



GUITAR EFFECTS GUIDE BOOK

Vol.17



BOSS EFFECTS GUIDE BOOK Vol.17 with CD

-Performed by-

Yutaka Nakano: Tracks 2-24, 43-44, 46-60, Opening tune (Guitar)

Hiroshi Kondo: Tracks 25-29, Opening tune (Bass, Prog.)

Rei Shimizu: Tracks 30-42, 61-63

Hideyuki Yonekawa: Track 45

Gundy Keller: Ending tune "Surprise Surprise"

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GUITAR EFFECTS GUIDE BOOK

Vol.17

Roland Corporation U.S.
5100 S. Eastern Avenue, P.O. BOX 910921,
Los Angeles, CA 90091-0921
Phone: (323) 890-3700 Fax: (323) 890-3701

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Audio CD included

Over 7,000,000 Compact Pedals Sold!

At BOSS, we have been making the world's first and foremost line of compact guitar/bass effects and accessories for over 25 years.

From classic effects like our legendary chorus and delay sounds, to the latest cutting-edge tools for modern music making...

When you're serious about your sound, plug into a BOSS.



When you see the BOSS CD icon, it means that there is an audio sample that corresponds to the product you're reading about. Just advance to the appropriate CD track number to hear the product in action!

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From classic to cutting edge...

THE MANY ROLES OF GUITAR EFFECTS

ADD DISTORTION

Overdrive *OD-3, SD-1, BD-2, OS-2, ODB-3, OD-20*

Simulates the sound of an overdriven tube amp and responds to playing touch.

Distortion *OS-2, DS-1, DS-2, MT-2, MD-2, OD-20*

Produces harder, metallic distortion with many upper harmonics.

ADD ACOUSTIC DIMENSIONS

Delay *DD-6, DD-3*

Samples the original sound and plays it back delayed to produce natural—or artificial—sounding echo.

Reverb *RV-5*

Adds the natural acoustic ambience present in rooms and halls.

MODULATE AND DOUBLE SOUNDS

Chorus *CE-5, CH-1, CEB-3, CE-20*

Combines a slight delay signal with the original signal and modulates it to create a thick, shimmering sound.

Flanger *BF-3*

Electronically creates a slight delay and combines it with the original signal for a swirling “doubled” effect.

Phaser *PH-3*

Combines an out-of-phase signal with the original signal to produce a sound similar to the “spinning” sound of a rotary speaker.

Tremolo *TR-2*

Varies the volume of the original sound cyclically to create a pulsating speaker effect.

BOSS offers an extensive selection of guitar effects that can be used by guitarists to get any kind of sound you can imagine. Here is a quick reference guide to the type and function of each unit.

CHANGE TONALITY OF SOUNDS

Equalizer *GE-7, GEB-7, EQ-20*

Boosts or cuts a particular frequency band for flexible tone control.

Wah *AW-3, PW-10*

Produces a distinctive “wah wah” effect by boosting or cutting a specific frequency range.

Acoustic Simulator *AC-2*

Makes an electric guitar sound like an acoustic.

Bass Synthesizer *SYB-3*

Makes a bass guitar sound like a synthesizer.

REGULATE GAIN LEVEL

Compressor *CS-3*

Reduces the output of sounds over a set threshold relative to the strength of the input signal, making levels consistent and improving sustain.

Limiter *LMB-3*

Limits the peak levels of sounds to precisely that of the threshold level.

CHANGE A SOUND'S PITCH

Octave *OC-2*

Creates a signal one or two octaves lower than the original signal.

Pitch Shifter/Harmonist *PS-5*

Provides intelligent, key-specific pitch shifting ± 2 octaves, plus Tremolo Arm and Flutter effects to give you convincing whammy bar-type sounds.

REDUCE NOISE

Noise Suppressor *NS-2*

Eliminates noise resulting from connecting multiple effects units or using very high gain.

CHANGE CONNECTIONS

Line Selector *LS-2*

Controls switching from solo to backing and also amp selection.

History of BOSS

The history of BOSS reads like the history of guitar effects. From our legendary CE-1 Chorus pedal—the big, gray box that started it all in 1976—to the world's favorite line of compact effects pedals, we've been responsible for more guitar innovations than just about anyone else.

Our compact pedal line-up began 25 years ago in 1977 with the classic OD-1 OverDrive. Its warm, smooth overdrive sounds and breakthrough BOSS pedal features—heavy duty construction, rubber pads on top and bottom, recessed control knobs, silent switching, a built-in LED and easy battery replacement—immediately set it apart from other stomp boxes on the market. And it established the masterful design for all other BOSS effects pedals since.

Throughout the years, BOSS has continued to define the cutting edge of guitar effects. Innovative digital processing allowed pedals like our original DD-2 Digital Delay to deliver studio-quality effects comparable to rackmount units. Dual concentric knobs allowed a greater range of control. And from modern breakthroughs like the ultra-programmable Twin Pedals to the obscenely heavy sounds of the brand-new MD-2 Mega Distortion, BOSS continues to push the envelope with every effects pedal we produce.

Thumb through the following pages and get to know the complete effects lineup from BOSS... the only company that's sold over 7 million effects pedals world-wide.

7,000,000
BOSS
Compact Pedals Sold

6



7



Compact Pedal Effects Specifications

- Dimensions 73 (W) x 129 (D) x 59 (H) mm (2-7/8" x 5-1/8" x 2-3/8")
- Weight (Depending on the model) 400 to 450 g (15 oz. to 1 lb.)
- Accessory Dry battery
- Option AC Adaptor

ADD DISTORTION

Guitar—offering more tonal depth than any other instrument

The guitar gives you expressive options that go beyond the amp, effect, or even the guitar model used. Everything from the type of pickup, string gauge, picking strength, and picking position contributes to the overall tonality. That's why playing rock guitar is so awesome—no other instrument gives you so much freedom to create your own signature sound.

String gauge or pitch influences guitar tonality.

Distortion effects change greatly depending on specific pickup types, such as single-coil or Humbucking.

Pickup position also counts. With the pickup close to the neck, a mellow, rounded sound is produced, while using the pickup near the bridge produces a sharper sound.

The tone control on the guitar helps to vary distortion effects.

The quality of the shielded cord affects the sound quality.

Overdrive & Distortion

A key component of creating your sound, distortion effects units fall into two categories:

- **Overdrive:** Produces the natural, warm-sounding distortion like the sound of an overdriven tube amp.
- **Distortion:** Creates harder distortion effects ideal for heavy metal and hard rock.

Distortion effects: Yesterday...

Back in the days when PA systems were designed strictly for vocals, the only way to boost guitar volume was to turn your amp up to 10. Distortion effects occurred naturally as input signals overloaded the vacuum tube preamp and output stage as well as the speakers. A beneficial side effect was the unique tones that distortion created.

... and Today

Distortion has evolved from simple overdrive into a wide variety of effects. Consequently, today's guitarists are very particular about effects units, amps, and the type of distortion they want. BOSS knows that and offers a wide selection of Overdrive and Distortion units.

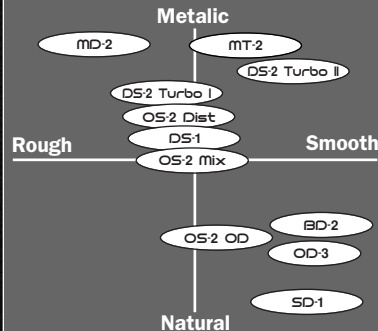
Amp volume and tone control are crucial to getting your sound.

Amp sound characteristics depend not only on the output stage but on the cabinet and speakers as well.

For a great guitar sound, start with the right distortion.

Wondering about the differences between BOSS' 8 OverDrive and Distortion pedals? The following chart will give you an idea as to each pedal's sound.

Distortion Chart



OD-3

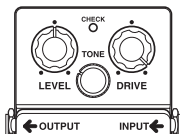
OverDrive



The OD-3 is the ultimate BOSS OverDrive unit, capable of producing the widest range of smooth overdrive tones with a dynamic response which surpasses any other overdrive pedal on the market. Based on a dual-stage overdrive circuit, the OD-3 sounds bigger and fuller than previous pedals. Sustain for days with a tone to die for... that's the OD-3.

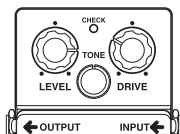
SOUND DEMO

For fat, crunchy Strat rhythms



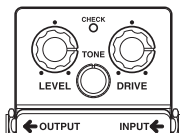
This setting gives you those full, crunchy overdrive sounds that work so well with single-coil pickups. Tons of sustain, with that expressive soulful overdrive sound.

For a bluesy, wide-open sound



With this setting, the OD-3 will push your amp a little harder, producing a great natural overdriven blues sound. It preserves all of your guitar's natural tone and dynamics while giving you some extra drive.

For big, fat solos



When you really want your solos to punch through, crank the OD-3's Level and Drive controls to three o'clock. Then set the OD-3's Tone control as desired to get a fat, round solo sound that'll have 'em begging for more!



SD-1

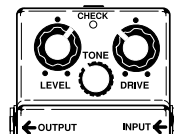
SUPER OverDrive



The SD-1 produces the warm, smooth distortion of an overdriven tube amplifier while maintaining the subtle nuances of your picking technique. BOSS's unique asymmetric overdrive circuitry delivers a genuine overdrive effect for a classic guitar sound. A tone control is also provided for precise tonal adjustment.

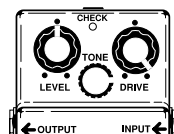
SOUND DEMO

To produce a mild overdrive sound



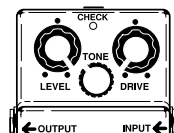
Set the DRIVE control at a lower level and avoid excessive TONE levels. Good for a bluesy sound.

To produce a hard overdrive sound



Turn DRIVE all the way up and boost the highs with the TONE control.

To use as a booster



Set DRIVE at a lower level and turn LEVEL all the way up. With this setting, the SD-1 functions as a gain booster, augmenting amp distortion and providing deeper, thicker sounds.



BD-2

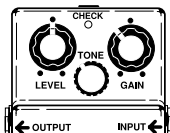
Blues Driver®



The BD-2 is like having a bluesy, vintage tube amp in a compact effects pedal. Whether it's warm, natural overdrive or full-blown distortion, the BD-2 delivers all the expressiveness your guitar is capable of, complete with all the subtle nuances of your playing style. Sound control is as easy as using your favorite amp.

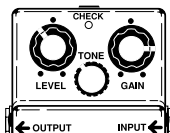
SOUND DEMO

To produce a mild overdrive sound



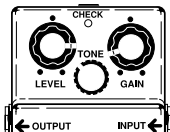
This setting brings out every nuance of your picking dynamics, and responds differently according to your guitar's control settings. Set the TONE any way you like.

