

GR-55

GUITAR SYNTHESIZER

Owner's Manual

Roland

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Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 4) and "IMPORTANT NOTES" (p. 5). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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USING THE UNIT SAFELY

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

About ⚠ WARNING and ⚠ CAUTION Notices

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

About the Symbols

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

ALWAYS OBSERVE THE FOLLOWING

⚠ WARNING

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

Never install the unit in any of the following locations.

- Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
- Damp (e.g., baths, washrooms, on wet floors); or are
- Exposed to steam or smoke; or are
- Subject to salt exposure; or are
- Humid; or are
- Exposed to rain; or are
- Dusty or sandy; or are
- Subject to high levels of vibration and shakiness.

Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.

Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.

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

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

Do not place containers containing liquid on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.

Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:

- The AC adaptor, the power-supply cord, or the plug has been damaged; or
- If smoke or unusual odor occurs
- Objects have fallen into, or liquid has been spilled onto the unit; or
- The unit has been exposed to rain (or otherwise has become wet); or
- The unit does not appear to operate normally or exhibits a marked change in performance.

⚠ WARNING

In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

Protect the unit from strong impact. (Do not drop it!)

Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/ amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

⚠ CAUTION

The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

Never climb on top of, nor place heavy objects on the unit.

Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 8).

Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

Keep the ground terminal screw and/or USB connector cap you may remove in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- Do not put anything that contains water on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

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

Repairs and Data

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

Using External Memories

- Carefully insert the USB memories all the way in—until it is firmly in place.



- Never touch the terminals of the USB memories. Also, avoid getting the terminals dirty.
- USB memories are constructed using precision components; handle the cards carefully, paying particular note to the following.
 - To prevent damage to the cards from static electricity, be sure to discharge any static electricity from your own body before handling the cards.
 - Do not touch or allow metal to come into contact with the contact portion of the cards.
 - Do not bend, drop, or subject cards to strong shock or vibration.
 - Do not keep cards in direct sunlight, in closed vehicles, or other such locations.
 - Do not allow cards to become wet.
 - Do not disassemble or modify the cards.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on USB memories.
- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or on USB memories once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

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- The screen shots in this document are used in compliance with the guidelines of the Microsoft Corporation.
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- Apple and Macintosh are registered trademarks of Apple Inc.
- Mac OS is a trademark of Apple Inc.
- MMP (Moore Microprocessor Portfolio) refers to a patent portfolio concerned with microprocessor architecture, which was developed by Technology Properties Limited (TPL). Roland has licensed this technology from the TPL Group.
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Main Features

Sound: Sophisticated fusion of a PCM synthesizer and COSM modeling sound generator

Sounds produced by a high-quality PCM synthesizer and a realistic COSM modeling sound generator can be freely combined to take advantage of each method's unique characteristics.

You can intuitively create new sound combinations with a high degree of freedom. For example, you could create a new lead guitar sound that's based on a standard distorted guitar combined with a synth lead or organ. Alternatively, you might layer a flute or a synth bell sound with an acoustic guitar to create fantastic new tones.

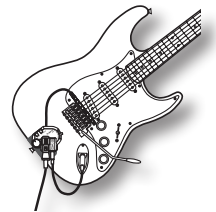
COSM amps and various effects units are provided independently, allowing you to create an incredible variety ranging, from raw guitar amp sounds to tricky noise sounds.



Expressiveness: Newly developed guitar pitch detection technology

The independent pickup signal from each of the six strings is analyzed at high speed by a newly developed algorithm, ensuring quick and accurate response from the sound generator.

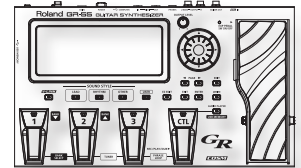
In addition, your picking position as well as the differences between notes played with a pick or with your fingers are also detected and transmitted to the sound generator, giving the GR-55 a range of performance expression that's much broader and more natural than any previous guitar synthesizer.



Easy use: Use SOUND STYLE to select a sound, and use EZ EDIT to edit it

The three SOUND STYLE buttons "LEAD," "RHYTHM," and "OTHER" provide performance-ready sounds in a wide range of musical styles. A large-screen LCD ensures excellent visibility at your feet.

Press the [EZ EDIT] button to make easy graphical adjustments to the sound; this is a great convenience especially when playing live.

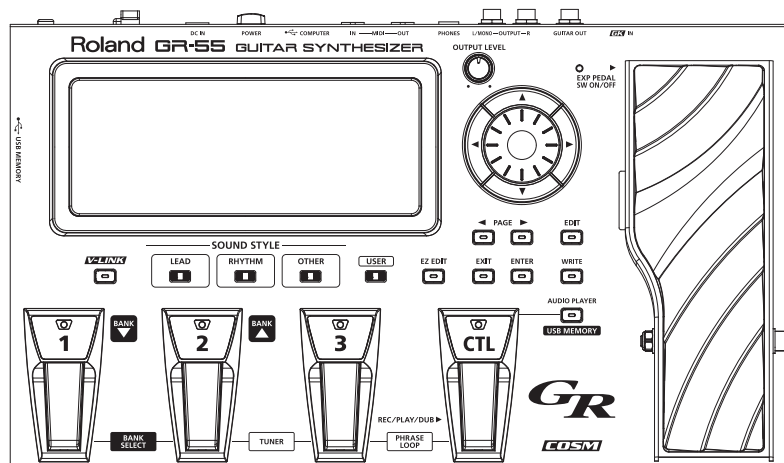


What is the COSM?

Technology that simulates existing physical structures, materials, and the like using different, virtual means is called "modeling technology." COSM (Composite Object Sound Modeling) is a technical innovation from Roland that combines a number of such sound-modeling technologies to create new and unique sounds.

Settings

This chapter explains how to make the necessary settings when using the GR-55 for the first time.

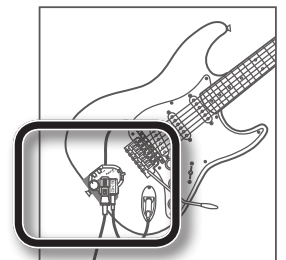


First, get your guitar/bass ready

- In order to use the GR-55, you'll need a guitar or bass equipped with a divided pickup (GK pickup), which outputs a separate signal for each string. You can use GK pickups such as the Roland GK-3 or GK-3B.
- For details on how to install a GK pickup, refer to the owner's manual that came with your GK pickup.

MEMO

- Be aware that string buzz due to a warped neck or worn frets, or faulty octave adjustment, can cause problems such as wrong notes being produced.
- This unit does not support 7-string guitars/basses or other non-standard guitars/basses.



Check the Web for details about installing GK pickups

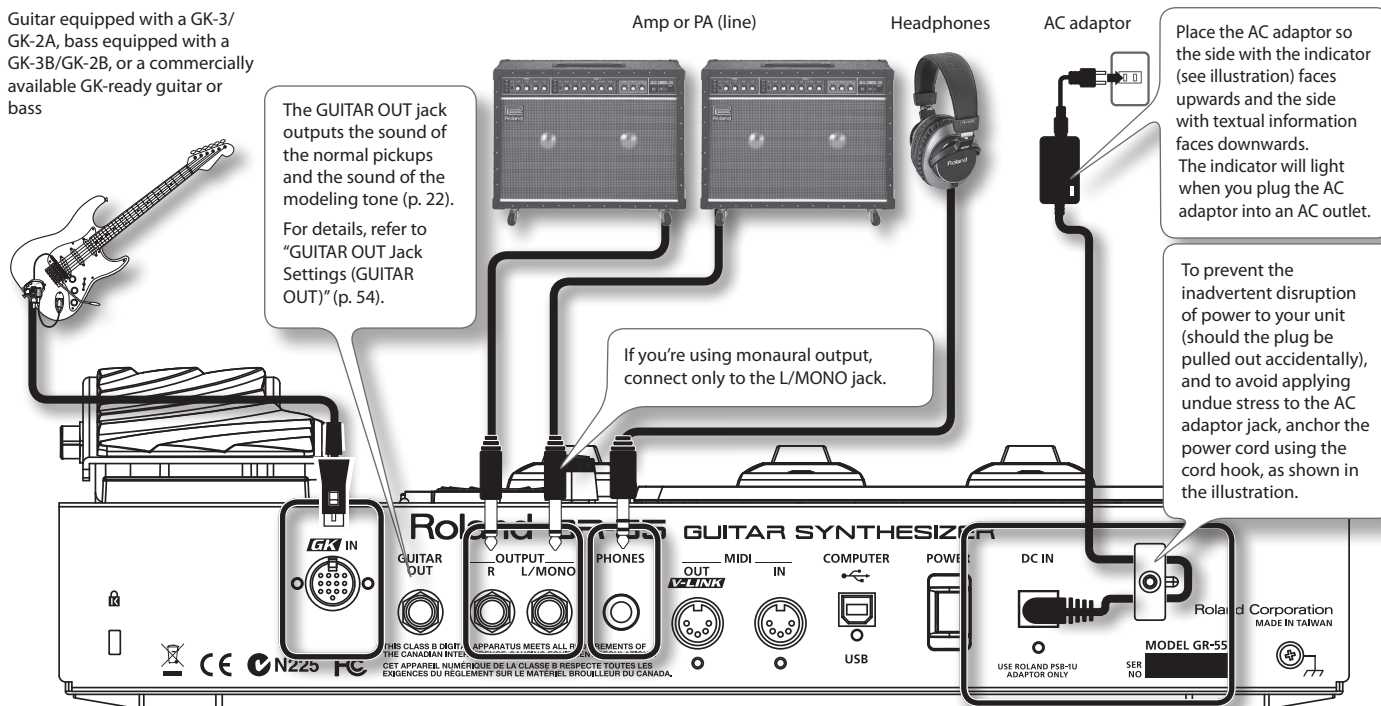
- On the Roland website, the "GK-3/3B Installation Tips" page provides an explanation and photos on how to attach a GK pickup. Be sure to take a look!

<http://www.roland.com/GK/>

Preparations for Using the GR-55

Connections

Guitar equipped with a GK-3/GK-2A, bass equipped with a GK-3B/GK-2B, or a commercially available GK-ready guitar or bass



NOTE!

- To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.
- Switch on the power to all of your equipment before you raise the volume of the amp.

Turning the Power On/Off

Turning the power on

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

- * Always make sure to have the volume level turned down before switching on power. Even with the volume all the way down, you may still hear some sound when the power is switched on, but this is normal, and does not indicate a malfunction.
- * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

1. Press the GR-55's [POWER] switch to turn the power on.
2. Turn on the power of your amp.

Turning the power off

1. Check the following before you turn the power off.
 - Have you minimized the volume on the connected equipment?
 - Have you saved the data (settings, sounds, etc.) that you want to keep?
2. Turn off the power of your guitar amp or other connected equipment.
3. Press the GR-55's [POWER] switch to turn the power off.

