



GT-100

Ver. 2

COSM AMP
EFFECTS PROCESSOR

Preset Patch List

BOSS

Preset Patch List

No	Patch Name	Explanation	PU
P01-1	Hi GAIN STACK	The powerful and fat sound of a high-gain amp stack. Ideal for backing or riffs.	H
P01-2	TERAECHO LD	A sound that takes advantage of the TERA ECHO's distinctive reverberation, and is perfect for long notes.	S
P01-3	NATURAL CLEAN	An all-around sound usable for everything from solos to rhythm. With a broad range and good sustain from the high frequencies to the low frequencies.	S/H
P01-4	PwrMetal RIFF	A metal sound with powerful ultra-low range. Two types of metal-optimized amp are used separately for the low and high frequency ranges.	H
P02-1	OD-1 + DIST	A crisp sound suitable for lead. Two types of distortion are used separately for the low and high frequency ranges.	H
P02-2	LAYER SOUND	A clean sound with chorus is mixed with a highly processed crunch sound.	S
P02-3	FdrBLUES CRUNCH	A straightforward crunch sound. Two types of combo amp are used separately for the low and high frequency ranges.	S/H
P02-4	OD-1 + STACK	A hard rock sound with phaser and OD-1 applied before the distortion.	H
P03-1	AddTRANSPARENCY	Clear crunch sound that combines the A-DIST crunch and clean.	S
P03-2	ORNG RomyLEAD	Coarse distortion that combines TREBLE BOOSTER and ORNG RV.	H
P03-3	ROTARY CRUNCH	Standard rotary sound for rock.	S
P03-4	AC SIM STRAIGHT	An uncolored acoustic simulator.	S
P04-1	COMBO AC+DC	A drive sound that does not impair chords. Two types of combo amp are used separately for the low and high frequency ranges.	S
P04-2	SUPER SLOWGEAR	A beautiful pad-type sound that uses Slow Gear.	S
P04-3	SLAPBACK ECHO	'50s-style crunch and echo sound.	S
P04-4	A-DIST & OVERTONE	A lead sound that emphasizes the overtones of the high frequency region.	S
P05-1	FatBLUSY LEAD	A fat lead sound that uses A-DIST as a booster, suitable for single-coil pickups.	S
P05-2	EG & AG MIX	A sound that mixes electric guitar and acoustic guitar. We recommend setting the mixer to stereo.	S
P05-3	Hi:BG LD Lo:1959	With both an edgy low range as well as good sustain in the mid and high ranges, this sound can be used for riffing and lead without switching.	H
P05-4	DIVID OrgnTONE	A filter is used to divide the frequency ranges, and OVERTONE is applied only to the low range.	S
P06-1	COMBO CRUNCH	The sound of a combo amp featuring extremely direct and sensitive touch response, with the low-frequency range reduced appropriately.	H
P06-2	TOUCH & GO	A crunch sound that responds nicely to the nuances of your picking.	S
P06-3	CRUNCH LEAD	A high-quality distortion sound that instantly responds to your picking dynamics. Great for solos.	S/H
P06-4	STACK CRUNCH	Switch between stack crunch sounds with different gain for backing and solo.	H
P07-1	ORNG CRUNCH	The crunch sound of a UK stack amp.	S
P07-2	SnglCoil ROCK	A hard crunch sound, ideal for punchy rhythm playing. The CTL pedal boosts the GAIN and MID.	S
P07-3	BLUES COMBO	A sustaining crunch sound that's suitable for blues. Two types of combo amp are used separately for the low and high frequency ranges.	S/H
P07-4	UNMATCHD COMBO	The sound of a fat and extremely clean combo amp.	S
P08-1	BEE BEE THRILL	Combo amp sound suitable for blues leads.	H
P08-2*	STEREO STACK	The sound of two high-gain amps set up in stereo, suitable for riffing.	H
P08-3	ATTACKY CRUNCH	A crunch sound with a sense of attack. The CTL pedal applies mid-boost.	H
P08-4	MELLOW LEAD	Bluesy sound with warm overdrive.	H
P09-1	TWEED BLUES	Classic blues sound from a tweed amp.	S/H
P09-2	1959 CRUNCH	Crunch sound based on MS1959.	H
P09-3	DIAMOND ECHO	A clean sound with echo.	S
P09-4	CRUNCH DELAY	American crunch sound with chorus and delay applied. Also suitable for country styles.	S
P10-1	MidRANGE CRUNCH	Crunch sound with a boosted mid-range.	S/H
P10-2	LIMITED CRUNCH	A crunch tone that will sound smooth and refined when playing chords.	H
P10-3	MATCH CRUNCH	Crunch sound ideal for use with the rear single coil pickup.	S
P10-4	MidBOOST COMBO	The crunch sound of a mid-boosted combo amp.	S/H
P11-1	KING OF BLUES	A sound that's ideal for blues leads.	S
P11-2	COUNTRY PICKIN'	A classic country rock sound.	S
P11-3	NATURAL OVER-DRV	Drive sound ideal for rock'n'roll. The CTL pedal switches to a dry sound.	S
P11-4	BASIC BLUES	Crunch sound with compressor, ideal for blues or classic rock.	H
P12-1	T-SCREAM TWEED	Tweed amp sound notable for its mellow tube distortion.	S/H
P12-2	Hi GAIN + CRUNCH	A sound that combines a high-gain amp and a combo amp.	H
P12-3	TIGHT CRUNCH	A tight combo crunch sound.	H
P12-4	SQUEEZE BLUES GT	A bluesy sound with ambience included.	H
P13-1	PLEXI RHYTHM	A rhythm tone used in classic rock.	H
P13-2	BLUES BUDDY	Crunch rhythm sound for blues. The CTL pedal switches to a lead sound.	S/H
P13-3	DirtyOLE TWEED	The sound of a small combo amp with a bit of overdrive. Great for blues or funk.	S
P13-4	CMP CRNC LEAD	A lead sound suitable for jazz fusion.	H
P14-1	70sSMALL AMP	The drive sound produced by a small amp of the 70s.	S