For hard overdrive



Perfect for hard rock with a bluesy touch. Turn GAIN to just about max with TONE set slightly lower.

For using the BD-2 as a booster



Set DRIVE to a lower setting and turn LEVEL up. TONE should be adjusted to match your amp's characteristics.



OS-2

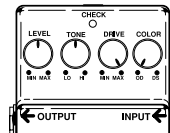
OverDrive/Distortion



The OS-2 gives you a choice of overdrive or distortion or lets you combine both—all in a single compact pedal. This integration gives you more options than using serially connected units, and provides hard distortion that maintains the subtle nuances of single-coil guitar pickups.

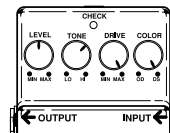
SOUND DEMO

For natural overdrive



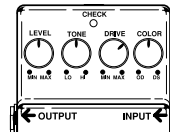
Turn the COLOR control all the way to the OD side. With this setting, the OS-2 functions strictly as an overdrive effect. Turn DRIVE all the way up to MAX to get hard distortion. This is a perfect sound for Humbucking pickups.

For nasty distortion

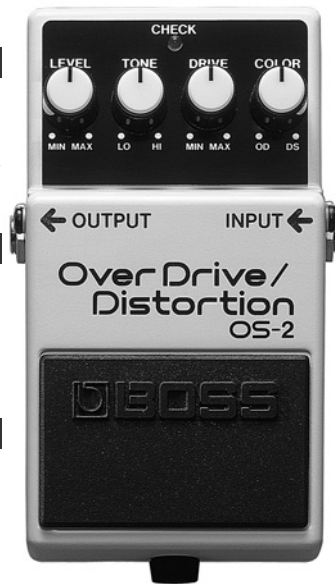


Turn the COLOR control all the way to the DS side. With this setting, the OS-2 functions strictly as a distortion effect. Turn DRIVE all the way to MAX to obtain a distinctive distortion sound with a hard edge.

For a mixed overdrive/distortion sound



Set the COLOR control right in the middle to get a mixture of overdrive and distortion sounds. Apply a strong dose of DRIVE for a thick, versatile sound.



DS-1

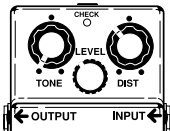
Distortion



The DS-1 provides a harder distortion effect for guitar and keyboard sounds. Instead of toneless, fuzzy distortion, the DS-1 faithfully reproduces all the subtle nuances of your playing dynamics, from whisper-quiet to screaming loud. The onboard TONE control allows you to tailor the overall sound to your liking.

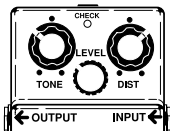
SOUND DEMO

For mild distortion



This setting gives you mild, mellow distortion. For best results, use your pick-up closest to the neck.

For hard distortion



For this setting you should use your bridge pickup. When the TONE level is raised, highs are strengthened and a powerful distortion effect results. Adjust the amp and guitar volume carefully to avoid excessive effect depth.



DS-2

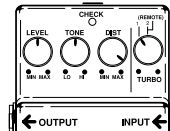
TURBO Distortion



The DS-2 features twin TURBO modes. TURBO Mode I produces warm and mellow distortion with flat frequency response. TURBO Mode II provides biting distortion with a mid-range boost that's great for leads. The built-in remote jack allows you to connect an external footswitch such as the FS-5L for instant, hands-free switching between modes.

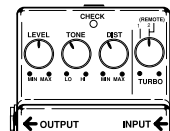
SOUND DEMO

For standard distortion



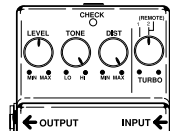
This setting gives you standard Turbo Mode I sounds. Even with DIST all the way up, you get a smooth, hard distortion without breakup. This is an effective setting for solos.

For hard rock chord work



Turbo Mode II gives you a full mid-range sound. Set DIST at a moderate level to obtain a rough, street-level sound. This setting is ideal for hard rock chord work.

For a grunge fuzz sound



This is where Turbo Mode II really shines. Turn DIST and TONE all the way to the right. The result is a savage distortion sound with distinctive filtering. Perfect for alternative and grunge music.



MT-2

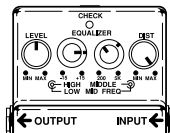
Metal Zone®



Equipped with a dual gain circuit, the MT-2 provides super-long sustain and heavy mids and lows like a stack of overdriven amps. With three-band EQ, a wide range of distortion textures is at your command.

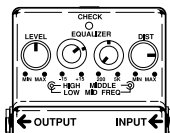
SOUND DEMO

For a fat metal sound



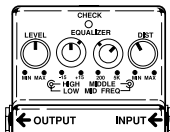
Boost the highs and lows with EQ. Great for metal solos and riffs.

For aggressive thrash metal



To get the MT-2's unique, extremely distorted sound, boost HIGH and LOW and cut MID. Set DIST fairly high. This is a no-holds-barred, aggressive sound ideal for thrash metal.

For '70s power rock



This setting gives you a great '70s power rock sound with fat, powerful mids—great for arena-rock riffs. After boosting the mids, find the best sound by adjusting the FREQ control.



MD-2

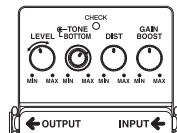
Mega Distortion



Watch out! The MD-2's dual Distortion and Gain Boost circuits take thick, heavy sounds to a whole new level. Special Gain Boost and Bottom controls let you shape your tone for maximum volume and low-end punch—perfect for crushing "new school" metal sounds and beyond.

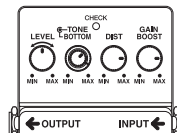
SOUND DEMO

MD-2 Standard Sound



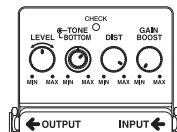
This setting will give you a great sound for playing heavy rhythm parts.

Powerful Low Boost



Crank up the BOTTOM, DIST and GAIN BOOST knobs for some boosted, over-the-top sounds with massive low-end.

Solid Distortion



Use this setting to kick up your distortion levels without boosting the overall gain.

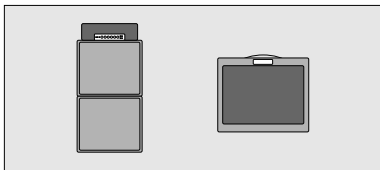




BOOST TIPS

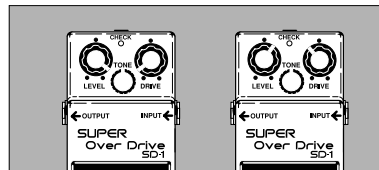
There are several ways to "boost" your overall signal level for guitar solos and melodic lines. You can run an overdrive unit into a cranked amp, use two distortion pedals (or a distortion and overdrive pedal) simultaneously, or even use a compressor or equalizer pedal. Try one of the following pedal combinations and settings to really "cut through" at your next gig.

Combining boost effects with your guitar amp.



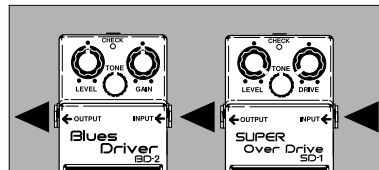
For a crunch sound beyond what your stack-style guitar amp delivers, try the SD-1 coupled with a OS-2 for solos and melodic lines. For a bluesier type of overdrive sound, try the BD-2 into a medium-gain combo amp.

Using an overdrive unit



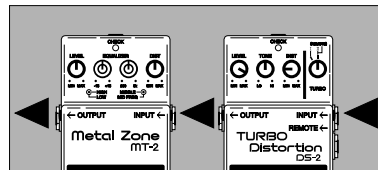
As the signal input to the amp increases, the distortion gets harder. Using an overdrive unit, raise the input signal gain. Here are two typical setups. Setting the amp for crunch gets the best results.

Using two distortion units (SD-1+BD-2)



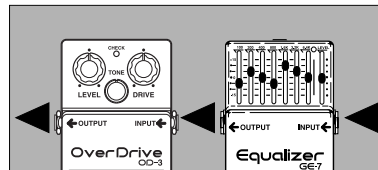
When using the SD-1 to boost gain, set the SD-1's DRIVE control lower and LEVEL higher. Set the BD-2 for normal distortion. For backing, only switch on the BD-2. For solos, stomp on the SD-1 for harder-edged distortion. Remember that noise or feedback can occur depending on the effect's settings when using it as a booster.

Using two distortion units (MT-2+DS-2)



For an extreme distortion sound with earth-shaking results, plug into the DS-2 for a nice pre-boost and then plug into the MT-2 to take it over the top. To get a milder sound suitable for blues and rock solos, use the BD-2 or OD-3.

Using an equalizer or compressor

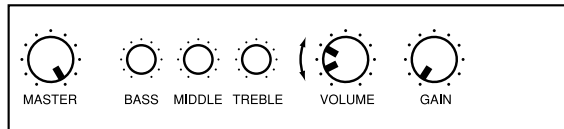


An equalizer and compressor can also be great boosters. Using the equalizer will raise gain as well as emphasize distortion over a specific frequency range. Using a compressor can also create a distinctive boost by varying tone and attack.

Guitar Amp Settings

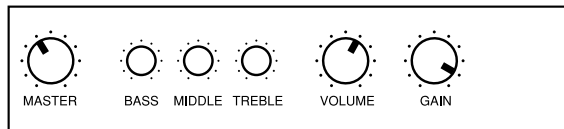
Amp setups are a key element of your guitar sound, especially amps with the popular three volume stages. Typically, you set the amount of overdrive/distortion using **GAIN** and **VOLUME** and adjust the overall volume with **MASTER**.

For a clean sound



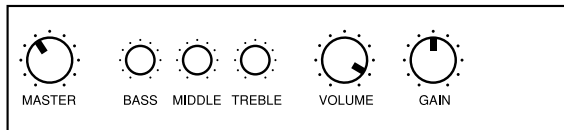
Turn MASTER up and use the guitar's VOLUME to get the level you want, always keeping it below overdrive thresholds.

For hard distortion



Turn MASTER up just a little, and gradually increase GAIN and VOLUME. When the distortion is at the level you want, adjust the overall sound level with MASTER.

For mild distortion



With GAIN set at center position, raise VOLUME for a mild, fat overdrive. When the level is where you want it, shape your tone as desired with BASS, MIDDLE and TREBLE TONE controls.

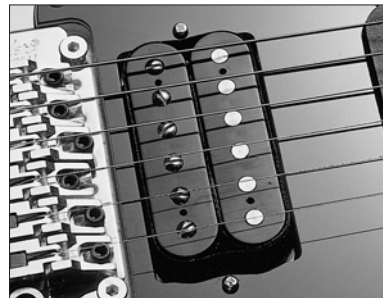
Distortion varies depending on the type of guitar pickup

There are two main types of guitar pickups, and they form the basis of an electric guitar's sound.