If you don't want the power to turn off automatically, turn the "AUTO POWER OFF" setting off!

With the factory settings, the GR-55's power will automatically be switched off 10 hours after you stop playing or operating the unit. If you want to have the power remain on all the time, change the "AUTO POWER OFF" setting to "OFF" as described on p. 71.

NOTE!

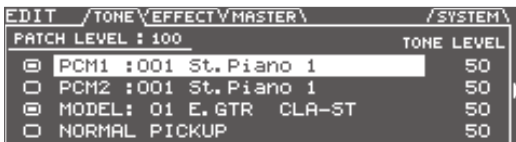
The settings you were editing will be lost when the power is turned off. If you want to keep your settings, you must save your settings before turning the power off.

Selecting Guitar or Bass (GUITAR<->BASS)

Before you use the GR-55, you must make a mode setting that specifies whether you're using it with a guitar or with a bass.

- * With the factory settings, this is set to "GUITAR."
- * If BASS MODE is selected, some parameter names are displayed differently than in GUITAR MODE.
(Example) String numbers "1, 2, 3, 4, 5, 6" --> "H, 1, 2, 3, 4, L."

1. Press the [EDIT] button to access the EDIT screen.



2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.



3. Use the cursor [◀] [▶] buttons to select the BACKUP/INIT icon, and press the [ENTER] button.



4. Use the cursor [◀] [▶] buttons to select the GUITAR<->BASS icon and press the [ENTER] button.



5. If you want to change the mode, use the cursor [◀] [▶] buttons to select "OK," and press the [ENTER] button.



If you decide not to change the mode, choose "CANCEL" and press the [ENTER] button.

6. When the following screen appears, turn the GR-55's power off.



The next time you turn the GR-55's power on, the screen will indicate the specified mode ("GUITAR MODE" or "BASS MODE").

Once you've set the mode, the GR-55 will start up in the specified mode each time it's powered up.

Adjusting the Pickups (GK SETTING)

To ensure that the GR-55 is in the best possible playing condition, please make the appropriate adjustments for the divided pickup (GK settings). Making these settings will ensure that the GR-55 is operating optimally.

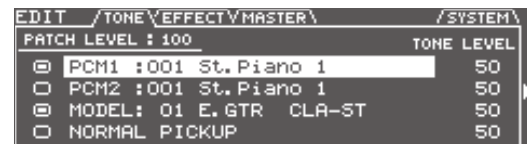
NOTE!

GK settings are extremely important in order to play the GR-55 with the best possible sound. You must be sure to make these settings correctly.

MEMO

If you connect different guitars to the GR-55 at different times, you can individually save settings for each guitar. For details, refer to "Setting the GK Pickups (GK SETTING)" (p. 69).

1. Press the [EDIT] button to access the EDIT screen.



2. Use the PAGE [◀] [▶] buttons to access the SYSTEM tab.



3. Use the cursor [◀] [▶] buttons to select the GK SETTING icon, and press the [ENTER] button.



4. Use the PAGE [◀] [▶] buttons to select the PU tab.



5. Adjust your pickup.

If you're using a guitar	"Adjusting Your Guitar Pickup" (p. 10)
If you're using a bass	"Adjusting Your Bass Pickup" (p. 11)

Adjusting Your Guitar Pickup

- Use the cursor [▲] [▼] buttons to move the cursor to "PU TYPE," and use the dial to select the type of pickup that's installed on your guitar.



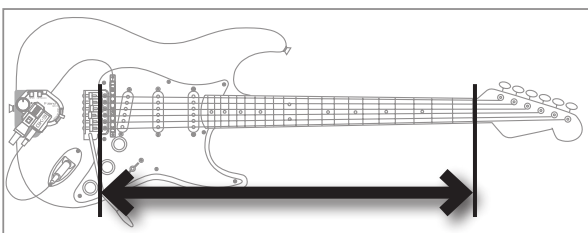
Value	Description
GK-3	Choose this if you're using a GK-3.
GK-2A	Choose this if you're using a GK-2A.
PIEZO	This setting is appropriate if you're using a piezo pickup that has a flat response.
PIEZO F	This setting is appropriate for a Fishman piezo pickup.
PIEZO G	This setting is appropriate for a Graph Tech piezo pickup.
PIEZO L	This setting is appropriate for an L.R. Baggs piezo pickup.
PIEZO R	This setting is appropriate for an RMC piezo pickup.

A piezo pickup is a type of pickup that is mounted on the bridge of the guitar, and uses a piezoelectric element to detect the vibrations of the strings.

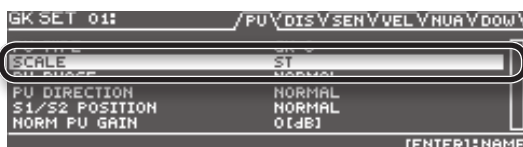
If you're using a guitar equipped with a GK pickup that's not of the piezo type, choose "GK-2A."

- * If you're not sure which piezo type setting is appropriate, try selecting different choices while you play your guitar, and choose the piezo type that produces the most natural sound. In this case, the difference will be easier to notice if you turn off the PCM 1 and 2 tone switches (p. 25).
- * If you've chosen PIEZO, PIEZO F, PIEZO G, PIEZO L, or PIEZO R as the PU Type setting, you'll be able to make further adjustments to the tone quality of the high range and low range (p. 75).

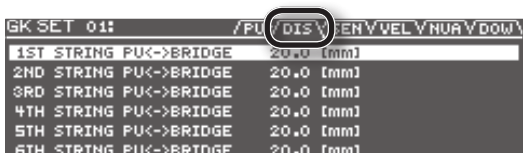
- Use the cursor [▲] [▼] buttons to move the cursor to "SCALE," and use the dial to specify your guitar's scale length (the distance between the bridge and nut).



Choose the closest value in the range of 500–660 mm. Choose "ST" (648 mm) for a standard Stratocaster type, or choose "LP" (628 mm) for a Les Paul type. For details on the other parameters, refer to "GK SETTING" (p. 74).

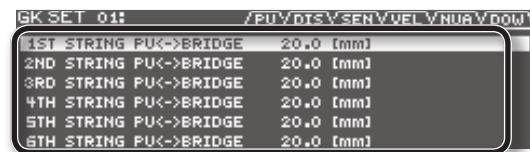
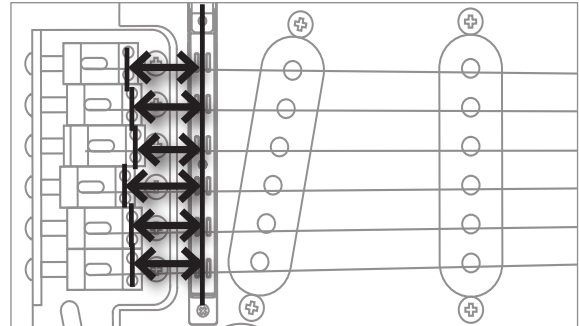


- Use the PAGE [◀] [▶] buttons to select the DIS tab.



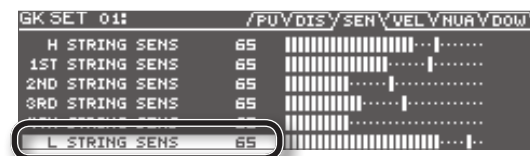
- Use the cursor [▲] [▼] buttons to select each string, and for each string, specify the distance from the center of the pickup to the bridge saddle.

* If PU TYPE is set to one of the piezo-type pickups, this setting is not necessary.



- Use the PAGE [◀] [▶] buttons to select the SEN tab.
- Use the cursor [▲] [▼] buttons to move the cursor to 6TH STRING SENS.

Play the 6th string as strongly as you ever expect to play it in actual performance, and use the dial to adjust the sensitivity as high as possible without allowing the meter to reach the full-scale position.



* If the level meter reaches the full-scale position, the level is excessive. Lower the sensitivity.

* Depending on the guitar you're using, the level meter might reach full-scale even if the sensitivity is at minimum. If this is the case, adjust the distance between the divided pickup and the string so it's somewhat greater than the recommendation.

- In the same way, adjust the sensitivity for the 5th through 1st strings as well.

- Check the volume balance of the six strings.

Play each of the strings 6–1 at normal strength; if a string sounds unusually loud, lower the sensitivity of that string to minimize any discrepancy in volume between the strings.

- Press the [EXIT] button a number of times to return to the top screen.

These settings are required when you've newly installed a divided pickup on your guitar, or when you've adjusted the height of the divided pickup. These settings will be retained even while the power is switched off. Once you've made them correctly, there's no need to make them again each time you perform. For details on the other parameters, refer to "GK SETTING" (p. 74).

Adjusting Your Bass Pickup

- Use the cursor [▲] [▼] buttons to move the cursor to “PU TYPE,” and use the dial to select the type of pickup that’s installed on your bass.



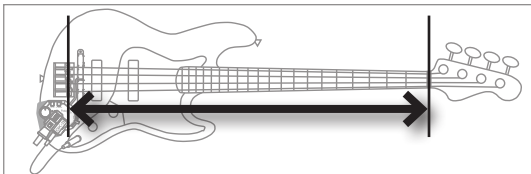
Value	Description
GK-3B	Choose this if you’re using a GK-3B.
GK-2B	Choose this if you’re using a GK-2B.
PIEZO	This setting is appropriate if you’re using a piezo pickup that has a flat response.
PIEZO G	This setting is appropriate for a Graph Tech piezo pickup.
PIEZO R	This setting is appropriate for an RMC piezo pickup.

A piezo pickup is a type of pickup that is mounted on the bridge of the bass, and uses a piezoelectric element to detect the vibrations of the strings.

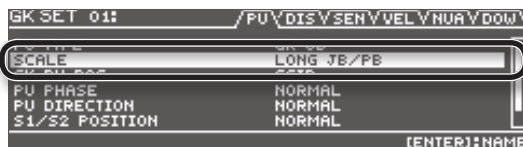
If you’re using a bass equipped with a GK pickup that’s not of the piezo type, choose “GK-2B.”

- * If you’re not sure which piezo type setting is appropriate, try selecting different choices while you play your bass, and choose the piezo type that produces the most natural sound.
- * If you’ve chosen “PIEZO,” “PIEZO G,” or “PIEZO R” as the PU Type setting, you’ll be able to make further adjustments to the tone quality of the high range and low range (p. 75).

- Use the cursor [▲] [▼] buttons to move the cursor to “SCALE,” and use the dial to specify your bass’s scale length (the distance between the bridge and nut).



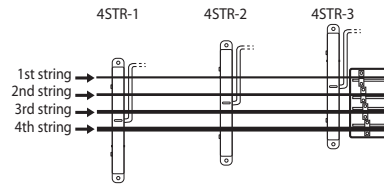
Choose the closest value in the range of 710–940 mm. For a standard Jazz Bass type or Precision Bass type, choose LONG JB/PB (864 mm).



