

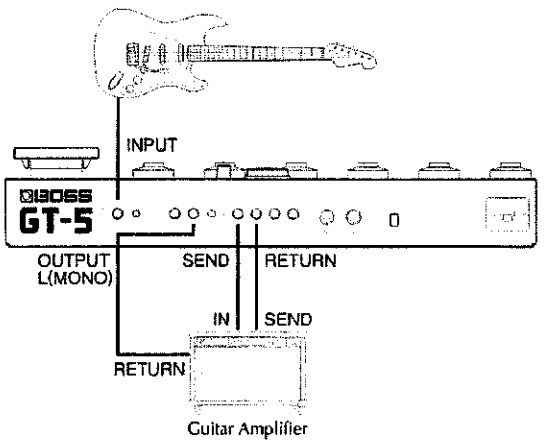
Your Setting ? : (P.12) **Gt.Amp (Combo)**
Gt.Amp (Stack)

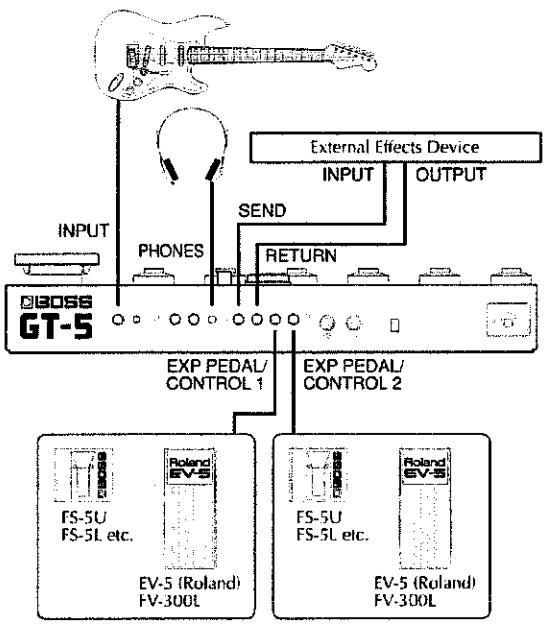


Your Setting ? : (P.12) **Power Amp (Combo)**
Power Amp (Stack)



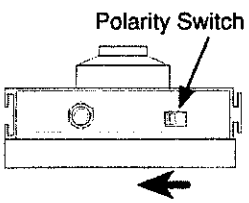
Your Setting ? : (P.12) POWER Amp





* ***When you connect an Expression pedal to the EXP/CTL jacks, be sure to set the Minimum Volume to the "MIN" position.***

* ***If connecting a footswitch (FS-5U; optional) to the EXP/CTL jacks, set the polarity switch as shown below.***



Power-on and Standby

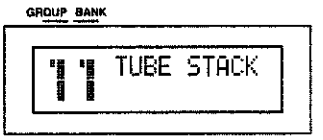
In order to take full advantage of the GT-5's performance, be sure to make the following settings.

Power-on

Once the connections have been completed (p. 10 – 11), 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.

GT-5
↓
External Effects Device
↓
Guitar Amplifier (Power Amplifier)

The following display will appear, and after several seconds, the GT-5 will be ready for normal playing. This display is referred to as the "Play page."

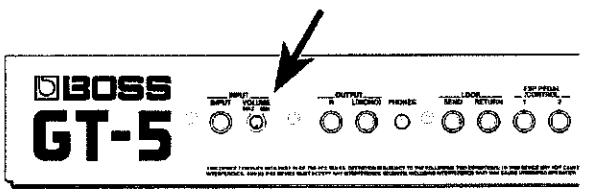


* ***When the power is turned on, the last-selected Patch number will be selected.***

* ***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.***

Adjusting the Input Level

The level of the output signal differs between guitars. Use the Input Volume 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.**

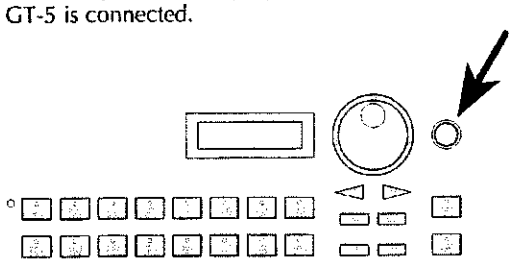
2 **Adjust the Input Volume knob until the OVERLOAD Indicator lights briefly.**

* ***The OVERLOAD indicator will light 6 dB before clipping level (the level where distortion begins).***

* ***If the input level is too high, the GT-5 will not produce the desired effects.***

Adjusting the Output Level

Adjust the output level as appropriate for the devices to which the GT-5 is connected.



Settings for connected equipment

Specify the type of the equipment that is connected to the output jack.

(Procedure)

1 Press [UTILITY].

The indicator of the button is lit, and the display shows the screen of the Global Function. Then, the display turns to parameters of the Global Function.

```
--- UTILITY ---
1.GLOBAL
```

... then,

```
Your Setting ?
  Gt.Amp(Combo)
```

2 Set the type of device connected to the Output jack using the VALUE dial.

Gt.Amp (Combo):
Use this setting when connecting to the guitar input of a combo-type guitar amp (i.e., amp and speaker contained in a single unit).

Gt.Amp (Stack):
Use this setting when connecting to the guitar input of a stack-type guitar amp (i.e., amp and speaker in separate units).

Power Amp (Stack):
Use this setting when connecting to the RETURN or MAIN IN of a combo-type guitar amp.

Power Amp (Stack):
Use this setting when connecting to a power amp and speaker box, or to the RETURN or MAIN IN of a stack-type guitar amp.

Line (Headphones):
Use this setting when connecting to a mixer or MTR. This setting is also used when using headphones.

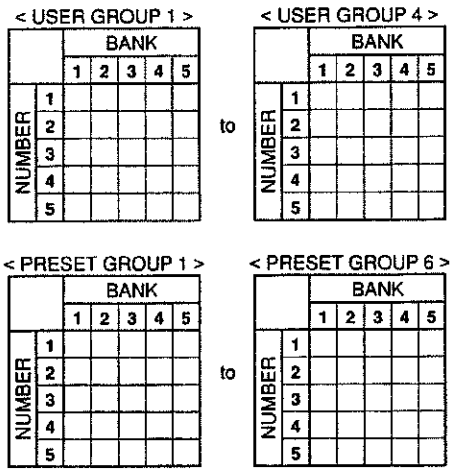
3 Press [EXIT] to end the procedure.

Selecting an Effect Sound

< What Is a Patch? >

On the GT-5, a collection of settings which specifies how the various effects are to be combined, and contains specific settings which fine tune the sound are stored together into what is called a "Patch."

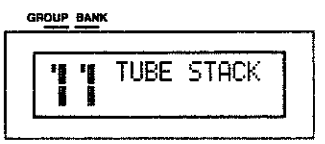
The unit offers 250 Patches in all. Patches are organized by Group, Bank, and Number, as illustrated below.



User Groups (1 - 4)

User Groups can be used to store new effects programs you have made. The Patches in these Groups are called "User Patches."

** This owner's manual refers to the User Group as "UG1 – UG4."*

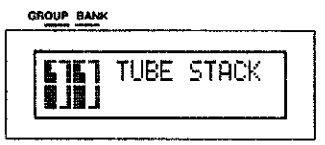


Preset Groups (1 - 6)

The GT-5's effects settings have been preprogrammed in Preset Groups. These programs are called "Preset Patches." You cannot write new Patches into these Groups, but you can edit any Preset Patch and store it as a User Patch.

** This owner's manual refers to the Preset Group as "PG1 – PG6."*

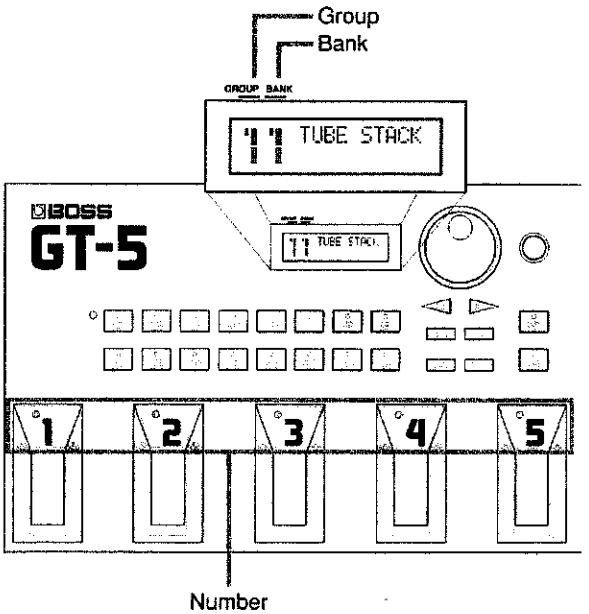
** When a Preset Patch is being selected, the Group/Bank in the display is inverted.*



How to select a Patch on the GT-5

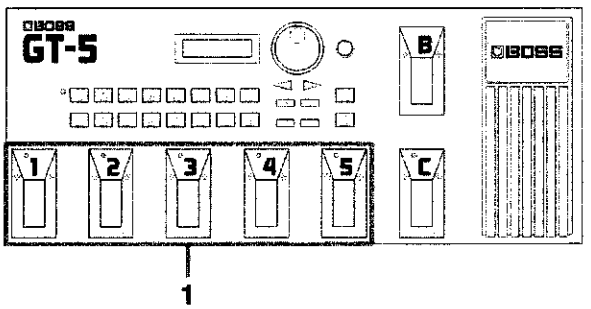
Patches are selected by switching to the appropriate Group (UG1 – UG4, PG1 – PG6), Bank (1 – 5), and Number (1 – 5).

The GT-5 shows "Group / Bank / Number" in the following positions.



** Patches are not selected until the Number is finally specified. That is Patches are not selected by setting the Group or Bank. If you wish to select a Patch just by specifying the Group and Bank, set the System Function (p.30). It is also possible to set it so that Patches will be changed by using the VALUE dial.*

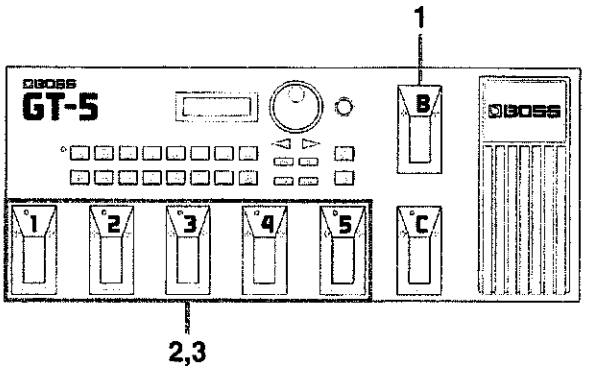
1 To change only the Number



1 Specify the Number of the Patch you wish to use by pressing the corresponding Number pedal.

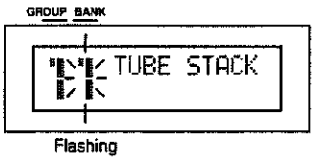
The indicator for the Number pedal you have pressed will light up, and you are switched to the new Patch.

2 To change the Bank



1 Press the BANK pedal.

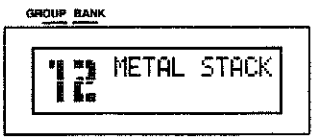
The indication in the display for the Bank will begin flashing.



** Should you wish to cancel Bank selection, press the BANK pedal again.*

2 Specify the Bank of the Patch you wish to use by pressing the relevant Number pedal.

The unit switches to the Bank you have selected, and the indication in the display will now light steadily instead of flashing. The indicator over the previous Number pedal (the one selected before you pressed the BANK pedal) will begin flashing, meaning that you can now specify the Number of the Patch you wish to use (At this point, the new Patch has not yet been selected).

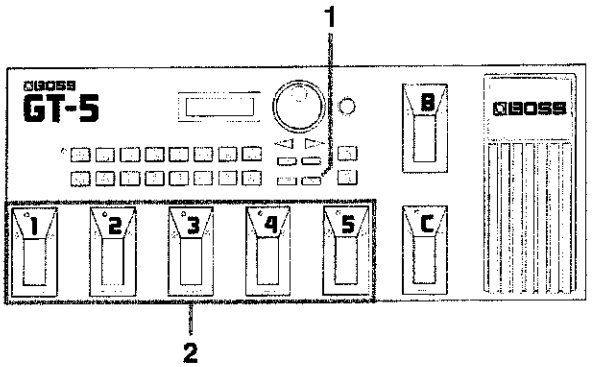


** If you wish to cancel changing the Bank, press the BANK pedal twice. To change to a different Bank, repeat from step 1.*

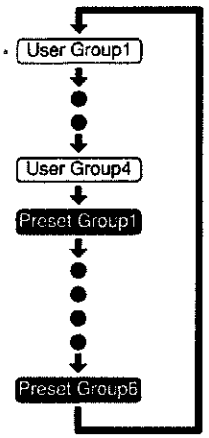
3 Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.

The indicator for the Number pedal you have pressed lights, showing that the new Patch is now selected.

3 To change the Group



1 **Banks will be called in the sequence as follows by pressing [GROUP] repeatedly.**



When you change the Group, the indicator of the previous Number pedal selected before you pressed [GROUP] will start flashing, showing that you are in the Patch Number specifying mode. (At this point, the Patch has not yet been selected.)

2 **Specify the Number of the Patch you wish to use by pressing the relevant Number pedal.**

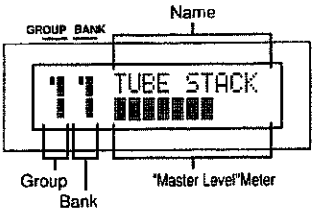
The indicator for the Number pedal you have pressed lights, showing that the new Patch is now selected.

(Changing the Group using the VALUE dial)

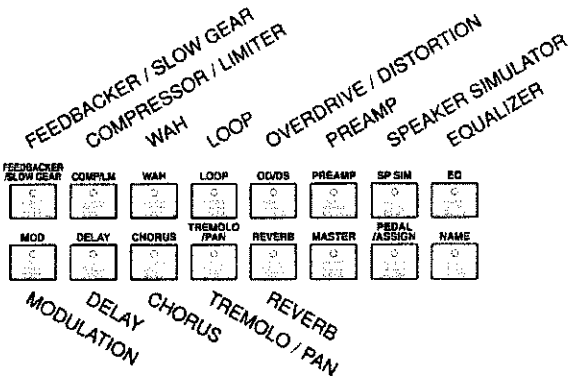
You can directly select a Group by rotating the Value dial while holding [GROUP] down.

About the Screen Display

The following types of information are shown in the Play page.



About the indication of the Effect Select Buttons



The effect select buttons corresponding to each effect will be lit or dark to indicate the effect on/off settings of each Patch number.

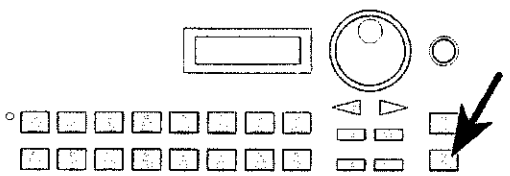
Tuner/Bypass Function

By using the Tuner/Bypass function, you can switch the unit to the Bypass mode (which allows the input sound to be output directly) and therefore activate the Tuner.

** When the Tuner/Bypass function is working, set the output level with "Volume Setting in the Tuner/Bypass Mode (p.17)."*

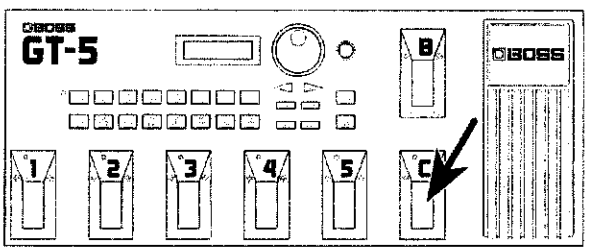
Changing to the Tuner/Bypass Mode

< Switching from the Front Panel >



Each time you press [TUNER/BYPASS], the Tuner/Bypass function will be turned on or off. When Tuner/Bypass is on, the indicator for the Tuner/Bypass Button will be lit.

< Switching from the Control Pedal >



Each time you press the Control Pedal, the Tuner/Bypass function will be turned on or off. When Tuner/Bypass is on, the indicators for the Control Pedal and Tuner/Bypass Button will be lit.

To turn on or off the Tuner/Bypass using the Control Pedal, set "Setting the Control Pedal (p.23)" as shown below.

** You can set the Tuner/Bypass function using the Control Assign.*

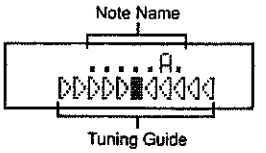
< Quick Setting >
CTL PEDAL: P8=TUNER ON

< Manual Setting >
CTL PEDAL: On
CTL PEDAL Target: TUNER On/Off
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Toggle

About the Display During Tuning

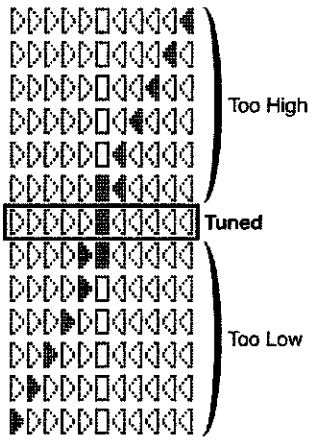
< Tuning Display >

The internal tuner of the GT-5 shows the note name in the upper row of the display and the tuning guide at the lower row, indicating the difference between the input sound and the indicated sound.

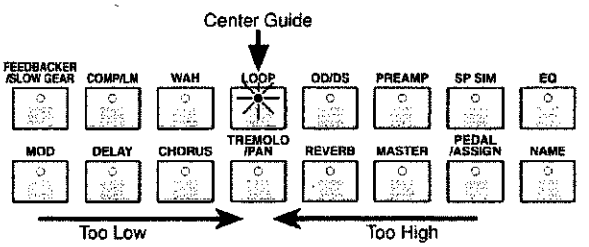


< Tuning Guide Display >

If the pitch deviation is within +/-50 cents, the tuning guide will indicate the amount of deviation. While watching the tuning guide, adjust the tuning until only the middle indicator (Tuned) is lit.



On the GT-5, the tuning guide is displayed using the effect select button indicators in addition to being shown in the display screen.



Tuning Procedure

1 Play a single unfretted note on the string you wish to tune.

The note name closest to the string you played will appear in the display.

** Cleanly play a single note only on the string that you wish to tune.*

2 Adjust the tuning until the note name of the string you played appears in the display.

	6th String	5th String	4th String	3rd String	2nd String	1st String
GUITAR	E	A	D	G	B	E

Standard Tuning

3 While watching the tuning guide, adjust the tuning until only the middle indicator (Tuned) is lit.

4 Repeat steps 1 – 3 to tune all the strings.

** When tuning a guitar that has a tremolo arm, tuning one string may cause the other strings to go out of tune. In such cases, first tune the strings to the approximate pitch (so that the note name is displayed), and then keep tuning each string until they are all in tune.*

Tuner Settings

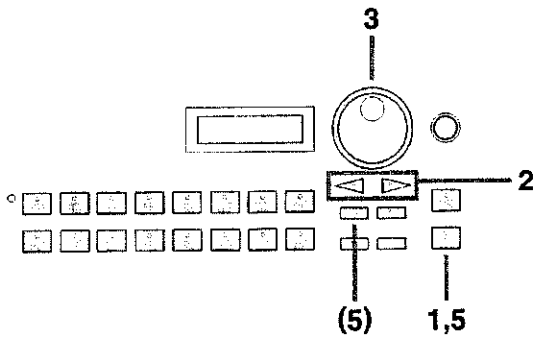
Here you can make tuner settings. Make settings as appropriate for the way that you wish to use this function.

The following items can be set.

- Standard pitch setting
- String name display setting
- Volume Setting in the Tuner/Bypass Mode

(Procedure)

Each of the tuner settings can be made using the following procedure.



1 Press [TUNER/BYPASS] to turn on the Tuner/Bypass function.

2 Press [PARAMETER] so that the item that you wish to set appears in the display.

3 Use the VALUE dial to modify the setting.

4 Repeat steps 2 – 3 to modify the setting of the desired items.

5 Press [TUNER/BYPASS] or [EXIT] to end the procedure. (You will return to the Play page.)

(Standard pitch settings) (435 - 445 Hz)

```
TUNER Pitch
      A = 440Hz
```

"Standard pitch" is the frequency of the A4 note (middle A on a piano) that is used as a standard to which all other notes are tuned. The GT-5 allows you to set the standard pitch over the range of 435 – 455 Hz.

** At the factory settings, this is set to 440 Hz.*

(String name display setting)
(Display Off, Display On, Display On(♭), Display On(♭♭))

```
TUNER String
     Display Off
```

Selects whether or not the string names will be shown in the display. Also, if the string names are shown, you can select between regular tuning and flat (or double-flat) tuning.

< About the String Name Display >

This function indicates the un-fretted string that should correspond to the un-fretted note you played. When this function is used, you can match the string name (string number) being tuned with the string name shown in the display, and then tune so that only the center tuning guide is lit. This is convenient when changing strings, etc.

< About Flat (Double-Flat) Tuning >

Flat tuning refers to a tuning that is overall a semitone lower than regular tuning.

By selecting flat tuning on the GT-5, you can tune your guitar a semitone lower than regular tuning and still use the tuner function as usual. The contents of the display will be as normal, but the pitch will be a semitone lower, allowing you to tune as usual without having to be conscious of the difference. If you select double flat tuning, the pitch will be a whole step lower than normal.

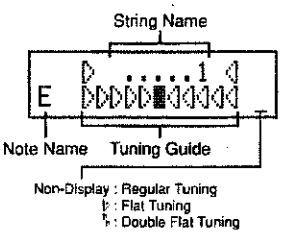
Display Off:
The string name will not be shown.

Display On:
The string name for regular tuning will be shown.

Display On (♭):
The string name for flat tuning will be shown.

Display On (♭♭):
The string name for double-flat tuning will be shown.

When the string name is shown, the display will be as follows.



** At the factory settings, " Display Off " is selected.*

** If it is more than 50 cents distant from the correct pitch, a solid triangle (▶) will appear in the upper row of the display to assist in tuning. When the divergence is less than 50 cents, the amount of divergence is shown in the Tuning Guide and the triangle will change to a hollow one (▷).*

** Be sure to tune by playing open strings. If you play a harmonic, the correct string name may not be displayed.*

(Volume Setting in the Tuner/Bypass Mode) (Mute, Bypass)

```
TUNER Out.
          Bypass
```

Set the output for the Tuner/Bypass mode as follows.

Mute: All sounds will be muted, with no sound being output.

Bypass: All the input sounds will be output directly.