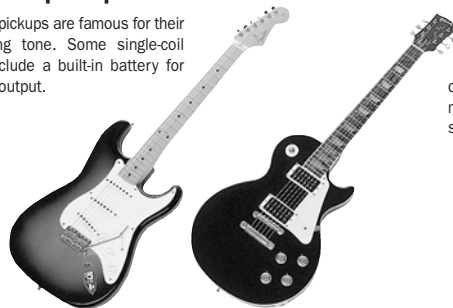
Single-coil pickup

Single coil pickups are famous for their clear, biting tone. Some single-coil pickups include a built-in battery for increased output.



Humbucking pickup

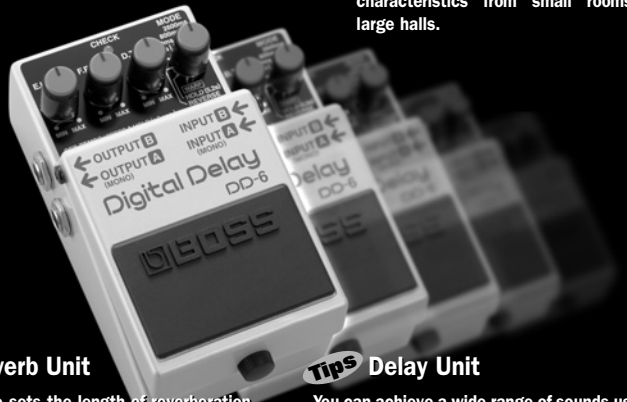
Humbucking pickups are consist of two single coils aligned with opposing magnetic fields. This type of pickup provides higher output, more distortion, and a darker, fatter sound compared to single coils.



ADD ACOUSTIC DIMENSIONS

Delay & Reverb

- **Delay:** Digitally records the input signal and delays it for the time specified, then plays it back for a natural "echo" effect.
- **Reverb:** Combines multiple digital delays to simulate different sound decay characteristics from small rooms to large halls.



22

Tips Reverb Unit

Reverb Time sets the length of reverberation or decay, while Reverb Level controls reverb intensity. For clean, light reverb, reduce the reverb level and set a longer reverb time. More level and a shorter time provide reverb that's thicker sounding. The TONE control can be used to add brightness or depth to the sound. Key to making a great sound is to start with milder settings and then go for more radical sounds.

Tips Delay Unit

You can achieve a wide range of sounds using BOSS delay pedals. To double a sound for unison duets, use short delay times (50ms or less) without any feedback. A longer, reverb-like delay can be obtained with five delays at 100-200ms. Matching a 300ms delay to your song's tempo emphasizes the beat, creating interesting sequence effects. Finally, using delay times 800ms or longer allows you to play harmony lines over the delayed sound.

New

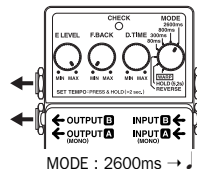
DD-6
Digital Delay

BOSS CD
Track 10

The DD-6 is BOSS' top of the line compact delay pedal, with delay/hold times up to 5.2 seconds, sound-on-sound recording, and built-in tap tempo. It also includes unique Reverse and Warp delay effects—taking your sound to a whole new dimension.

SOUND DEMO

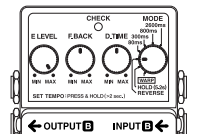
Stereo Panning



Using this setting, you can achieve a unique panning effect in which delays seem to "bounce" from left to right.

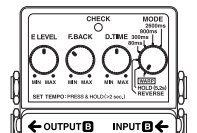
* The CHECK indicator flashes red in time with the tempo being played.

Reverse Delay Sounds



This setting generates an inspiring reverse delay which can be used to emulate violins or the classic "backwards guitar" sounds of the '60s and '70s.

Amazing "Warp" Delay



The DD-6's unique "Warp" delay mode creates radical, expansive delays on the fly. Just step on the pedal during the chords and riffs you want to repeat them endlessly.



23

DD-3

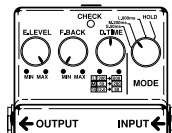
Digital Delay



This compact pedal provides a digital delay effect with outstanding quality equivalent to that of a dedicated rack-mount delay unit. In addition to three delay time modes, a DELAY TIME control is furnished, giving you speedy, precise adjustment of delay time continuously within a range of 12.5ms to 800ms. The HOLD function repeats the delay indefinitely.

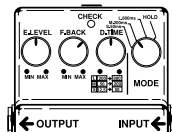
SOUND DEMO

To produce a twin guitar sound



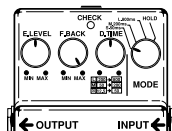
Set the MODE knob to 200ms. Turn the F.BACK control to MIN to get a single delay.

For a reverb-type effect



Great for starting a song with a guitar riff. Delay time ranges from 50 to 200ms.

For a sitar-like effect



Turn the F.BACK control to MAX, then connect an unconnected plug to the direct out.



RV-5

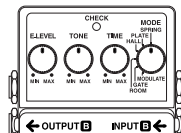
Digital Reverb



The RV-5 Digital Reverb gives you six of BOSS' best reverbs in a single stereo pedal. New reverbs include a stunning spring reverb simulation, gate reverb, and an all-new "Modulate" mode for sounds with incredible depth.

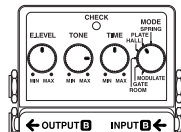
SOUND DEMO

Incredible Spring Reverb



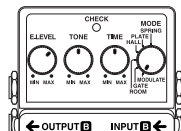
The RV-5 serves up some of the most convincing spring reverb simulations around—perfect for soulful solos, ballads, surf music, big chords and more. All without the hassles and maintenance of an actual spring reverb tank.

Brilliant, Shimmering Reverb



This setting produces a bright, shimmering reverb sound to add depth and texture to arpeggios and solo work. It's perfect for cutting through the mix live or in the studio.

Reverb with Modulation



To really add dimension to your reverb sound, add a hint of chorus/modulation. You won't believe your ears.



MODULATE AND DOUBLE SOUNDS

26

Chorus, Flanger, Phaser, and Tremolo effects create various sounds from brilliant, shimmering textures to swooshing jet-plane effects.

- **Chorus:** Adds spaciousness and dimension for a thicker, rich sound.
- **Flanger:** Adds a swirling effect to create a modulated sound. Use a distortion unit at the same time to obtain powerful jet-like effects.
- **Phaser:** Provides a unique effect similar to a rotary speaker. Compared to a flanger, the phaser produces a softer, fuller sound.
- **Tremolo:** Varies the volume of the original sound cyclically to create a pulsating effect.

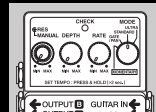


Tips Using different types of chorus

The chorus effect varies depending on whether it is used in mono or stereo. When used in mono, chorus provides a denser sound. When used in stereo, a spacious sound with less detuning is obtained.

Tips Use a flanger unit to create a short delay

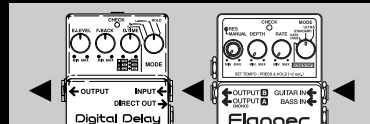
The basics of a chorus and flanger are similar to a delay, and so is the circuitry. For example, turning flanger resonance down to 0 produces a chorus sound, while zeroing out all flanger controls results in a unique short delay.



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Tips Combine short and long delays

If you combine a flanger and delay, you can add a flanger-created short delay as well as a long delay to the sound. The short delay and long delay sounds contain distinctive reverb which offer spaciousness and richness.



Tips Using chorus with other players

When a guitarist and a keyboard player are both playing with a chorus effect, the sound can become muddy. Sometimes it sounds better to use a clean, "un-effected" sound when playing with a chorused synth or electric piano.

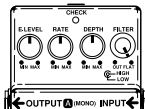
CE-5

Chorus Ensemble



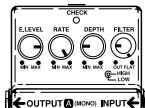
The CE-5 chorus covers a wide frequency range and features high- and low-cut filters. This lets you create any kind of chorus effect from a mild, natural chorus to the clear and penetrating stereo chorus effect popular in contemporary music.

For a contemporary chorus effect



Set both the high- and low-cut filters to flat for a contemporary chorus sound with a wide frequency response.

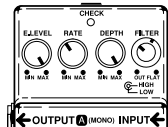
For a vibrato effect



Turn the RATE to max and adjust the high-cut filter to produce mild vibrato. For a really great effect, match the vibrato rate to the tempo of the song you're playing.

SOUND DEMO

For a warm, vintage chorus



Use the two filters to cut both high and low bands.



CH-1

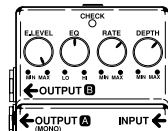
SUPER Chorus



The CH-1 SUPER Chorus features sharp sounds with clear highs, and a stereo effect that varies depending on the spacing between the left and right speakers. The EQ function allows you to adjust the tonality from soft, mellow sounds to sharp, cutting sounds ideal for rhythm guitar.

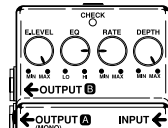
SOUND DEMO

To produce a popular chorus sound



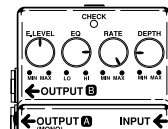
This setting provides a beautiful and popular chorus effect. Turn EQ to the left to cut highs to create a milder chorus sound, which is unique to analog chorus.

When playing arpeggios



Turn DEPTH to the right to obtain an intense chorus effect. Boost the highs with EQ to get a brilliant effect.

For guitar solos with vibrato



Turn RATE all the way up to obtain a light pulsating effect. Try matching the chorus rate to the song tempo.



BF-3

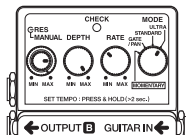
Flanger



The new BF-3 gives guitarists and bassists an updated version of the classic BOSS flanger with the thickest stereo flanging sounds ever. Two new modes (Ultra and Gate/Pan) create stereo flanging with incredible depth—even Slicer-type effects and sounds that seem to "swirl" around the listener.

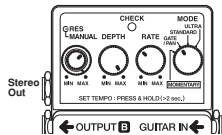
SOUND DEMO

Ultra Flanger



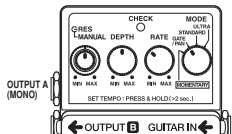
This sound, with maximum MANUAL and DEPTH settings and new ULTRA mode, will give you a deep flange unlike any other pedal.

Rotary Flanger



This setting approximates the sound of a rotating speaker by using the Gate/Pan mode and stereo outputs.

Gate Flanger



By setting the BF-3 in Gate/Pan mode and only connecting one of the stereo outputs, you can get a killer gated flanging sound.