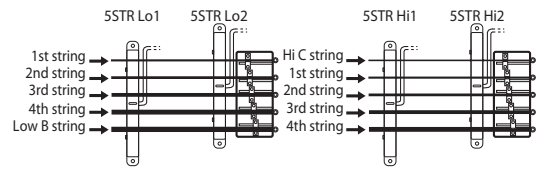
For details on the other parameters, refer to “GK SETTING” (p. 74).

- Use the cursor [▲] [▼] buttons to move the cursor to “GK PU POS,” and use the dial to select the position of the divided pickup.

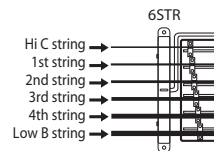
For a 4-string bass:



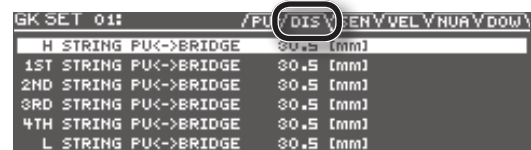
For a 5-string bass



For a 6-string bass:

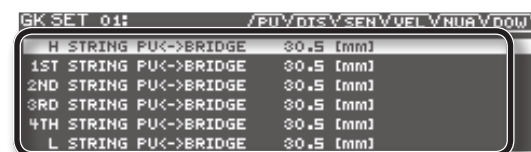
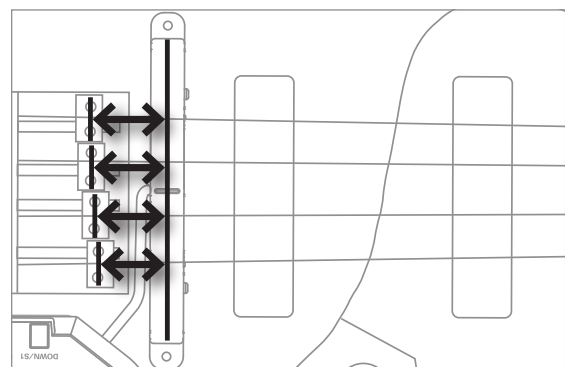


- Use the PAGE [◀] [▶] buttons to select the DIS tab.



- Use the cursor [▲] [▼] buttons to select each string, and for each string, specify the distance from the center of the divided pickup to the bridge saddle.

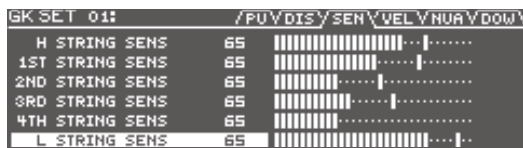
- * If PU TYPE is set to one of the piezo-type pickups, this setting is not necessary.



- Use the PAGE [◀] [▶] buttons to select the SEN tab.

7. Use the cursor [▲] [▼] buttons to move the cursor to the STRING SENS field for the lowest string.

Play the lowest string as strongly as you ever expect to play it in actual performance, and use the dial to adjust the sensitivity as high as possible without allowing the meter to reach the full-scale position.



* If the level meter reaches the full-scale position, the level is excessive. Lower the sensitivity.

* Depending on the bass you're using, the level meter might reach full-scale even if the sensitivity is at minimum. If this is the case, adjust the distance between the divided pickup and the string so it's somewhat greater than the recommendation.

8. In the same way, adjust the sensitivity of the remaining strings as well.

9. Check the volume balance of the strings.

Play each of the strings at normal strength; if a string sound unusually loud, lower the sensitivity of that string to minimize any discrepancy in volume between the strings.

10. Press the [EXIT] button a number of times to return to the top screen.

These settings are required when you've newly installed a divided pickup on your bass, or when you've adjusted the height of the divided pickup. These settings will be retained even while the power is switched off. Once you've made them correctly, there's no need to make them again each time you perform. For details on the other parameters, refer to "GK SETTING" (p. 74).

Specifying the Output System (OUTPUT SELECT)

Here's how to specify the device (amp) that's connected to the OUTPUT jacks. The tone will be adjusted within the GR-55 to ensure that the optimal sound is produced on the device you specified.



1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.



3. Use the cursor [◀] [▶] buttons to select the OUTPUT SELECT icon, and press the [ENTER] button.



The OUTPUT SELECT screen will appear.



4. Use the dial to select the type of device (amp) that's connected to the OUTPUT jacks.

* With the factory settings, this is set to "LINE/PHONES."

* If headphones are connected, this will automatically be "LINE/PHONES" regardless of the OUTPUT SELECT setting.

Setting	Description
LINE/PHONES	This is the appropriate setting when using headphones, or for when the GR-55 is connected to a keyboard amp, mixer, or digital recorder.
JC-120	Choose this setting if the GR-55 is connected to the guitar input of a Roland JC-120 guitar amp.
SMALL	Choose this setting if the GR-55 is connected to a small guitar amp.
COMBO	Choose this setting if the GR-55 is connected to the guitar input of a combo-type guitar amp (i.e., an amp that contains the amp and speaker in a single unit) other than the JC-120. Depending on the guitar amp you're using, using the "JC-120" setting might produce better results.
STACK	Choose this setting if the GR-55 is connected to the guitar input of a stack-type guitar amp (i.e., an amp in which the amp and speaker are separate units).
JC-120 RETURN	Choose this setting if the GR-55 is connected to the JC-120's RETURN jack.
COMBO RETURN	Choose this setting if the GR-55 is connected to the RETURN jack of a combo-type guitar amp.
STACK RETURN	Choose this setting if the GR-55 is connected to the RETURN jack of a stack-type guitar amp. You should also choose the "STACK RETURN" setting when using the GR-55 with a guitar power amp and a speaker cabinet.

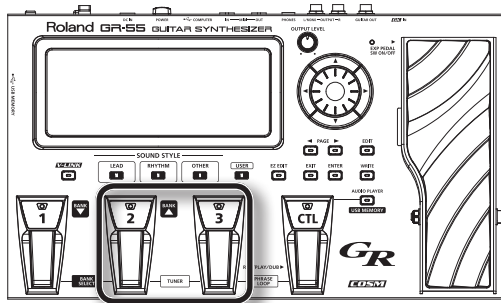
Setting	Description
B-AMP WITH TWEETER	Choose this setting if the GR-55 is connected to a bass amp that has a tweeter.
B-AMP NO TWEETER	Choose this setting if the GR-55 is connected to a bass amp that does not have a tweeter. The high-frequency range will be corrected appropriately.

- Press the [EXIT] button a number of times to return to the top screen.

Tuning Your Instrument (the Tuner Function)

Here's how you can use the GR-55's Tuner function to tune your guitar or bass.

- Press the [2] pedal and [3] pedal simultaneously.



The TUNER screen will appear.

- Use the PAGE [◀] [▶] buttons to switch between the tabs to choose the mode of the Tuner function.

Tab	Description
MULTI MODE	Allows you to tune six strings at the same time.
SINGLE MODE	Allows you to tune by playing a single note on the specific string you're tuning.

- Play an unfretted note on the string that you want to tune, and tune the string so that the desired note name is shown in the display.

When using MULTI MODE



When using SINGLE MODE



* In SYSTEM parameter GK SETTING, if DOWN TUNE (p. 75) is set to a value other than "0," the tuner screen will indicate the note names as if they were not down tuned.

- Watch the screen, and tune your instrument so that only the center indicator is lit.

Repeat steps 3 and 4 until all of the strings are tuned.

MEMO

When tuning a guitar that's equipped with a vibrato arm, tuning one string may cause other strings to drift out of tune. In this case, start by tuning each string approximately, so that the correct note name is shown, and then retune each string repeatedly until all strings are tuned correctly.

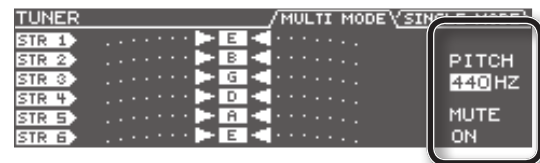
- When you've finished tuning, press a pedal (any one of the [1]–[3] pedals or the [CTL] pedal).

You will return to the original screen.

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

Settings in the TUNER screen

In the TUNER screen you can use the cursor buttons and the dial to make the following settings.

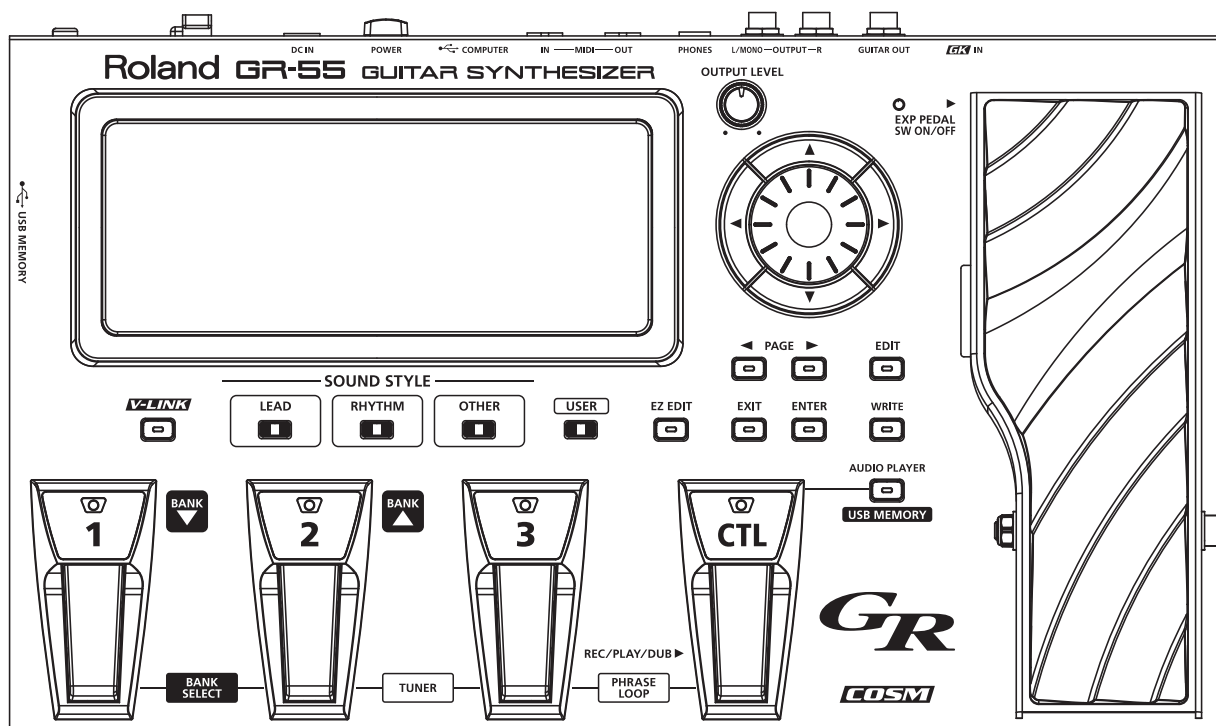


Parameter	Value	Description
MASTER TUNE	435 Hz –445 Hz	Specifies the reference pitch. * With the factory settings this is set to "440 Hz."
TUNER MUTE	OFF	Sound will be output while you're tuning.
	ON	Sound will not be output while you're tuning. * The factory setting is "ON."