** At the factory settings, "Bypass" is selected.*

** When "Bypass" is selected and the Tuner/Bypass is on, the volume of the direct sound can be adjusted by using the Expression Pedal.*

Section 2

Modifying Various Settings

On the GT-5, the settings that determine the connection order of the internal effects processors and the settings for each processor are collectively known as a "Patch number." The GT-5 contains 250 Patch numbers. This section explains how to edit the contents of a Patch number to create a new effect sound, and then store your new settings.

Before You Begin Creating Sounds

Before you begin creating sounds there are several things that you need to understand.

< What a Patch Contains >

Each Patch number in the User area contains the following settings.

- Connection order of the effects processors
- On/off of each effects processor
- Settings for each effects processor
- Output level setting
- Settings for the Expression Pedal
- Settings for the Control Pedal
- Control assign (8 types)
- Name

< Sound Editing Procedure >

1 Select a Patch that is close to the effect sound you want to create.

2 Copy the contents of the Patch Number you have selected into a Patch Number (in the User Group) you no longer wish to keep (p.19).

** If you wish to modify the contents of the Patch number selected in step 1, there is no need to copy the data.*

3 Modify the contents of the copied (selected) patch number.

3-1 Modify the on/off setting of each effect device (p.21)

3-2 Modify the connection order of the effect devices (p.21)

3-3 Modify the settings of each effect device (p.22)

3-4 Assign functions to the Expression Pedal and Control Pedal (p.23)

3-5 Assign the function to the Control Assign (p.24)

4 Assign a name to the new effect sound (p.28).

5 Write the new effect sound (p.29).

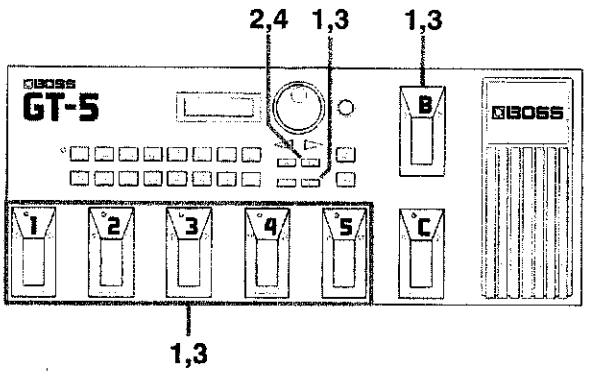
The modified settings of the new effect sound are temporary, and will be lost if you select another Patch. If you want to save your new effect sound, use "the Write operation" (p.29) to store it.

Copying a Patch

By using the copy feature, you can create a copy of any Patch at a new location, and tweak the effects settings of the original to quickly produce a new Patch.

To make an effect similar to one previously stored, or change the order of the effects, use the copy feature.

(Procedure)



1 Change to the Play page, then select the source Patch.

2 Press [WRITE].
The display will change, meaning that you can now specify the destination Patch Number.

```
Copy to    #1-1-1
     TUBE STACK
```

3 Select the destination Patch Number.

You can specify the Patch Number with the same procedure used for [Selecting an Effect Sound] (p.12). You can also select the destination Patch using the VALUE dial. The display shows the selected Patch Number and Patch Name.

4 Press [WRITE] to execute the copy operation.

The copy destination Patch will be selected, and you will return to the Play page.

** To cancel the operation, press [EXIT] and you will return to the Play page.*

Effect Sound Settings

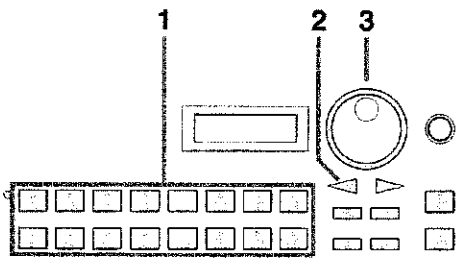
The GT-5 provides the Quick Setting method as well as the conventional method for creating an effect sound. In the conventional way, you set parameters one by one, while with Quick Setting, you just select the preprogrammed Effect Setting stored in each effect.

** For the abbreviations used to indicate the names of effect devices, and for explanations of the parameters, refer to "Section 3 Effect Guide" (p.36).*

Sound Creation using the Effect Settings (Quick Setting)

Simply by selecting an Effect Setting preprogrammed in each effect, you can easily make a new effect sound. There are two types of Effect Settings, Preset Setting and User Setting. By previously writing the desired contents in the User Setting, you can use the effect of the same setting for several Patch Numbers.

(Procedure)



1 Press the Effect Select Button that corresponds to the effect that you wish to modify.

The display shows the parameters of the effect you have selected.

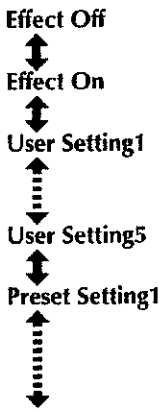
** During editing, the display shows the last parameter that you have edited in each effect.*

2 Get the display to show the first parameter using [PARAMETER(◁)].

```
Overdrive/Dist
            On
```

3 **Select the Effect Setting you like using the VALUE dial.**

** Rotating the Value dial will call up the Effect Settings in sequence, as follows.*



4 **Finish setting the effect by repeating steps 1 – 3.**

5 **When you finish making settings:**

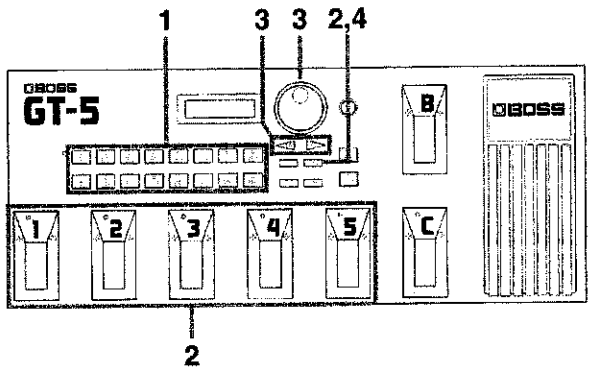
- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

< Writing the edited data into the User Settings >

You can store up to 5 different settings for each effect select button into the User Settings. By storing the effect settings that you frequently use into the User Settings, you can easily use the same effect setting for several different Patch Numbers. The following shows the procedure for writing an effect setting into a User Setting.

** The contents of the Preset Settings cannot be modified, but it is possible to modify the parameter settings made from a Preset Setting within a Patch or store the modified data into a User Setting.*

(Procedure)



1 **Press the Effect Select Button that corresponds to the effect you wish to store into a User Setting.**

The display shows the settings of the effect you have selected.

2 **Specify the destination. While holding down the Number pedal that corresponds to the number (1 – 5) of the destination location, press [WRITE].**

The display shows the name of the user setting currently written in that location.

** Pressing [EXIT] at this point cancels the writing procedure and returns you to where you were in step 1.*

3 **Name the User Setting. Move the cursor using [PARAMETER], then change the letters with the VALUE dial.**

** While changing the letters, the following functions are available:*

CAPS: This selects capital or lowercase letters at the cursor.

INS: This inserts a space at the cursor and shifts the following letters to the right.

DEL: This deletes the letter at the cursor and shifts the following letters to the left.

4 **Press [WRITE].**

The settings of the effect and the name information will be stored in the User Setting you have selected in step 2.

Sound Creation by Editing each Effect (Parameter)

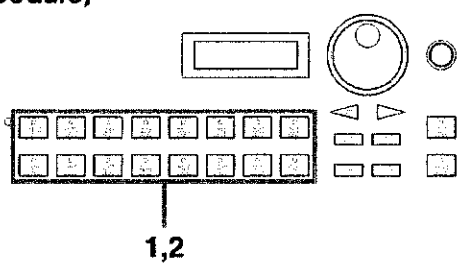
In this method, you can create effect sounds by controlling the on/off of each effect, the setup order, and the effect parameters (the knobs on a compact effect).

** You can edit the effect you have created using the Quick Setting.*

Effect On/Off Settings

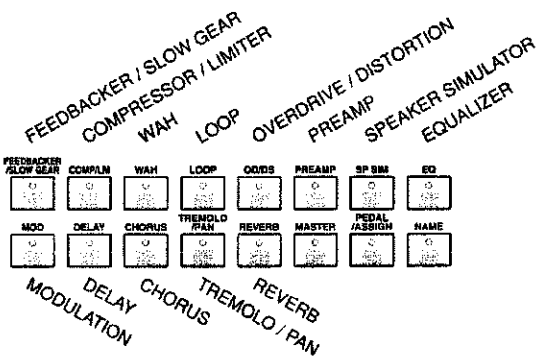
You can turn on whichever effects you wish to use, while effects you do not wish to use can be turned off. For effects which are turned on, the indicator of the effect select button corresponding to each effect will light.

(Procedure)



1 Press the effect select button that corresponds to the effect you wish to turn on or off.

The screen will show the settings of the selected effect.



2 Once again, press the effect select button that corresponds to the effect you wish to switch. The effect will be turned on or off.

You can turn on or off the effect by rotating the VALUE dial.

** When you edit an effect sound, the name of the effect that has been turned off will flash in the display.*

3 Repeat steps 1 – 2 to turn each effect on/off.

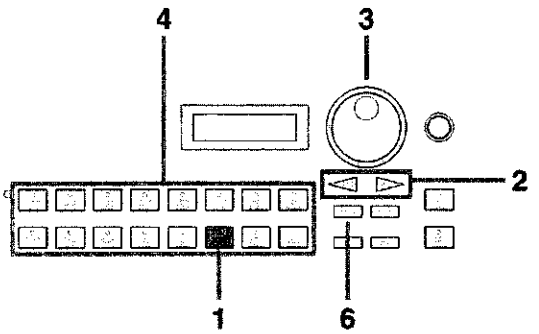
4 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

Setting the Effect Unit Connection Order

You can freely set the order in which the effects are connected.

(Procedure)



1 Press [MASTER].

2 Use [PARAMETER] to access the following parameter in the display (Effect Chain).

```
Effect Chain
 ▼ Xfb →CS →WAH
```

** Effects which are switched off will be shown in lowercase letters.*

3 Use the VALUE dial to move the cursor (X) to the position where you wish to insert an effects processor.

4 Using the effect select buttons, select the effect you want.

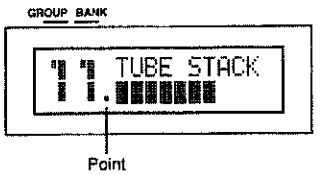
The selected effects processor will be inserted at the cursor's position.

** The noise suppressor and foot volume can be controlled by [MASTER] and [PEDAL/ASSIGN], respectively.*

5 Repeat steps 3 – 4 to place the effects in the desired order.

6 Press [EXIT] to complete the settings for the connection order you have produced.

The Play page is retrieved and the display shows "point," indicating that it is now in editing mode.



[NOTE]
While making settings for the connection order you can also switch effects on/off if you want. The two effects processors that appear immediately to left and right of the cursor (⚥) can be switched off or on by pressing their respective effect select button.

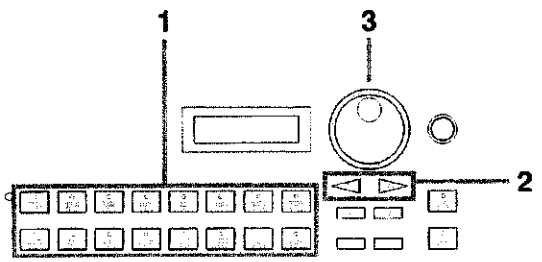
7 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

Settings for Each Effects Processor

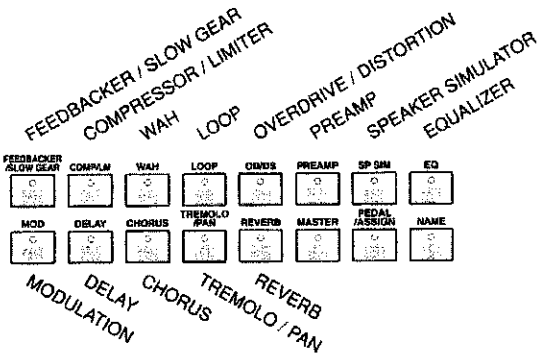
Each of the effects processors are controlled by a variety of parameters. By individually modifying the values for these parameters, you can create original effect sounds.

(Procedure)



1 Press the effect select button that corresponds to the effect you wish to edit.

The screen will show the parameters of the selected effect.



2 Use [PARAMETER] to access the parameter whose value you wish to modify.

If the display shows several parameters, move the cursor to the parameter to be edited using [PARAMETER].

** If you keep pressing the Parameter Button, the parameters will be called in sequence.*

** By holding down PARAMETER [▷] ([◁]) and pressing PARAMETER [◁] ([▷]), you can jump directly to important parameters. For effects with a small number of parameters, you can jump to the last (or first) parameter.*

3 Rotate the VALUE dial to modify the value.

4 Repeat steps 2 – 3 to finish making effect settings.

5 Continue with the effects settings by changing effects and repeating the procedures from step 1 as needed.

6 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

Setting the Expression Pedal / Control Pedal

To set the effect you can obtain during performance by using the expression pedal and the Control Pedal on the GT-5, do as follows. There are two ways for setting the effect. One is setting parameters one after another and the other is the Quick Setting that is calling the pedal setting you have previously programmed.

Sound Creation by using Pedal Settings (Quick Setting)

Simply by selecting an effect, the necessary effect setting will be automatically done. For instance, if you have set the expression pedal so that it will be used as a wah pedal, the wah effect will be turned on and the parameters will be set so that they will be ideal for wah pedal.

** The contents of the effects that are automatically set will return to the previous settings, as soon as they are canceled here.*

The Effect that can be set to the Expression Pedal

The effects that can be set to the expression pedal are as follows. If you wish to use other parameters, take "When you do not wish to use the Quick Setting."

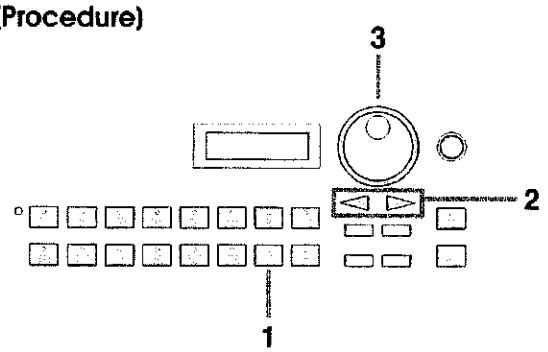
P1: FOOT VOLUME
P2: WAH PEDAL
P3: PEDAL SHIFT
P4: DELAY TIME
P5: DELAY LEVEL
P6: REV LEVEL
P7: PEDAL DRIVE
P8: PREAMP VOL
P9: HUMAN PEDAL
P10: MASTER LEV

The Effects that can be set to the Control Pedal

The effects that can be set to the Control Pedal are as follows. If you wish to use other parameters, take "When you do not wish to use the Quick Setting."

P1: TEMPO DELAY
P2: FEEDBACKER
P3: VIBRATO
P4: DELAY HOLD
P5: DELAY S.O.S
P6: SYNTH HOLD
P7: MANUAL ON
P8: TUNER ON

(Procedure)



1 Press [PEDAL/ASSIGN].

2 Use [PARAMETER] to access the following parameter in the display.

< Setting the Effect operated with the Expression Pedal >

```
EXP PEDAL
        On(=P1 )
```

< Setting the Effect operated with the Control Pedal >

```
CTL PEDAL
        On(=P1 )
```

3 Select the effect to be edited using the VALUE dial.

** Set the Patch that does not use any pedal to "Off."*

4 Repeat steps 2 and 3 and complete setting the effects to be controlled with the expression pedal and control pedal.

5 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

When you do not wish to use the Quick Setting

If you do not want to use the Quick Setting function at all, take the same procedure as the following "Setting the Control Assign." The parameters that are available are as follows.

Assign On/Off: Control Assign On/Off

Target: The parameter that will be controlled

Target Range: The variable range of Target

Source Mode: The result of operating a foot switch

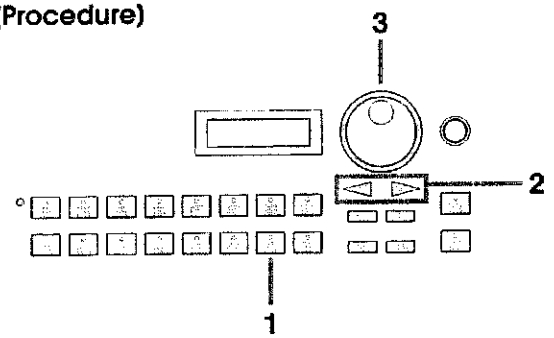
** Set the Source Mode only for the Control Pedal.*

** When you use the Active Range or Internal Pedal System, set it with Control Assign.*

Control Assign Settings

Control Assign settings are needed for controlling the parameters by using the expression pedal or control pedal on the GT-5 or an external pedal or MIDI device. You can set up to 8 different functions (Assign Numbers 1 – 8) to each Patch Number to determine which controller should control which parameter.

(Procedure)



1 Press [PEDAL/ASSIGN].

2 Get the display to show the parameter to be set with [PARAMETER].

Assign On/Off
```
ASSIGN 1
                 On
```

Target
```
ASSIGN 1  Target
FV : Level
```

Target value range : Min
```
ASSIGN 1  Target
Min:            0
```

Target value range : Max
```
ASSIGN 1  Target
Max:          100
```

Source
```
ASSIGN 1  Source
       EXP PEDAL
```

Source Mode
```
ASSIGN 1  Source
Mode:     Normal
```

Control value range : Min
```
ASSIGN 1  Source
Act.Range Lo:  0
```

Control value range : Max
```
ASSIGN 1  Source
Act.Range Hi:127
```

Internal Pedal Trigger
```
ASSIGN 1    I-PDL
Trig:  CTL PEDAL
```

Internal Pedal Time
```
ASSIGN 1    I-PDL
Time:          70
```

Internal Pedal Curve
```
ASSIGN 1    I-PDL
Curve:     Linear
```

Wave Pedal Rate
```
ASSIGN 1    W-PDL
Rate:          50
```

Wave Pedal Waveform
```
ASSIGN 1    W-PDL
Waveform:     SAW
```

3 Change values with the VALUE dial.

4 Repeat steps 2 – 3 to make all desired control assign settings.

5 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

Assign On/Off: On/Off of the Control Assign

This sets the On/Off of 8 Control Assigns. Set only the Control Assign to be used to On. Similarly to the Effect Settings, you can use the Control Assign function just by calling the Assign Setting preprogrammed. There are two types of Assign Settings; Preset Settings and User Settings. By writing the Assign Settings you like in the User Settings, you can easily set the same Control Assign to several Patch Numbers.

```
ASSIGN 1
                 On
```

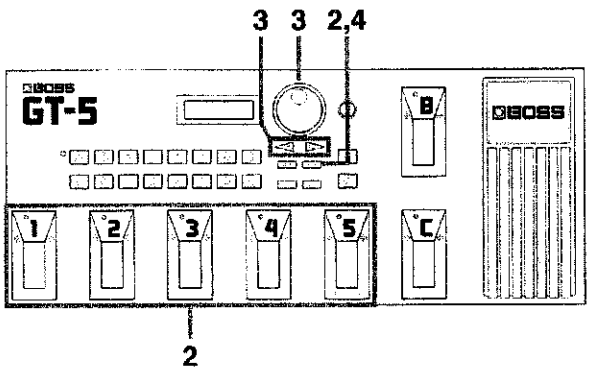
** You can set 8 different Control Assigns to each Patch Number. Be sure to set the Control Assign that you do not use to Off.*

< Saving to the User Settings >

You can save up to 5 User Settings. By saving the Control Assign settings frequently used into User Settings, you can easily set the same Control Assign to several Patch Numbers. The following explains how to save the Control Assign data into a User Setting.

** The contents of the Preset Settings cannot be changed. You can, however, edit the parameters that use a Preset Setting within a Patch or save the edited data into a User Setting.*

(Procedure)



1 **Get the Control Assign setting you wish to save into a User Setting to appear in the display.**

2 **Specify the destination User Setting. While holding down the Number pedal that corresponds to the destination (1 – 5), press [WRITE].**

The display indicates the name of the User Setting currently saved.

** Pressing [EXIT] will cancel the saving operation and return to the condition of step 1.*

3 **Name the User Setting.**

Move the cursor with [PARAMETER], then change letters with the VALUE dial.

** While changing letters, the following functions can be used:*

CAPS: This selects capital or lowercase letters on the cursor.

INS: This puts a space on the cursor and shifts the following letters to right.

DEL: This deletes the letter on the cursor and shifts the following letter to left.

4 **Press [WRITE].**

The contents of the Control Assign will be written into the User Setting you have selected in step 2 together with the name information.

Target: The parameter that will be controlled

Specify the parameter you wish to control. The following parameters can be selected as targets.

```
ASSIGN 1  Target
FV : Level
```

- Master Level
- Effect On/Off for each effect
- Effect unit parameters
- Tuner/Bypass On/Off
- Manual On/Off
- MIDI Start/Stop
- MMC Play/Stop

** There is some limitation for the parameters that can be set as targets.*

** You may assign two or more controllers to control the same target, but in this case, avoid using two of these controllers to simultaneously modify the target parameter. This can produce noise.*

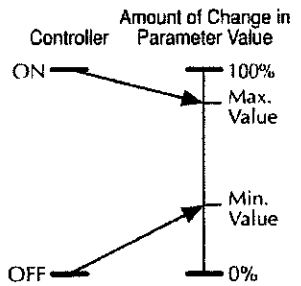
Target Range: About the Variable Range of the Target

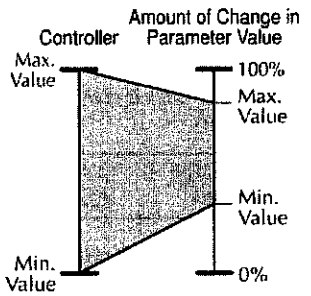
The values of the parameters selected as targets will vary between the "minimum" and "maximum" set with the GT-5.

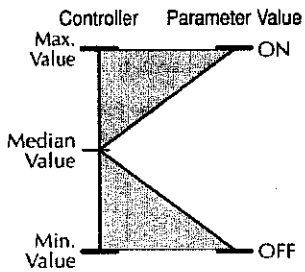
When you are using a controller that selects On or Off, such as Control Pedal or a footswitch, the value will be "minimum" at OFF (CLOSE) and "maximum" at ON (OPEN). When you use the controller whose value changes continuously, such as the Expression Pedal, the value will change between the "minimum" and "maximum." When it is the target that selects On or Off, the On or Off will be selected at the center value of the received message.

```
ASSIGN 1  Target
Min:             0
```

```
ASSIGN 1  Target
Max:           100
```







** The range available for setting will depend on the selected target.*

** If you set the "minimum value" above the "maximum value," the direction of parameter change will be reversed.*

** If after setting the "minimum" and "maximum" values you then change the target, the settings may change. After changing the target, check that the target value range has not changed.*

Source:
The Controllers that control the Target Parameters

Selection for the controller (source) that will control the target parameter.