PH-3

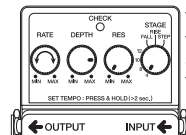
Phase Shifter



The PH-3 serves up vintage BOSS phasing effects including 4-, 8-, 10-, and 12-stage phasers, plus new "Rise" and "Fall" effects for unidirectional phasing. In Tap Tempo mode, you simply tap the pedal to sync the PH-3's phasing effects to your music, or you can plug in an optional expression pedal.

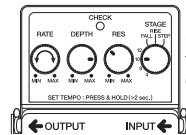
SOUND DEMO

Vintage Phase Shift 1



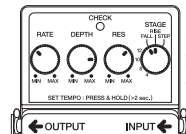
This setting emulates the sound of a vintage phaser pedal, complete with four-stage phasing and moderate DEPTH setting.

Deep Phase Shift



By setting the STAGE control to 10-stage phasing, and bringing the resonance up to about 10 o'clock, you'll get a very deep phasing sound.

Standard FALL/RISE Sound



New FALL and RISE modes give you unique phasing sounds never heard before, with DEPTH enough to cut through any mix.



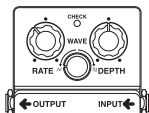
TR-2

Tremolo

BOSS CD
Track 17

The TR-2 gives you vintage tremolo sounds like the classic '60s amps with built-in tremolo. The secret is an LFO waveform with the duty ratio carefully set to an optimal value for guitar. The TR-2 also features a WAVE knob, which lets you alter the LFO waveform from triangle to square, allowing a wider range of tremolo variations.

For an electric piano sound

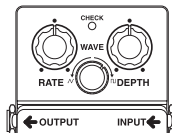


To get the smooth tremolo sound used with electric pianos, set RATE low and WAVE to a triangular wave. The slow RATE is the key to getting a pronounced, hypnotic tremolo effect.

32

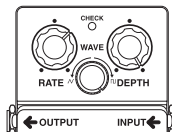
SOUND DEMO

For vintage tremolo



This setting sounds like the built-in tremolo on vintage amps. Use a single-coil pickup in the rear position and add reverb to get a classic surf-rock sound.

For a "stuttered" sound



Turn WAVE all the way to right for a stuttered, staccato tremolo sound.



CHANGE TONALITY OF SOUNDS

Equalizer, Wah & Acoustic Simulator

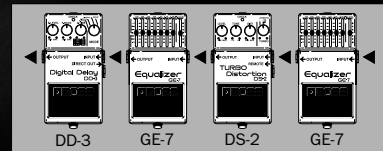
Use these effects to tonally shape your sound.

- **Equalizer:** Lets you boost or cut frequency bands. Two types of equalizers are available—a graphic equalizer that provides easy confirmation of set boost/cut points and a parametric equalizer with continuously variable boost/cut points.
- **Foot Wah:** Provides pedal control over the filter's midrange with a sharp peak.
- **Auto Wah:** Automatically creates a foot wah effect depending on your picking dynamics.
- **Acoustic Simulator:** Makes an electric guitar sound like an acoustic.

33

Tip Equalization adds a new dimension to guitar solos

When you use an equalizer before a distortion unit, connecting another equalizer after the distortion unit lets you add emphasis to certain frequencies to make solos "cut through."



GE-7

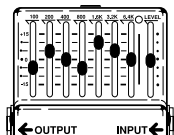
Equalizer

BOSS CD
Track 18

The GE-7 has seven bands ranging from 100Hz to 6.4kHz, ideal for guitar sounds, with boost/cut of +/- 15dB per band. This lets you completely control your sound and eliminate unwanted feedback, particularly when connected after a distortion effect.

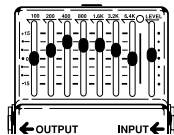
SOUND DEMO

For sharp rhythm sounds



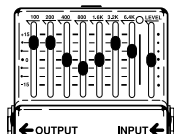
Cut the middle frequency bands around 800Hz and boost at 1.6kHz.

For powerful guitar solos



Boost the middle frequency bands slightly and connect the unit after distortion and overdrive. Set the LEVEL control a bit higher than normal.

For a metal sound



Cut the middle band around 800Hz and boost the lower and higher frequency bands. Place the GE-7 after the distortion or overdrive unit.



AW-3

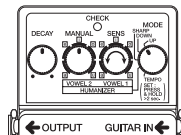
Dynamic Wah

BOSS CD
Track 19

The AW-3 is the world's first compact pedal to produce human-voice type wah sounds using a "Humanizer" effect. In addition to a wide range of killer auto wah sounds, there's an EXP Pedal mode for easy foot control, plus a dedicated Bass input for use with a bass guitar.

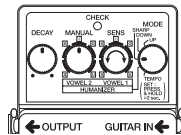
SOUND DEMO

Standard Picking Wah



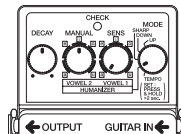
Adjust the SENS knob to match your picking strength, and the AW-3 will produce some very funky dynamic wah sounds.

Synth-like Picking Wah



To get more of a synth-type filter sound, adjust the SENS knob to suit your picking strength, and turn the MODE knob to SHARP.

Human-like Voice



The AW-3 can deliver some head-turning human voice-type wah sounds, with the VOWEL 1 and 2 knobs controlling the type of vowel sounds produced.



PW-10

V-WAH

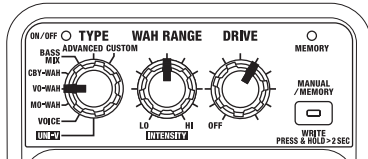
BOSS CD
Track 20

COSM

The PW-10 V-Wah is the world's first programmable modeling wah pedal, giving you instant access to six classic and modern wah pedal sounds, as well as all-new "Double Resonance," "Uni-V" and "Voice" modes! It also features overdrive/booster effects, three digital memories for storing sounds, noise-free infrared operation and more.

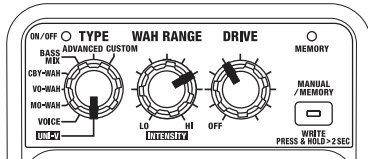
SOUND DEMO

Combination of wah and distortion



Combining the VO-WAH mode with a moderate DRIVE setting can give you some classic wah sounds from the '60s.

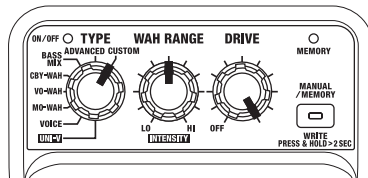
Combination of UNI-V and distortion



The UNI-V mode is great for achieving that classic swirling effect, complete with a moderate WAH RANGE and a touch of DRIVE.

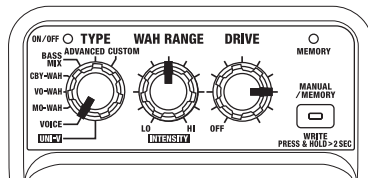


Analog synth-like sound



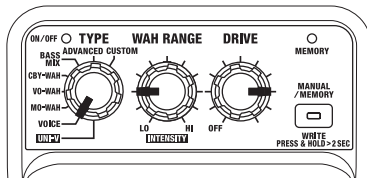
To get a cool analog synth-type sound, set the TYPE to CUSTOM, give it a medium WAH RANGE, and add a ton of DRIVE.

Oh Yeah!



In VOICE mode, you can up the WAH RANGE and DRIVE controls to go from a "talking" wah to all-out "yelling!"

"Talking" modulation sound



To make your wah pedal talk, set it to VOICE mode with a low WAH RANGE and a healthy dose of DRIVE.



AC-2

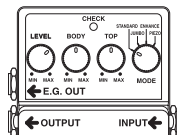
Acoustic Simulator

BOSS
Track 21

The AC-2 is a revolutionary compact effects pedal that makes your electric guitar sound like an acoustic. You can get a variety of acoustic guitar sounds using the AC-2's four modes: Standard, Jumbo, Enhance and Piezo. Two individual outputs allow switching between an acoustic sound and a direct electric sound with one stomp of the pedal.

SOUND DEMO

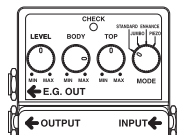
With a neck-position single-coil pickup



This gives you the unique resonance of an acoustic guitar along with well-balanced dry sounds from the first and second strings. Try finger picking.

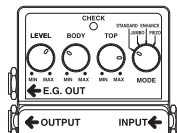
38

With a bridge-position single-coil pickup



Boost the BODY control to get more simulated body resonance. This setting lets you get bright sounds even when playing through an amp with limited high-end response.

With a bridge-position humbucking pickup



Boost the highs with the TOP control, and cut the lows with BODY. Perfect for getting a sound with fat mids and lows.



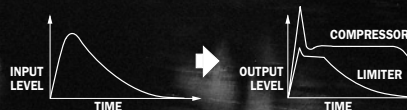
REGULATE GAIN-LEVEL

Compressor & Limiter

- **Compressor:** Reduces hot signal levels and boosts low input levels for a more consistent, balanced sustain with no distortion.
- **Limiter:** Works to cut only input peaks above a preset threshold, leaving the original sound quality unchanged.

Tips A compressor vs. a limiter

While a limiter cuts only the peaks, a compressor acts on the entire signal for overall sound control and produces a sustain effect. Compressors are used to create different sounds—a mellow sound, sustained overdrive using an overdrive unit, or synth-like sounds by combining with a chorus effect. A limiter is mainly used for controlling an overall sound, such as balancing a rhythm sound, keeping an amp or VU meter from overloading, or blunting sharp edges of sounds.



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CS-3

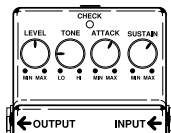
Compression Sustainer

BOSS CD
Track 22

The CS-3 compresses high-input signals while boosting low-input signals, giving you smooth sustain without degrading the quality of the original sound. A range of effects from gentle compression to squeezed sounds is at your command. Designed for outstanding low-noise performance, the CS-3 also provides EQ for precise sonic control.

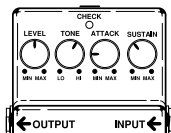
SOUND DEMO

For a mellow sound



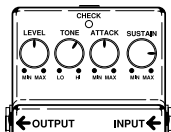
This setting is ideal for solos in ballads or mellow songs. Add a chorus effect for even more depth.

For chord work



This setting balances the volume of each string for smooth chord accompaniment.

For thick, rich sounds



Add Chorus and Delay after the Sustain effect. This setting is good when playing sustaining chords.



CHANGE A SOUND'S PITCH

Octave & Pitch Shifter

These effects change the pitch of the original sound and can simultaneously output it with the dry signal to produce harmonies.

- **Octave Unit:** Produces sound that's one and two octaves lower than the original signal. These are heard along with the dry sound for a much bigger sound.
- **Pitch Shifter:** Lets you easily shift pitch at various intervals for different effects.