MEMO

Quick Guide

This chapter explains basic operation.



Before you play, you should set your GK pickup's select switch to "MIX"!

If a different setting is selected, the sound might not be output correctly.



Selecting and Playing Sounds

Now that you've finished with preparations, here's how to operate the GR-55 while you play.

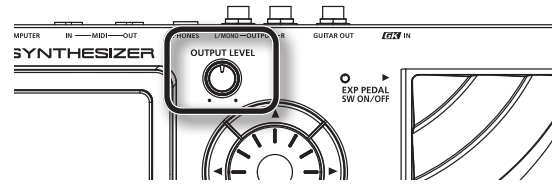
Adjusting the Output Level

1. Adjust the GR-55's output level by turning the [OUTPUT LEVEL] knob.

Turning the knob toward the right will increase the volume; turning the knob all the way toward the left will set the volume to zero. Normally, you can place the knob near the center position.

Step on the expression pedal.

Raise the GK pickup's volume knob.



Selecting a Sound (Patch)

What is a Patch?

A **"patch"** is a unit of sound on the GR-55; in addition to settings determining the type of sound, the patch also includes effect settings.

You are free to modify (edit) the settings of a patch and store it in the GR-55 as a **"user patch."** (Patches that are already built into the GR-55 are called **"preset patches."**)

For more about patches, refer to "How the GR-55 Works" (p. 22).

What is a Sound Style?

The GR-55 lets you select preset patches from three **"sound styles."** First select the style of sound that you want to play, and then select a patch from within that style.

SOUND STYLE



Sound style	Summary
LEAD	Sound styles suitable for soloing, such as lead guitar sounds and wind instruments.
RHYTHM	Sound styles suitable for backing, such as when comping chords or playing arpeggios.
OTHER	Sound styles that include effective, characteristic synthesized sounds.

What is a Bank?

A **"bank"** is a collection of three patches.

Step 1

Choose the sound style of the sound you want to play.

Step 2

Choose a bank.

1. Press the [1] and [2] pedals simultaneously. The bank number in the display will blink; now you can choose a bank (BANK SELECT). At this point, the sound has not yet changed.
2. Use the [1]/[2] pedals to change banks.
3. Press the [3] pedal or the [CTL] pedal to confirm the selected bank. By pressing the [1] and [2] pedals simultaneously you can cancel your bank selection.

MEMO

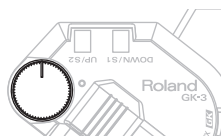
With the factory settings, you can use the GK pickup [S1]/[S2] buttons to switch banks.

Step 3

Use the [1]-[3] pedals to select a patch.

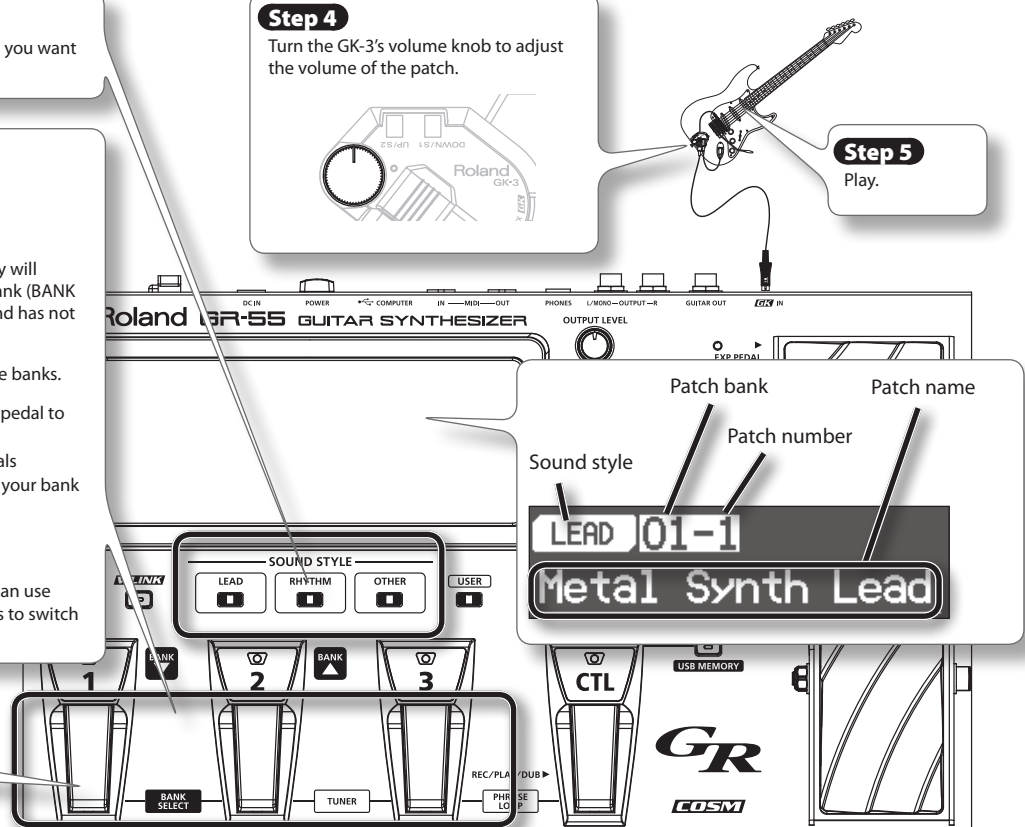
Step 4

Turn the GK-3's volume knob to adjust the volume of the patch.



Step 5

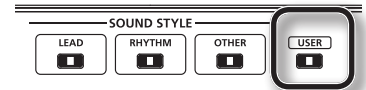
Play.



Selecting a User Patch

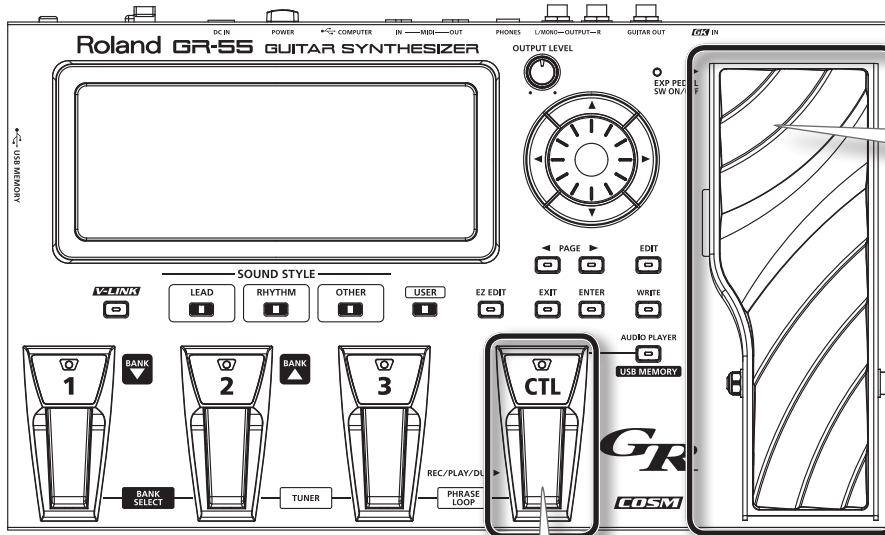
New patches that you create are saved in the GR-55 as “user patches” (p. 18).

Press the [USER] button to select user patches in Step 1 of “Selecting a Sound (Patch).” The rest of the procedure is the same as when selecting a preset patch.



Playing Your Guitar

You can apply effects to the sound by pressing the following pedals while you play.



[CTL] pedal

When you press this pedal while playing, an effect specified for each patch will be applied; for example, raising the synthesizer sound by an octave, or extending the decay of the synthesizer note you're playing. You are also free to change this effect to your taste (p. 61).

Expression pedal

When you operate this pedal while playing, the effect assigned to each patch will be applied. Normally, the volume will change, but depending on the patch, a variety of other effects may be assigned.

If you depress this pedal completely, placing your weight on the toe, the EXP PEDAL SW indicator will light, and the expression pedal will switch to a different function. Normally, it will control an effect such as wah pedal, but this too may be assigned to a different effect depending on the patch.



You can change each of these effects according to your taste (p. 61).

* When operating the expression pedal, be careful so as not to get your toes pinched between the moving portion and the main part of the GR-55. If there are young children in your household, don't let them use or play with the GR-55 without adult supervision.

Creating an Original Sound

Using the EZ EDIT Function to Create a Sound

You can easily edit the selected patch to your taste by using the GR-55's EZ EDIT function.

Step 1
Select a patch (p. 16).

Step 2
Press the [EZ EDIT] button to access the EZ EDIT screen.

Step 3
Edit the sound by using [◀] [▲] [▼] [▶] (cursor buttons) to move the cursor within the grid.

Step 4
Turn the dial to adjust the volume of the overall patch.

Display	Parameter	Description
	WET	Gives the sound richer ambience (reverb/delay).
	DRY	Gives the sound less ambience (reverb/delay).
	MILD	Helps the sound blend in with the mix.
	BRIGHT	Helps the sound stand out from the mix.

Saving the Sound You Created

When you've created a sound that you like, you should save it as a **user patch**.

Be aware that if you switch to another patch without saving the patch you edited, the changes you made will be lost.