The following controllers can be selected as sources.

```
ASSIGN 1  Source
        EXP PEDAL
```

- Expression Pedal on the GT-5
- Control Pedal on the GT-5
- Expression Pedal (optional: EV-5 (Roland), FV-300L+PCS-33 (Roland)) or Footswitch (optional: FS-5U, FS-5L, FS-1 (Roland), DP-2 (Roland), etc.) connected to the EXP/CTL jacks
- Internal Pedal System (Internal Pedal)
- Internal Pedal System (Wave Pedal)
- Velocity message from an external MIDI device
- Pitch Bend message from an external MIDI device
- Control Change message from an external MIDI device (1 – 31, 64 – 95)

** For a detailed explanation on the Internal Pedal System, see "About the Internal Pedal System" on page 27.*

Source Mode:
The result of operating a foot switch

This setting determines how the target parameter value will be affected when you operate a momentary-type foot switch (optional: FS-5U, DP-2 (Roland), etc.).

** The Control Pedal on the GT-5 is of the momentary type. Please select the mode you like.*

```
ASSIGN 1  Source
Mode:     Normal
```

Normal: The parameter will normally be off (minimum value), and will be on (maximum value) only while the foot switch is depressed.

Toggle: The parameter will switch between off (minimum) and on (maximum) value each time you press the foot switch.

** If you have connected a latch-type foot switch (optional: FS-5L, FS-1(Roland), etc.) or if you have not selected a foot switch as the controller, this setting should be left at "Normal."*

(Momentary-type and latch-type foot switches)

< If you use a foot switch to switch Effect On/Off >

You may use either a momentary-type or a latch-type foot switch. When using a momentary-type, select "Toggle." When using a latch-type, select "Normal." In either case, Effect On/Off will alternate each time you press the foot switch.

< If you want an effect to become stronger while you depress a foot switch, or for the effect to be on only while the foot switch is depressed >

Use a momentary-type foot switch, and select "Normal." In this case, the setting (on/off) will depend on whether the foot switch is depressed or not. This type of operation is not possible with a latch-type foot switch.

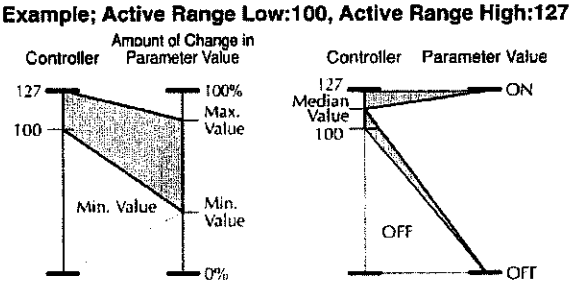
Active Range: Control Value Range

If a continuously variable controller such as an expression pedal or pitch bend lever has been selected as the control source, you can specify the range of values which will affect the target parameter. The value of the target parameter will not be affected by controller movements outside this specified range, but will remain at the "Maximum" or "Minimum" value.

```
ASSIGN 1  Source
Act.Range Lo:  0
```

```
ASSIGN 1  Source
Act.Range Hi:127
```

Example; Active Range Low:100, Active Range High:127



** If you are using an on/off control source such as a foot switch, leave this setting at "Lo: 0", "Hi: 127". Other settings may result in the value not changing.*

** When you use the Internal Pedal System, you must set the range of the value that varies according to the changes in the internal pedal.*

About the Internal Pedal System

The GT-5 features a function called Internal Pedal System. Using this system, you can control the value of the selected parameter with the assumed expression pedal in real-time.

The Internal Pedal System features the following two functions, allowing you to set "Source" for each Assign Number (1 – 8) of the Control Assigns.

Internal Pedal
Wave Pedal

Internal Pedal

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

(Trigger)

This sets the trigger that activates the virtual expression pedal.

```
ASSIGN 1    I-PDL
Trig:   CTL PEDAL
```

PatchChange:
This is activated when a Patch is selected.

EXP PEDAL-L:
This is activated when the Expression Pedal on the GT-5 is depressed. It starts working even when pressed only slightly.

EXP PEDAL-M:
This is activated when the Expression Pedal on the GT-5 is depressed. It does not start working until the pedal is depressed as deeply as up to the middle.

EXP PEDAL-H:
This is activated when the Expression Pedal on the GT-5 is depressed. It does not start working until the pedal is depressed deep down.

CTL PEDAL:
This is activated when the Control Pedal on the GT-5 is depressed.

EXT/CTL1:
This is activated when the pedal connected to the EXP/CTL 1 jack is depressed.

EXT/CTL2:
This is activated when the pedal connected to the EXP/CTL 2 jack is depressed.

MIDI Velo:
This is activated when the value of the Velocity messages from an external MIDI device exceeds the middle value.

MIDI P.B.:
This is activated when the value of the Pitch Band messages from an external MIDI device exceeds the middle value.

MIDI CTL#01 – 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) (0 - 100)

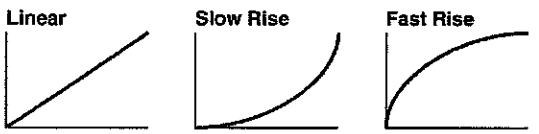
This controls the time needed for the assumed Expression Pedal to move from the returned (lifted) position to the depressed (lowered) position.

```
ASSIGN 1    I-PDL
Time:          70
```

(Curve)

This selects one of the three types that determines how the assumed Expression Pedal changes.

```
ASSIGN 1    I-PDL
Curve:     Linear
```



Wave Pedal

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

(Rate) (0 - 100)

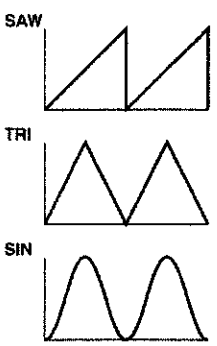
This determines the time spend for one cycle of the assumed Expression Pedal.

```
ASSIGN 1    W-PDL
Rate:          50
```

(Waveform)

This selects one of the three types that determines how the assumed Expression Pedal should change.

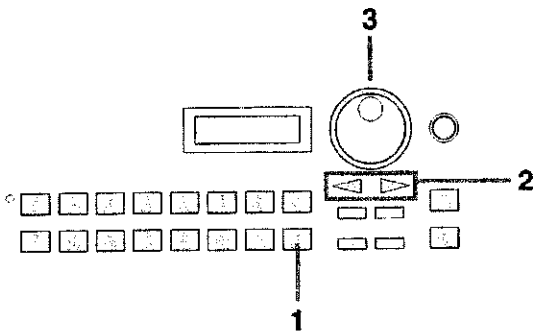
```
ASSIGN 1    W-PDL
Waveform:     SAW
```



Modifying the Patch Name

Each Patch can have a name consisting of up to 11 characters. You can freely assign names to each Patch you create to remind yourself of the type of sound or the name of the song it is used for.

(Procedure)



1 Press [NAME].

2 Move the cursor to the letter to be edited, using [PARAMETER].

3 Use the VALUE dial to modify the character.

** While you are editing letters, the following functions are available:*

CAPS: This selects capital or lowercase letters on the cursor.

INS: This puts a space on the cursor and shifts the following letters to right.

DEL: This deletes the letter on the cursor and shifts the following letter to left.

4 Repeat steps 2 – 3 to assign the Patch name.

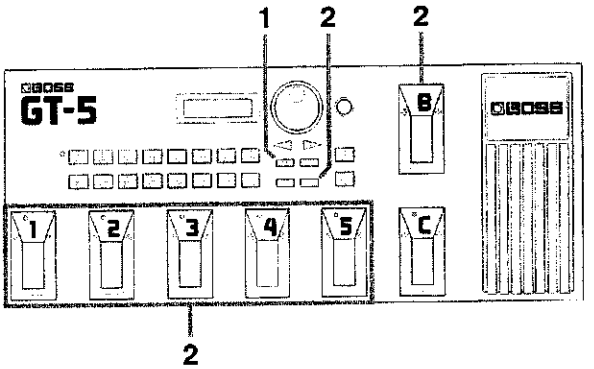
5 When you finish making settings:

- If you wish to continue setting other items, make the desired settings.
- If you wish to save the settings, use the Write operation (p.29).

Canceling Changes

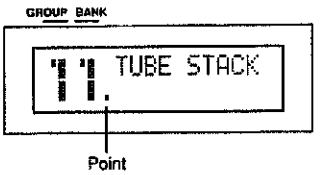
To cancel changes (edits) in an effect sound and return to the original values, use the following procedure.

(Procedure)



1 While making changes, press [EXIT] to return to the Play page.

A flashing point appears in the display showing that the value is now being edited.



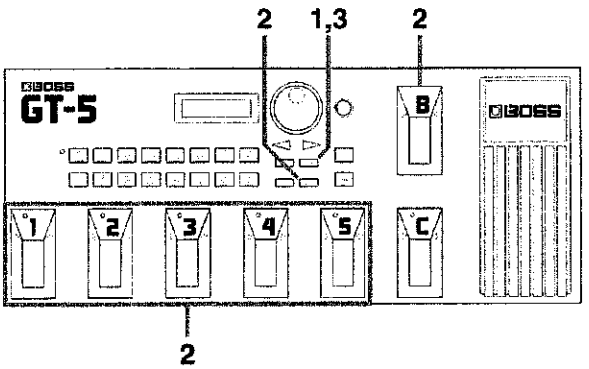
2 Select a Patch.

The Patch number will change, the modifications will be discarded, and the settings will return to their unmodified condition.

Storing the Modified Settings (The Write Operation)

Patch settings you modify are temporary, and will return to the unmodified settings when you select another Patch. If you wish to keep the modified settings, use the Write operation.

(Procedure)



1 When you finish making settings, press [WRITE].

The display shows the destination Patch Number and Name.

```
Write to  #1-1-1
     TUBE STACK
```

2 Select the destination Patch Number.

You can specify the destination Patch Number in the similar way as "Selecting an Effect Sound" (p.12). You can also specify the destination using the VALUE dial. The display shows the selected Patch Number and Patch Name.

** If you wish to store the new settings in the original Patch number, this step is not necessary.*

** You cannot write it into the Preset Area. If you have edited the settings in the Preset Area, specify the Patch Number in the User Area as a destination.*

** To cancel the write operation and return to editing, press [EXIT].*

3 Press [WRITE].

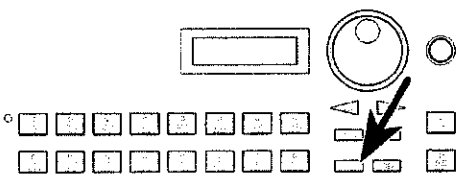
The modified settings will be stored in the Patch number you specified in step 2. When the Write operation is completed, the Play page will reappear.

Using the Manual Mode

The GT-5 features the Manual Mode that allows you to use the pedals (1 – 5) as an On/Off selector pedal for the specified effects. By using this Manual Mode, you can select On/Off of the specified effect without changing the Patch Numbers.

Changing to the Manual Mode

< Changing to the Manual Mode with the Panel Buttons >



Each time you press [MANUAL], the Manual Mode will be turned on or off. When the Manual Mode is turned on, the display shows the effect that corresponds to each pedal.

< Changing to the Manual Mode with the Control Pedal >

Each time you press the Control Pedal, the Manual Mode will be turned on or off. When the Manual Mode is turned on, the indicator of the Control Pedal is lit and the display shows the effect that corresponds to each pedal.

When you change On/Off of the Manual Mode using the Control Pedal, set "Setting the Control Pedal" (p.23) as shown below.

** You can also control the Manual Mode with Control Assign.*

< Quick Settings >

CTL PEDAL: P7=MANUAL ON

< Manual Settings >

CTL PEDAL: On
CTL PEDAL Target: MANUAL On/Off
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Toggle

Using the Manual Mode

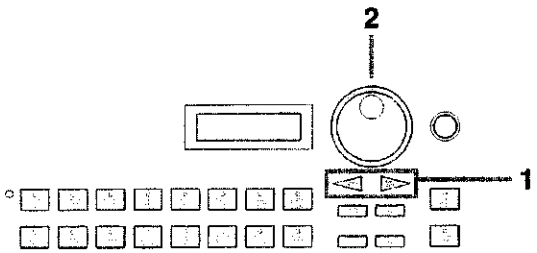
When the Manual Mode is turned on, the display shows the name of the effect that corresponds to each pedal. You can see if the Patch effect is turned on or off with the indicator (lit or off) of each pedal in the Manual Mode. When you depress a pedal, the relevant effect will be turned on or off.

** In the Manual Mode, the Bank pedal works as the On/Off selector pedal for Tuner/Bypass.*

Setting the Manual Mode

The following shows how to set the Manual Mode. Select the effect that should be assigned to each pedal.

(Procedure)



1 Move the cursor to the pedal number for which you wish to change the effect assignment using the [PARAMETER].

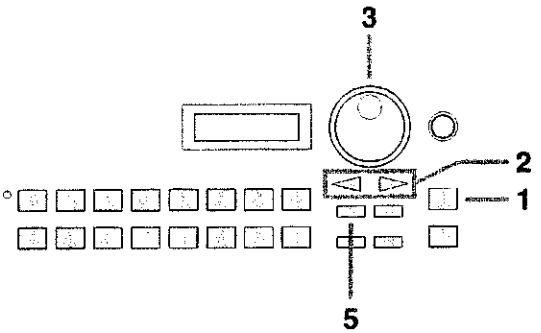
2 Select the effect to be assigned using the VALUE dial.

3 Repeat steps 1 and 2 to assign the effects to other pedals.

Utility Function Settings

The following pages explain the GT-5's Utility functions, which allow you to configure the unit for the setup you are using.

(Procedure)



1 Press the [UTILITY] button several times to bring up the parameter you wish to set. Each time you press the button, the following items will be successively selected.

** When you are setting the Utility functions, the indicator of the button will be lit.*

< 1: GLOBAL >

```
--- UTILITY ---
1.GLOBAL
```

This function can temporarily change the settings commonly for all the Patches.

< 2: METER >

```
--- UTILITY ---
2.METER
```

This function causes the display to show the output level of the specified effect.

< 3: SYSTEM >

```
--- UTILITY ---
3.SYSTEM
```

This function sets the basic system of the GT-5.

< 4: MIDI >

```
--- UTILITY ---
4.MIDI
```

Make settings related to MIDI.

< 5: HR SCALE (Harmonist scale) >

```
--- UTILITY ---
5.HR SCALE
```

Set the user scale for the Harmonist function.

< 6: OD/DS CUSTOMIZE >

```
--- UTILITY ---
6.OD/DS CUSTOM
```

This function sets the Custom Overdrive/Distortion.

< 7: PREAMP CUSTOMIZE >

```
--- UTILITY ---
7.PREAMP CUSTOM
```

This function sets the Custom Preamplifier.

2 Use [PARAMETER] to access the parameter that you wish to edit.

When more than one parameter is shown in a display, move the cursor to the parameter to be changed with [PARAMETER].

** If you continue pressing a parameter button, the parameters will be displayed in succession.*

** By holding down PARAMETER [▷] ([◁]) and pressing PARAMETER [◁] ([▷]), you can jump directly to important parameters.*

3 Change the value using the VALUE dial.

4 Repeat steps 1 – 3 to set the desired Utility parameters.

5 Press [EXIT] to end the procedure. (You will return to the Play page.)

Utility Function Parameters

< GLOBAL >

The GT-5 has a Global function that allows you to temporarily modify the settings of all Patches in the same way. The Global function allows you to easily make adjustments to match temporary changes in your equipment or playing situation, without affecting the contents of each Patch.

** Settings you make in the Global function do not affect the contents of the Patches.*

(Your Setting?)

```
Your Setting ?
  Gt.Amp(Combo)
```

Specify the type of the equipment that is connected to the output jack.

Gt.Amp (Combo):
Use this setting when connecting to the guitar input of a combo-type guitar amp (i.e., amp and speaker contained in a single unit).

Gt.Amp (Stack):
Use this setting when connecting to the guitar input of a stack-type guitar amp (i.e., amp and speaker in separate units).

Power Amp (Combo):
Use this setting when connecting to the RETURN or MAIN IN of a combo-type guitar amp.

Power Amp (Stack):
Use this setting when connecting to a power amp and speaker box, or to the RETURN or MAIN IN of a stack-type guitar amp.

Line (Headphones):
Use this setting when connecting to a mixer or MTR. This setting is also used when using headphones.

(Low EQ) (-20dB – +20dB)

```
Low EQ
          0dB
```

Adjusts the low frequency range tone.

** This adjusts the tone regardless of the Equalizer On/Off setting of each Patch.*

(High EQ) (-20dB – +20dB)

```
High EQ
          0dB
```

Adjusts the high frequency range tone.

** This adjusts the tone regardless of the Equalizer On/Off setting of each Patch.*

(NS Threshold) (-20dB – +20dB)

```
NS Threshold
          0dB
```

This is a -20 dB – +20 dB adjustment to the Threshold Level of the Noise Suppressor included in each Patch. If you switch to a different guitar, it is convenient to adjust this setting to match the output level of the guitar.

** If you wish to use the data set in each Patch, set it to "0dB."*

** This setting will have no effect on Patches in which the Noise Suppressor is turned off.*

(Reverb Level) (0% – 200%)

```
Reverb Level
         100%
```

This adjusts the Reverb Level of the reverb in each Patch by 0% – 200%. To obtain a more effective reverb, adjust this so you have the Reverb Level matched with the physical reverberation in the space where performing.

** If you wish to use the settings of each patch without change, set this to "100%."*

** This will have no effect on patches in which reverb is turned off.*

(Speaker Simulator)

```
SP Simulator
     Patch Data
```

This turns the Speaker Simulator On/Off. Normally, this setting is turned on/off in accord with the Patch settings, but you may wish to turn it on for all Patches when listening through headphones, or when carrying out line recording. Alternatively, when playing all Patches through an amp you may wish to turn it off.

Patch Data:
The Speaker Simulator will be on or off as specified by each Patch.

Always Off:
The Speaker Simulator will be off regardless of the Patch setting.

Always On:
The Speaker Simulator will be on regardless of the Patch setting.

** The parameter settings for the Speaker Simulator will be as specified in the Patch settings.*

< METER >

```
Input
■■■■■■■■■■■
```

The display shows the output level of the effect in meter indication. Rotating the VALUE dial will sequentially call the output levels of the effects which have been turned on. This function may be effectively used for checking the output level of each effect.

** When the output level is too high, the result will not be satisfactory. Check the output level of each effect and set it to an appropriate level.*

< SYSTEM >

(Dial Function)

This sets the action of the VALUE dial.

```
Dial Function
P.NUMBER & VALUE
```

P.NUMBER & VALUE:
This can be used for both selecting a Patch Number and changing settings during editing. You can change Patch Numbers by rotating the VALUE dial as well as using the pedals.

VALUE Only:
The VALUE dial should be used only for changing settings during editing.

(EXP/CTL 1 Jack)
(EXP/CTL 2 Jack)

```
EXP/CTL 1 JACK
     Assignable
```

```
EXP/CTL 2 JACK
     Assignable
```

This assigns the functions to the EXP PEDAL/CONTROL 1 jack and EXP PEDAL/CONTROL 2 jack.

Group Up:
This can be used as a remote jack to increase the Group Numbers. Connect the footswitch (optional: FS-5U etc.) of the momentary type.

GROUP Down:
This can be used as a remote jack to decrease the Group Numbers. Connect the footswitch (optional: FS-5U etc.) of the momentary type.

MANUAL On/Off:
This can be used as a remote jack for selecting On or Off of the Manual function. Connect the footswitch (optional: FS- 5U etc.) of the momentary type.

TUNER On/Off:

This can be used as a remote jack for selecting On or Off of the Tuner function. Connect the footswitch (optional: FS- 5U etc.) of the momentary type.

Foot Volume:

Use this as an expression pedal connection jack for a foot volume.

* ***When you make this setting, it can be used as a foot volume without setting the Control Assign.***

* ***Be sure to use the BOSS FV-300L + PCS-33(Roland) or EV-5(Roland) for the expression pedal.***

MIDI Start/Stop:

This sends the Start/Stop of real-time messages alternately. When the GT-5 is connected to a MIDI sequencer that can deal with real-time messages, you can control the MIDI sequencer with the pedal operation.

* ***Since the GT-5 does not output MIDI clocks (FBH), the Start/Stop cannot be controlled on some MIDI sequencers.***

* ***The connected sequencer should be set to the Remote Mode.***

Remote Mode:

This mode uses the internal clocks in a MIDI sequencer and plays back with the Start/Continue sent from the external device.

MMC Play/Stop:

This alternately sends Play and Stop of the MMC (MIDI Machine Control) messages. These messages are for controlling the audio equipment such as an MTR or tape recorder via MIDI. When the GT-5 is connected to the device that can deal with MMC messages, the MTR or tape recorder can be controlled by using the pedals on the GT-5.

Assignable:

Use this as the controller jack of the Control Assign. Connect to the correct device (Expression Pedal, Footswitch).

(Patch Change Mode)

This sets how to change the Patch Numbers with pedal operation.

```
PatchChange Mode
 Wait for a NUM.
```

Switch it Now:

A new Patch Number is selected the moment any of the Group, Bank or Number is specified.

Wait for a Number:

The change to a new Patch Number is not made until the Number is specified with the Number pedal. Changing the Group or Bank settings (Numbers) does not affect the Patch Number, only changing the display. Depressing the relevant pedal will confirm the Group, Bank and Number, selecting a new Patch Number.

(Assign Hold)

Specifies whether or not the previous values of controller sources will be maintained when the Patch changes.

```
Assign Hold
                 On
```

On: Controller source values will be maintained when the Patch changes. When you select a new Patch number, target parameters which are using the same sources will maintain the previous values of the controller sources.

Off: Controller source values will not be maintained when the Patch changes. When you select a new Patch number, the effect sound will initially be unaffected by the current position of the controllers. As soon as you move a controller and its data is transmitted to the GT-5, the target parameter for that controller will be affected.

< MIDI >

This section contains the MIDI-related settings. The following parameters can be set. For details on each parameter, refer to "MIDI Utility Function Settings" (p.58).