No	Patch Name	Explanation	PU
P14-2	COLLEGE ROCK	Crunch sound suitable for chordal riffs.	S
P14-3	SLIDE FOR ST	Ideal sound for playing slide guitar with single coil pickups.	S
P14-4	CRUNCH 4 RHYTHM	Crunch sound for funky rock. Suitable for use with the rear single coil pickup.	S
P15-1	TUESDAYS LEAD	A sound with phaser lightly applied.	H
P15-2	WILD STK CRUNCH	A wild crunch sound for chording. Two types of amp are used separately for the low and high frequency ranges.	H
P15-3*	W CRUNCH 4 HUM	The sound of two crunch amps in a stereo setup.	H
P15-4	TWIN CRUNCH	Crunch sound from a Twin Reverb.	S
P16-1	FULLERTN DRIVE	Light American crunch sound of the late 50s.	S
P16-2	UK Combo ForChord	Combo amp sound suitable for playing chords.	H
P16-3	ROTARY 2	Rotary crunch sound that changes randomly.	S
P16-4	MODERN VO DRIVE	Play chords to get sparkling crunch sound.	S
P17-1	POWER DRIVE	A straightforward and powerful drive sound that lets the character of the guitar come through.	S/H
P17-2*	SYNC TREMOLO	The sound of a stereo tremolo effect whose depth changes.	S
P17-3	POWER CHORD!	A drive sound, simple yet with presence.	H
P17-4	WALL OF DIST	Power chords produce a wall of distortion.	S
P18-1	DUAL MTL/CRUNCH	A sound that combines core metal and crunch.	H
P18-2	70s COOL STACK	The sound of a vintage stack amp with the gain reduced. Two types of stack amp are used separately for the low and high frequency ranges.	H
P18-3	STEREO ST DRIVE	Drive sound that's ideal for hard rock riffs. Two types of stack amp are used separately for the low and high frequency ranges.	H
P18-4	AMBIENT DIRTY OD	Drive sound with added room ambience.	H
P19-1	BOSSTone Drv-SOLO	One of the rock sounds of the late 70s. The CTL pedal switches to a sound for soloing.	S/H
P19-2	MS MULTI MIC AMB	On-mic and off-mic sounds are mixed, and ambience is lightly applied. For the off-mic sound, RESONANCE is added in TONE MODIFY.	S/H
P19-3	FRANKLY SWEEPING	The fusion rhythm tone of the 90s. The CTL pedal boosts the gain and volume for soloing.	H
P19-4	FAT DRY MIX MS	Crisp and bold drive sound.	H
P20-1	70s BRIT ROCK	An early British stack tone that's ideal for leads.	H
P20-2	BARK TONE	70s rock sound with phaser. The CTL pedal makes the sound suitable for leads and also turns on a delay.	H
P20-3	1969 XPERIENC	Psychedelic rock sound of the 1969 Woodstock festival. Intense distortion produced using fuzz.	S
P20-4	CHAINED UP	A riff tone used in classic rock. The CTL pedal adds a flanger.	S/H