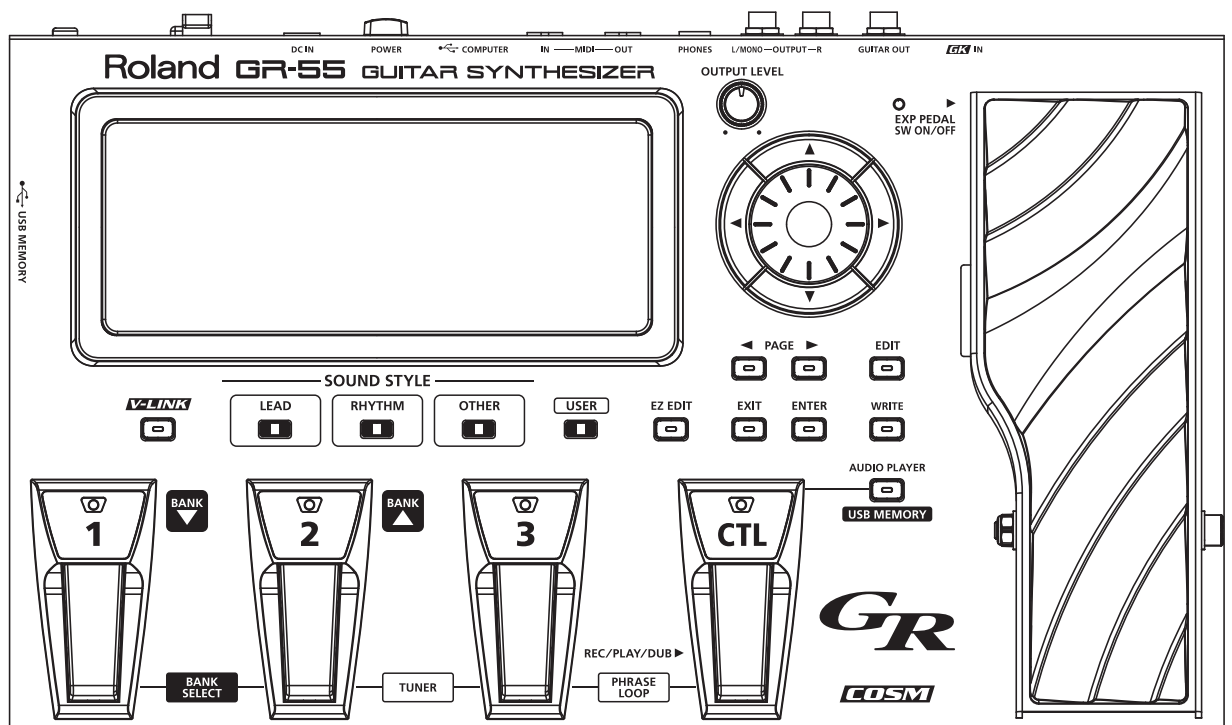
Step 1
Press the [WRITE] button. The WRITE screen will appear.

Step 2
Turn the dial to specify the save-destination patch number.

Step 3
Press the [WRITE] button to save the patch in the specified destination. The screen will indicate "NOW WRITING.." and the patch will be saved. If you decide not to save the patch, press the [EXIT] button to return to the previous screen.

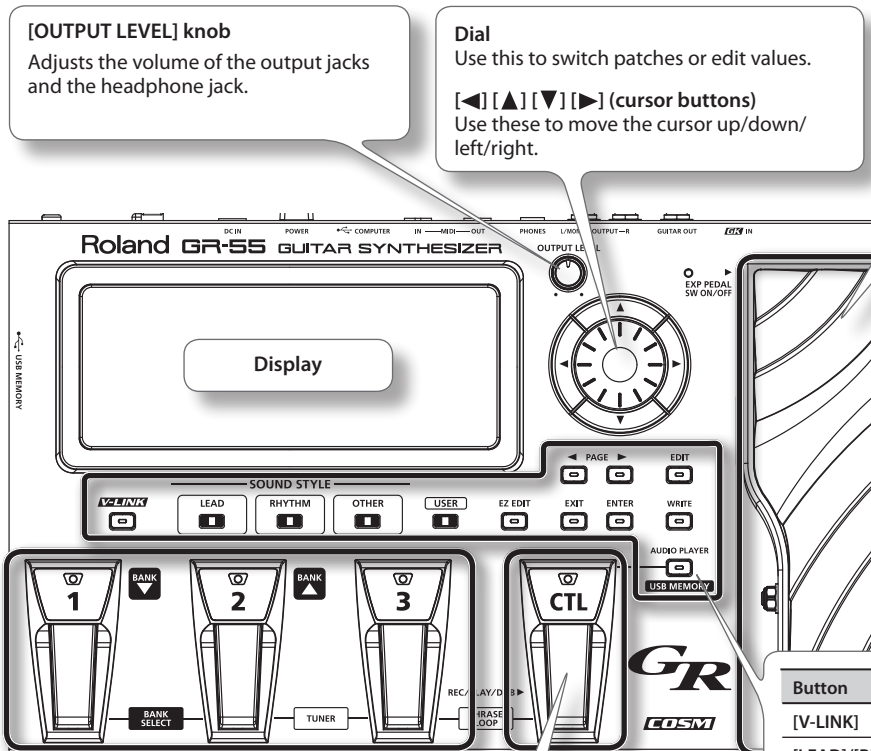
* For more about saving patches, refer to "Saving a Patch (PATCH WRITE)" (p. 60).

Reference



Panel Descriptions

Front Panel



Expression pedal

When you operate this pedal while playing, the effect assigned to each patch will be applied. Normally, the volume will change, but depending on the patch, a variety of other effects may be assigned.

If you depress this pedal completely, placing your weight on the toe, the EXP PEDAL SW indicator will light, and the expression pedal will switch to a different function. Normally, it will control an effect such as wah pedal, but this too may be assigned to a different effect depending on the patch.

You can change each of these effects according to your taste (p. 61).

* When operating the expression pedal, be careful so as not to get your toes pinched between the moving portion and the main part of the GR-55. If there are young children in your household, don't let them use or play with the GR-55 without adult supervision.

[1] (BANK ▼), [2] (BANK ▲), [3] pedals
Press these pedals to select patches or patch banks.

By pressing the [BANK ▼] pedal and [BANK ▲] pedal simultaneously, you can turn "Bank Select" on/off, allowing you to select the desired patch bank (p. 16).

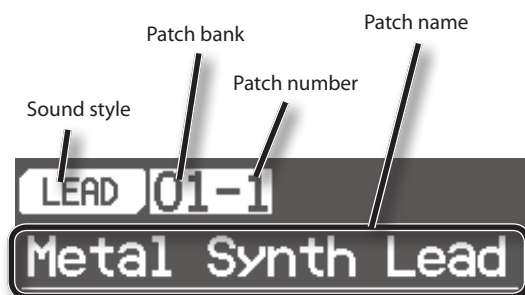
By pressing the [2] pedal and [3] pedal simultaneously, you can tune your guitar (p. 13).

[CTL] (control) pedal
By holding down this pedal you can apply the effect that is assigned by the patch, such as sustaining or modifying the currently playing note.
You are also free to assign other functions (p. 61).
By pressing the [3] pedal and [CTL] pedal simultaneously, you can use the PHRASE LOOP function (p. 64).

Button	Description
[V-LINK]	Switches V-LINK on/off (p. 68).
[LEAD]/[RHYTHM]/[OTHER]	Switches the sound style (p. 16).
[USER]	Selects user patches (p. 17).
[EZ EDIT]	Accesses the EZ EDIT screen (p. 18).
PAGE [◀] [▶]	Pressed to navigate to the next left/right tab in the screen.
[EXIT]	Cancels an operation, or takes you to the next higher level in the screen.
[ENTER]	Confirms an operation.
[EDIT]	Accesses the EDIT screen (p. 20).
[WRITE]	Saves the patch (p. 60).
[AUDIO PLAYER]	Accesses the AUDIO PLAYER screen (p. 65). The AUDIO PLAYER is available only if USB memory is inserted in the GR-55.

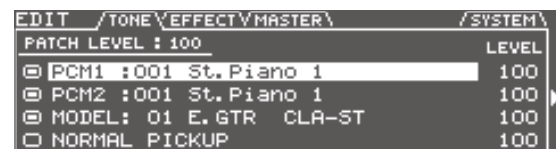
About the Top Screen

A short while after you turn on the power of the GR-55, this screen will appear. In this manual, the explanations of various procedures will start from this screen unless otherwise specified.



About the EDIT Screen

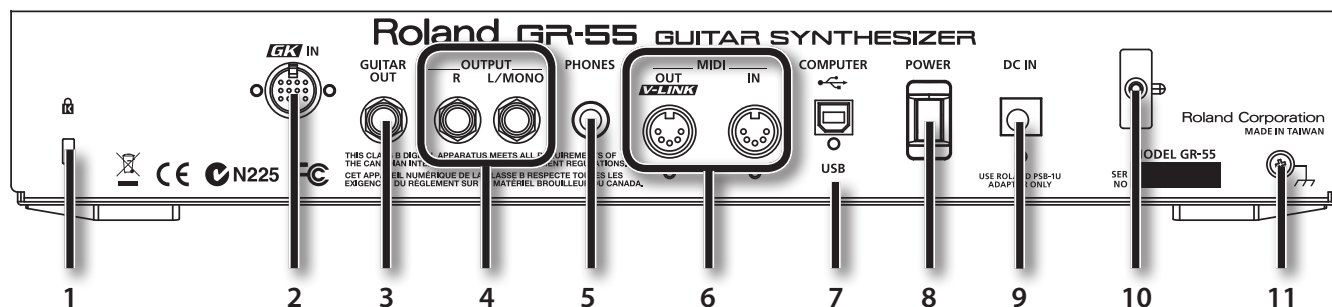
The EDIT screen will appear when you press the [EDIT] button. Use the PAGE [◀] [▶] buttons to switch between tabs in the EDIT screen.



For details on each screen, refer to the following pages.

Screen	Description	Page
TONE	Edit the tone settings.	p. 23
EFFECT	Edit the effect settings.	p. 38
MASTER	Edit overall settings for the patch.	p. 54
SYSTEM	Edit settings for the entire GR-55.	p. 69

Rear Panel



1. Security Slot (K)

<http://www.kensington.com/>

2. GK IN connector

Use the included GK cable (or a separately sold GKC-5 or GKC-10) to connect your divided pickup to this connector.

* For details on connecting a commercially available GK-equipped guitar, refer to the guitar manufacturer or your dealer.

3. GUITAR OUT jack

This jack outputs the sound of the guitar's normal pickup and the sound of the GR-55's modeling tone (p. 22). Connect it to your guitar amp.

For details on settings for the sound that is output from the GUITAR OUT jack, and how to make connections, refer to "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 70).

4. OUTPUT R, L/MONO jacks

These jacks output the sound of your performance using the GR-55. If connecting to a monaural amp, use the L/MONO jack.

Set the OUTPUT SELECT setting to specify the type of device (amp) that's connected to these jacks, as described in "Specifying the Output System (OUTPUT SELECT)" (p. 12).

5. PHONES jack

Connect headphones (sold separately) to this jack (p. 8).

6. MIDI connectors (OUT, IN)

Connect other MIDI equipment to these connectors (p. 67).

7. USB COMPUTER connector

Use a USB cable to connect the GR-55 to your computer (p. 66).

8. [POWER] switch

This turns the power on/off (p. 8).

9. DC IN (AC adaptor) jack

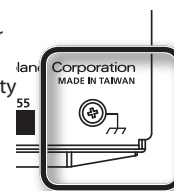
Connect the included AC adaptor here (p. 8).

10. Cord hook

Use this to fasten the AC adaptor cord so that it will not be unplugged accidentally (p. 8).