Tips Using an octave effect before a distortion unit

An octave effect can be used to create a monster distortion sound when connected before a distortion unit. To maintain accurate pitch, connect the Octave as close as possible to the guitar in the signal chain.

Tips Pitch shifting with attitude

Using an expression pedal, you can obtain convincing tremolo bar effects without a whammy bar. Just step on the pedal to bend notes up or down in real time. The PS-5's Flutter effect can even simulate fast or slow up-and-down tremolo movement with adjustable timing and pitch.

Conventional pitch shifter vs. intelligent pitch shifter

A conventional pitch shifter's effect conforms to the direct sound, always maintaining the pitch interval you've set. But an intelligent pitch shifter automatically detects guitar signal pitch and adds correct harmony to the notes played by altering the pitch shift amount as required for more musical enhancement. You can make your choice depending on your specific application.

Use a conventional pitch shifter for:

- rock riffs with pitch shifted up a fifth and down a fourth
- a synth-like sound by going up a fifth and up one octave
- whammy bar effects in conjunction with an expression pedal



OC-2

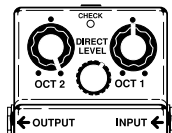
Octave

BOSS CD
Track 24

Three separate tones are reproduced by the OC-2—the original tone, a second tone one octave below the original, and a third tone two octaves below the original. With just a single guitar, you can obtain sounds three octaves thick, and each part has a separate volume control. The OC-2 features natural, clear octave sounds with stable pitch even for staccato picking sounds.

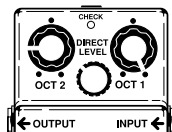
SOUND DEMO

To simulate unison guitar and bass



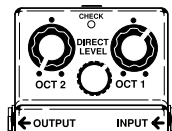
Turn up the volume level of OCT 2 to simulate playing in octaves with a bass guitar. Use with a distortion unit for thicker sound.

To simulate a guitar synthesizer



Turn the OCT 1 control all the way up to produce a thick sound.

For fat guitar riffs



Turn up the volume of OCT 1 and add distortion and overdrive effects.



Bass Effect Units

Designed exclusively for bass frequencies

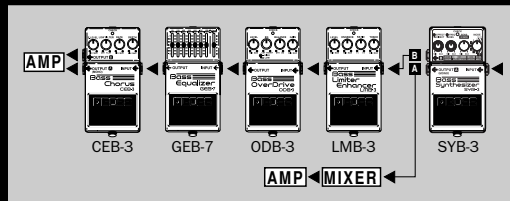
BOSS bass pedals are specially designed for the wide frequency band of the bass guitar, including six-string basses. For example, on a regular graphic EQ, the frequency bands are equally divided. On a bass pedal such as the GEB-7 the frequency bands are divided into optimal ranges for

bass guitar. On the CEB-3, a special circuit applies chorus only to the highs of the bass sound. This provides a colorful chorus effect while preserving the powerful low end of the bass sound. All models of the series are exclusively dedicated to bass guitar players.

Tips When multiple bass effect units are combined, the effect is multiplied as well.

The diagram shows a standard connecting order of five different bass effect units. Connect the CEB-3 Chorus after the ODB-3 Overdrive. To color the overall sound, connect the GEB-7 after the ODB-3. To specifically change distortion characteristics, connect it before the ODB-3. This allows certain frequency ranges to be applied with heavier distortion to give you different types of

sounds. Use the SYB-3 in stereo to handle the effected signal and the direct sound separately.



ODB-3

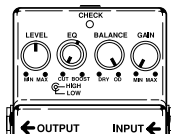
Bass OverDrive

BOSS CD
Track 25

The ODB-3, a standard overdrive unit for bassists, works over the entire bass guitar frequency range including 5-string basses. By mixing the effected sound with the bass signal you always get great sounding distortion while maintaining all the power and presence of the regular expansive bass sound. The ODB-3 also makes a good gain booster.

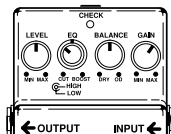
SOUND DEMO

For natural overdrive



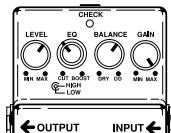
One of the great features of the ODB-3 is an extremely wide GAIN range. For this particular setting, however, set the GAIN at a minimum level to create a natural overdrive. Cut the highs with HIGH EQ. Turn BALANCE to the OD side.

For riffs



Center BALANCE and increase GAIN to achieve harder distortion. This setting is ideal for riffing on a heavy beat.

For a more over-the-top sound

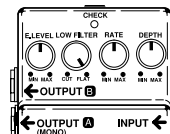


Raise LEVEL and set BALANCE slightly toward OD. Set GAIN to max.



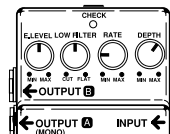
SOUND DEMO

For a modern chorus sound



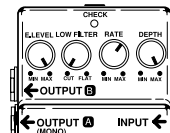
Setting LOW FILTER to FLAT adds full chorus to even the lowest notes. The way you use the low filter is the key to obtaining the chorus effect you want.

For a light chorus sound



With LOW FILTER set to center, increase DEPTH just a bit and set RATE for a slower chorus speed.

For a deeper chorus



Turn up RATE slightly, and set DEPTH and E. LEVEL to max. Then cut the effected sound's lows with LOW FILTER.

CEB-3

Bass Chorus

BOSS CD
Track 26

The CEB-3 features a low filter, so you can select the frequency band to which the chorus effect is applied. This lets you get all kinds of chorus effects, from a light chorus on harmonics only to a heavy chorus on all frequency bands. The space synthesis effect incorporated on the CEB-3 guarantees a natural and spacious chorus effect.



GEB-7

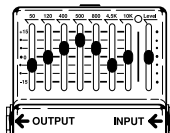
Bass Equalizer



The GEB-7's usable frequency range extends all the way from 50Hz to 10kHz, allowing it to accommodate just about any type of bass guitar, even 5-string basses. Precise tonal adjustment is available through seven frequency bands, providing more control over the all-important midrange which is crucial for achieving a great bass sound. Each band can be boosted or cut over a +/-15dB range for the exact tonal shaping you want.

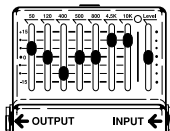
SOUND DEMO

For standard rock



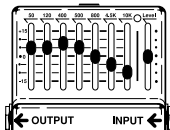
This setting gives you a nice, full sound, with a boost at 500Hz and moderate boosts at 400Hz and 800Hz. Cutting 50Hz and 4.5kHz eliminates muddiness and rounds out the tone.

For slap bass



This setting cuts midrange at 400Hz, while boosting the lows a bit at 50Hz for a bottom-heavy slap. Boosting the highs at 4.5kHz and 10kHz gives you a razor-sharp pop.

To simulate a bass amp



Cutting the high frequency bands gives you a round sound that effectively simulates the sound of a bass amp.



48

LMB-3

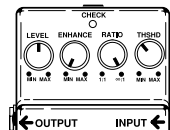
Bass Limiter Enhancer



The LMB-3 eliminates harsh volume peaks and keeps your sound smooth and controlled, even when using dynamic pop and slap techniques. **RATIO** and **THRESHOLD** controls give you precise control over limiting parameters.

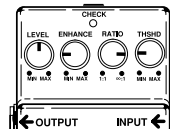
SOUND DEMO

For use as a limiter



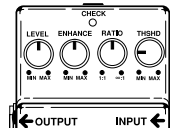
Set **ENHANCE** to **MIN** and turn **RATIO** fully to $\infty : 1$ to get a consistent, stable bass sound across its wide dynamic range.

For finger picking



Raise **RATIO** to change the original bass sound's envelope for natural compression.

For slap bass



Add more **ENHANCE** for greater clarity and presence to make a much more powerful slap sound.



49

SYB-3

Bass Synthesizer



The world's first bass synthesizer in a standard-sized stomp box, the SYB-3 turns your bass guitar into a synth bass for hip-hop, dance, or urban funk styles. Two separate outputs let you mix a straight bass sound with synth bass, and 11 different modes give you a variety of synth-bass effects. A HOLD function sustains a synth note while you play over the top of it, and a T-Wah effect provides a classic synth-wah tone.

SOUND DEMO

On the SYB-3, first select the sound character using the mode switch. Then, use SENS/DECAY and FREQ/RES to tailor the sound to your taste. For Modes 1 through 7, SENS/DECAY controls the decay of the filter. For Modes 8 through 11, SENS/DECAY controls how much the input sound is effected. FREQ controls the cutoff frequency of the filter while RES controls the feedback amount of the filter.



SYB-3 MODES

1		SAW: A sharp-edged sound.
2		SQR: A softer sound than Mode 1.
3	INTERNAL SOUND	PWM: The square wave of Mode 2 is modulated to make a thicker sound.
4		(-1oct): A sawtooth wave one octave below the Mode 1 sound.
5		+Noise: The Mode 1 sound added with noise.
6		+Noise: The Mode 3 sound added with noise.
7		+Noise (-oct): The Mode 4 sound added with noise.
8	WAVE SHAPE	Up: The cutoff frequency of the filter shifts higher based on the level of the input sound.
9		Down: The cutoff frequency of the filter shifts lower based on the level of the input sound.
10	T WAH	Up: The cutoff frequency of the filter shifts higher based on the level of the input sound.
11	An auto-wah effect is added to the bass sound.	Down: The cutoff frequency of the filter shifts lower based on the level of the input sound.

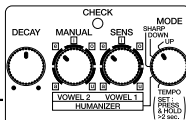
Effects
for
Bassists

Don't Let Guitarists Have All the Fun!

Just because the following pedals don't say "Bass" on them doesn't mean bassists can't tap in to their unique effects. In fact, some of these pedals are "must-have" effects for any serious bassist.

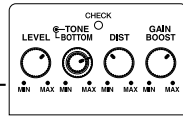
AW-3 Dynamic Wah

If funk is your game, you owe it to yourself to check out the AW-3 Dynamic Wah.



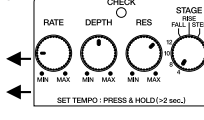
MD-2 Mega Distortion

When nothing but insanely huge distortion sounds will do, stomp on an MD-2.



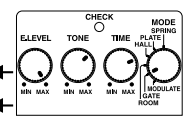
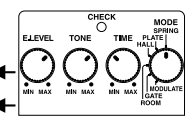
PH-3 Phase Shifter

Both retro and future-minded bassists can find inspiring phasing sounds in the PH-3.



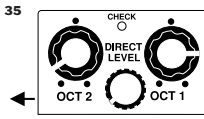
RV-5 Digital Reverb

For ballads and big, rich bass sounds, the RV-5 is tough to beat.



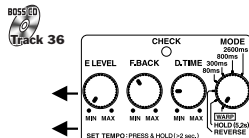
OC-2 Octave

This classic Octave pedal has found its way into more professional bass rigs than any other.