(MIDI RX Channel (MIDI Receive Channel)) 1 - 16

(MIDI Omni Mode) Omni Off, Omni On

(MIDI TX Channel (MIDI Transmit Channel)) 1 - 16, Rx

(MIDI Device ID) 1 - 32

(MIDI PC OUT (MIDI Program Change Out)) Off, On

(MIDI EXP Number (MIDI Expression Number)) Off, 1 - 31, 33 - 95

(MIDI CTL Number (MIDI Control Number)) Off, 1 - 31, 33 - 95

(MIDI EXP/CTL1 Number (MIDI Expression/Control 1 Number)) Off, 1 - 31, 33 - 95

(MIDI EXP/CTL2 Number (MIDI Expression/Control 2 Number)) Off, 1 - 31, 33 - 95

(MIDI Bulk Dump)

(MIDI Bulk Load)

(MIDI Map Select) Prog, Fix

(MIDI Program Map (MIDI Program Change Map))

< Harmonist Scale >

This sets the Harmony when the Harmonist is set to "Mode:Harmony", "Scale:User." When setting the Harmonist, consider the key as "C."

When you cannot obtain the harmony you expect by setting the Scale to "Preset (Preset Scale)," the Scale (User Scale) set here will automatically be used, so the Harmony will be output in the set Harmony. Set the note name of the output sound (Harmony) to the note name of the input sound.

```
Key=C  DIR EFF
 User1: C  -C ▼
```

User:
You can set 29 different Scales (1 - 29). Specify 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-5 judge the note name.

EFF (Effect):
Sets the note name of the output sound.

< Overdrive/Distortion Customize >

This sets the Custom Overdrive/Distortion. You can create the characteristics of the distortion in the similar way as designing an effect. You can set two types, Custom OD1 (OD1) and Custom OD2 (OD2). If you select the Patch that uses Custom OD, you can set the parameter as you actually listen to the effect sound.

(Bottom) (Tight2-1, Normal, Boomy1-2)

This adjusts the distortion of the bass.

(Attack) (Mild2-1, Normal, Sharp1-2)

This adjusts the attack of the picking.

(Top) (Dark5-1, Normal, Bright1-2)

This adjusts the distortion of the treble.

(Type)
(Overdrive, Dist(Low), Dist(Middle), Dist(High))

Selects the type of distortion.

Overdrive:
This is a mild overdrive sound.

Dist [Low]:
This is a low gain distortion sound.

Dist [Middle]:
This is a normal distortion sound.

Dist [High]:
This is a high gain distortion sound.

(Low) (Cut3-1, Flat, Boost1-5)

This adjusts the tone of the bass.

(Middle) (Cut6-1, Flat, Boost1-9)

This adjusts the tone of the middle.

(High) (Cut9-1, Flat, Boost1-4)

This adjusts the tone of the treble.

< Preamp Customize >

This sets the custom preamplifier. You can create the characteristics of the preamplifier in a way similar to designing a preamplifier. You can set two types, Custom PRE1 (PRE1), Custom PRE2 (PRE2). If you select the Patch that uses Custom PRE, you can set the parameter as you actually listen to the effect sound.

(Bottom) (Tight4-1, Normal)

This adjusts the distortion of the bass.

(Top) (Mild5-1, Normal, Sharp1-2)

This adjusts the distortion of the treble.

(Volume Type) (Normal, Bright1-4)

This adjusts the tone changes caused by lowering the volume. When it is set to "Bright," the treble will be boosted as the volume is lowered.

(3Tone) (JC-120, American(1-3), British(1-3))

This selects the type of sound for 3 Tone (BASS, MIDDLE, TREBLE). For one who likes clean sound, "American," and for one who like distortion, "British" will be generally recommended.

(Clip Type)

This selects the position for the 3 Tone.

Pre Tone:
The tone is adjusted after being distorted with the 3 Tone. You can finely adjust the distorted sound.

Post Tone:
The tone is adjusted before being distorted with the 3 Tone. You can finely adjust the depth of the distortion.

(Presence) (Type(1-4))

This adjusts the depth of the Presence Control.

(Gain) (Low, High)

This selects the gain of the preamplifier.

(Low) (Cut2-1, Flat, Boost1-4)

This adjusts the tone of the bass.

(High) (Cut4-1, Flat, Boost1-4)

This adjusts the tone of the treble.

(Cabinet) (Built In, Stack)

This selects the Cabinet Type. When the screen shows "Your Setting?" in the Global Parameters and "Gt.Amp(Combo)" or "Power Amp(Combo)" is selected, selecting "Stack" will make the filter work so that even a combo type guitar amplifier will be able to make a powerful sound like a stack amplifier.

Section 3

Effect Guide

This section explains each effect and the function of the parameters which make up each effect.

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

FEEDBACKER / SLOW GEAR

Effect	Off, On	
FX Select	FB, SG	
< FB; Feedbacker >		
Rise Time	0	100
Rise Time (♩)	0	100
F.B.Level	0	100
F.B.Level (♩)	0	100
Vibrato Rate	0	100
Vibrato Depth	0	100
< SG; Slow Gear >		
Sensitivity	0	100
Rise Time	0	100

Feedbacker is an effect that creates a feedback effect. Slow Gear is an effect that alters the volume depending on picking dynamics (violin performance manner). The sound starts off slowly, with reduced volume in the attack portion of the input signals.

Effect

This sets the effect On/Off of the feedbacker/slow gear.

FX Select

This selects the feedbacker[FB] or slow gear [SG].

FB: It works as a feedbacker.

SG: It works as a slow gear.

<When "FB (Feedbacker)" is selected>

To use the feedbacker, play the guitar accurately using single notes, then turn the effect On. The feedback effect will be turned off by setting the effect to Off. To turn on or off the effect, use the Control Pedal. Set the pedal so that the effect is on only while the pedal is depressed. Set it with the Control Pedal's setting.

* ***It is also possible to use Control Assign.***

* ***Note that the notes you want to apply feedback to must be played singly and cleanly. Then, when the note is sounding stably, turn on the effect.***

Rise Time
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 (⚠)
This determines the time needed for the volume of the one octave higher feedback sound to reach its maximum from the moment the effect is turned on.

Feedback Level
Adjusts the volume of the feedback sound.

Feedback Level (⚠)
This adjusts the volume of the one octave higher feedback sound.

Vibrato Rate
This adjusts the rate of the vibrato when the feedbacker is on.

Vibrato Depth
This adjusts the depth of the vibrato when the feedbacker is on.

On/Off of the Feedbacker

To switch the Feedbacker On or Off using the Control Pedal, make the setting as follows, as instructed in "Setting the Control Pedal" (p.23).

< Quick Settings >
CTL PEDAL: P2=FEEDBACKER

** When you make the Quick Settings, all the parameters of the feedbacker will be automatically set.*

< Manual Settings >
CTL PEDAL: On
CTL PEDAL Target: FB:On/Off
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

< When "SG (Slow Gear)" is selected >

Sensitivity
This 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
This adjusts the time needed for the volume to reach its maximum from the moment you begin picking.

COMPRESSOR / LIMITER

Effect	Off, On	
FX Select	CS, LM	
< CS; Compressor >		
Sustain	0	100
Attack	0	100
Tone	-50	+50
Level	0	100
< LM; Limiter >		
Threshold	0	100
Release	0	100
Tone	-50	+50
Level	0	100

The compressor is an effect that attenuates loud input levels and boosts soft input levels, thus evening out the volume to create sustain without distortion.

The limiter attenuates loud input levels to prevent distortion.

Effect
Turns the compressor/limiter effect on/off.

FX Select
Select either Compressor [CS] or Limiter [LM].

CS: The effect will function as a compressor.

LM: The effect will function as a limiter.

< When " CS (Compressor)" is selected >

Sustain
Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

Attack
Adjusts the strength of the picking attack. Larger values will result in a sharper attack, creating a more clearly defined sound.

Tone
Adjusts the tone.

Level
Adjusts the volume.

< When "LM (Limiter)" is selected >

Threshold
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
This adjusts the time from when the signal level drops below the threshold until when limiting is removed.

Tone
Adjusts the tone.

Level
Adjusts the volume.

WAH

Effect	Off, On	
FX Select	WAH, AW	
< WAH; Pedal Wah >		
Pedal	0	100
Level	0	100
< AW; Auto Wah >		
Mode	LPF, BPF	
Polarity	Down, Up	
Sensitivity	0	100
Frequency	0	100
Peak	0	100
Rate	0	100
Depth	0	100
Level	0	100

The Wah effect creates a unique tone by changing the frequency response characteristics of a filter. Pedal Wah lets you use an expression pedal or the like to obtain real-time control of the wah effect. Auto Wah creates an automatic wah by cyclically changing the filter, or by changing the filter in response to the volume of the input.

Effect
Turns the pedal wah/auto wah effect on/off.

FX Select
Selects either wah [WAH] or auto wah [AW].

WAH: The effect will function as a pedal wah.

AW: The effect will function as an auto wah.

< When "WAH" is selected >

When WAH is selected, the settings of the Expression Pedal (p.23) will be automatically set to "Wah Pedal." Then the effect of the wah pedal can be obtained by operating the Expression Pedal.

Pedal
This adjusts the position of the Wah Pedal.

Level
Adjusts the volume.

< When "AW (Auto Wah)" is selected >

Mode
Selection for 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
Selection for 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.

Sensitivity
This 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.

Frequency
This adjusts the center frequency of the Wah effect.

Peak
Adjusts the way in which the wah effect applies to the area around the center frequency. Lower values will produce a wah effect over a wide area around the center frequency. Higher values will produce a wah effect in a narrow area around the center frequency.

**** With a value of "50" a standard wah sound will be produced.***

Rate
Adjusts the frequency of the auto wah.

Depth
Adjusts the depth of the auto wah effect.

Level
Adjusts the volume.

LOOP

Effect	Off, On		
Send Level	0	100	%

Make settings for an external effects processor connected to the loop send/loop return jacks.

Effect
Turns the loop on/off.

Send Level
Adjusts the output level of the SEND jack.

OVERDRIVE / DISTORTION

Effect	Off, On	
Type	Natural OD, Vintage OD, Turbo OD, Blues, Crunch, Distortion1, Distortion2, Grunge, Metal1, Metal2, Fuzz, Custom OD1, Custom OD2	
Drive	0	100
Bass	-50	+50
Treble	-50	+50
Level	0	100

These effects are used for distorting sounds and creating a long sustain. It features 11 different distortions and the Custom Overdrive/Distortion that allows you to make the distortion in a way similar to designing an effect.

Effect

Turns the overdrive/distortion effect on/off.

Type

Selects the type of distortion.

* ***When you use Custom ODs 1 and 2, set the Overdrive/Distortion Customize beforehand. For a detailed explanation about how to set it, see "Overdrive/Distortion Customize" (p.34).***

Natural OD (Natural OverDrive):
A natural overdrive sound is obtained.

Vintage OD (Vintage OverDrive):
A vintage overdrive sound is obtained.

Turbo OD (Turbo OverDrive):
Allows you to obtain a rich effect just like distortion, without losing the subtle nuance of the overdrive.

Blues:
The processed distortion can faithfully reproduce the tone changes created by picking nuances, or controlling the knobs on the guitar.

Crunch:
Allows you to obtain a crunch sound just like distorting a tube amplifier.

Distortion 1:
Allows you to obtain a standard distortion sound.

Distortion 2
Allows you to obtain a distortion sound with a rich middle.

Grunge:
Allows you to obtain a rough distortion.

Metal 1:
A distortion for a powerful metal sound.

Metal 2:
A distortion for a metal sound with a more unusual and metallic character in the middle frequencies.

Fuzz
This produces a basic fuzz sound with.

Custom OD 1
Allows you to obtain the custom OD 1 (OD1) sound set with the Overdrive/Distortion Customize.

Custom OD 2
Allows you to obtain the custom OD 2 (OD2) sound set with the Overdrive/Distortion Customize.

Drive

Adjusts the depth of distortion.

Bass

Adjusts the tone for the low frequency range.

Treble

Adjusts the tone for the high frequency range.

Level

Adjusts the volume.

PREAMP

Effect	Off, On	
Type	JC-120, Clean TWIN, Crunch, MATCH Drive, VOXY Drive, Blues, BG Lead, MS1959 (I), MS1959 (II), MS1959 (I+II), SLDN Lead, Metal 5150, Metal Drive, Custom PRE1, Custom PRE2	
Volume	0	100
Bass	0	100
Middle	0	100
Treble	0	100
Presence	0	100
Master	0	100
Bright	Off, On	
Gain	Low, Middle, High	

Use the preamp to adjust the distortion and tone color of the guitar.

* ***When all Bass, Middle and Treble are set to "0," no sound may be produced depending on the Type settings.***

Effect

Turns the preamp effect on/off.

Type

This sets the type of the guitar preamp. The distortion and tone characteristics of each amp are as shown below:

* ***When you use Custom PREs 1 and 2, set the Preamp Customize beforehand. For a detailed explanation about how to set it, see "Preamp Customize" (p.35).***

JC-120:
The sound of the Roland "JC-120" (Jazz Chorus 120), a favorite of pro musicians around the world.

Clean TWIN:
The sound of a conventional built-in tube amp.

Crunch:
Allows you to obtain a crunch effect that creates a natural distortion.

MATCH Drive:
A simulation of the latest tube amp widely used in styles from blues and rock.

VOXY Drive:
Allows you to obtain the Liverpool sound of the 60's.

Blues:
A lead sound with a rich middle ideal for Blues.

BG Lead:
The sound of a tube amp typical of the late '70s to '80s, characterized by a distinctive mid-range.

MS1959(I, II, I+II):
The sound of a large tube amp stack that was indispensable to the British hard rock of the '70s, and is used to this day by many hard rock guitarists.

- **I:** A trebly sound created by using input I of the guitar amp.
- **II:** A mild sound created by using input II of the guitar amp.
- **I+II:** The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.

SLDN Lead:
A tube amp sound with versatile distortion, usable in a wide range of styles.

Metal 5150:
The sound of a large tube amp, suitable for heavy metal.

Metal Drive:
A high gain and powerful metal sound.

Custom PRE1:
Allows you to obtain the Preamp sound of the Custom PRE 1 (PRE1) set with the Preamp Customize.

Custom PRE2:
Allows you to obtain the Preamp sound of the Custom PRE 2 (PRE2) set with the Preamp Customize.

Volume

Adjusts the volume and distortion of the amp.

Bass

Adjusts the tone for the low frequency range.

Middle

Adjusts the tone for the middle frequency range.

* ***If you have selected "MATCH Drive" as the type, the middle control will have no effect.***

Treble

Adjusts the tone for the high frequency range.

Presence

Adjusts the tone for the ultra high frequency range.

* ***If you have selected "MATCH Drive" or "VOXY Drive" as the type, raising presence will cut the high range (the value will change from "0" to "-100").***

Master
Adjusts the volume of the entire preamp.

Bright
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
Adjusts the distortion of the amp. 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."*

SPEAKER SIMULATOR

Effect	Off, On	
Type	Small, Middle, JC-120, TWIN on, TWIN off, MATCH on, MATCH off, VOXY on, VOXY off, BG Stack on, BG Stack off, MS Stack on, MS Stack off, Metal Stack	
Mic Setting	Center,	1cm-10cm
Mic Level	0	100
Direct Level	0	100

This simulates the characteristics of various types of speakers. When the output of the GT-5 is connected directly to a mixer, etc., this can be used to create the sound of your favorite speaker system.

Effect
Turns the speaker simulator on/off.

** If the Utility setting "Speaker Simulator" (p.32) is set to "Always On" or "Always Off," the display will be as follows, and the effect sound will not change even if this parameter is switched on or off.*

```
SP Simulator
          <On>
```

```
SP Simulator
         <Off>
```

Type
Selects the type of speaker that will be simulated.

SP Simulator Type	Cabinet	Speaker Unit	Microphone Setting	Comments
Small	Small open-back enclosure	10 inch	On Mic	
Middle	Open-back enclosure	12 inch	On Mic	
JC-120	Open-back enclosure	12 ich (two units)	On Mic	JC-120 Simulation
TWIN on	Open-back enclosure	12 ich (two units)	On Mic	A setting suitable for Clean TWIN
TWIN off	Open-back enclosure	12 ich (two units)	Off Mic	A setting suitable for Clean TWIN
MATCH on	Open-back enclosure	12 ich (two units)	On Mic	A setting suitable for MATCH Drive
MATCH off	Open-back enclosure	12 ich (two units)	Off Mic	A setting suitable for MATCH Drive
VOXY on	Open-back enclosure	12 ich (two units)	On Mic	A setting suitable for VOXY Drive
VOXY off	Open-back enclosure	12 ich (two units)	Off Mic	A setting suitable for VOXY Drive
BG Stack on	Large Sealed enclosure	12 ich (two units)	OnMic	A setting suitable for BG Lead
BG Stack off	Large sealed enclosure	12 ich (two units)	Off Mic	A setting suitable for BG Lead
MS Stack on	Large sealed enclosure	12 inch (four units)	On Mic	A setting suitable for MS1959
MS Stack off	Large sealed enclosure	12 inch (four units)	Off Mic	A setting suitable for MS1959
Metal Stack	Large dual stack	12 inch (four units)	Off Mic	

** "On Mic" simulates the sound when a dynamic microphone is used, and "Off Mic" simulates the sound when a condenser microphone is used.*

BEST MATCH

[PREAMP] Type	[SP Simulator] Type
JC-120	JC-120
Clean TWIN	TWIN on, TWIN off, Middle
Crunch	TWIN on, TWIN off, Middle
MATCH Drive	MATCH on, MATCH off
VOXY Drive	VOXY on, VOXY off
Blues	Middle, MATCH on, MATCH off
BG Lead	BG Stack on, BG Stack off, Middle
MS1959(1)	MS Stack on, MS Stack off, Metal Stack
MS1959(2)	MS Stack on, MS Stack off, Metal Stack
MS1959(1+2)	MS Stack on, MS Stack off, Metal Stack
SLDN Lead	MS Stack on, MS Stack off, Metal Stack
Metal 5150	MS Stack on, MS Stack off, Metal Stack
Metal Drive	MS Stack on, MS Stack off, Metal Stack

Mic Setting
This simulates the microphone position. "Center" simulates the condition that the microphone is set in the middle of the speaker cone. "1 – 10 cm" means that the microphone is moved away from the center of the speaker cone.

Mic Level
Adjusts the volume of the microphone.

Direct Level
Adjusts the volume of the direct sound.

EQUALIZER

Effect	Off, On		
Low EQ	-20	+20	dB
Low-Middle frequency	100Hz	10.0kHz	
Low-Middle Q	0.5	16	
Low-Middle EQ	-20	+20	dB
High-Middle frequency	100Hz	10.0kHz	
High-Middle Q	0.5	16	
High-Middle EQ	-20	+20	dB
High EQ	-20	+20	dB
Level	-20	+20	dB

Adjusts the tone. Parametric control is provided for the high-mid range and low-mid range.

Effect
Switches the equalizer effect on/off.

Low EQ
Adjusts the low frequency range tone.

Low-Middle frequency
Specify the center of the frequency range that will be adjusted by the "Low-Middle EQ."

Low-Middle Q
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
Adjusts the low-middle frequency range tone.

High-Middle frequency
Specify the center of the frequency range that will be adjusted by the "High-Middle EQ."

High-Middle Q
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
Adjusts the high-middle frequency range tone.

High EQ
Adjusts the high frequency range tone.

Level
Adjusts the volume after the equalizer.

MODULATION

Effect	Off, On		
FX Select	HR, FL, PH, SEQ, SDD, HU, RM, VB, AC, SYN		

< HR; Harmonist >

Voice	1-Voice, 2-Mono, 2-Stereo		
Mode	Fast, Medium, Slow, Mono, Harmony		
(Mode=Fast, Medium, Slow, Mono)			
Pitch	-24	+24	
Fine	-50	+50	
Pre Delay	0	300	ms
Feedback	0	100	
Level	0	100	
Direct Level	0	100	
(Mode=Harmony)			
Scale	Preset, User		
Harmony	-2oct	+2oct, User1 – User29	
Pre Delay	0	300	ms
Feedback	0	100	
Level	0	100	
Key	C (Am)	B (G#m)	
Direct Level	0	100	

< FL; Flanger >

Rate	0	100	
Depth	0	100	
Manual	0	100	
Resonance	0	100	
Separation	0	100	

< PH; Phaser >

Type	4Stage, 8Stage, 12Stage, Bi-Phase		
Rate	0	100	
Depth	0	100	
Manual	0	100	
Resonance	0	100	
Step	Off, On		
Step Rate	0	100	* Step: On

< SEQ; Sub Equalizer >

Low EQ	-20	+20	dB
Low-Middle frequency	100Hz	10.0kHz	
Low-Middle Q	0.5	16	
Low-Middle EQ	-20	+20	dB
High-Middle frequency	100Hz	10.0kHz	
High-Middle Q	0.5	16	
High-Middle EQ	-20	+20	dB
High EQ	-20	+20	dB
Level	-20	+20	dB

< SDD; Short Delay >

Delay Time	0	400	ms
Feedback	0	100	
Effect Level	0	120	

< HU; Humanizer >

Mode	Picking, Auto, Random		
(Mode=Picking)			
Vowel1	a, e, i, o, u		
Vowel2	a, e, i, o, u		
Sensitivity	0	100	
Rate	0	100	
Depth	0	100	
Level	0	100	
(Mode=Auto)			
Vowel1	a, e, i, o, u		
Vowel2	a, e, i, o, u		
Rate	0	100	
Depth	0	100	
Manual	0	100	
Level	0	100	
(Mode=Random)			
Rate	0	100	
Depth	0	100	
Level	0	100	

< RM; Ring Modulator >

Mode	Normal, Intelligent		
Frequency	0	100	
Effect level	0	100	
Direct Level	0	100	

< VB; Vibrato >

Rate	0	100	
Depth	0	100	
Trigger	Off, On		
Rise Time	0	100	

< AC; Acoustic Guitar Simulator >

Top	0	100	
Body	0	100	
Level	0	100	

< SYN; Guitar Synth >

Sensitivity	0	100	
Wave	Square, Saw, Brass, Bow		
Chromatic	Off, On	only Wave	=Square, Saw
Octave Shift	0	-2	only Wave =Square, Saw
PWM Rate	0	100	only
Wave=Square			
PWM Depth	0	100	only
Wave=Square			
Cutoff Frequency	0	100	
Resonance	0	100	
Filter Sensitivity	0	100	
Filter Decay	0	100	
Filter Depth	-100	+100	
Attack	Decay, 0 - 100		
Release	0	100	
Velocity	0	100	
Hold	Off, On	only Wave	=Square, Saw
Synth Level	0	100	
Direct Level	0	100	

This produces one of the following effects: Harmonist, Flanger, Phaser, Sub Equalizer, Short Delay, Humanizer, Ring Modulator, Vibrato, Acoustic Guitar Simulator, or Guitar Synth.