11. Functional ground terminal

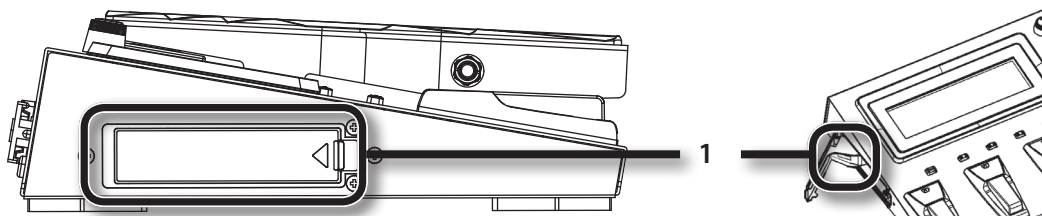
Depending on the circumstances of a particular setup, you may experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device or the metal portions of other objects connected to it, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.



Unsuitable places for connection

- Water pipes (may result in shock or electrocution)
- Gas pipes (may result in fire or explosion)
- Telephone-line ground or lightning rod (may be dangerous in the event of lightning)

Side Panel



1. USB MEMORY connector

Connect USB memory (sold separately) here.

* Never insert or remove a USB memory while this unit's power is on. Doing so may corrupt the unit's data or the data on the USB memories.

* Carefully insert the USB memory all the way in-until it is firmly in place.

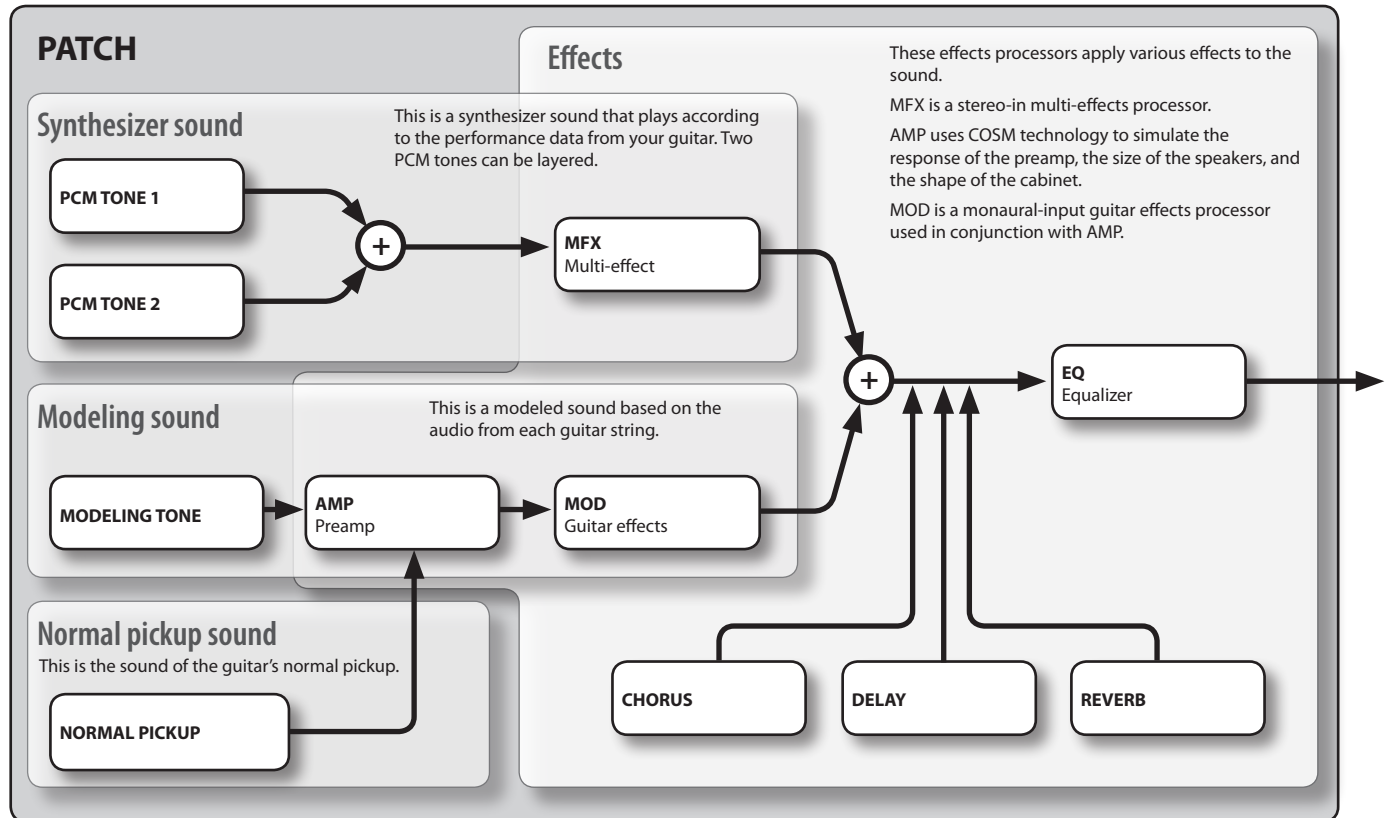
How the GR-55 Works

What is a Patch?

A **"patch"** is a unit of sound on the GR-55. In addition to settings determining the type of sound, a patch also contains effect settings.

You can modify (edit) the settings of a patch, and save it as a **"user patch."** (The patches already built into the GR-55 are called **"preset patches."**)

The following illustration shows how a patch is structured internally.

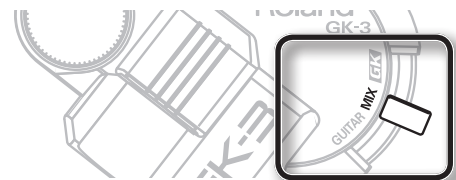


There are some restrictions on the functions that can be used with each tone and with the normal pickup; please refer to the following table.

Parameter	HOLD	ALTERNATE TUNING	TONE EDIT	GUITAR OUT
Description	Sustain the sound (Hold)	Change the tuning of each string	Edit the tone	Output from GUITAR OUT jack
Page	p. 55, p. 76	p. 54	p. 24	p. 54
PCM tones 1, 2	√	√	√	×
Modeling tone	×	√	√	√
Normal pickup	×	×	×	√

The available tones will depend on the position of the GK pickup's select switch.

	GK pickup select switch	
	GK	MIX
PCM tones 1, 2	√	√
Modeling tone	√	√
Normal pickup	×	√

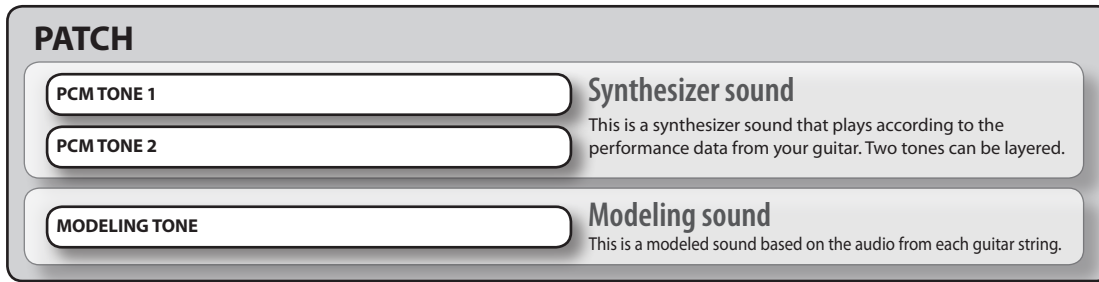


* Even if a tone is available, there will be no sound if its tone switch (p. 23) is "OFF."
Normally, you should use the "MIX" setting.

Editing the Tones (TONE)

As shown in the illustration below, a GR-55 patch consists of several tones.

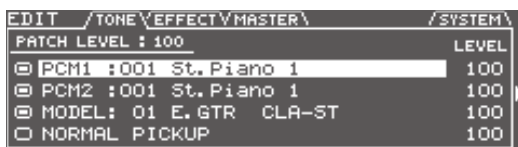
You can create a new patch by selecting different tones or by editing the detailed settings of each tone.



Changing the Tone

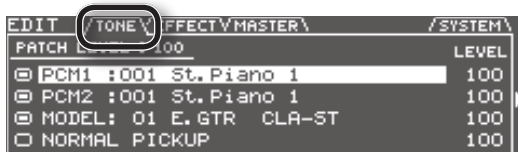
Here's how to create a new sound by changing the tone that's selected.

1. Press the [EDIT] button to access the EDIT screen.



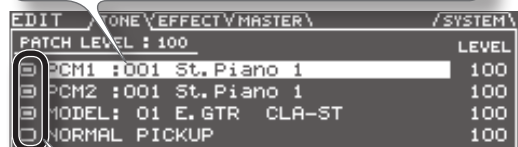
2. Use the PAGE [◀] [▶] buttons to access the TONE tab.

The screen shows the structure of the currently selected patch.



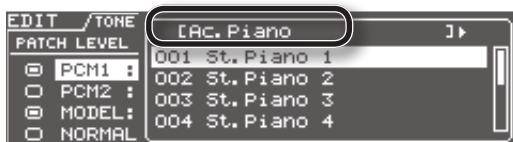
3. Select a different tone.

Use the cursor buttons to select the tone that you want to change, and use the dial to select a different tone.



Move the cursor to the tone switch, and turn the tone on/off.

The available tones are listed as shown in the illustration. You can use the cursor [◀] [▶] buttons to select the tone category (p. 23).



4. Press the [ENTER] button.
5. When you've finished making settings, press the [EXIT] button.
6. If you want to keep your settings, save the patch (p. 60).

Tone Category

Tone category	Number of tones	Tone category	Number of tones
Ac.Piano	16	Ensemble Strings	22
Pop Piano	3	Orchestral	4
E.Grand Piano	2	Solo Brass	11
E.Piano1	25	Ensemble Brass	7
E.Piano2	13	Wind	7
E.Organ	32	Flute	12
Pipe Organ	5	Sax	7
Reed Organ	1	Recorder	4
Harpsichord	5	Vox/Choir	28
Clav	8	Scat	2
Celesta	1	Synth Lead	123
Accordion	6	Synth Brass	40
Harmonica	2	Synth Pad/Strings	84
Bell	21	Synth Bellpad	17
Mallet	22	Synth PolyKey	45
Ac.Guitar	18	Synth FX	31
E.Guitar	18	Synth Seq/Pop	11
Dist.Guitar	11	Pulsating	32
Ac.Bass	4	Beat&Groove	11
E.Bass	14	Hit	7
Synth Bass	87	Sound FX	37
Plucked/Stroke	18	Percussion	13
Solo Strings	9	Drums	14

MEMO

If you select the "Drums" tone category, there will be fewer editable parameters than those listed in this manual.