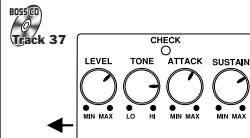
DD-6 Digital Delay

The DD-6 can add dimension and texture to any bass sound.



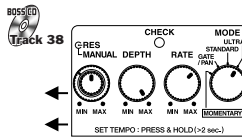
CS-3 Compression Sustainer

The CS-3 is the perfect pedal for smoothing out your tone and giving you maximum punch.



BF-3 Flanger

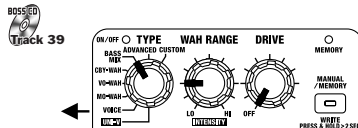
When you really want to let your bass stand out in the mix, step on a BF-3 Flanger using the dedicated Bass input.



PW-10

V-AH™

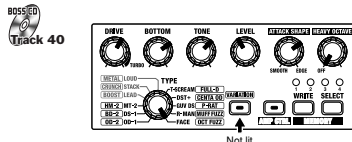
The PW-10 brings the world's premier modeling wah technology to the bass domain. Things just got a lot more funky!



OD-20

DRIVE ZONE

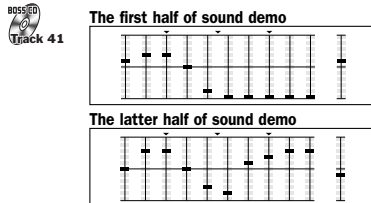
The OD-20 puts a collection of the world's finest overdrive and distortion pedals at your feet.



EQ-20

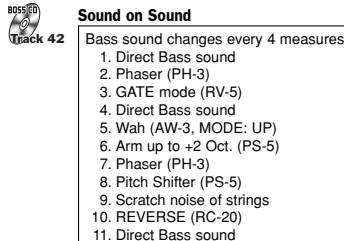
ADVANCED EQ

This top-of-the-line programmable EQ pedal is perfect for quickly selecting between solo and backing bass sounds, acoustic-electric tones and more.



RC-20

Loop Station™



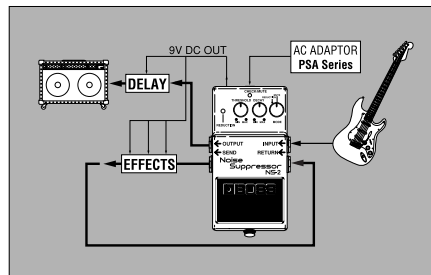
REDUCE NOISE

NS-2 Noise Suppressor

The NS-2 effectively eliminates noise and hum of the input signal while preserving the original sound's tonality. The natural attack and envelope are unaffected thanks to BOSS's unique noise detection circuit that precisely separates the guitar sound and the noise components.

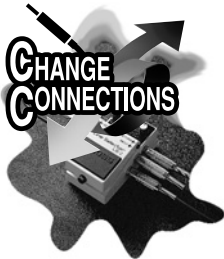
USING THE NS-2

An effect unit which is a potential source of noise is connected to the Send/Return jack. Connect a delay after the NS-2, not to the effects loop, in order to preserve its natural quality. When connected to an AC adaptor, the NS-2 supplies power to other effect units.



*Use a Roland PCA-20A (8-PIN parallel) power connection cable.





LS-2

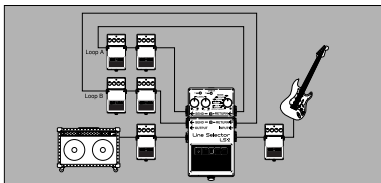
Line Selector

The LS-2 makes it easy to switch settings among several effects and to route input and output signals. Two line loops and six looping modes provide a wide variety of applications. Used with an AC adaptor, the LS-2 can also supply 9V DC power to several BOSS compact pedals. This makes it an ideal power supply and master switching unit for multiple effects setups.

USING THE LS-2

1 A ↔ B mode

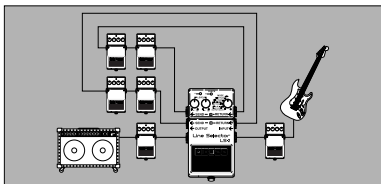
Effects you use for your backing sound are connected to Loop B, while Loop A is used for solos and riffs.



* Use a Roland PCA-20A (8-PIN parallel) power connection cable.

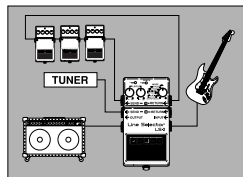
2 A + B MIX / BYPASS mode

This setting lets you mix a solo sound on Loop A and a backing sound on Loop B.



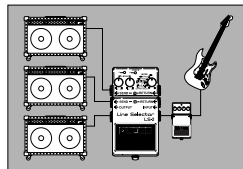
3 A ↔ B mode

This setup is for switching between an effects loop and tuner. Switch to mode B during live performance for silent tuning.



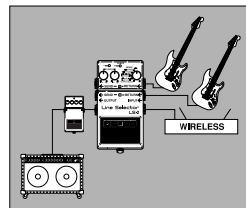
5 OUTPUT SELECT mode

This setup lets you choose between two or three outputs such as switching from a tube amp to a transistor amp to a monster stack, etc.



4 A → B / BYPASS mode

This setup lets you switch between Strat and Les Paul-type guitars or between a guitar and synthesizer.

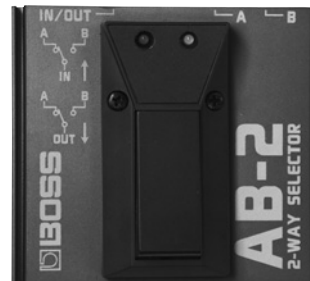


AB-2

2-Way Selector

The AB-2 2-Way Selector can be configured as a two-1/4" inputs/one 1/4" output selector or a two-1/4" outputs/one 1/4" input selector—letting you freely switch between two instruments or two amplifiers, for example.

New



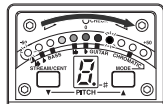
TU-2

Chromatic Tuner

The TU-2 Chromatic Tuner features world-renowned BOSS TU-Series tuner technology in a convenient, easy-to-use compact pedal design. As with all BOSS compact pedals, the TU-2 is both sturdy and reliable, and its bright 7-segment LED ensures that you can read note/string information quickly and easily on the darkest of stages.

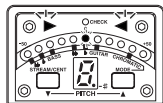
Using the TU-2

Tuning with the "Stream" Meter



The TU-2's bright 11-point LED's and a convenient Stream Meter help you stay in tune even in low-light settings or under bright stage lights.

- When the LED movement is fast and toward the right, the note is sharp.
- LED movement gets slower as pitch becomes more accurate.
- When the note's pitch is perfect, the LED movement will stop and the two yellow arrows will flash simultaneously.



Silent Tuning

Connect your amplifier and effects to the TU-2's Output jack. When the tuner is activated (by stomping), its output will be muted so that you can tune the guitar without sending any signal to your amp. If you connect to your amp and effects using the Bypass jack, your guitar signals will be transmitted continuously regardless of the on/off status of the tuner.

Supplying Power to the Other Effects

Use the TU-2 with a PSA series adaptor and a PCS-20A parallel DC cord to supply power for a maximum of seven* compact pedals.

* The total current draw of the effects connected should be under 200mA.



TWIN PEDAL SERIES

Looking for the absolute finest in effects pedals? Then BOSS' Twin Pedal Series is for you! These top-of-the-line pedals give guitarists and bassists unrestricted access to some of the finest effects on the planet, with programmable digital memories—perfect for musicians who simply want the best that BOSS has to offer.



TWIN PEDAL OD-20

DRIVE ZONE

COSM

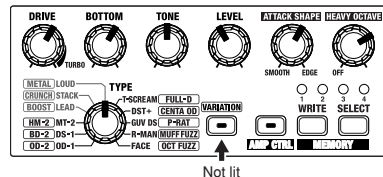
BOSS CD
Track 43



The OD-20 Drive Zone uses advanced COSM® technology to model the sound of classic overdrive/distortion pedals, as well as creating new sound of its own. There are 22 models to choose from, plus new "Attack Shape" and "Heavy Octave" parameters for dialing in subtle nuances or extreme tones. You can even switch amp channels remotely using the OD-20's Amp Control jack.

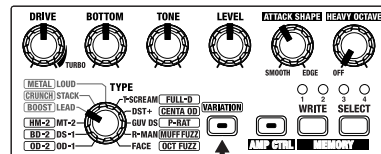
SOUND DEMO

LOUD



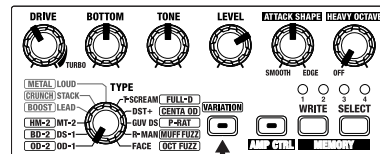
This original overdrive setting is perfect for a slightly-edgy rock sound with an octave being produced on the low notes.

LEAD



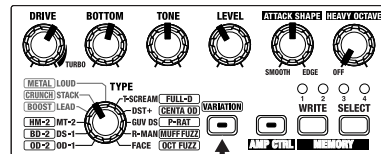
This is a smooth lead sound with just enough drive and sustain to have you ripping into a tasty solo.

OD-1 modeling sound



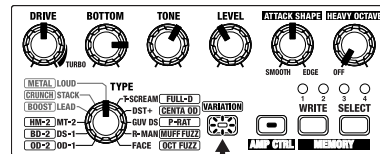
This setting produces the classic sound of the BOSS OD-1 OverDrive pedal, world renowned for its smooth tone and sustain.

STACK



This setting gives you the sound of a stack of tube amps, perfect for all styles of hard rock with just enough gain and dynamics.

Fairly bright metal sound



This custom sound has lots of bottom and enough top-end and gain to shred through everything from new-school metal to punk.

TWIN PEDAL CE-20 CHORUS ENSEMBLE

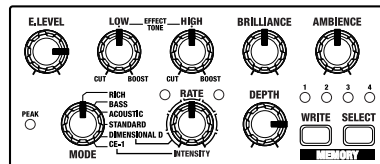
BOSS CD
Track 44

From vintage chorus effects to totally modern sounds, the CE-20 is the ultimate programmable stereo chorus pedal. Start with six distinct chorus modes—from acoustic guitar and bass—optimized sounds to classic "Dimensional D" and "CE-1" effects—then tweak your sounds and save them into memory for instant recall.



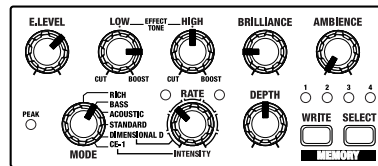
SOUND DEMO

SUPER RICH



This full, rich chorus sound is about as lush as it gets, yet remains musical enough for a variety of playing.