Effect
Turns the modulation effect on/off.

FX Select
This selects the effect to be used from the following ones.

HR; Harmonist:
This effect changes the pitch of the original sound. It is variable up and down 2 octaves.

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

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

SDD; Short Delay:
This is the delay with the maximum delay time of 400 ms. This effect is efficient for making the sound fatter.

HU; Humanizer:
This can create vowel sounds of the human beings using the guitar sound.

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.

VB; Vibrato:
This effect creates vibrato by slightly modulating the pitch.

AC; Acoustic Guitar Simulator:
This simulates the sound of an acoustic guitar. You can obtain an acoustic guitar sound by playing an electric guitar.

SYN; Guitar Synth:
This detects the pitch of an electric guitar and outputs a synthesizer sound.

<When "Harmonist" is selected>

Voice
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.

Mode
Selection for the Harmonist mode.

Fast, Medium, Slow:
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:
Compared with the conventional pitch shifter, the modulation is minimized. Play in a single note.

Harmony:
This creates Harmony that matches the key of the song being played. Play in a single note.

< For settings other than Harmony >

Pitch
Adjusts the amount of pitch shift (the amount of pitch change) in semitone steps.

Fine
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
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."

Feedback
This adjusts the feedback amount of the pitch shift sound.

Level
This adjusts the volume of the pitch shift sound.

Direct Level
Adjusts the volume of the direct sound.

< When Harmony is selected >

Scale

Normally you can leave this at "Preset," so the harmony that is created will be appropriate for the key you specify.
The harmony that results may not be appropriate for some songs. In such cases you can select "User" and make scale settings yourself to specify the note that will created for each input note. For details refer to "Harmonist Scale" (p.34).

Harmony

This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound. When the scale is set to "User," this parameter sets the User Scale Number to be used.

Pre Delay

This adjusts the time spent from the moment the direct sound is sent to the moment the harmony is sent. Normally, set it to "0 ms."

Feedback

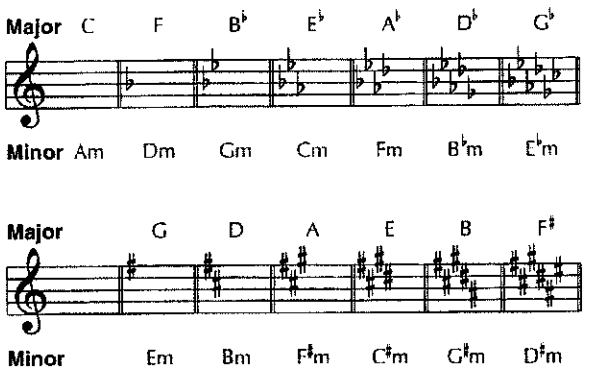
This adjusts the feedback amount of the harmony.

Level

This adjusts the volume of the harmony.

Key

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 (♯ , ♭) as follows.



Direct Level

This adjusts the volume of the direct sound.

< When "Flanger" is selected >

Rate

This sets the rate of the flanging effect.

Depth

Determines the depth of the flanging effect.

Manual

Adjusts the center frequency at which to apply the effect.

Resonance

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Separation

Adjusts the diffusion. The Diffusion increases as the value increases.

< When "Phaser" is selected >

Type

Selects the number of stages that the phaser effect will use.

4Stage:
This is a four-phase effect. A light phaser effect is obtained.

8Stage:
This is an eight-phase effect. It is a popular phaser effect.

12Stage:
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

This sets the rate of the Phaser effect.

Depth

Determines the depth of the Phaser effect.

Manual

Adjusts the center frequency of the phaser effect.

Resonance

Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.

Step
This sets On/Off of the Step function. When the Step function is turned on, the change of a sound will be in steps.

Step Rate
This sets the cycle of the steps that changes the rate and depth. When it is set to a higher value, the change will be finer.

< When "Sub Equalizer" is selected >

Low EQ
Adjusts the low frequency range tone.

Low-Middle frequency
Specify the center of the frequency range that will be adjusted by the "Low-Middle EQ."

Low-Middle Q
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
Adjusts the low-middle frequency range tone.

High-Middle frequency
Specify the center of the frequency range that will be adjusted by the "High-Middle EQ."

High-Middle Q
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
Adjusts the high-middle frequency range tone.

High EQ
Adjusts the high frequency range tone.

Level
Adjusts the volume after the equalizer.

< When "Short Delay" is selected >

Delay Time
Adjusts the delay time.

Feedback
Feedback refers to returning the delayed signal back into the input of the delay. This parameter adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.

Effect Level
Adjusts the volume of delay sound.

< When "Humanizer" is selected >

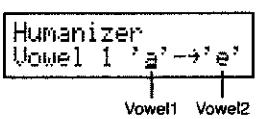
Mode
This sets the mode that switches the Vowels.

Picking:
It changes from Vowel 1 to Vowel 2 along with the picking. The time spent for the change is adjusted with the Rate.

Auto:
By adjusting the Rate and Depth, two Vowels (Vowel 1 and Vowel 2) can be switched.

Random:
Five vowels (a, e, i, o, u) are called out at random by adjusting the Rate and Depth.

Vowel 1
This selects the first vowel.



Vowel 2
This selects the second vowel.

Sensitivity
This 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
This adjusts the cycle for changing the two vowels.

Depth
This adjusts the depth of the effect.

Manual
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
This sets the volume of the Humanizer.

Vowel Selection with the Expression Pedal

To select one of the two vowels using the expression pedal, set "Setting the Expression Pedal" (p.23) as shown below.

**** You can also use the Control Assign.***

< Quick Settings >
EXP PEDAL: P9=HUMAN PEDAL

< Manual Settings >
EXP PEDAL: On
EXP PEDAL Target: HU:Manual
EXP PEDAL Target Min: 0
EXP PEDAL Target Max: 100

< When "Ring Modulator" is selected >

Mode
This selects the mode for the Ring Modulator.

Normal:
By ring-modulating the signal with the guitar sound and the signal of the internal oscillator, it can create a bell like sound. You can obtain a non-musical sound with the sense of pitch.

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 a single note.

Frequency
This adjusts the frequency of the internal oscillator.

Effect Level
This adjusts the volume of the effect sound.

Direct Level
This adjusts the volume of the direct sound.

< When "Vibrato" is selected >

Rate
This adjusts the rate of the vibrato.

Depth
This adjusts the depth of the vibrato.

Trigger
This selects On/Off of the Vibrato with the footswitch.

**** This effect assumes that the trigger will be turned on with a footswitch for attaining the vibrato effect.***

Rise Time
This sets the time passing from the moment the trigger is turned on until the set vibrato is obtained.

Vibrato On/Off

To switch the Trigger On/Off of the vibrato using the Control Pedal, set "Setting the Control Pedal" (p.23) as shown below.

**** You can also use the Control Assign.***

< Quick Settings >
CTL PEDAL: P3=VIBRATO

**** When you make the Quick Settings, the Modulation will be set to Vibrato and the parameters will be automatically set.***

< Manual Settings >
CTL PEDAL: On
CTL PEDAL Target: VB:Trigger
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

< When "Acoustic Guitar Simulator" is selected >

Top

This adjusts the interference to the strings made by the top plate. That is, it adjusts the attack sense or harmonic contents.

Body

This adjusts the resonance of the sound caused by the body. That is, it adjusts the softness and fatness of the sound which is the typical characteristics of acoustic guitars.

Level

This adjusts the volume of the acoustic guitar simulator.

< When "Guitar Synth" is selected >

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.***

Sensitivity

This 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

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 source.

Saw ( ):
The unit detects the pitch and attack information from the input guitar sound, then send the saw waveform from the internal sound source.

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

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.

* ***Use this parameter when "Square" or "Saw" is selected for Wave.***

Octave Shift

This allows you to shift the pitch of the internal sound module in an octave step from the guitar sound.

* ***This parameter should be set when "Square" or "Saw" is selected for the Wave.***

PWM Rate (Pulse Wise Modulation Rate)

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.

* ***This parameter should be set only when "Square" is selected for the Wave.***

PWM Depth (Pulse Wise Modulation Depth)

This adjusts the depth of the PWM. When it is set to "0," no PWM effect is obtained.

* ***This parameter should be set only when "Square" is selected for the Wave.***

Cutoff Frequency

This adjusts the frequency where the harmonics contents of the sound is cut off.

Resonance

This adjusts how much of the harmonics contents around the cutoff frequency should be emphasized.

Filter Sensitivity

This adjusts the sensitivity of the filter. When it is set to a lower value, the filter is affected only with a stronger picking. When it is set higher, the filter changes even with a 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

This sets the time needed until the filter change will be stable.

Filter Depth

This 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

This 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

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

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

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.
You can control the On/Off of the Hold using the footswitch. Normally, select "Hold Off."

** This parameter is used when "Square" or "Saw" is selected for the Wave.*

Synth Level

This determines the volume of the synthesizer sound.

Direct Level

This determines the volume of the direct sound.

Hold On/Off

To switch Hold On/Off using the Control Pedal, set "Setting the Control Pedal" (p.23) as follows.

** You can also use the Control Assign.*

< Quick Settings >

CTL PEDAL: P6=SYNTH HOLD

** When you make the Quick Setting, the parameters of the guitar synthesizer will be automatically set.*

< Manual Settings >

CTL PEDAL: On
CTL PEDAL Target: SYN:Hold
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

DELAY

Effect	Off, On		
Mode	Normal Delay, Tempo Delay		
Type	Single, Tap, Reverse, Sound On Sound		
(Type=Single)			
Delay Time	0	1800	msec: Normal
Delay Interval	1/4	4.0	Tempo Delay
Feedback	0	100	
Hold	Off, On		
Smooth	Off, On		
High Cut Filter	700 Hz - 11.0 kHz, Flat		
Effect Level	0	120	
Direct Level	0	100	
(Type=Tap)			
Delay Time	0	1800	msec: Normal
Delay Interval	1/4	4.0	Tempo Delay
Tap Time	0	100	%
Feedback	0	100	
Hold	Off, On		
Smooth	Off, On		
High Cut Filter	700 Hz - 11.0 kHz, Flat		
Effect Level	0	120	
Direct Level	0	100	
(Type=Reverse)			
Delay Time	200	1800	msec: Normal
Delay Interval	1/4	4.0	Tempo Delay
Feedback	0	100	
Hold	Off, On		
High Cut Filter	700 Hz - 11.0 kHz, Flat		
Effect Level	0	120	
Direct Level	0	100	
(Type=Sound On Sound)			
Delay Time	0	1800	msec: Normal
Delay Interval	1/4	4.0	Tempo Delay
Record	Off, On		
High Cut Filter	700 Hz - 11.0 kHz, Flat		
Effect Level	0	120	
Direct Level	0	100	

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

Effect
Turns the delay effect on/off.

Mode
This determines how the Delay Time should be input.

Normal Delay:
This allows you to set the Delay Time with time input.

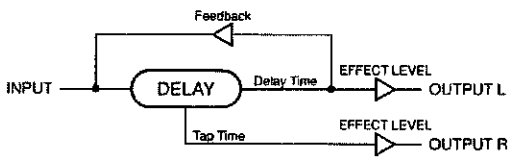
Tempo Delay:
This allows you to set the Delay Time by using the Control Pedal. You can set the delay time suitable for the music by pressing the footswitch to the tempo of the music.

** When "Tempo Delay" is selected, the Control Pedal will be automatically set to "Tempo In" (p.23).*

Type
This selects how to output the delay sound.

Single:
By adjusting the delay time and feedback, you can obtain a normal delay effect.

Tap:
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:
This produces a special effect that reminds you of the reverse playback.

Sound On Sound:
This allows you to record the performance data up to 1.8 seconds, then play it back repeatedly. By repeating the Record On, you can lay performance data.

Delay Time
This determines the delay time.

Interval
Specify the spacing of the delay sounds relative to a basic tempo (the timing at which you press the foot switch) of "1." The timing at which you press the foot switch is multiplied by this setting to determine the actual spacing of the delay repeats.

** For details on setting tempo, refer to "What is Tempo Delay" (p.52).*

Tap Time
Adjusts the delay time of the right channel delay. This setting adjusts the right channel delay time relative to the left channel delay time (considered as 100 %).

Feedback
"Feedback" is returning a delay signal to the input. This parameter determines the amount of feedback. A higher value will increase the number of the delay repeats.

Hold
This is the function to record the performance data. By setting to "Hold On" at the moment the performance to be recorded begins, you can record the performance for the set time of the delay time and play it back repeatedly. When it is set to "Hold Off," the recorded data will be deleted.

** This effect assumes that Hold will be switched on using the footswitch whenever the Hold effect is desired.*

Smooth
When this is turned on, the change of the delay time will be smooth.

Record
This function allows you to begin the recording of the sound on sound. By setting to "Record On" at the moment the performance to be recorded begins, you can record the performance for the set time of the delay time and play it back repeatedly. By repeating the Record On, you can lay performance data.
To select Record on or off, use the footswitch. Normally, set to "Record Off."

High Cut Filter
The High Cut Filter cuts the frequency contents that are higher than the set frequency. This parameter adjusts the frequency where the high cut filter starts working. When it is set to "Flat," the high cut filter does not work at all.

Effect Level
This adjusts the volume of the delay sound.

Direct Level
Adjusts the volume of the direct sound.

Hold On/Off

To switch Hold On/Off using the Control Pedal, set "Setting the Control Pedal" (p.23) as follows.

** You can also use the Control Assign.*

< Quick Settings >

CTL PEDAL: P4=DELAY HOLD

** When you make the Quick Setting, the delay parameters will be automatically set.*

< Manual Settings >

CTL PEDAL: On
CTL PEDAL Target: DD:Hold
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

What is Tempo Delay ?

This explains how to use the Tempo Delay.

(Procedure)

1 While editing delay settings, use [PARAMETER] to access the following parameter (Mode), and use the VALUE dial to select the "Tempo Dly."

** When "Tempo Delay" is selected, the Control Pedal (p.23) will be automatically set to "Tempo In."*

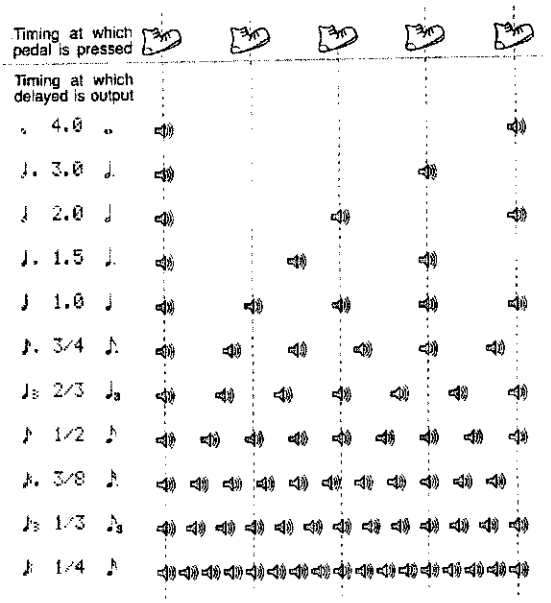
```
Delay
Mode    Tempo Dly
```

2 Use [PARAMETER] to access the following parameter (Interval), and use the VALUE dial to set the interval.

```
Delay
Interval  ♩  1.0
```

This setting determines the spacing of the delay relative to the time between presses of the foot switch (basic tempo: the length of a quarter note) which is considered as "1."

The time between presses of the control pedal and the interval setting work together to determine the delay time as follows.



3 Return to normal editing.

(How to use it)

For a Patch that uses tempo delay, pressing the control pedal four or more times at regular intervals in synchronization with the tempo of the song will determine the basic tempo. This basic tempo together with the interval setting determine the delay time.

** The basic tempo will be retained even when a new Patch is selected or the unit is switched off.*

About the Sound On Sound

The following describes how to use the sound on sound.

(Procedure)

< Setting the Control Pedal (Footswitch) >

The sound on sound function allows you to record the performance information and play it back with the pedal operation. First, set the pedal to be used for recording.

(Settings that Use the Quick Settings)

When the Quick Settings for the Control Pedal is used, the Control Pedal and Delay will be automatically tuned to the sound on sound settings simply by setting the Control Pedal. That means that all you have to do is adjusting the contents that have been set.

** When you are using the Tempo Delay, you cannot use the Control Pedal for switching on the Record in the sound on sound. Connect a footswitch (optional: FS-5U etc.) to the EXP/CTL jacks, and control the Record On/Off with the Manual Settings.*

1 **Press [PEDAL/ASSIGN], and get the display to show the next parameter (CTL PEDAL) with [PARAMETER], then call "P5=DELAY S.O.S" with the VALUE dial.**

```
CTL PEDAL
 P5=DELAY S.O.S
```

(Manual Settings)

Set each parameter of the Control Pedal one by one.

1 **Press [PEDAL/ASSIGN], and get the display to show the parameter to be edited with [PARAMETER], then edit the value with the VALUE dial, as follows.**

CTL PEDAL: On
CTL PEDAL Target: DD:Record
CTL PEDAL Target Min: Off
CTL PEDAL Target Max: On
CTL PEDAL Source Mode: Normal

(Setting the Effect (Delay))

1 **In the delay editing condition, get the display to show the next parameter (Type) with [PARAMETER], then select "Sound On S." with the VALUE dial.**

```
Delay
Type Sound On S.
```

2 **Get the display to show the next parameter (Delay Time) with [PARAMETER], then adjust the recording time with the VALUE dial.**

* ***If the Tempo Delay has been set as the Mode, set the Interval. Then do the sound on sound recording after setting the basic tempo.***

```
Delay
DlyTime     800ms
```

3 **Adjust the other parameters in the similar procedure, then return to normal editing.**

(How to use it)

The Patch that uses the sound on sound will start recording the performance data as soon as you press the Control Pedal, then play it back repeatedly. The sound on sound allows you to play the recorded data by pressing the Control Pedal any number of times. To stop playback, set the Delay to effect off or select a different Patch.

CHORUS

Effect	Off, On		
Mode	Mono, Stereo		
Rate	0	100	
Depth	0	100	
Pre Delay	0.0	40.0	msec
High Cut Filter	700Hz - 11.0kHz, Flat		
Effect level	0	100	

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

Effect

Turns the chorus effect on/off.

Mode

Selection for the chorus mode.

Mono:
This chorus effect outputs the same sound from both L and R.

Stereo:
This is a stereo chorus effect that adds different chorus sounds to L and R.

Rate

Adjusts the rate of the Chorus effect.

Depth

Adjusts the depth of the Chorus effect. To use it for doubling, set the value to "0."

Pre Delay

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).

High Cut Filter

The low cut filter cuts the frequencies below the specified frequency. This setting adjusts the frequency at which the low cut filter will begin to take effect. When "Flat" is selected, the low cut filter will have no effect.

Effect Level

Adjusts the volume of the effect sound.

TREMOLO / PAN

Effect	Off, On	
Mode	Tremolo, Pan	
Modulation Wave	Square, Triangle	
Rate	0	100
Depth	0	100
Balance	L100:0R	L0:100R

Tremolo is an effect that creates a cyclic change in volume. Pan cyclically moves the stereo position between left and right (when stereo output is used).

Effect
Turns the tremolo/pan effect on/off.

Mode
Selection for tremolo or pan.

Tremolo:
The volume will change cyclically.

Pan:
The sound will be moved cyclically between left and right.

Modulation Wave
Selection for the waveform that the effect will use.

Square:
Abrupt change will be produced.

Triangle:
Smooth change will be produced.

Rate
Adjusts the frequency (speed) of the change.

Depth
Adjusts the depth of the effect.

Balance
Adjusts the stereo position of the sound.

REVERB

Effect	Off, On		
Type	Room1, Room2, Hall1, Hall2, Plate		
Reverb Time	0.1	10.0	sec
Pre Delay	0	100	msec
Low Cut Filter	55.0	800	Hz
High Cut Filter	700Hz - 11.0kHz, Flat		
Density	0	10	
Effect Level	0	100	

This simulates the sound that reaches the listener after being reflected from many surfaces (late reverberation).

Effect
Turns the reverb effect on/off.

Type
This selects the Reverb Type. Various different simulations of space are offered.

Room 1:
Simulates the reverberation in a small room. Provides the bright reverberation of a live room.

Room 2:
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 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.

Reverb Time
Adjusts the length (time) of reverberation.

Pre Delay
Adjusts the time until the reverb sound appears.

Low Cut Filter
The low cut filter cuts the frequencies below the specified frequency. This setting adjusts the frequency at which the low cut filter will begin to take effect.

High Cut Filter
The high cut filter cuts the frequencies above the specified frequency. This setting adjusts the frequency at which the high cut filter will begin to take effect. When "Flat" is selected, the high cut filter will have no effect.

Density
This adjusts the density of the reverb sound.

Effect Level
Adjusts the volume of the reverb sound.

MASTER

Master Level	0	100
Noise Suppressor		
Effect	Off	On
Threshold	0	100
Release	0	100
Foot Volume	0	100

This determines the Master Level, Noise Suppressor and Foot Volume.

< Master Level >

Master Level
This adjusts the output volume of the GT-5.

< 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 prior to the reverberation type effect. This setup will prevent unnatural break of the reverberation type effect.***

Effect
Turns the noise suppressor effect on/off.

Threshold
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
Adjusts the time from when the noise suppressor begins to function until the volume reaches "0."

< Foot Volume >

Use as a foot volume to control the volume.

Level

This adjusts the volume.

Control with the Foot Volume

To control the volume of the foot volume with the Expression Pedal, set "Setting the Expression Pedal" (p.23) as follows.

** You can also use the Control Assign.*

< Quick Settings >
EXP PEDAL: P1=FOOT VOLUME

< Manual Settings >
EXP PEDAL: On
EXP PEDAL Target: FV:Level
EXP PEDAL Target Min: 0
EXP PEDAL Target Max: 100

Section 4

Using MIDI

How MIDI Can Be Used

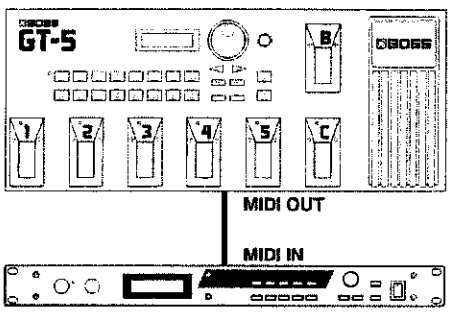
On the GT-5 you can use MIDI to perform the following operations.

** MIDI requires you to set the channel numbers of the two devices to be connected to the same number. If the MIDI channels are not matched correctly, the data cannot be communicated between the two MIDI devices.*

Operation from the GT-5

< Transmitting Program Change Messages >

When a Patch is selected on the GT-5, the Program Change message that corresponds to the selected Patch Number will be transmitted. The external MIDI device will then turn to the setting depending on the Program Change it has received.