Editing the Tone

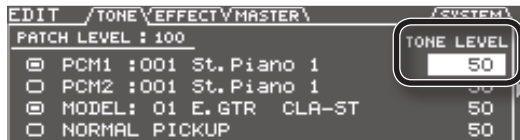
Here's how to make various settings for the tone.

If you want to edit detailed settings, refer to "Editing a Tone (Detailed Settings)" (p. 24).

Basic operation

1. In step 3 of "Changing the Tone" (p. 23), move the cursor to the TONE LEVEL field.

You can use the dial to edit the volume of the tone.



2. Press the cursor [▶] button.

The screen shows the parameters that can be edited for each tone.

3. Edit the parameter settings.

Use the cursor buttons to select the tone parameter that you want to edit, and use the dial to edit the value.



MEMO

This screen shows the parameters that are marked by a "#" symbol in the parameter list (p. 25 -). The parameters that you can edit will differ for each tone.

4. When you've finished editing, press the [EXIT] button.
5. If you want to keep your settings, save the patch (p. 60).

MEMO

If you want to adjust the overall volume of the patch, use the cursor buttons to select the PATCH LEVEL field, and use the dial to edit the value.

Value: 0-200

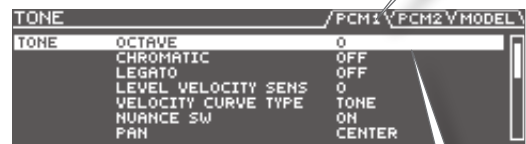
Editing a Tone (Detailed Settings)

Here's how to edit the tone settings in detail.

Basic operation

1. In step 3 of "Changing the Tone" (p. 23), select the tone that you want to edit.
2. Press the [ENTER] button.
The TONE EDIT screen will appear.
3. Edit the parameter settings.

Use the PAGE [◀] [▶] buttons to switch between tabs.




Use the cursor [▲] [▼] buttons to select the parameter that you want to edit, and use the dial to edit the value of the parameter.

By holding down the cursor [▲] [▼] buttons simultaneously you can make the cursor move faster.


For details on each parameter, refer to "Parameter List (PCM TONE 1/ PCM TONE 2)" (p. 25).



4. When you've finished editing, press the [EXIT] button.
5. If you want to keep the changes you made, save the patch (p. 60).

Parameter List (PCM TONE 1/PCM TONE 2)

Group	Parameter	Value	Description
TONE	SWITCH	OFF, ON	Turns the tone on/off. Tones that are turned "OFF" will not sound (they are muted).
	TONE CATEGORY	Selects the category (group) of tones.	
	TONE NUMBER	Selects the tone number.	
	LEVEL	0–100	Adjusts the volume of the tone.
	OCTAVE #	-3–+3	Shifts the tone's pitch in steps of an octave.
	CHROMATIC	OFF, ON	Turn this "ON" if you want the tone to sound in chromatic steps. If this is "ON," the pitch will change only in semitone steps even if you "bend" a string.
	LEGATO	OFF	Turns the Legato function off.
		ON	When you play notes in a smoothly connected manner by hammering-on or pulling-off, only the pitch will change, and no attack will be heard for the subsequently played note. The legato function can be used if CHROMATIC is ON.
	LEVEL VELOCITY SENS	-50–+50	Adjusts the amount by which the tone's volume will be affected by your playing strength. With positive "+" values, the volume will increase as you play more strongly.
	VELOCITY CURVE TYPE	FIX, 1–7, TONE	Specifies the curve by which your playing strength will affect the tone's volume. Normally, you should choose "TONE." The optimal curve for each tone will be used. If you don't want the tone's volume to change, choose "FIX." 
	NUANCE SW	OFF, ON	Specifies whether nuances of your performance (p. 28) will produce tonal change.
PAN	L50–R50	Specifies the pan setting.	
STRING LEVEL1–6	1–100	Adjusts the volume of each string. For the PCM1, PCM2, and MODELING tones, you can specify a value of "0" for each string that you don't want to be sounded for that tone; this allows you to create "split" setups.	
PITCH	PITCH SHIFT	-24–+24	Specifies the tone's pitch (semitone steps, +/-2 octaves).
	PITCH FINE	-50–+50	Specifies the tone's pitch (in one cent steps; equivalent to 1/100 semitone).
	PORTAMENTO SW	OFF	Portamento will not be applied.
		ON	Portamento will be applied.
		TONE	The setting most appropriate for the tone will be used.
	PORTAMENTO TYPE	RATE	The time required for the pitch change is proportionate to the amount of pitch change.
TIME		The pitch change will occupy the same length of time regardless of the amount of pitch change.	
PORTAMENTO TIME	0–100	Specifies the time required for the pitch change when using portamento.	

Editing the Tones (TONE)

Group	Parameter	Value	Description
FILTER	FILTER TYPE	OFF	The filter will not be used.
		LPF	Low Pass Filter. The region above the cutoff frequency will be cut, making the sound more mellow.
		BPF	Band Pass Filter. The region around the cutoff frequency will remain, and the regions above and below will be cut. This is a useful way to create a distinctive sound.
		HPF	High Pass Filter. The region below the cutoff frequency will be cut. This is appropriate for percussive sounds with a distinctive high-frequency component.
		PKG	Peaking Filter. The region around the cutoff frequency will be emphasized. You can produce a wah effect by using an LFO to cyclically change the cutoff frequency.
		LPF2	Low Pass Filter 2. The region above the cutoff frequency will be cut, but the filter sensitivity will be half that of LPF. This is suitable for simulating instruments such as acoustic piano. * If "LPF2" is selected, the RESONANCE setting will be unavailable.
		LPF3	Low Pass Filter 3. The region above the cutoff frequency will be cut, but the filter sensitivity will change according to the cutoff frequency. This is suitable for simulating acoustic instruments, but even with the same TVF ENVELOPE settings, it will produce a sound with a different nuance than LPF2. * If "LPF3" is selected, the RESONANCE setting will be unavailable.
		TONE	The setting most appropriate for the tone will be used.
	CUTOFF #	-50+50	Specifies the frequency at which the filter will begin to be applied.
	RESONANCE	-50+50	Boosts the region near the cutoff frequency, giving the sound a distinctive character. Raising this value excessively may cause oscillation and distortion.
	CUTOFF VELOCITY SENS	-50+50	Specifies the amount by which your playing strength will vary the cutoff frequency. With positive "+" values, stronger playing will raise the cutoff frequency.
	CUTOFF NUANCE SENS	-50+50	Specifies how nuances of your performance (p. 28) will affect the filter cutoff frequency.
	CUTOFF VELOCITY CURVE	FIX, 1-7, TONE	Specifies the curve by which your playing strength will affect the cutoff frequency. Normally, you should choose "TONE." The optimal curve for each tone will be used. If you don't want the cutoff frequency to be affected, choose "FIX." 
	CUTOFF KEYFOLLOW	-200+200	Specifies how the pitch of the note you play will affect the cutoff frequency. With positive "+" values, the cutoff frequency will rise as you play higher notes.
TVF	TVF ENV DEPTH	-50+50	Adjusts the depth of the TVF envelope. Higher values will increase the change produced by the TVF envelope.
	TVF ATTACK TIME	-50+50	Adjusts the attack time of the filter envelope.
	TVF DECAY TIME	-50+50	Adjusts the decay time of the filter envelope.
	TVF SUSTAIN LEVEL	-50+50	Adjusts the sustain level of the filter envelope.
	TVF RELEASE TIME	-50+50	Adjusts the release time of the filter envelope.
	TVF ATTACK VEL SENS	-50+50	Specifies how your playing strength will affect the filter attack time. With positive "+" values, stronger playing will shorten the attack time.
	TVF ATK NUANCE SENS	-50+50	Specifies how nuances of your performance (p. 28) will affect the filter attack time.

Group	Parameter	Value	Description
TVA	TVA ATTACK TIME #	-50+50	Adjusts the attack time of the amp envelope.
	TVA DECAY TIME	-50+50	Adjusts the decay time of the amp envelope.
	TVA SUSTAIN LEVEL	-50+50	Adjusts the sustain level of the amp envelope.
	TVA RELEASE TIME #	-50+50	Adjusts the release time of the amp envelope.
	TVA ATTACK VEL SENS	-50+50	Specifies how your playing strength will affect the attack time. With positive "+" values, stronger playing will shorten the attack time.
	TVA ATK NUANCE SENS	-50+50	Specifies how nuances of your performance (p.28) will affect the attack time of the level.
	LEVEL NUANCE SENS	-50+50	Specifies how nuances of your performance (p. 28) will affect the volume.
	RELEASE MODE	1	The next note will be sounded while maintaining the release of a previously played note sounding on the same string.
		2	Any previously played note sounding on the same string will be forcibly decayed before the next note is sounded.
PITCH ENV	PITCH ENV VEL SENS	-50+50	Specifies how your playing strength will affect the depth of the pitch envelope. With positive "+" values, stronger playing will increase the change produced by the pitch envelope.
	PITCH ENV DEPTH	-12+12	Adjusts the depth of the pitch envelope. Higher settings will increase the change produced by the pitch envelope.
	PITCH ATTACK TIME	-50+50	Adjusts the attack time of the pitch envelope.
	PITCH DECAY TIME	-50+50	Adjusts the decay time of the pitch envelope.
LFO1	LFO1 RATE	0-100	Specifies the LFO rate (speed).
		BPM  - 1100	Makes the LFO rate synchronize to the tempo in units of the note value you specify.
		TONE	The LFO rate will be set appropriately for the tone.
	LFO1 PITCH DEPTH	OFF, -50+50	Specifies how the LFO will affect the pitch. Choose "OFF" if you don't want the LFO to affect the pitch.
	LFO1 TVF DEPTH	OFF, -50+50	Specifies how the LFO will affect the cutoff frequency. Choose "OFF" if you don't want the LFO to affect the TVF.
	LFO1 TVA DEPTH	OFF, -50+50	Specifies how the LFO will affect the volume. Choose "OFF" if you don't want the LFO to affect the TVA.
LFO1 PAN DEPTH	OFF, -50+50	Specifies how the LFO will affect pan (stereo position). Choose "OFF" if you don't want the LFO to affect pan.	
LFO2	LFO2 RATE	0-100	Specifies the LFO rate (speed).
		BPM  - 1100	Makes the LFO rate synchronize to the tempo in units of the note value you specify.
		TONE	The LFO rate will be set appropriately for the tone.
	LFO2 PITCH DEPTH	OFF, -50+50	Specifies how the LFO will affect the pitch. Choose "OFF" if you don't want the LFO to affect the pitch.
	LFO2 TVF DEPTH	OFF, -50+50	Specifies how the LFO will affect the cutoff frequency. Choose "OFF" if you don't want the LFO to affect the TVF.
	LFO2 TVA DEPTH	OFF, -50+50	Specifies how the LFO will affect the volume. Choose "OFF" if you don't want the LFO to affect the TVA.
LFO2 PAN DEPTH	OFF, -50+50	Specifies how the LFO will affect pan (stereo position). Choose "OFF" if you don't want the LFO to affect pan.	