P21-1	1984 DRIVIN'	Drive sound reminiscent of 80s hard rock.	H
P21-2*	ROUGH'N' DIRTY	Dirty rock sound. Ideal for backing or riffs.	S/H
P21-3	CREAMY SET	A bluesy sound of the late 60s that combines MS1959 with FUZZ.	H
P21-4	STACK LEAD	A stack amp sound with sustained distortion. Suitable for both backing and soloing.	S/H
P22-1	GREAT ROCK	A hard rock tone used in the 80s and 90s.	S/H
P22-2	SLIDE FOR LP	Ideal sound for playing slide guitar with humbucking pickups.	H
P22-3	FAT 60s FUZZ	The classic, fat fuzz sound of the '60s.	S
P22-4	UFOBJECT	The classic sound of 70s hard rock.	H
P23-1	VAN FLANGE	The flanger sound of 80s hard rock.	S/H
P23-2*	WALL OF FUZZTONE	Different types of fuzz are placed in stereo.	S
P23-3	OCTAFUZZ LEAD	A fuzz sound with a unique character. Also useable even if the volume of your guitar is lowered.	S
P23-4	60s FUZZ LEGEND	Reproduces the combination of a late 60s fuzz and distorted amp.	S
P24-1	70s PUB ROCK	Produces a sharp sound when used with single coil pickups.	S
P24-2*	VINTAGE & MDN	Thick stereo crunch sound.	H
P24-3*	PASADENA PLEXI	The hard rock sound of the late 70s. Phaser and delay are applied to a fat British overdrive.	S/H
P24-4	SHRED FZ	A fuzz sound with a rich overtone structure. Ideal for backing or for solos.	H
P25-1	80s HARD ROCK	Rock sound of the 80s using a stereo chorus.	H
P25-2	80s NEW WAVE	80s sound that combines a doubling delay with a chorus.	S
P25-3	Hi GAIN LEAD	The mid-boost lead sound of a stack amp. The CTL pedal turns SOLO on.	H
P25-4	BG LEAD	A tube amp sound typical of the late 70s through the 80s. The CTL pedal switches to a lead tone with chorus applied.	S/H
P26-1	Harmony LD inAm	Sustaining harmony tone, ideal for fusion solos.	S/H
P26-2	VINTAGE OVERDRV	Vintage OD-1 sound. The CTL pedal selects a sound appropriate for solos.	H
P26-3	TERAECHO LEAD	A spacious sound that takes advantage of A-DIST and TERA ECHO.	S
P26-4	70s US HARDROCK	A retro hard rock sound from the 70s.	S
P27-1	80s StudioLD	A chorused sound with sustain, suitable for lead. Two types of stack amp are used separately for the low and high frequency ranges.	S/H
P27-2	CHORUS LEAD	Metal sound with chorus applied. Usable for either backing or lead.	S/H
P27-3	DUCKING DLY&VIB	Delay and vibrato automatically become deeper when you sustain a note.	S
P27-4	COMBO LEAD	A combo amp lead sound. You can use the ACCEL pedal for feedback performance.	S/H
P28-1	JAZZ FIELD	An aggressive jazz tone. The CTL pedal switches to a sound for soloing.	H