< Transmitting Control Change Messages >

The operation information from the Control Pedal, Expression Pedal or the external device connected to the EXP/CTL jacks will be transmitted as Control Change messages. This can be used for controlling the parameters on the external MIDI device.

< Transmitting Data >

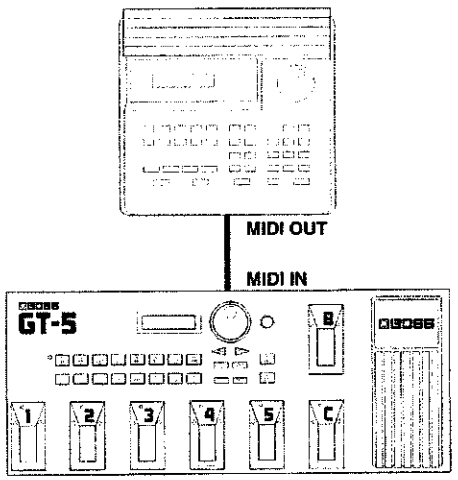
You can transfer the setting data stored in the GT-5, such as an effect sound to another MIDI device using the Exclusive messages. This can be convenient for setting the other GT-5 to exactly the same settings or store the effect sound settings into a sequencer.

Operations from External MIDI Devices

< Select Patches >

The Patch Numbers on the GT-5 will change in keeping with the Program Change messages sent to it from an external MIDI device.

You can set up the correspondence between MIDI Program Change messages and Patch Numbers on the GT-5 with the "Program Change Map" (p.62), if you wish to make the effect sounds correspond to the sounds on some other MIDI device. The setup shown below is for playing the guitar to a sequencer's playing. If you wish to automatically change Patches on the GT-5, place the Program Change Number that corresponds to the relevant Patch together with the performance data at the position where you wish to change Patches on the GT-5.



< Receiving Control Change Messages >

Through MIDI, the GT-5 is able to receive Control Change messages and control specified parameters during live performance. Set the parameters to be controlled with "Control Assign" (p.24).

< Receiving data >

Here's how to receive data transmitted from another GT-5, or receive GT-5 data that was saved on a sequencer.

MIDI Utility Function Settings

The following pages explain the MIDI-related utility functions of the GT-5. Make settings as needed for your situation.

The following utility functions are provided.

[MIDI RX Channel (MIDI Receive Channel)] 1 – 16

[MIDI Omni Mode] Omni Off, Omni On

[MIDI TX Channel (MIDI Transmit Channel)] 1 – 16, Rx

[MIDI Device ID] 1 – 32

[MIDI PC OUT (MIDI Program Change Out)] Off, On

[MIDI EXP Number (MIDI Expression Number)]
Off, 1 – 31, 33 – 95

[MIDI CTL Number (MIDI Control Number)] Off, 1 – 31, 33 – 95

[MIDI EXP/CTL1 Number
(MIDI Expression/Control 1 Number)] Off, 1 – 31, 33 – 95

[MIDI EXP/CTL2 Number
(MIDI Expression/Control 2 Number)] Off, 1 – 31, 33 – 95

[MIDI Bulk Dump]

[MIDI Bulk Load]

[MIDI Map Select] Prog, Fix

[MIDI Program Map (MIDI Program Change Map)]

(Procedure)

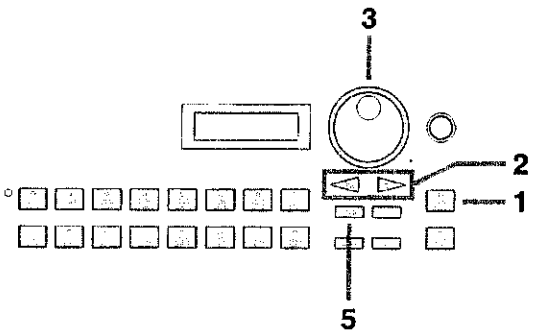
** When using the following functions, please refer to the procedure given for each function.*

[MIDI Bulk Dump]

[MIDI Bulk Load]

[MIDI Map Select]

[MIDI Program Map (MIDI Program Change Map)]



1 **Each time you press [UTILITY], the following items will appear in succession. Call up the MIDI-related items on the display.**

** While utility function settings are being made, the button indicator will be lit.*

< 1: GLOBAL >

< 2: METER >

< 3: SYSTEM >

< 4: MIDI >

```
--- UTILITY ---
4.MIDI
```

Make settings for operation via MIDI.

< 5: HR Scale (Harmonist Scale) >

< 6: OD/DS CUSTOMIZE >

< 7: PREAMP CUSTOMIZE >

2 **Get the display to show the parameter to be controlled, using [PARAMETER].**

If more than one parameter is shown in the display, move the cursor to the parameter to be edited using [PARAMETER].

3 **Use the VALUE dial to modify the value.**

4 **Repeat steps 2 – 3 to set the desired utility function parameters.**

5 **Press [EXIT] to end the procedure.**

Utility Parameters related with MIDI

(MIDI RX Channel (MIDI Receive Channel)) 1 - 16

```
MIDI RX Channel
    Channel =  1
```

Set the MIDI channel used for receiving MIDI messages.

** With the factory settings, the MIDI channel will be channel 1.*

(MIDI Omni Mode) Omni Off, Omni On

```
MIDI Omni Mode
          Omni On
```

If Omni Mode is turned on, MIDI data will be received on all channels, regardless of the MIDI Channel setting.

** Even if Omni mode is turned on, system exclusive data is received only if its device ID matches the "Device ID" setting.*

** With the factory settings, the setting is Omni On.*

(MIDI TX Channel (MIDI Transmit Channel)) 1 - 16, Rx

```
MIDI TX Channel
    Channel = Rx
```

Set the MIDI channel used for transmitting MIDI messages.

When "Rx" is selected, the MIDI channel will be the same as the MIDI receive channel.

** With the factory settings, "Rx" is selected.*

(MIDI Device ID) 1 - 32

```
MIDI Device ID
          ID =  1
```

Determines the device ID used for transmitting and receiving exclusive messages.

** At the factory settings, the device ID is set to "1."*

(MIDI PC OUT (MIDI Program Change Out)) Off, On

```
MIDI PC OUT
             On
```

This selects whether or not to output Program Change messages when Patch Numbers are changed on the GT-5.

Off: Program Change messages are not output even when Patch Numbers are changed.

On: When a Patch Number is changed, the Program Change message is output.

** The GT-5 transmits the Bank Select message as well as the Program Change. For a detailed explanation, see "Changing Patches using Bank Select Messages" (p.66).*

(MIDI EXP Number (MIDI Expression Number))
Off, 1 - 31, 33 - 95

```
MIDI EXP Number
             # 7
```

This sets the Controller Number of the Control Change message when it is transmitted for the operation information of the Expression Pedal. When it is set to "Off," no Control Change message will be transmitted.

(MIDI CTL Number (MIDI Control Number))
Off, 1 - 31, 33 - 95

```
MIDI CTL Number
            #80
```

This sets the Controller Number of the Control Change message when it is transmitted for the operation information of the Control Pedal. When it is set to "Off," no Control Change message will be transmitted.

(MIDI EXP/CTL1 Number (MIDI Expression/Control 1 Number))
Off, 1 - 31, 33 - 95

```
MIDI EXP1 Number
            Off
```

This sets the Controller Number of the Control Change message when it is transmitted for the operation information of the external device connected to the EXP/CTL1 jack. When it is set to "Off," no Control Change message will be transmitted.

(MIDI EXP/CTL2 Number (MIDI Expression/Control 2 Number))
Off, 1 - 31, 33 - 95

```
MIDI EXP2 Number
            Off
```

This sets the Controller Number of the Control Change message when it is transmitted for the operation information of the external device connected to the EXP/CTL2 jack. When it is set to "Off," no Control Change message will be transmitted.

Transmitting / Receiving Data Via MIDI

The GT-5 can use exclusive messages to set another GT-5 to the same settings, or to transmit its settings to a device such as a sequencer for storage. The process of transmitting such data is called Bulk Dump, and the process of receiving such data is called Bulk Load.

Data that can be transmitted

The following types of data can be transmitted. When transmitting data, you can specify the starting and ending points of the data to be sent, so only the desired data is transmitted.

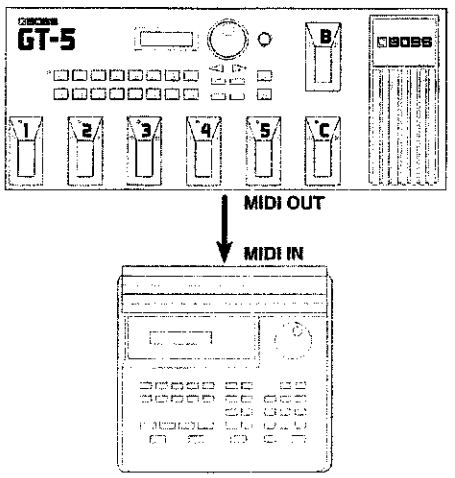
Display	Data that is transmitted
System	Utility parameters
FX Set	Effect Setting, Pedal Setting and Control Assign Setting data stored in the User.
#1-1-1 – #4-5-5	The setting contents of Patches UG1-1-1 – UG4-5-5
Temp	The contents of the currently selected Patch

Transmitting Data (Bulk Dump)

< Connections >

When saving the data to a sequencer

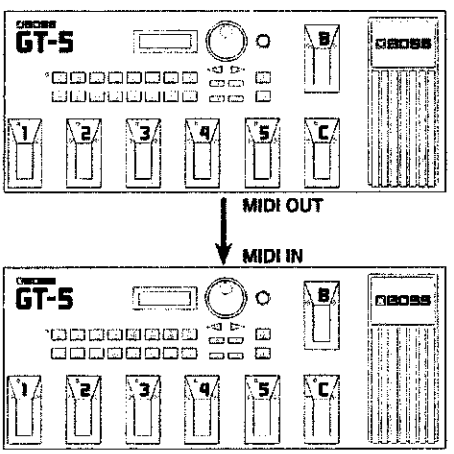
Make connections as shown below, and set the sequencer to a condition ready to receive exclusive messages.



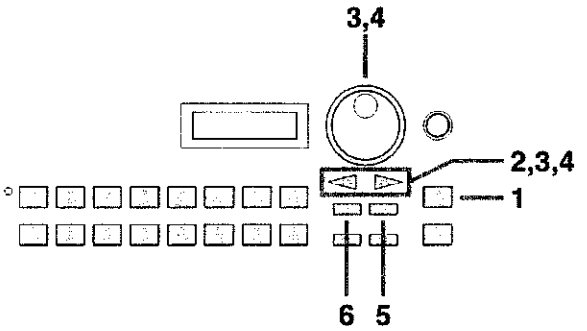
** For details on sequencer operation, refer to the manual for the sequencer you are using.*

When copying the data to another GT-5

Make connections as shown below, and set the Device ID of both units to match.



< Transmission Procedure >



1 Select "4.MIDI" with [UTILITY].

2 Use [PARAMETER] to access the following parameter (Bulk Dump) in the display.

```
MIDI Bulk Dump
System →    Temp
```

Starting Point Ending Point

3 Move the cursor to "Starting Point" with [PARAMETER], then select the data to be the starting point with the VALUE dial.

4 Move the cursor to "Ending Point" with [PARAMETER], then select the data to be the ending point with the VALUE dial.

5 Press [WRITE] to transmit the data.

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

When the transmission has been completed, the previous display will reappear.

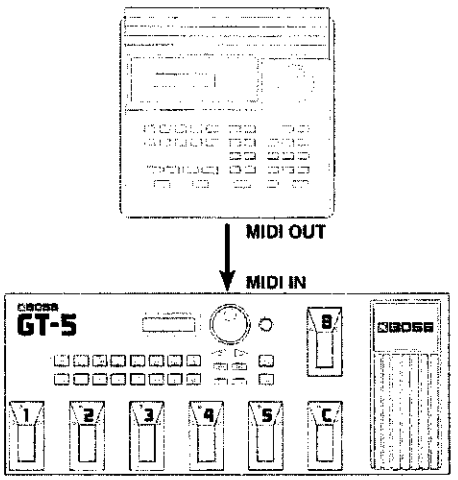
6 Press [EXIT] to end the procedure.

Receiving Data (Bulk Load)

< Connections >

When receiving data saved on a sequencer into the GT-5

Make connections as follows. Set the GT-5 to the Device ID to which it was set when transmitting the data.



** For details on sequencer operation, refer to the manual for the device you are using.*

< Reception Procedure >

1 Select "4.MIDI" with [UTILITY].

2 Use [PARAMETER] to access the following parameter (Bulk Load) in the display.

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

3 Transmit data from the transmitting device. When the GT-5 receives data, the following display will appear.

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

When data reception is complete, the following display will appear.

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

At this time, data may continue to be received.

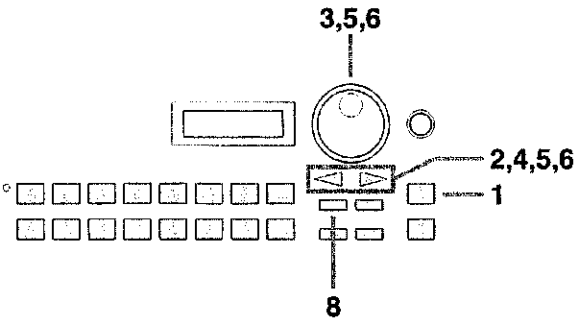
4 Press [EXIT] to end the procedure.

Press [EXIT], and the GT-5 responds with "Checking ..." and checks the received data. When it finishes checking the data, it will return to the Play page.

Program Change Map Settings

When using Program Change messages sent from an external MIDI device to select GT-5 Patches, you can freely specify the correspondence between the Program Change number that was received and the GT-5 Patch that will be selected.

(Procedure)



1 Select "4.MIDI" with [UTILITY].

2 Use [PARAMETER] to access the following parameter (MIDI Map Select) in the display.

```
MIDI Map Select
            Fix
```

3 Set the MIDI Map Select with the VALUE dial.

When the MIDI Map Select is set to "Fix," press [EXIT] to leave the procedure. When it is set to "Prog," carry out steps 4 through.

4 Use [PARAMETER] to access the following parameter (MIDI Program Map) in the display.

```
MIDI Program Map
B#0 P#  1→#1-1-1
```

Bank Select Number | Program Change Number | Patch Number

5 Use [PARAMETER] to move the cursor to the program change number, and use the VALUE dial to specify the program change number to be received.

** To change the Bank Select to be received, use the same procedure.*

6 Use [PARAMETER] to move the cursor to the Patch number, and use the VALUE dial to specify the GT-5 Patch number that will correspond to the received program change number.

** The Preset Patch is displayed in reversed indication.*

7 **Repeat steps 5 – 6 to complete the program change map by specifying the Patch number that will correspond to each program change number.**

8 **Press [EXIT] to end the procedure.**

Program Change Map Parameters

MIDI Map Select

```
MIDI Map Select
            Fix
```

When Program Change messages are received, this setting determines whether Patches will be selected as determined by the Program Change Map settings, or as determined by the default settings.

Fix: The Patch numbers of the default settings will be selected. For the contents of the default settings, refer to "Changing Patches using Bank Select Messages" (p. 66).

Prog: The Patch numbers specified by the Program Change Map will be selected.

MIDI Program Map (MIDI Program Change Map)

```
MIDI Program Map
B#0 P#  1→#1-1-1
```

Bank Select Number | Program Change Number | Patch Number

Make settings for the Program Change Map.

** When the MIDI Map Select is set to "Fix," this is not shown.*

** If you want to select GT-5 Patches without using Bank Select messages, i.e., using only Program Change messages, set Program Change numbers (1 – 128) for Bank Select number "0."*

Section 5

Appendix

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.

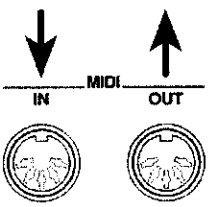
In MIDI, performance information such as playing a key or pressing a pedal are transmitted as MIDI Messages.

1. 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.

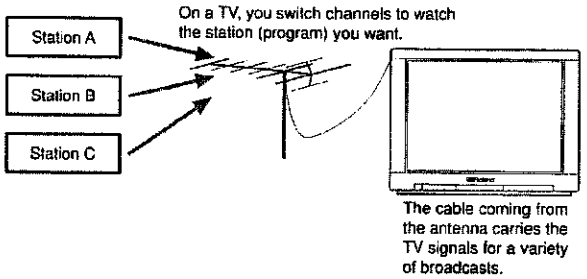
MIDI THRU: This connector re-transmits the messages that were received at MIDI IN.

**** The GT-5 features both "MIDI IN" and "MIDI OUT" connectors.***

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.*

2. Main types of MIDI message used by the GT-5

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-5 also allows you to select any of the 250 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-5.

Pitch Bend Messages

These messages convey the action of a Pitch Bend Lever (Wheel) that is found on many synthesizers. On the GT-5, these messages can be used to control selected parameters.

Velocity Messages

Velocity messages are concerned with the velocity used when playing a keyboard. On the GT-5, velocity can control a specified parameter.

< System Messages >

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

Exclusive Messages

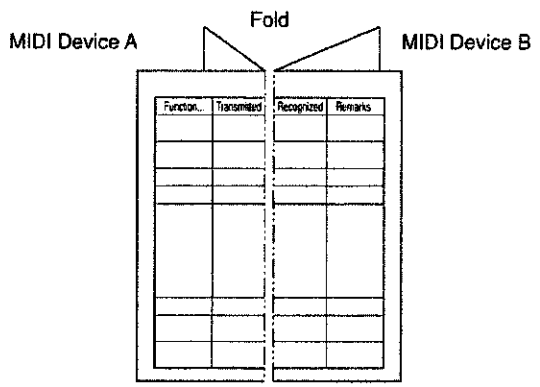
Exclusive messages handle information related to a unit's own unique sounds, or other device-specific information. Generally, such messages can only be exchanged between devices of the same model by the same manufacturer. Exclusive messages can be employed to save the settings for Effects Programs into a sequencer, or for transferring such data to another GT-5.

The two instruments must be set to the same device ID numbers when exchanging SysEx 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.*

Changing Patches using Bank Select Messages

A Bank Select message consists of a set of two Control Change messages, the controllers numbered 0 and 32. Normally, you select a sound by using the Bank Select message followed by a Program Change message. On the GT-5, these messages are used for changing Patch Numbers.

Changing Patch Numbers on an external MIDI device from the GT-5

When a Patch is selected on the GT-5, the Bank Select and Program Change messages sent from the GT-5 correspond with each other as shown below.

<User Group 1>

Number \ Bank	1	2	3	4	5
1	0,0, 1	0,0, 6	0,0, 11	0,0, 16	0,0, 21
2	0,0, 2	0,0, 7	0,0, 12	0,0, 17	0,0, 22
3	0,0, 3	0,0, 8	0,0, 13	0,0, 18	0,0, 23
4	0,0, 4	0,0, 9	0,0, 14	0,0, 19	0,0, 24
5	0,0, 5	0,0, 10	0,0, 15	0,0, 20	0,0, 25

<User Group 2>

Number \ Bank	1	2	3	4	5
1	0,0, 26	0,0, 31	0,0, 36	0,0, 41	0,0, 46
2	0,0, 27	0,0, 32	0,0, 37	0,0, 42	0,0, 47
3	0,0, 28	0,0, 33	0,0, 38	0,0, 43	0,0, 48
4	0,0, 29	0,0, 34	0,0, 39	0,0, 44	0,0, 49
5	0,0, 30	0,0, 35	0,0, 40	0,0, 45	0,0, 50

<User Group 3>

Number \ Bank	1	2	3	4	5
1	0,0, 51	0,0, 56	0,0, 61	0,0, 66	0,0, 71
2	0,0, 52	0,0, 57	0,0, 62	0,0, 67	0,0, 72
3	0,0, 53	0,0, 58	0,0, 63	0,0, 68	0,0, 73
4	0,0, 54	0,0, 59	0,0, 64	0,0, 69	0,0, 74
5	0,0, 55	0,0, 60	0,0, 65	0,0, 70	0,0, 75

<User Group 4>

Number \ Bank	1	2	3	4	5
1	0,0, 76	0,0, 81	0,0, 86	0,0, 91	0,0, 96
2	0,0, 77	0,0, 82	0,0, 87	0,0, 92	0,0, 97
3	0,0, 78	0,0, 83	0,0, 88	0,0, 93	0,0, 98
4	0,0, 79	0,0, 84	0,0, 89	0,0, 94	0,0, 99
5	0,0, 80	0,0, 85	0,0, 90	0,0, 95	0,0,100

<Preset Group 1>

Number \ Bank	1	2	3	4	5
1	0,0,101	0,0,106	0,0, 111	0,0, 116	0,0,121
2	0,0,102	0,0,107	0,0, 112	0,0, 117	0,0,122
3	0,0,103	0,0,108	0,0, 113	0,0, 118	0,0,123
4	0,0,104	0,0,109	0,0, 114	0,0, 119	0,0,124
5	0,0,105	0,0,110	0,0, 115	0,0,120	0,0,125

<Preset Group 2>

Number \ Bank	1	2	3	4	5
1	0,0,126	1,0, 31	1,0, 36	1,0, 41	1,0, 46
2	0,0,127	1,0, 32	1,0, 37	1,0, 42	1,0, 47
3	0,0,128	1,0, 33	1,0, 38	1,0, 43	1,0, 48
4	1,0, 29	1,0, 34	1,0, 39	1,0, 44	1,0, 49
5	1,0, 30	1,0, 35	1,0, 40	1,0, 45	1,0, 50

<Preset Group 3>

Number \ Bank	1	2	3	4	5
1	1,0, 51	1,0, 56	1,0, 61	1,0, 66	1,0, 71
2	1,0, 52	1,0, 57	1,0, 62	1,0, 67	1,0, 72
3	1,0, 53	1,0, 58	1,0, 63	1,0, 68	1,0, 73
4	1,0, 54	1,0, 59	1,0, 64	1,0, 69	1,0, 74
5	1,0, 55	1,0, 60	1,0, 65	1,0, 70	1,0, 75

<Preset Group 4>

Number \ Bank	1	2	3	4	5
1	1,0, 76	1,0, 81	1,0, 86	1,0, 91	1,0, 96
2	1,0, 77	1,0, 82	1,0, 87	1,0, 92	1,0, 97
3	1,0, 78	1,0, 83	1,0, 88	1,0, 93	1,0, 98
4	1,0, 79	1,0, 84	1,0, 89	1,0, 94	1,0, 99
5	1,0, 80	1,0, 85	1,0, 90	1,0, 95	1,0,100

<Preset Group 5>

Number \ Bank	1	2	3	4	5
1	2,0, 1	2,0, 6	2,0, 11	2,0, 16	2,0, 21
2	2,0, 2	2,0, 7	2,0, 12	2,0, 17	2,0, 22
3	2,0, 3	2,0, 8	2,0, 13	2,0, 18	2,0, 23
4	2,0, 4	2,0, 9	2,0, 14	2,0, 19	2,0, 24
5	2,0, 5	2,0, 10	2,0, 15	2,0, 20	2,0, 25

<Preset Group 6>

Number \ Bank	1	2	3	4	5
1	2,0, 26	2,0, 31	2,0, 36	2,0, 41	2,0, 46
2	2,0, 27	2,0, 32	2,0, 37	2,0, 42	2,0, 47
3	2,0, 28	2,0, 33	2,0, 38	2,0, 43	2,0, 48
4	2,0, 29	2,0, 34	2,0, 39	2,0, 44	2,0, 49
5	2,0, 30	2,0, 35	2,0, 40	2,0, 45	2,0, 50

[CC#0, CC#32, Program Change]

Example:

Group:	Preset Group3
Bank:	4
Number:	5

➡

Bank Select:	CC#0:1, CC#32:0
Program Change Number:	70

** 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.*

Changing Patch Numbers on the GT-5 using the Bank Select messages sent from an external MIDI device

To change Patch Numbers on the GT-5 using Bank Select messages sent from an external MIDI device, check how the external Bank Select and Program Change messages correspond with the Patch Numbers on the GT-5.