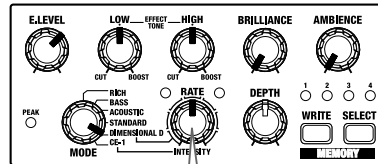
CHORUS FOR HEAVY RIFFS



(CE-20 ← Overdrive ← Electric Guitar)

This chorus sound is perfect for heavy riffing, complete with boosted LOW and a slower RATE.

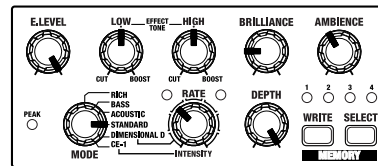
DIMENSIONAL D modeling sound



When "DIMENSIONAL D" is selected as the MODE, the RATE knob provides for selection among the SDD-320's 1, 2, 3, 4, 1+4, 2+4, and 3+4 settings.

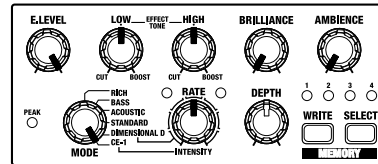
In DIMENSIONAL D mode, the CE-20 yields the classic sound of the Roland SDD-320, with the RATE knob selecting between the various settings.

DEEP CHORUS



This setting produces maximum chorus depth and a hint of AMBIENCE for rounding out the overall sound.

CE-1 modeling sound



This mode produces the vintage CE-1 chorus sound, complete with INTENSITY control.

TWIN PEDAL EQ-20 ADVANCED EQ

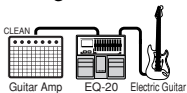
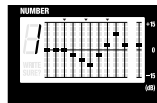
BOSS CD
Track 45

This innovative pedal gives guitarists, bassists and other live performers 10 bands of programmable EQ with stellar sound quality. Physical sliders make instant EQ tweaks easy, and a straightforward Write function permits instant storage of EQ settings into the nine memory locations.

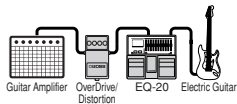
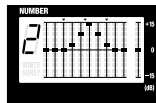


SOUND DEMO

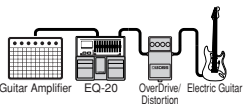
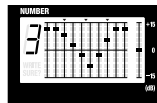
• Guitar Clean Cutting



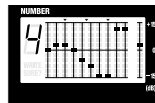
• Mid Boost for the Lead



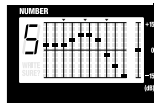
• Thrash/Metal



• Acoustic



• Jazz Guitar



TWIN PEDAL RC-20 LOOP STATION™

BOSS CD
Track 46

Finally, a phrase recording and sampling pedal that's easy to use! A long sampling time of up to 5 min. 30 seconds, helpful Guide Click and Loop Quantize functions, Realtime Tempo Change and hands-free control make the RC-20 Loop Station an essential tool for creating and playing back sampled loops on the fly.



SOUND DEMO “Sound on Sound”

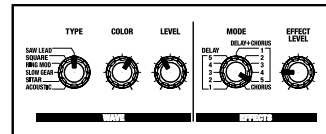
Recording		Auto loop		
Riff (4 measures)	Riff (4 measures)	Riff (4 measures)	Riff (4 measures)	Riff (4 measures)
	Overdub a gliss	Gliss	Gliss	Gliss
		Overdub a high note riff	High note riff	High note riff
			Overdub an arpeggio	Arpeggio
				Overdub a solo



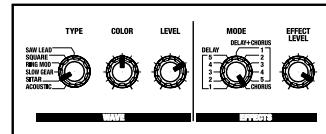
The WP-20G Wave Processor produces fat synth-type sounds in a compact pedal designed for 13-pin GK pickup-equipped guitars. A total of six unique sounds are provided—including Saw Lead, Square, Ring Mod, Slow Gear, Sitar and Acoustic—as well as 11 chorus and delay effects, plus simple knobs for easy tweaking.

* Requires optional GK-2A Divided Pickup.

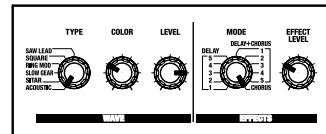
SOUND DEMO SAW LEAD



SITAR



ACOUSTIC



GK-2A
Divided Pickup

Roland®
GK

Enter the GK world with this divided pickup for electric and steel-stringed acoustic guitars. User-installable.

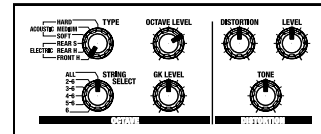
GK Cables **GK** GKC-3/5/10 (3/5/10 m)



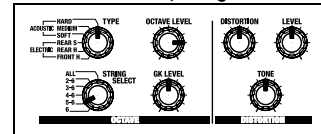
The OC-20G Poly Octave is the world's first polyphonic octave pedal for use with GK pickup-equipped guitars. Octaves can be assigned to different strings for simulated guitar/bass combos, and built-in electric and acoustic guitar simulations—plus thick distortion—add to the sonic possibilities. This pedal even accommodates playing chords while using octaves!

* Requires optional GK-2A Divided Pickup.

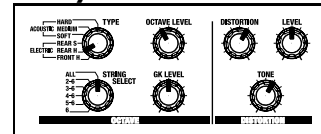
SOUND DEMO Warm Octave Sound



Acoustic Sound (String 5, 6: Bass)



Heavy Distortion Sound



CHALLENGE YOURSELF

CREATING NEW SOUNDS

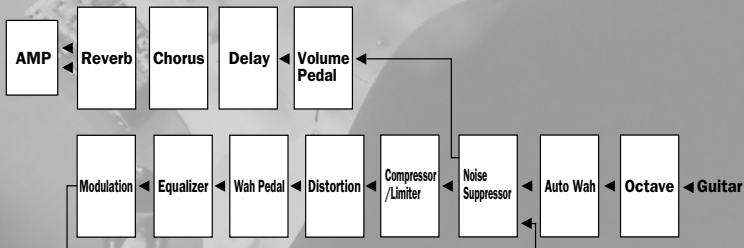
There's nothing more satisfying for a guitarist than creating your own original sounds using a combination of effect units. Here are some samples of different effects settings, from

classic rock sounds to special effects. Use these as a reference and a motivation for creating your own cool sounds.

Some basics for making the most of effect units

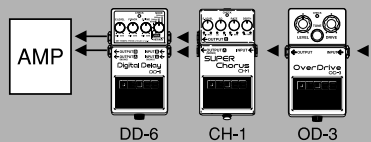
Use these guidelines when connecting effects pedals.

- Effect units that detect an envelope, such as auto wah and octave, should be connected close to the guitar. The wah pedal is generally connected before the distortion pedal so it can regulate the distortion, though hooking it up after the distortion still sounds good. The wah effect varies depending on whether it's before or after the distortion in the signal chain. Try it both ways to see the difference.
- Connect EQ after your distortion so you can totally shape your sound.
- Connect reverb units toward the end of the chain for maximum effect.
- Decide where to connect chorus/delay/reverb by careful monitoring of the resulting sound.
- Connect a volume pedal before delay effects so that the volume can be lowered without cutting off thereverberation. If connected before the distortion pedal, the volume pedal controls the distortion intensity.
- Connect a noise suppressor to remove distortion and modulation noise.



Classic Overdrive Sound

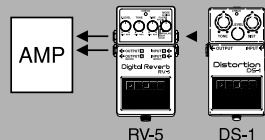
BOSS/ED
Track 49



This setup gives you just enough bite to make your chords and riffs cut through, live or in studio. Add in just a touch of color with the CH-1 Super Chorus and some depth with the DD-6 Digital Delay, and you're all set to rock.

Straight-Up Distortion

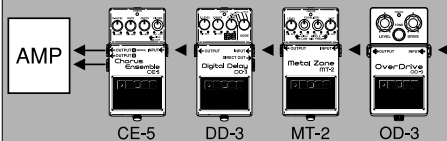
BOSS/ED
Track 50



This setup is as basic as it gets, providing just the right amount of crunch and depth (courtesy of the RV-5) for serious riffing and power chords.

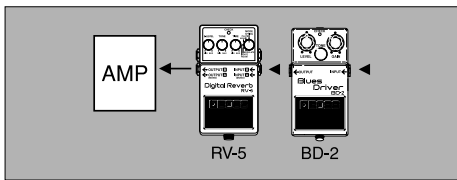
Versatile Setup

BOSS/ED
Track 51



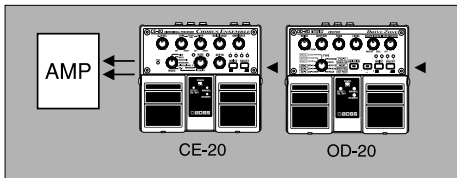
This setup provides a very versatile guitar sound. The OD-3 is used when you need a natural overdrive tone. The MT-2 is used when you need full-out thrash metal. Use the DD-3 as a doubler set at about 20ms. For chorusing add the versatile CE-5. Its filtering gives you a classic CE-2 warm chorus or a more contemporary sound depending on the settings.

Classic Surf Sound



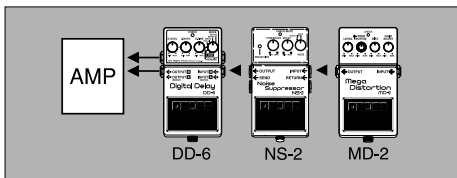
To really ride the wild surf, there's no easier way than this tight setup. The BD-2 produces the tube-driven tone, while the RV-5's Spring mode makes things shimmer.

Big Ballad Tone



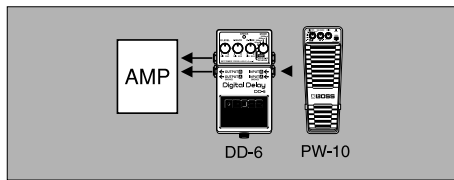
By combining the OD-20 Drive Zone in classic "OD-1" modeling mode, then connecting a CE-20 Chorus Ensemble, you've got that classic overdriven-chorus sound that launched a thousand ballads.

As Fat as It Gets



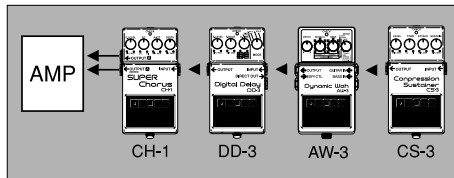
When nothing but the fattest, meanest distortion tones will do, this setup is what you want. Start with the insanely huge MD-2 Mega Distortion, throw in a NS-2 Noise Suppressor to clean things up, then add a "doubling" effect with the DD-6.