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No	Patch Name	Explanation	PU
P28-2	METAL ST LEAD	High-gain but with good consistency, this lead sound is suitable for metal. Two types of high-gain amp are used separately for the low and high frequency ranges.	H
P28-3	BrownSND For ST	Use a Strat to reproduce the hard rock sound of the late '70s. Transforms the sound of a single-coil pickup to a humbucking pickup sound.	S
P28-4	OVERDRIV LEAD	A simple overdrive sound.	H
P29-1	FINGER LEAD	Fat sound that still remains sensitive to the nuances of your touch. Ideal for bluesy fusion.	S/H
P29-2	SQUARE LEAD	Distortion sound with extreme sustain. Use the CTL pedal to apply pitch bend.	S/H
P29-3	SMOOTH LEAD	Classic lead tone for rock. Also ideal for sweep-picking.	H
P29-4	Hi GAIN STK LEAD	A sustaining lead sound. Two types of stack amp are used separately for the low and high frequency ranges.	H
P30-1	MidBOOST STACK	The sound of a mid-boosted stack amp. You can use the CTL pedal for feedback performance.	S/H
P30-2	MATCH LEAD	An extremely smooth lead tone. Ideal for fusion solos.	H
P30-3	BALLAD EchoLEAD	A lead sound suitable for ballads, with distinctively ample echo. Two types of amp are used separately for the low and high frequency ranges.	H
P30-4	FUSION 335	A lead tone of 70s fusion. The CTL pedal boosts the gain and volume.	H
P31-1	80s JAZZ FUSION	A fusion lead tone using stereo chorus.	H
P31-2	ROADS	Sound with delay applied, ideal for leads in 70s rock.	H
P31-3	FUSIONY	Fusion lead tone with pan delay.	H
P31-4	OUT DELAY	Lead tone using a long stereo delay.	S/H
P32-1	ROYAL LEAD	British lead tone of the 70s and 80s.	H
P32-2	Mahogany Flashbak	A wide-ranged lead tone of the late 70s.	S/H
P32-3	70sT.WAH LEAD	A lead sound of the 70s using touch wah.	H
P32-4	NY LEAD MODULATE	A lead sound with a strongly modulated flanger. Also usable for cool jazz fusion.	H
P33-1	MID 70s S.O.S.	Enjoy sound-on-sound with a two-beat delay.	S
P33-2	Hi GAIN LEAD 2	A smooth high-gain lead sound. Fat distortion can be obtained even with single coil pickups.	S/H
P33-3	BGMR LEAD	Lead sound using BGMR, suitable for humbucking pickups.	H
P33-4*	ST GERMN HIGAIN	A stereo high-gain amp sound using BGMR&T-AMP.	H
P34-1	MODERN METAL	An extremely heavy metal sound, usable for anything from rhythm to lead.	S/H
P34-2	R-FIER LEAD	Hard distortion sound, ideal for metal riffs. The CTL pedal switches to a lead sound.	S/H
P34-3	METAL MONEY	The metal sound of the 90s.	S/H
P34-4*	STEREO HARDRIFF	A modern hard rock sound appropriate for riffing.	H
P35-1	METAL FLANGER	Metal sound with flanger applied.	S/H
P35-2	LATE 80s MetalRF	Slash metal sound of the 80s. The CTL pedal switches to JC-120.	H
P35-3*	DUAL ST Hi GAIN	Stereo high-gain sound produced by two amps.	H
P35-4	REIGN IN THRASH	Slash metal sound of the 80s. Ideal for riffing.	H
P36-1	METAL CORN	The ideal sound for heavy metal riffing. The CTL pedal boosts the gain and volume.	H
P36-2	BLADE METAL	An extremely sharp metal tone.	H
P36-3	DRAGON METAL	Ideal modern metal sound for humbucking pickups.	H
P36-4	HARDROCK FLANGE	The flanger sound of 80s metal.	S/H
P37-1*	STEREO RIFF	Stereo amp sound appropriate for heavy riffs.	H
P37-2	RECTOSARIUS	A modern rock sound.	S/H
P37-3	JP METAL UNISON	Produces a unison sound with one octave below. Ideal for riffs or single notes.	S/H
P37-4*	STEREO R-FIER	A high-gain stereo sound suitable for low-pitched riffing.	H
P38-1	METAL Gt w/Bass	Core metal sound that adds a suitable bass tone to your riffs.	S/H
P38-2	MULTIBND COMP	A straightforward limiter sound with minimal sense of compression.	S
P38-3	TWEED CLEAN	Use the CTL pedal to switch between a tweed amp's clean tone and a mid-boost lead tone.	H
P38-4	RETRO FUNK	A retro low-fi sound of the '60s.	S
P39-1	JAZZ SIMULATR	Lets you get the sound of a hollow body guitar from a solid-body guitar.	H
P39-2	CLEAN SUSTAIN	A clean sound with good sustain. The CTL pedal switches to a stack crunch sound.	S/H
P39-3	70sFUNKY CLEAN	Clean sound suitable for simple strumming.	S
P39-4	BRIGHT RHYTHM	A bright clean sound. The CTL pedal applies chorus.	S/H
P40-1	SUPER CLEAN	Transparently clean sound. Ideal for arpeggios or chording.	S/H
P40-2	SAFARI USA	Tremolo sound suitable for the surf music of the 60s.	S
P40-3	Acoustic Gt SIM	Transforms the sound of an electric guitar to the sound of an acoustic guitar. The front pickup is recommended.	H
P40-4	FunkyGT For HumB	Sound that won't distort even when playing through humbuckers. Also suitable for clean muted chords.	H
P41-1	BLACK PANEL	Vintage clean sound. The CTL pedal applies mid-boost.	S
P41-2	TERA REV & COMP	Combines a TERA ECHO set to a spring reverb type with compressed and clean sound.	S/H
P41-3	NORWEGIN GROOVE	Sound that adds the distinctive buzz drone of a sitar.	H