<Bank Select 0(CC#0:0, CC#32:0)>

PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch
1	UG1-1-1	26	UG2-1-1	51	UG3-1-1	76	UG4-1-1	101	PG1-1-1	126	PG2-1-1
2	UG1-1-2	27	UG2-1-2	52	UG3-1-2	77	UG4-1-2	102	PG1-1-2	127	PG2-1-2
3	UG1-1-3	28	UG2-1-3	53	UG3-1-3	78	UG4-1-3	103	PG1-1-3	128	PG2-1-3
4	UG1-1-4	29	UG2-1-4	54	UG3-1-4	79	UG4-1-4	104	PG1-1-4		
5	UG1-1-5	30	UG2-1-5	55	UG3-1-5	80	UG4-1-5	105	PG1-1-5		
6	UG1-2-1	31	UG2-2-1	56	UG3-2-1	81	UG4-2-1	106	PG1-2-1		
7	UG1-2-2	32	UG2-2-2	57	UG3-2-2	82	UG4-2-2	107	PG1-2-2		
8	UG1-2-3	33	UG2-2-3	58	UG3-2-3	83	UG4-2-3	108	PG1-2-3		
9	UG1-2-4	34	UG2-2-4	59	UG3-2-4	84	UG4-2-4	109	PG1-2-4		
10	UG1-2-5	35	UG2-2-5	60	UG3-2-5	85	UG4-2-5	110	PG1-2-5		
11	UG1-3-1	36	UG2-3-1	61	UG3-3-1	86	UG4-3-1	111	PG1-3-1		
12	UG1-3-2	37	UG2-3-2	62	UG3-3-2	87	UG4-3-2	112	PG1-3-2		
13	UG1-3-3	38	UG2-3-3	63	UG3-3-3	88	UG4-3-3	113	PG1-3-3		
14	UG1-3-4	39	UG2-3-4	64	UG3-3-4	89	UG4-3-4	114	PG1-3-4		
15	UG1-3-5	40	UG2-3-5	65	UG3-3-5	90	UG4-3-5	115	PG1-3-5		
16	UG1-4-1	41	UG2-4-1	66	UG3-4-1	91	UG4-4-1	116	PG1-4-1		
17	UG1-4-2	42	UG2-4-2	67	UG3-4-2	92	UG4-4-2	117	PG1-4-2		
18	UG1-4-3	43	UG2-4-3	68	UG3-4-3	93	UG4-4-3	118	PG1-4-3		
19	UG1-4-4	44	UG2-4-4	69	UG3-4-4	94	UG4-4-4	119	PG1-4-4		
20	UG1-4-5	45	UG2-4-5	70	UG3-4-5	95	UG4-4-5	120	PG1-4-5		
21	UG1-5-1	46	UG2-5-1	71	UG3-5-1	96	UG4-5-1	121	PG1-5-1		
22	UG1-5-2	47	UG2-5-2	72	UG3-5-2	97	UG4-5-2	122	PG1-5-2		
23	UG1-5-3	48	UG2-5-3	73	UG3-5-3	98	UG4-5-3	123	PG1-5-3		
24	UG1-5-4	49	UG2-5-4	74	UG3-5-4	99	UG4-5-4	124	PG1-5-4		
25	UG1-5-5	50	UG2-5-5	75	UG3-5-5	100	UG4-5-5	125	PG1-5-5		

<Bank Select 1(CC#0:1, CC#32:0)>

PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch
1	PG1-1-1	26	PG2-1-1	51	PG3-1-1	76	PG4-1-1	101	PG5-1-1	126	PG6-1-1
2	PG1-1-2	27	PG2-1-2	52	PG3-1-2	77	PG4-1-2	102	PG5-1-2	127	PG6-1-2
3	PG1-1-3	28	PG2-1-3	53	PG3-1-3	78	PG4-1-3	103	PG5-1-3	128	PG6-1-3
4	PG1-1-4	29	PG2-1-4	54	PG3-1-4	79	PG4-1-4	104	PG5-1-4		
5	PG1-1-5	30	PG2-1-5	55	PG3-1-5	80	PG4-1-5	105	PG5-1-5		
6	PG1-2-1	31	PG2-2-1	56	PG3-2-1	81	PG4-2-1	106	PG5-2-1		
7	PG1-2-2	32	PG2-2-2	57	PG3-2-2	82	PG4-2-2	107	PG5-2-2		
8	PG1-2-3	33	PG2-2-3	58	PG3-2-3	83	PG4-2-3	108	PG5-2-3		
9	PG1-2-4	34	PG2-2-4	59	PG3-2-4	84	PG4-2-4	109	PG5-2-4		
10	PG1-2-5	35	PG2-2-5	60	PG3-2-5	85	PG4-2-5	110	PG5-2-5		
11	PG1-3-1	36	PG2-3-1	61	PG3-3-1	86	PG4-3-1	111	PG5-3-1		
12	PG1-3-2	37	PG2-3-2	62	PG3-3-2	87	PG4-3-2	112	PG5-3-2		
13	PG1-3-3	38	PG2-3-3	63	PG3-3-3	88	PG4-3-3	113	PG5-3-3		
14	PG1-3-4	39	PG2-3-4	64	PG3-3-4	89	PG4-3-4	114	PG5-3-4		
15	PG1-3-5	40	PG2-3-5	65	PG3-3-5	90	PG4-3-5	115	PG5-3-5		
16	PG1-4-1	41	PG2-4-1	66	PG3-4-1	91	PG4-4-1	116	PG5-4-1		
17	PG1-4-2	42	PG2-4-2	67	PG3-4-2	92	PG4-4-2	117	PG5-4-2		
18	PG1-4-3	43	PG2-4-3	68	PG3-4-3	93	PG4-4-3	118	PG5-4-3		
19	PG1-4-4	44	PG2-4-4	69	PG3-4-4	94	PG4-4-4	119	PG5-4-4		
20	PG1-4-5	45	PG2-4-5	70	PG3-4-5	95	PG4-4-5	120	PG5-4-5		
21	PG1-5-1	46	PG2-5-1	71	PG3-5-1	96	PG4-5-1	121	PG5-5-1		
22	PG1-5-2	47	PG2-5-2	72	PG3-5-2	97	PG4-5-2	122	PG5-5-2		
23	PG1-5-3	48	PG2-5-3	73	PG3-5-3	98	PG4-5-3	123	PG5-5-3		
24	PG1-5-4	49	PG2-5-4	74	PG3-5-4	99	PG4-5-4	124	PG5-5-4		
25	PG1-5-5	50	PG2-5-5	75	PG3-5-5	100	PG4-5-5	125	PG5-5-5		

<Bank Select 2(CC#0:2, CC#32:0)>

PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch	PC#	Patch
1	PG5-1-1	26	PG6-1-1	51	PG6-5-5	76	PG6-5-5	101	PG6-5-5	126	PG6-5-5
2	PG5-1-2	27	PG6-1-2	52	PG6-5-5	77	PG6-5-5	102	PG6-5-5	127	PG6-5-5
3	PG5-1-3	28	PG6-1-3	53	PG6-5-5	78	PG6-5-5	103	PG6-5-5	128	PG6-5-5
4	PG5-1-4	29	PG6-1-4	54	PG6-5-5	79	PG6-5-5	104	PG6-5-5		
5	PG5-1-5	30	PG6-1-5	55	PG6-5-5	80	PG6-5-5	105	PG6-5-5		
6	PG5-2-1	31	PG6-2-1	56	PG6-5-5	81	PG6-5-5	106	PG6-5-5		
7	PG5-2-2	32	PG6-2-2	57	PG6-5-5	82	PG6-5-5	107	PG6-5-5		
8	PG5-2-3	33	PG6-2-3	58	PG6-5-5	83	PG6-5-5	108	PG6-5-5		
9	PG5-2-4	34	PG6-2-4	59	PG6-5-5	84	PG6-5-5	109	PG6-5-5		
10	PG5-2-5	35	PG6-2-5	60	PG6-5-5	85	PG6-5-5	110	PG6-5-5		
11	PG5-3-1	36	PG6-3-1	61	PG6-5-5	86	PG6-5-5	111	PG6-5-5		
12	PG5-3-2	37	PG6-3-2	62	PG6-5-5	87	PG6-5-5	112	PG6-5-5		
13	PG5-3-3	38	PG6-3-3	63	PG6-5-5	88	PG6-5-5	113	PG6-5-5		
14	PG5-3-4	39	PG6-3-4	64	PG6-5-5	89	PG6-5-5	114	PG6-5-5		
15	PG5-3-5	40	PG6-3-5	65	PG6-5-5	90	PG6-5-5	115	PG6-5-5		
16	PG5-4-1	41	PG6-4-1	66	PG6-5-5	91	PG6-5-5	116	PG6-5-5		
17	PG5-4-2	42	PG6-4-2	67	PG6-5-5	92	PG6-5-5	117	PG6-5-5		
18	PG5-4-3	43	PG6-4-3	68	PG6-5-5	93	PG6-5-5	118	PG6-5-5		
19	PG5-4-4	44	PG6-4-4	69	PG6-5-5	94	PG6-5-5	119	PG6-5-5		
20	PG5-4-5	45	PG6-4-5	70	PG6-5-5	95	PG6-5-5	120	PG6-5-5		
21	PG5-5-1	46	PG6-5-1	71	PG6-5-5	96	PG6-5-5	121	PG6-5-5		
22	PG5-5-2	47	PG6-5-2	72	PG6-5-5	97	PG6-5-5	122	PG6-5-5		
23	PG5-5-3	48	PG6-5-3	73	PG6-5-5	98	PG6-5-5	123	PG6-5-5		
24	PG5-5-4	49	PG6-5-4	74	PG6-5-5	99	PG6-5-5	124	PG6-5-5		
25	PG5-5-5	50	PG6-5-5	75	PG6-5-5	100	PG6-5-5	125	PG6-5-5		

PC#: Program Change Number
Patch: Patch Number
UG: User Group
PG: Preset Group
Group - Bank - Number

Factory Settings

< Tuner >

TUNER Pitch:	A=440Hz
TUNER String:	Display Off
TUNER Out:	Bypass

< Manual >

1: CS (COMP/LM)
2: OD (OD/DS)
3: HR (MOD)
4: DD (DELAY)
5: CE (CHORUS)
B: TUNER (TUNER/BYPASS)

< Global >

Your Setting?:	Gt.Amp (Combo)
Low EQ:	0dB
High EQ:	0dB
NS Threshold:	0dB
Reverb Level:	100%
Speaker Simulator:	Patch Data

< System >

Dial Function:	P.NUMBER & VALUE
EXP/CTL1 Jack:	Assignable
EXP/CTL2 Jack:	Assignable
Patch Change Mode:	Wait for a Num.
Assign Hold:	On

< MIDI >

MIDI RX Channel:	1
MIDI Omni Mode:	Omni On
MIDI TX Channel:	Rx
MIDI Device ID:	1
MIDI PC OUT:	On
MIDI EXP Number:	7
MIDI CTL Number:	80
MIDI EXP/CTL1 Number:	Off
MIDI EXP/CTL2 Number:	Off
MIDI Map Select:	Fix

< Harmonist Scale >

The same as the Preset Scale.

< Overdrive/Distortion Customize >

[Fat Crunch]
A crunch sound with a rich middle.

OD1:Bottom:	Tight1
OD1:Attack:	Normal
OD1:Top:	Dark4
OD1:Type:	Dist [Middle]
OD1:Low:	Boost2
OD1:Middle:	Boost5
OD1:High:	Boost1

[Hard Metal]
A treble metal sound.

OD2:Bottom:	Tight2
OD2:Attack:	Normal
OD2:Top:	Dark3
OD2:Type:	Dist [High]
OD2:Low:	Boost4
OD2:Middle:	Cut2
OD2:High:	Boost1

< Preamp Customize >

[Tight Crunch]
A crunch sound with tight bass.

PRE1:Bottom:	Tight2
PRE1:Top:	Mild3
PRE1:Volume Type:	Normal
PRE1:3Tone:	American [2]
PRE1:Clip Type:	Post Tone
PRE1:Presence:	Type [1]
PRE1:Gain:	High
PRE1:Low:	Boost1
PRE1:High:	Flat
PRE1:Cabinet:	Built In

[Fat Lead]
A lead sound with rich middle.

PRE2:Bottom:	Tight3
PRE2:Top:	Mild5
PRE2:Volume Type:	Bright3
PRE2:3Tone:	British [2]
PRE2:Clip Type:	Pre Tone
PRE2:Presence:	Type [2]
PRE2:Gain:	High
PRE2:Low:	Cut1
PRE2:High:	Cut1
PRE2:Cabinet:	Stack

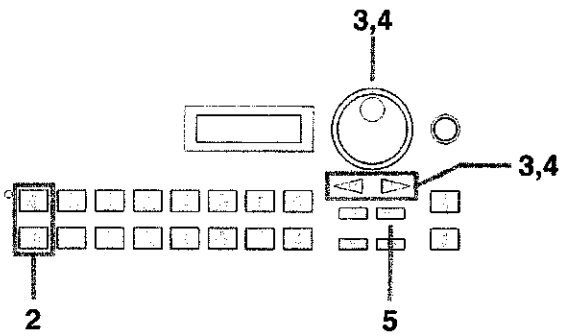
Restoring the Factory Settings (Initialization)

To restore the Factory Settings of the GT-5, do as follows. You can initialize all settings, or only a specified section of the Patch data in the User area or Utility settings.

The following types of data can be initialized.

Display	Data that is initialized
System	Utility parameters
FX Set	Effect Setting, Pedal Setting and Control Assign Setting data stored in the User.
#1-1-1 – #4-5-5	The setting contents of Patches UG1-1-1 – UG4-5-5

(Procedure)

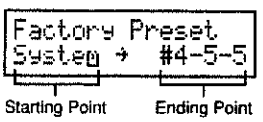


1 **Turn off the power.**

2 **While holding [MOD] and [FEEDBACKER/SLOW GEAR] down, switch on the unit.**

A display will appear, allowing you to specify the area of data you wish to initialize.

** If you decide not to initialize the settings, press [EXIT]. Initialization will be canceled, and the normal power-on display will appear.*



3 **Move the cursor to "Starting Point" with [PARAMETER], then use the VALUE dial to get the display to show the data that is the beginning point of the initialization.**

4 **Move the cursor to "Ending Point" with [PARAMETER], then get the display to show the ending point of the initialization, also using the VALUE dial.**

5 **Press [WRITE], and the specified area of data will be initialized. The GT-5 will then be in its normal power-on state.**

Troubleshooting

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.

No Sound / Volume Too Low

Are the connection cables broken?
Try using a different set of connection cables.

Is the GT-5 correctly connected to the other devices?
Check connections with the other devices (page 10).

Is the connected amp/mixer turned off, or the volume lowered?
Check the settings of your amp/mixer system.

Is the INPUT VOLUME knob lowered?
Adjust the INPUT VOLUME knob to an appropriate position (page 11).

Is the OUTPUT Level knob lowered?
Adjust the OUTPUT Level knob to an appropriate position (page 12).

Is Tuner/Bypass set to On?
When the volume is set to "MUTE" in the Tuner/Bypass mode, even the direct sound will not be output by setting the Tuner/Bypass to "On" (page 16).

Is each effect set correctly?
Use the "Meter function" (page 30) 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 (page 21).

Is "Master Level" specified as a control assign Target?
Move the controller to which it is assigned.

Sound Is Distorted (the overload indicator lights frequently)

Have you adjusted the input volume knob?
Adjust the INPUT VOLUME knob to an appropriate setting (page 11).

Even though you have set an effect to ON, the Effect Select button goes out and the effect gets switched OFF after a Write procedure has completed.

If Assign Hold (page 33) has been set to ON, the ON/OFF status of the effect set for the target of the Control Assign (page 24) will take on the value of the source, so it may differ from the status before the Write procedure.
To solve this, you can either set Assign Hold to OFF or select Assign OFF for the relevant Control Assign.

Patch Number Does Not Change

Is something other than the Play page (page 11) shown in the display?
On the GT-5, Patches can be selected only when the Play page is displayed. Press [EXIT] to return to the Play page.

Parameters Specified with Control Assign Can't Be Controlled

When using the expression pedal
When using the control pedal
Check that the effect that includes the parameter to be controlled is set to Effect On.

When a foot switch is connected to the EXP/CTL jack
Make sure that the function of the jack to which the foot switch is assigned is set to "Assignable" (page 30).

When using MIDI to control parameters
Make sure that the MIDI channels of both devices match (page 58).
Make sure that the controller numbers you are using match (page 24).

MIDI Messages Are Not Received

Are the MIDI cables broken?
Try another set of MIDI cables.

Is the GT-5 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 (page 58).

When you send messages from the GT-5, make sure the GT-5 is set to the settings appropriate for sending data.
Check the On/Off status for transmission of Program Change messages and the settings for the Controller Numbers to be transmitted (page 58).

GUITAR EFFECTS PROCESSOR

Model GT-5

MIDI Implementation Chart

Date : May 24, 1996

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	O *1 X	
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	O *1	
Control Change	0, 32 1 — 31 33 — 63 64 — 95	O (0 — 2) O O O	O *2 O *1 X O *1	Bank Select
Prog Change	: True #	O 0 — 127	O 0 — 127	Program Number 1 — 128
System Exclucive		O	O	
System Common	: Song Pos : Song Sel : Tune	X X X	X X X	
System Real Time	: Clock : Commands	X O	X X	
Aux Message	: Local ON/OFF : All Notes OFF : Active Sense : Reset	X X X X	X X O X	
Notes		* 1 Recognizes messages designated for use for "realtime control over parameters." * 2 MSB data of a value of 03H or higher, and the LSB are ignored. **For detained information on MIDI data of the GT-5, a separate "MIDI Implementation document" is available at any Roland Service Station.**		

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-5: Guitar Effects Processor

AD Conversion
22 bit AF Method 128 times Oversampling Modulation

DA Conversion
18 bit 16 times Oversampling Modulation

Sampling Frequency
44.1 kHz

Program Memories
250 : 100 (User) + 150 (Preset)

Nominal Input Level
INPUT : -10 dBm
RETURN: -10 dBm

Input Impedance
INPUT: 1 M
RETURN: 100 k

Nominal Output Level
OUTPUT: +4 dBm
SEND: -10 dBm

Output Impedance
OUTPUT: 2 k
SEND: 2 k

Dynamic Range
105 dB or greater (IHF-A)

Controls
< Front >
OUTPUT Level Knob
VALUE Dial
Effect Select Buttons
FEEDBACKER/SLOW GEAR, COMP/LM, WAH, LOOP, OD/DS, PREAMP, SP SIM, EQ, MOD, DELAY, CHORUS, TREMOLO/PAN, REVERB, MASTER, PEDAL/ASSIGN, NAME
PARAMETER Buttons L/R
EXIT Button
WRITE Button
MANUAL Button
GROUP Button
UTILITY Button
TUNER/BYPASS Button
NUMBER Pedals (1–5)
BANK Pedal
CONTROL Pedal
Expression Pedal
< Rear >
INPUT VOLUME Knob
POWER Switch

Indicator
OVERLOAD (INPUT)

Display
16 characters, 2 lines (backlit LCD)

Connectors
INPUT Jack
OUTPUT Jacks L(MONO)/R
HEADPHONES Jack (Stereo Mini Type)
SEND Jack
RETURN Jack
Expression Pedal/ CONTROL 1 Jack
Expression Pedal/ CONTROL 2 Jack
MIDI Connectors (IN, OUT)

Power Supply
AC 117 V, AC 230 V or AC 240 V

Power Consumption
14 W

Dimensions
520(W) x 221(D) x 113.5(H) mm
20-1/2(W) x 8-3/4(D) x 4-1/2(H) inches

Weight
4.7 kg/ 10 lbs 6 oz

Accessories
Owner's Manual
Roland Service

Options
Foot Switch: FS-5U, FS-5L
Expression Pedal: EV-5 (Roland)
FV-300L + PCS-33 (Roland)

0 dBm = 0.775 Vrms

*** In the interest of product improvement, the specifications and/ or appearance of this unit are subject to change without prior notice.***

About the AF (Adaptive Focus) Method
This newly developed AD conversion process virtually eliminates all quantization noise, and dramatically improves overall dynamic range. It accomplishes this by using two types of AD converters (with different input levels) to convert audio signals into data in combination with a unique DSP method for creating a composite of the separately obtained data streams.