Funk Time



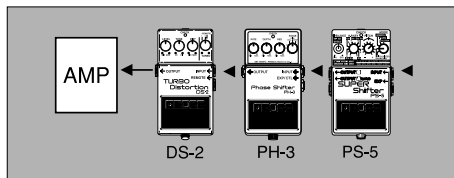
This tight little setup will have your crowd movin' and groovin'. It starts with the popular PW-10 V-Wah™ and then adds a touch of rhythmic delay courtesy of the DD-6.

Rippin' Reggae Tones



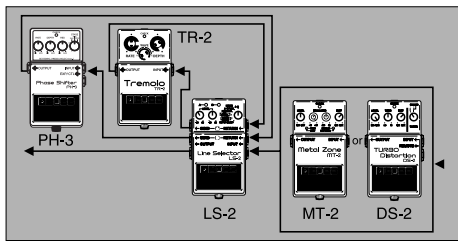
This combo will give you some very skankin' tones for reggae and ska. Plug into the CS-3 Compression Sustainer first, then patch into the AW-3 Auto Wah. Set the DD-3 Digital Delay with a very short delay time, and add the CH-1 Stereo Super Chorus for some sparkle.

Techno Synth Sounds for Guitar



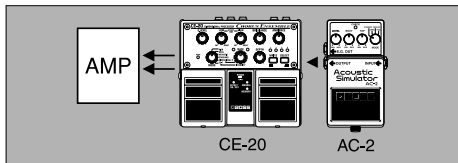
This unusual pedal setup simulates a keyboard's signal path, with the sound being generated by the PS-5 Super Shifter and going through the PH-3 Phase Shifter and DS-2 Turbo Distortion for a very futuristic and aggressive synth-type sound. Welcome to the future.

Tremolo Sound



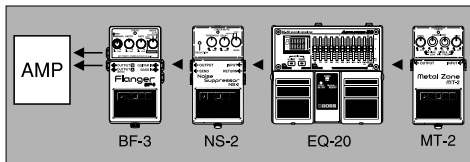
Connect a DS-2 to the input of an LS-2. Set the LS-2 to A + B Mix mode and connect a TR-2 using a short wave to Loop A. Then connect a PH-3 to Loop B for leads. You can now blend your tremolo sound with your lead sound as desired.

Big, Rich Acoustic Tone



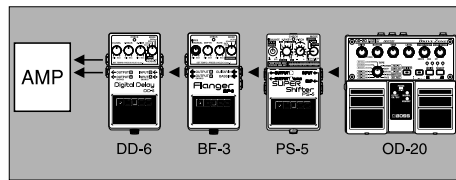
With this setup, you can get your standard electric guitar to sound like a lush acoustic-electric. Just plug into the AC-2 Acoustic Simulator and then add a hint of chorus with the flagship CE-20 Chorus Ensemble. You won't believe your ears!

Seven-String Metallicious



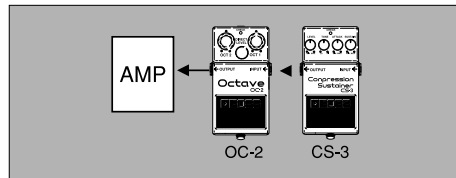
To get a monstrous seven-string metal sound, start with the MT-2 Metal Zone® and add the EQ-20 Programmable EQ on preset four to tighten up the low end. Use the NS-2 Noise Suppressor to wipe out any excess noise, and finish off with the BF-3 Flanger for some metallic icing on top.

An In-Your-Face Bass Solo Sound



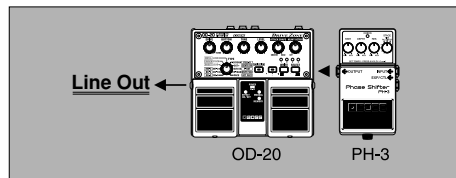
This setting starts with a healthy amount of DS-1-type distortion and adds an octave above the original sound courtesy of the PS-5, making it great for in-your-face bass solos. Toward the end of the music example, the BF-3 Flanger is added (in "Ultra" mode) for an effect that will cut through any mix.

A Deep, Groovin' Bass Tone



This setting employs a classic OC-2 Octave pedal with a CS-3 Compression Sustain. The result is a deep, rich bass sound in the vein of the classic analog synths of the '70s. Perfect for deep, funky, nasty grooves.

Killer Jet Phasing Sounds



By combining the popular "Heavy Octave" sound from the OD-20 and some rich, sweeping phaser tones from the PH-3, this pedal combination serves up some killer jet phasing sounds. It's perfect for everything from retro rock to techno.



GT-6

GUITAR EFFECTS PROCESSOR

COSM



The striking new GT-6 Guitar Effects Processor starts with BOSS' most advanced COSM® modeling engine ever—complete with 30 amp models, plus all-new COSM Overdrive/Distortion Pedal Modeling and Wah Modeling. Add to this all-new effects like "Uni-V" and "De-Fretter," plus superb 24-bit sound quality, and you've got the best-sounding, most powerful floor multi-effects processor in history.

GT-6B

BASS EFFECTS PROCESSOR

COSM



The GT-6B Bass Effects Processor is BOSS' first new bass multi-effects processor in over five years. This fully professional floor-based unit offers new COSM® Bass Amp Modeling with new modeled compression, plus other "must-have" effects like COSM overdrive/distortion, COSM wah and reverb/delay. There's also a true analog bypass, plus XLR and digital outputs for recording applications—making the GT-6B the leader in high-quality multi-effects for bass.

ME-33

GUITAR MULTIPLE EFFECTS

COSM

Jam-packed with features yet surprisingly affordable, this multi-effects powerhouse sports 24 different BOSS effects (9 simultaneous), onboard COSM® Amp Modeling, and 6 Quick Edit knobs for fast tone tweaking. There's also an onboard expression pedal, an EZ Tone feature, and killer 24-bit sound quality.



VF-1

24-BIT MULTIPLE EFFECTS PROCESSOR

COSM

As BOSS' most powerful multi-effects processor ever, the half-rack VF-1 is a 24-bit monster designed for endless sonic manipulation. You get 404 patches (202 Preset, 202 User)—including everything from COSM® Guitar Amp and Microphone Modeling to cutting-edge Groove effects like Lo-Fi and Slicer. There's even a dedicated Hi-Z Guitar input and built-in chromatic tuner.



AD-5

ACOUSTIC INSTRUMENT PROCESSOR

Studio-quality acoustic-electric guitar preamp/DI box specially voiced for acoustic instruments. Includes anti-feedback controls, mic distance and body resonance simulation, plus onboard reverb and chorus.



AD-3

ACOUSTIC INSTRUMENT PROCESSOR

Incorporates many of the AD-5's outstanding features—like anti-feedback processing and chorus effects—into a rugged, floor-based unit with stompbox simplicity.



METRONOMES

DB-88 Dr. Beat

The DB-88 is the flagship metronome of the Dr. Beat Series. Packed with professional features like programmable beat and tuning memories, a loop function, a rotary dial, two headphone jacks and a human voice count, the DB-88 is the ultimate digital metronome.



DB-66 Dr. Beat

The DB-66 sets the standard for professional digital metronomes and is used worldwide in schools, studios and in the hands of thousands of serious musicians. Independent slider-based control of note volume and precise tempo-keeping features make the DB-66 a powerful tool for rhythm training.



DB-12 Dr. Beat

The DB-12 is one of the easiest, most compact and affordable metronomes on the market today. For those who need basic time-keeping and helpful practice features, the DB-12 is the ticket.



FOOT CONTROLLERS

FV-300L Foot Volume/Expression



The FV-300L is a sturdy, stage-ready volume pedal with a low-impedance design that's perfect for connecting after effects pedals and for use with keyboards.

FS-5U Foot Switch



FS-5L Foot Switch



There are two types of BOSS Foot Switches to choose from depending on the application. The FS-5U (momentary type) engages a function while you hold down the switch. The FS-5L (latch type) changes the on/off status each time you press the switch.

FV-50H Volume Pedal



FV-50L Volume Pedal



Control anything from effects units to violin volume. The high-impedance FV-50H is designed for connection before guitar effects units, while the low-impedance FV-50L is designed for connection after effects units for use with keyboards.

TUNERS

TU-15
CHROMATIC TUNER*New*

The TU-15 is BOSS' ultimate tuner, offering renowned needle-point accuracy, backlit design, flat tuning, and a host of "world's first" features not found in any other tuner. Especially noteworthy is the new "Accu-Pitch" function, which plays a note when the correct tuning is reached.

TU-12/12H
CHROMATIC TUNERS

TU-12H



TU-12

The worldwide standard used by top musicians everywhere thanks to extremely accurate, easy-to-use tuning. The TU-12 offers a tuning range from C1 to B5, while the TU-12H's extended range of C1 to B6 is perfect for high-range instruments like flutes.

TUNERS

TU-70
GUITAR & BASS AUTO TUNER

The world's first compact guitar and bass tuner with a backlit LCD and smooth needle movement for the most accurate tuning in its class.

TU-8
GUITAR & BASS AUTO TUNER

Accommodates the widest range of instrument tunings—from guitar to six-string bass—plus flat, double-flat, and open D, E, G and A tunings.

TU-6
GUITAR TUNER

A compact, affordably-priced tuner with Mode selector for tuning guitar or bass, plus a high-sensitivity mic for tuning acoustic instruments.

TU-2
Chromatic Tuner

The TU-2 Chromatic Tuner features world-renowned BOSS TU-Series tuner technology in a convenient, easy-to-use compact pedal design. As with all BOSS compact pedals, the TU-2 is both sturdy and reliable, and its bright 7-segment LED ensures that you can read note/string information quickly and easily on the darkest of stages.



AC ADAPTORS

PSA
Series

ACA
Series



All of BOSS' new compact pedals are compatible with the PSA-Series adaptors, but there is a possibility that the following products might require an ACA-Series adaptor: SD-1, BF-2, GE-7, OC-2, DS-1, PH-2, CS-3. This compatibility depends on the production period; pedals manufactured after August 1997 are compatible with the PSA-Series. You can tell the difference from the sticker attached to the pedal and carton box.

Tips Solution for compact pedal power supply problems.

Use BOSS accessories to obtain optimal performance from multiple compact pedals

To power two or more compact pedals



Use the LS-2, NS-2 or TU-2 with PSA-Series adaptor and a parallel DC cord (Roland PCS-20A) to supply power for a maximum of seven compact pedals.

COSM

Composite Object Sound Modeling

Once a musical instrument generates sound vibrations, it reaches the human ear through various mediating objects, each of which significantly affects the sound. The material and configuration of the instrument, the electric/magnetic amplifying system, the air and the reverberation of the room all affect the final sound. Sound modeling, the latest DSP technology, "virtually" reconstructs these objects. Roland's breakthrough Composite Object Sound Modeling (COSM™) uses the advantages of multiple modeling methods and succeeds in accurately emulating existing sounds, as well as producing sounds that have never before been created.

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