No	Patch Name	Explanation	PU
P41-4	FUNKY GROOVE	A sound suitable for funky strumming. Two types of clean amp are used separately for the low and high frequency ranges.	S
P42-1	DEEP CS StCHORUS	A rich sound that uses a combination of several modulation-type effects.	S/H
P42-2	FUNKY DELICK	A sound that's ideal for 16-beat muted chording in funk or fusion	S/H
P42-3	JAZZ CLEAN	A clean sound suitable for orthodox jazz. Two types of clean amp are used separately for the low and high frequency ranges.	S/H
P42-4	CLN TwinSouthern	Clean sound that's great for country rock riffs.	S
P43-1*	GREAT WideOPEN	Clean sound with stereo panning that creates the impression of a broad horizon.	S
P43-2	ULTRA CLEAN	British clean tone with chorus and deep reverb. Appropriate for 80s pop.	S/H
P43-3	SUPER MODULATE	Clean sound with modulation applied. Also effective when used in the intro.	H
P43-4	DEEP DEFRETER	Produces a sound reminiscent of a fretless guitar. Suitable for playing single notes.	S
P44-1	ROCKABIL 70s ECHO	Reproduces the sound of the 50s with a tape echo and spring reverb.	S
P44-2	E SITAR SIMULATE	A sound reminiscent of an electric sitar. Usable with single notes or chords.	H
P44-3	SLICING MIX	A sliced sound modulated by a filter is mixed with a distorted sound.	S
P44-4	RIPPIN'	Fantasy-like sound with deep delay. The ACCEL pedal applies ring modulator.	H
P45-1	Multi Dimension	Multiple effects are turned on simultaneously. Provides a mix of the direct and processed sounds.	S
P45-2*	LA TR RIFF	Straight sound and tremolo sound are generated in stereo.	H
P45-3	AUTO RATE	The force of your picking varies the rate of the auto wah.	S
P45-4	SLOWGEAR LEAD	A smooth lead sound using Slow Gear. Also effective on sound-effect phrases.	S
P46-1	WAVE PEDAL SE	A fuzz sound using octaves is overlaid with a flamboyant effect sound.	S
P46-2	WAVE SYNTH	Transforms a guitar sound into a synth sound. Use with single notes.	S/H
P46-3	HUMANIZR SP	A cyclically varying Humanizer can be used as the beat.	S
P46-4	REVERSE HARMONY	Distorted lead sound with harmony added by effective use of reverse delay.	H
P47-1	GUNYA GUNYA	Irregularly-pitched effect sound is added in response to the dynamics of your touch.	S
P47-2	SEQ CLEAN	Slicer and tempo delay are synchronized, so that the settings will follow if you simply change the tempo.	S
P47-3	5th PS & GATE	An '80s-type sound that combines a pitch a perfect fifth above with gated reverb.	S/H
P47-4	D'CLEAN DIRT	Sound that combines clean and overdrive. A nice fit with alternative rock.	S/H
P48-1	HARMO STAY-4th=C	By fixing a lower fourth interval, you can maintain three-voice harmony.	H
P48-2	RETRO TREMOLO	Nice fluctuation with TREMOLO. Switch clean sound with sustain and crunch sound with slap-back echo with CTL pedal.	S/H
P48-3	MILD JAZZ	Stomp CTL pedal to add OCTAVE and CHORUS for a mild jazz tone.	H
P48-4*	DOUBLE CHORUS	Enhanced width with different CHORUS on the right and left channel. CTL pedal adds different DELAY on the right and left.	S
P49-1	SPACY LEAD	Lead tone with good sustain in clear reverberation.	S/H
P49-2	NOISY DUB	Extreme noise sound in combination with some effects.	S/H
P49-3	FLEXIBILITY	Clean tone with deep modulation and reverberation.	S
P49-4	TRIPLE DEEP DLY	Deep effect with DELAY and TERA ECHO.	S/H
P50-1	TREMOLO MOD DLY	Combination of MOD DELAY and TREMOLO.	S/H
P50-2	DETUNE LEAD	Heavy distortion widened with pitch shifter.	H
P50-3	FAT RIFF wDELAY	Bold tone for riffs in combination with DELAY and OVERTONE.	H
P50-4	OVERTONE CLEAN	Stomp CTL pedal to switch octave up and down.	S

* Patches with an "*" following the patch number have their mixer mode set to PAN L/R. For other patches, the mode is set to STEREO.

* PU=Pickup

- S=This patch is good for single-coil pickups.
- H=This patch is good for humbucking pickups.



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