Index

Symbols

[PARAMETER] 8
[WRITE] 8

A

About MIDI 64
About the MIDI Implementation 65
Acoustic Guitar Simulator 44, 45, 49
Active Range 26
Adjusting the Input Level 11
Adjusting the Output Level 12
Assign Hold 33
Assign On/Off 24

B

Bank 12, 13
BANK Pedal 8
Bank Select 66
Bulk Dump 61
Bulk Load 62

C

Canceling Changes 28
Channel Messages 65
CHORUS 53
COMPRESSOR 37
Connection Order 21
Connections 10
Control Assign Settings 24
Control Change messages 65
CONTROL Pedal 8
Copying 19

D

DELAY 50
Dial Function 32
Display 8, 14
DISTORTION 40

E

Effect Guide 36
Effect On/Off Settings 21
Effect Select Buttons 8, 14
Effect Settings 19
Effect Sound Settings 19
EQUALIZER 43
Exclusive Messages 65
EXIT Button 8
EXP/CTL Jack 9, 32
Expression Pedal 8
Expression Pedal / Control 1 Jack 9
Expression Pedal / Control 2 Jack 9

F

Factory Settings 69
FEEDBACKER 36
Flanger 44, 45, 46
Flat Tuning 17
Foot Volume 56
Front Panel 8

G

GLOBAL 30, 31, 69
Group 12, 14
GROUP Button 8
Guitar Synth 44, 45, 49

H

Harmonist 44, 45
Harmonist Scale 30, 34
HEADPHONES Jack 9
High EQ 31
How to Use This Manual 7
HR Scale 30
Humanizer 44, 45, 47

I

IMPORTANT NOTES 6
Initialization 70
INPUT Jack 9
INPUT VOLUME Knob 9, 11
Internal Pedal 27
Internal Pedal System 27

L

LIMITER 37
LOOP 39
Low EQ 31

M

Main Features 4
Manual 69
MANUAL Button 8
Manual Mode 29
MASTER 55
Master Level 55
METER 30, 32
MIDI 30, 69
MIDI Connectors 9
MIDI Control Number 60
MIDI CTL Number 60
MIDI Device ID 59
MIDI EXP Number 60
MIDI EXP/CTL1 Number 60
MIDI EXP/CTL2 Number 60
MIDI Expression Number 60
MIDI Implementation Chart 72
MIDI Omni Mode 59
MIDI PC OUT 59
MIDI Program Change Out 59
MIDI Receive Channel 59
MIDI RX Channel 59
MIDI Start/Stop 33

MIDI Transmit Channel 59
MIDI TX Channel 59
MIDI Utility Function Settings 58
MMC Play/Stop 33
MODULATION 44

N

Noise Suppressor 55
NS Threshold 32
Number 12, 13
NUMBER Pedals 8

O

OD/DS CUSTOMIZE 31
OUTPUT Jacks L(MONO)/R 9
OUTPUT Level Knob 8
OVERDRIVE 40
Overdrive/Distortion Customize 34, 69
OVERLOAD Indicator 8, 11

P

PAN 54
Panel Descriptions 8
PARAMETER Buttons 8
Patch 12, 13
Patch Change Mode 33
Patch Name 28
Patch Name Table 76
Pedal Settings 23
Phaser 44, 45, 46
Pitch Bend Messages 65
Play page 11, 14
Polarity switch 11
POWER Jack 9
Power-on 11
PREAMP 41
Preamp Customize 31, 35, 69
Preset Group 12, 14
Preset Patches 12
Preset Setting 19
Program Change Map Settings 62
Program Change messages 65

Q

Quick Setting 19, 23

R

Rear Panel 9
Receiving Data 62
Restoring the Factory Settings 70
RETURN Jack 9
REVERB 54
Reverb Level 32
Ring Modulator 44, 45, 48

S

Selecting an Effect Sound 12
SEND Jack 9
Setting the Control Pedal 23
Setting the Expression Pedal 23
Settings for connected equipment 12
Settings for Each Effects Processor 22
Short Delay 44, 45, 47
SLOW GEAR 36
Sound Editing Procedure 18
Sound On Sound 52
Source 26
Source Mode 26
SPEAKER SIMULATOR 42
Speaker Simulator 32
Specifications 73
Standard pitch 16
Standby 11
Storing the Modified Settings 29
String name display 17
Sub Equalizer 44, 45, 47
SYSTEM 30, 32
System 69
System Messages 65

T

Target 25
Target Range 25
Tempo Delay 52
Transmitting Data 61
TREMOLO 54
Troubleshooting 71
Tuner 69
Tuner Settings 16
Tuner/Bypass 15
TUNER/BYPASS Button 8
Tuning Display 15
Tuning Guide Display 15

U

User Group 12, 14
User Patches 12
User Setting 19
USING THE UNIT SAFELY 3
UTILITY Button 8
Utility Function Parameters 31
Utility Function Settings 30

V

VALUE Dial 8
Velocity Messages 65
Vibrato 44, 45, 48

W

WAH 38
Wave Pedal 27
WRITE Buttons 8
Write Operation 29

Y

Your Setting? 31

GT-5 Patch Name Table

No.	Patch Name	EXP Pedal	CTL Pedal
UG1-1-1	TUBE STACK	Foot Volume	Delay
UG1-1-2	ARPEGGIO	Foot Volume	Delay
UG1-1-3	FAT CRUNCH	Foot Volume	Phaser
UG1-1-4	3VOICES HR	HR Level	Feedbacker
UG1-1-5	FANTASY	Foot Volume	Rate Up
UG1-2-1	OD1+MS1959	Foot Volume	Delay
UG1-2-2	AC.GUITAR	Foot Volume	Chorus
UG1-2-3	VOXY BEATLE	Foot Volume	Auto Wah
UG1-2-4	COMP WAH	Pedal Wah	Chorus
UG1-2-5	CLEAN← →SOLO	Clean / Solo	OD
UG1-3-1	MIDRANGE DS	Foot Volume	Feedbacker
UG1-3-2	MILD JAZZ	Foot Volume	Chorus
UG1-3-3	WEST COAST	Foot Volume	Chorus
UG1-3-4	SUPER PHASE	PH Rate	Pan
UG1-3-5	SYNTH← →LEAD	Synth / Lead	Feedbacker
UG1-4-1	FAT MS1959	Foot Volume	Chorus
UG1-4-2	MELLOW COMP	Foot Volume	Phaser
UG1-4-3	ROCK'N' ROLL	Foot Volume	OD
UG1-4-4	GROOVE!	Foot Volume	Tremolo
UG1-4-5	TRIP PHASE	PH Rate	Slow Gear
UG1-5-1	SWEET LEAD	Foot Volume	Harmonist
UG1-5-2	R&B CRUNCH	Foot Volume	Chorus
UG1-5-3	LARRY's 335	Foot Volume	Chorus
UG1-5-4	RING TRIP	Foot Volume	RM Freq
UG1-5-5	ROTARY	Rate	Preamp
UG2-1-1	MELLOW LEAD	Foot Volume	Feedbacker
UG2-1-2	MILD SOLO	Foot Volume	DD Tempo In
UG2-1-3	FISH&CHIPS	Foot Volume	Delay
UG2-1-4	GTSYN BRASS	Foot Volume	Chorus
UG2-1-5	PEDAL DOWN	HR Pitch	HR Pitch
UG2-2-1	BRIAN ECHO	Foot Volume	DD Hold
UG2-2-2	CLEAN LINE	Foot Volume	Delay
UG2-2-3	COOL CRUNCH	Foot Volume	Vibrato
UG2-2-4	PEDAL SHIFT	HR Pitch	Chorus
UG2-2-5	SPACE ECHO	Foot Volume	OD
UG2-3-1	BOSTON LEAD	Foot Volume	Harmonist
UG2-3-2	VERY JUICY	Foot Volume	DD Tempo In
UG2-3-3	MILD CRUNCH	Foot Volume	Delay
UG2-3-4	STACK WAH	Pedal Wah	OD
UG2-3-5	PHASE DELAY	RV, DD time	Rate Up
UG2-4-1	JIMMY STACK	Pedal Wah	Pedal Wah
UG2-4-2	NEW ENGLAND	Foot Volume	Delay
UG2-4-3	UK CRUNCH	Foot Volume	Reverb
UG2-4-4	JET POWER	Foot Volume	Feedbacker
UG2-4-5	MONSTER CRY	Foot Volume	Feedbacker
UG2-5-1	L.A. DRIVE	Foot Volume	Delay
UG2-5-2	SOLO E.AcGt	Foot Volume	Delay
UG2-5-3	FUNK MASTER	Foot Volume	Preamp Gain
UG2-5-4	MACHINE GUN	Tremolo Rate	Chorus
UG2-5-5	DRIVESOLO	Foot Volume	Drive/Solo

No.	Patch Name	EXP Pedal	CTL Pedal
UG3-1-1	BOTTOM DIST	Foot Volume	DD Tempo In
UG3-1-2	SLOW ATTACK	Foot Volume	OD
UG3-1-3	I WANT TELL	Foot Volume	Tremolo
UG3-1-4	RING ECHO	Foot Volume	Pan
UG3-1-5	TELEPHONE	Foot Volume	Rate Down
UG3-2-1	DUAL DRIVE	Foot Volume	Delay
UG3-2-2	PRESENCE	Foot Volume	Delay
UG3-2-3	TIGHT DRIVE	Foot Volume	DD, CE
UG3-2-4	SQUARE LEAD	Foot Volume	SYN Hold
UG3-2-5	PEDAL OCTAV	HR Level	OD, DD
UG3-3-1	BLUES MAN	OD Drive	Auto Wah
UG3-3-2	GEORGE 12st	Foot Volume	Tremolo
UG3-3-3	CLEAN LEAD	Foot Volume	Sound On S.
UG3-3-4	HARMONY inC	Foot Volume	Feedbacker
UG3-3-5	FLASHBACK	DD Time	Slow Gear
UG3-4-1	CARLOS LEAD	Foot Volume	Feedbacker
UG3-4-2	SWEDISH POP	Foot Volume	Chorus
UG3-4-3	'80s UK	Foot Volume	DD Tempo In
UG3-4-4	FUNKY WAH	Foot Volume	Phaser
UG3-4-5	NOISE STORM	Foot Volume	Slow Gear
UG3-5-1	CHORUS 1959	Foot Volume	EQ, DD
UG3-5-2	DUAL ECHO	DD Time	Chorus
UG3-5-3	USA CRUNCH	Foot Volume	PH, CH
UG3-5-4	METAL FLANG	FL Resonance	FL Rate
UG3-5-5	REVERSE PAN	Foot Volume	OD, HR
UG4-1-1	NICE BULGE	Foot Volume	Harmonist
UG4-1-2	UNPLUGGED	Foot Volume	RV Time
UG4-1-3	MATCH DRIVE	Foot Volume	Chorus
UG4-1-4	TALKING MOD	HU Rate	HU Vowel
UG4-1-5	PEDAL F.B.	Feedbacker	Tremolo
UG4-2-1	ERUPTION	Delay	Phaser
UG4-2-2	SWAY CHORUS	Foot Volume	Phaser
UG4-2-3	CRUNCH TWIN	Foot Volume	Tremolo
UG4-2-4	SYNTH BASS	Foot Volume	SYN Hold
UG4-2-5	MOD ECHO	Foot Volume	Slow Gear
UG4-3-1	CLASSIC DS	Foot Volume	Delay
UG4-3-2	JC-120	Foot Volume	Chorus
UG4-3-3	BLUES LEAD	Foot Volume	Auto Wah
UG4-3-4	COMP PHASE	PH Rate	Chorus
UG4-3-5	FADE OUT	Fade Out	OD
UG4-4-1	EDDIES 5150	Foot Volume	Feedbacker
UG4-4-2	BLACK PANEL	Foot Volume	Tremolo
UG4-4-3	VINTAGE OD1	Foot Volume	Comp
UG4-4-4	RHODES PAN	PH Rate	Chorus
UG4-4-5	ORGAN TONE	Foot Volume	Chorus
UG4-5-1	SLDN LEAD	Foot Volume	CS, CE
UG4-5-2	CUTTING	Foot Volume	Chorus
UG4-5-3	BLUES BD-2	Foot Volume	OD Drive
UG4-5-4	GATE SYNTH	Foot Volume	SYN Hold
UG4-5-5	AUTO RING	RM Freq	Chorus

GT-5 Patch Name Table

No.	Patch Name	EXP Pedal	CTL Pedal
PG1-1-1	TUBE STACK	Foot Volume	Delay
PG1-1-2	BOOGIE LEAD	Foot Volume	Chorus
PG1-1-3	EDDIES 5150	Foot Volume	Feedbacker
PG1-1-4	SLDN LEAD	Foot Volume	CS, CE
PG1-1-5	HEAVY METAL	Foot Volume	OD, Delay
PG1-2-1	HARD BLUES	PRE Volume	Compressor
PG1-2-2	TURBO OD-2	Foot Volume	CS, DD, CE
PG1-2-3	POWER DIST	Foot Volume	Flanger
PG1-2-4	METAL ZONE	Foot Volume	Delay
PG1-2-5	DISTORTION-	Foot Volume	Delay
PG1-3-1	HARD GRUNGE	Foot Volume	Delay
PG1-3-2	'60s FUZZ	Foot Volume	Delay
PG1-3-3	OD1+MS1959	Foot Volume	Delay
PG1-3-4	MIDRANGE DS	Foot Volume	Feedbacker
PG1-3-5	FAT MS1959	Foot Volume	Chorus
PG1-4-1	SWEET LEAD	Foot Volume	Harmonist
PG1-4-2	MELLOW LEAD	Foot Volume	Feedbacker
PG1-4-3	BRIAN ECHO	Foot Volume	DD Hold
PG1-4-4	BOSTON LEAD	Foot Volume	Harmonist
PG1-4-5	JIMMY STACK	Pedal Wah	Pedal Wah
PG1-5-1	L.A. DRIVE	Foot Volume	Delay
PG1-5-2	BOTTOM DIST	Foot Volume	DD Tempo In
PG1-5-3	DUAL DRIVE	Foot Volume	Delay
PG1-5-4	BLUES MAN	OD Drive	Auto Wah
PG1-5-5	CARLOS LEAD	Foot Volume	Feedbacker
PG2-1-1	CHORUS 1959	Foot Volume	EQ, DD
PG2-1-2	NICE BULGE	Foot Volume	Harmonist
PG2-1-3	ERUPTION	Delay	Phaser
PG2-1-4	FIXED WAH	Foot Volume	Chorus
PG2-1-5	PEP GIRLS	Foot Volume	Phaser
PG2-2-1	VERY HAZY	Delay	OD
PG2-2-2	NY JAZZROCK	Foot Volume	Delay
PG2-2-3	'60s BLUES	Pedal Wah	Pedal Wah
PG2-2-4	'90s ERIC	Pedal Wah	Pedal Wah
PG2-2-5	CLASSIC DS	Foot Volume	Delay
PG2-3-1	MATCH DRIVE	Foot Volume	Chorus
PG2-3-2	CRUNCH TWIN	Foot Volume	Tremolo
PG2-3-3	BLUES LEAD	Foot Volume	Auto Wah
PG2-3-4	VINTAGE OD1	Foot Volume	Comp
PG2-3-5	BLUES BD-2	Foot Volume	OD Drive
PG2-4-1	FAT CRUNCH	Foot Volume	Phaser
PG2-4-2	VOXY BEATLE	Foot Volume	Auto Wah
PG2-4-3	WEST COAST	Foot Volume	Chorus
PG2-4-4	ROCK'N' ROLL	Foot Volume	OD
PG2-4-5	LARRY's 335	Foot Volume	Chorus
PG2-5-1	FISH&CHIPS	Foot Volume	Delay
PG2-5-2	COOL CRUNCH	Foot Volume	Vibrato
PG2-5-3	MILD CRUNCH	Foot Volume	Delay
PG2-5-4	UK CRUNCH	Foot Volume	Reverb
PG2-5-5	FUNK MASTER	Foot Volume	Preamp Gain

No.	Patch Name	EXP Pedal	CTL Pedal
PG3-1-1	I WANT TELL	Foot Volume	Tremolo
PG3-1-2	TIGHT DRIVE	Foot Volume	DD, CE
PG3-1-3	CLEAN LEAD	Foot Volume	Sound On S.
PG3-1-4	'80s UK	Foot Volume	DD Tempo In
PG3-1-5	USA CRUNCH	Foot Volume	PH, CH
PG3-2-1	JC-120	Foot Volume	Chorus
PG3-2-2	BLACK PANEL	Foot Volume	Tremolo
PG3-2-3	CUTTING	Foot Volume	Chorus
PG3-2-4	ARPEGGIO	Foot Volume	Delay
PG3-2-5	AC.GUITAR	Foot Volume	Chorus
PG3-3-1	MILD JAZZ	Foot Volume	Chorus
PG3-3-2	MELLOW COMP	Foot Volume	Phaser
PG3-3-3	R&B CRUNCH	Foot Volume	Chorus
PG3-3-4	MILD SOLO	Foot Volume	DD Tempo In
PG3-3-5	CLEAN LINE	Foot Volume	Delay
PG3-4-1	VERY JUICY	Foot Volume	DD Tempo In
PG3-4-2	NEW ENGLAND	Foot Volume	Delay
PG3-4-3	SOLO E.AcGt	Foot Volume	Delay
PG3-4-4	SLOW ATTACK	Foot Volume	OD
PG3-4-5	PRESENCE	Foot Volume	Delay
PG3-5-1	GEORGE 12st	Foot Volume	Tremolo
PG3-5-2	SWEDISH POP	Foot Volume	Chorus
PG3-5-3	DUAL ECHO	DD Time	Chorus
PG3-5-4	UNPLUGGED	Foot Volume	RV Time
PG3-5-5	SWAY CHORUS	Foot Volume	Phaser
PG4-1-1	-1 OCTAVE	Foot Volume	-2oct Mix
PG4-1-2	HARMONY inC	Foot Volume	Feedbacker
PG4-1-3	HEAVY -4th	HR Pitch	Chorus
PG4-1-4	DETUNE HR	Foot Volume	PRE Volume
PG4-1-5	PEDAL SHIFT	HR Pitch	Chorus
PG4-2-1	DIMINISHED	Foot Volume	Slow Gear
PG4-2-2	PEDAL UP	HR Pitch	Chorus
PG4-2-3	3VOICES HR	HR Level	Feedbacker
PG4-2-4	STEREO HR	Foot Volume	HR Level
PG4-2-5	MY PARTNER	Foot Volume	HR, DD
PG4-3-1	VINTAGE WAH	Pedal Wah	Compressor
PG4-3-2	STACK WAH	Pedal Wah	OD
PG4-3-3	COMP WAH	Pedal Wah	Chorus
PG4-3-4	WAH DRIVE	Pedal Wah	Wah
PG4-3-5	PANNING WAH	Wah Rate	Phaser
PG4-4-1	FUNKY WAH	Foot Volume	Phaser
PG4-4-2	CRYING CAT	HR Pitch	Tremolo
PG4-4-3	PEDAL VCF	Pedal Wah	Feedbacker
PG4-4-4	WAH FUZZ	Pedal Wah	Delay
PG4-4-5	FUNK RHYTHM	Foot Volume	Chorus
PG4-5-1	METAL FLANG	FL Resonance	FL Rate
PG4-5-2	JET POWER	Foot Volume	Feedbacker
PG4-5-3	STEREO FL	Foot Volume	FL Rate
PG4-5-4	FLANGING CH	FL Rate	Pan
PG4-5-5	CLASSIC PH	Foot Volume	Pan

GT-5 Patch Name Table

No.	Patch Name	EXP Pedal	CTL Pedal
PG5-1-1	SUPER PHASE	PH Rate	Pan
PG5-1-2	PHASE ECHO	Foot Volume	Slow Gear
PG5-1-3	Bi PHASE	Foot Volume	Chorus
PG5-1-4	COMP PHASE	PH Rate	Chorus
PG5-1-5	RHODES PAN	PH Rate	Chorus
PG5-2-1	SURF MUSIC	Foot Volume	Vibrato
PG5-2-2	MACHINE GUN	Tremolo Rate	Chorus
PG5-2-3	VIBRATO	Foot Volume	Auto Wah
PG5-2-4	PAN PHASE	Foot Volume	Rate Down
PG5-2-5	TALKING MOD	HU Rate	HU Vowel
PG5-3-1	RANDOM TALK	Foot Volume	Feedbacker
PG5-3-2	GROOVE!	Foot Volume	Tremolo
PG5-3-3	PEDAL TALK	Pedal HU	HU Depth
PG5-3-4	RING ECHO	Foot Volume	Pan
PG5-3-5	ETHNIC BELL	RM Freq	Delay
PG5-4-1	RING FUZZ	RM Dir / Eff	RM Freq
PG5-4-2	-1OCT RING	Foot Volume	RM Freq
PG5-4-3	PEDAL RING	RM Freq	CH, Tremolo
PG5-4-4	RING TRIP	Foot Volume	RM Freq
PG5-4-5	RING WAH	RM Freq	Pedal Wah
PG5-5-1	GTSYN BRASS	Foot Volume	Chorus
PG5-5-2	SQUARE LEAD	Foot Volume	SYN Hold
PG5-5-3	SAW LEAD	Foot Volume	SYN Hold
PG5-5-4	SYNTH BASS	Foot Volume	SYN Hold
PG5-5-5	SQUARE BASS	Foot Volume	SYN Hold
PG6-1-1	STRINGS	Foot Volume	SYN Hold
PG6-1-2	RESO LEAD	SYN Cutoff	SYN Hold
PG6-1-3	PAD ECHO	Foot Volume	Tremolo
PG6-1-4	SYNTH + Gt	Foot Volume	DD, CH
PG6-1-5	GATE SYNTH	Foot Volume	SYN Hold
PG6-2-1	FANTASY	Foot Volume	Rate Up
PG6-2-2	TRIP PHASE	PH Rate	Slow Gear
PG6-2-3	ROTARY	Rate	Preamp
PG6-2-4	SPACE ECHO	Foot Volume	OD
PG6-2-5	MONSTER CRY	Foot Volume	Feedbacker
PG6-3-1	TELEPHONE	Foot Volume	Rate Down
PG6-3-2	FLASHBACK	DD Time	Slow Gear
PG6-3-3	REVERSE PAN	Foot Volume	OD, HR
PG6-3-4	MOD ECHO	Foot Volume	Slow Gear
PG6-3-5	ORGAN TONE	Foot Volume	Chorus
PG6-4-1	CLEAN← →SOLO	Clean / Solo	OD
PG6-4-2	SYNTHLEAD	Synth / Lead	Feedbacker
PG6-4-3	FADE OUT	Fade Out	OD
PG6-4-4	NOISE STORM	Foot Volume	Slow Gear
PG6-4-5	DRIVE← →SOLO	Foot Volume	Drive / Solo
PG6-5-1	PEDAL F.B.	Feedbacker	Tremolo
PG6-5-2	AUTO RING	RM Freq	Chorus
PG6-5-3	PHASE DELAY	RV, DD time	Rate Up
PG6-5-4	PEDAL OCTAV	HR Level	OD, DD
PG6-5-5	PEDAL DOWN	HR Pitch	HR Pitch

For EU Countries

Apparatus containing Lithium batteries

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.

ADVARSEL!

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

VARNING

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

ADVARSEL

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

VAROITUS

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

For EU Countries

CE This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

Roland®

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