Using the Nuance parameters

The Nuance parameters detect when you play your guitar/bass with a soft touch, and apply a corresponding change to the sound of the PCM tone.

For example, if CUTOFF NUANCE SENS is set to a positive "+" value, the cutoff frequency of the PCM tone will be lowered when you play a muted or a finger-picked note, producing a softer tone quality.

As another example, you might use PCM TONE 1 to create the sound that will be heard when you pluck the string with a pick, and PCM TONE 2 to create the sound that will be heard when you pluck the string with your finger. Then set the Nuance parameters as follows, allowing you to switch between PCM TONE 1 and 2 by alternating your performance technique.

- PCM TONE 1 settings

TONE CATEGORY/NUMBER: the tone sounded for a note played with a pick

LEVEL NUANCE SENS: +50

- PCM TONE 2 settings

TONE CATEGORY/NUMBER: the tone sounded for a note played with your finger

LEVEL NUANCE SENS: -50

To enable the Nuance parameters, turn NUANCE SW "ON" and adjust each NUANCE SENS parameter as desired.

If you want to adjust the nuance so it's appropriate for the guitar or bass you're using, set the SYSTEM - GK SETTING parameters NUANCE DYNAMICS and NUANCE TRIM (p. 75).

Parameter List (MODELING TONE)

Group	Parameter	Value	Description	
TONE	SWITCH	OFF, ON	Turns the tone on/off. Tones turned "OFF" will not sound (i.e., they are muted).	
	TONE CATEGORY	If GUITAR<->BASS is set to "GUITAR" (p. 9) E.GTR, AC, E.BASS, SYNTH	Selects the category (group) of tones.	
		If GUITAR<->BASS is set to "BASS" (p. 9) E.BASS, SYNTH, E.GTR	Selects the category (group) of tones.	
	TONE NUMBER	001-	Selects the tone. For an explanation, refer to the following table (TONE CATEGORY: E.GTR-SYNTH).	
	LEVEL	0-100	Adjusts the volume of the tone.	
	STRING LEVEL1-6	0-100	Adjusts the volume of each string. For the PCM1, PCM2, and MODELING tones, you can specify a value of "0" for each string that you don't want to be sounded for that tone; this allows you to create "split" setups.	
PITCH	PITCH SHIFT	-24+24	Adjusts the pitch of the tone (in semitone steps, +/-2 octaves).	
	PITCH FINE	-50+50	Adjusts the pitch of the tone (in one cent steps; equivalent to 1/100 semitone).	
12STR	12STR SW	OFF/ON	Turn this on if you want to produce the sound of a 12-string guitar. The sound of a conventional 6-string guitar will be transformed to the sound of a 12-string guitar with its supplementary strings.	
	DIRECT LEVEL	0-100	Specifies the volume of the main strings.	
	SHIFT1-6	-24+24	Adjusts the pitch difference of each supplementary string relative to the corresponding main string, in semitone steps.	* On a conventional 12-string guitar, supplementary strings 1 and 2 are tuned to the same pitch (SHIFT = 0) as the corresponding main string, and supplementary strings 3-6 are tuned one octave higher (SHIFT = +12) than the corresponding main string. Slightly raising each string's FINE setting will produce a more realistic 12-string guitar tone.
	FINE1-6	-50+50	Adjusts the pitch of each supplementary string in cents (1/100 semitone steps).	
<p>* 12STR cannot be used with any of the following settings (the parameters will not be shown).</p> <ul style="list-style-type: none"> MODELING TONE parameters TONE CATEGORY=E.BASS (if set to GUITAR input) or E.GTR (if set to BASS input) PITCH SHIFT≠0 PITCH FINE≠0 MASTER parameters ALTERNATE TUNING "SWITCH" =ON 				

Editing the Tones (TONE)

* Company names and product names appearing in this document are the registered trademarks or trademarks of their respective owners. This document uses these names in order to appropriately describe the sounds simulated by COSM technology.

TONE CATEGORY: E.GTR

TONE NUMBER (PICKUP)		Description
GUITAR	BASS	
01: CLA-ST	16: ST	This models a Fender Stratocaster, a guitar with three traditional single-coil pickups.
02: MOD-ST	—	This models a guitar with three EMG active single-coil pickups.
03: H&H-ST	—	This models a Stratocaster-type guitar with humbucking pickups.
04: TE	—	This models a Fender Telecaster, a guitar with two single-coil pickups often used in blues and country music.
05: LP	17: LP	This models a Gibson Les Paul Standard, a guitar with two humbucking pickups often used in rock.
06: P-90	—	This models a Gibson Les Paul Junior, a guitar with two single-coil pickups affectionately referred to as "dog ear" or "soap bar" pickups.
07: LIPS	—	This models a Danelectro 56-U3, a guitar with three pickups with a distinctive silver "lipstick-style" appearance.
08: RICK	—	This models a Rickenbacker 360, a semi-hollow body guitar with two unique single-coil pickups.
09: 335	—	This models a Gibson ES-335 Dot, a well-known semi-acoustic guitar with two humbucking pickups.
10: L4	—	This models a Gibson L-4 CES, a acoustic-body guitar suitable for jazz, equipped with two humbucking pickups and strung with flat-wound strings.

TONE CATEGORY: E.BASS

TONE NUMBER (PICKUP)		Description
GUITAR	BASS	
—	01: VINT JB	This models a Fender Jazz Bass made in the 1960s.
16: JB	02: JB	This models a Fender Jazz Bass.
—	03: VINT PB	This models a Fender Precision Bass made in the early 1960s.
17: PB	04: PB	This models a Fender Precision Bass.
—	05: M-MAN	This models a Music Man StingRay Bass made in the 1970s.
—	06: RICK	This models a Rickenbacker 4001.
—	07: T-BIRD	This models a Gibson Thunderbird.
—	08: ACTIVE	This models a typical bass equipped with active pickups.
—	09: VIOLIN	This models a Höfner violin bass.

TONE CATEGORY: AC

TONE NUMBER (PICKUP)		Description
GUITAR	BASS	
11: STEEL	—	This models a steel-string guitar.
12: NYLON	—	This models a nylon-string guitar.
13: SITAR	—	This models a Coral electric sitar. The sitar's distinctive buzz and tonal change are modeled.
14: BANJO	—	This models a conventional five-string banjo.
15: RESO	—	This models a Dobro-type resonator guitar.

TONE CATEGORY: SYNTH

TONE NUMBER (PICKUP)		Description
GUITAR	BASS	
18: ANALOG GR	10: ANALOG GR	This is the sound of a classic analog polyphonic guitar (bass) synthesizer. It provides hexa-distortion, with a hexa-VCO and VCF (variable frequency filter) that generates independent pitch-shiftable sawtooth waves for the six strings, letting you enjoy analog synthesizer sounds that reflect the nuances of your guitar or bass performance. To change the pitch, use "PITCH A/B" (p. 36).
19: WAVE SYNTH	11: WAVE SYNTH	This algorithm directly processes the string signal from the GK pickup to produce the synthesizer sound. It allows a natural performing feel.
20: FILTER BASS	12: FILTER BASS	This instrument is similar to a bass synth with a filter applied.
21: CRYSTAL	13: CRYSTAL	This is an instrument with a metallic resonance.
22: ORGAN	14: ORGAN	This is a sustained-tone instrument suitable for solo parts or slow songs. As on an organ, you can adjust the volume level balance of three parameters (FEET 16, 8, 4) to create the desired tone.
23: BRASS	15: BRASS	This instrument produces a clear brass type sound good for leads.

E.GTR

CLA-ST, MOD-ST, ST

Group	Parameter	Value	Description
PU	PU SEL #	REAR	Simulates the sound produced when the rear pickup is used.
		R+C	Simulates the sound produced when both rear and center pickups are used.
		CENTER	Simulates the sound produced when the center pickup is used.
		C+F	Simulates the sound produced when both center and front pickups are used.
		FRONT	Simulates the sound produced when the front pickup is used.
	VOLUME	0-100	Sets the volume. With a setting of 0, there will be no sound.
	TONE #	0-100	Adjusts the tone. The standard value is 100; lowering the value creates a softer tone.
NS	SWITCH	OFF, ON	Turns the noise suppressor on/off.
	THRESHOLD #	0-100	Adjust this according to the level of the noise. Set this to a higher value if the noise level is high, or to a lower value if the noise level is low. Adjust this so that the decay of your guitar still sounds natural.
	RELEASE	0-100	Specifies the time from when the noise suppressor begins to operate until the volume is completely attenuated.

H&H-ST, TE, LP, P-90, RICK, 335, L4

Group	Parameter	Value	Description	
PU	PU SEL #	REAR	Simulates the sound produced when the rear pickup is used.	
		R+F	Simulates the sound produced when both rear and front pickups are used.	
		FRONT	Simulates the sound produced when the front pickup is used.	
		VOLUME	0-100	Sets the volume. With a setting of 0, there will be no sound.
		TONE #	0-100	Adjusts the tone. The standard value is 100; lowering the value creates a softer tone.
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).			

LIPS

Group	Parameter	Value	Description
PU	PU SEL #	REAR	Simulates the sound produced when the rear pickup is used.
		R+C	Simulates the sound produced when both center and rear pickups are used.
		CENTER	Simulates the sound produced when the center pickup is used.
		C+F	Simulates the sound produced when both center and front pickups are used.
		FRONT	Simulates the sound produced when the front pickup is used.
		ALL	Simulates the sound produced when all pickups are used.
		VOLUME	0-100
	TONE #	0-100	Adjusts the tone. The standard value is 100; lowering the value creates a softer tone.
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).		

Editing the Tones (TONE)

AC

STEEL

Group	Parameter	Value	Description
BODY	BODY TYPE #	Specifies the acoustic guitar type.	
		MA28	The sound of a Martin D-28. Older model known for its exquisitely balanced sound.
		TRP-0	The sound of a Martin 000-28. This model features a full low-end resonance and crisp, distinct contour.
		GB45	The sound of a Gibson J-45. This vintage model features a unique, seasoned tone with good response.
		GB SML	The sound of a Gibson B-25. Featuring a compact body, this vintage model is often used in blues.
	GLD40	The sound of a Guild D-40. This model features warm resonance from the body along with a delicate string resonance.	
	BODY	0–100	Adjusts the body resonance. Raising the value produces more of a sense of the guitar body in the sound. Lower the value in conditions where feedback is prone to occur.
TONE #	-50+50	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.	
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).		

NYLON

Group	Parameter	Value	Description
BODY	BODY #	0–100	Adjusts the body resonance. Raising the value produces more of a sense of the guitar body in the sound. Lower the value in conditions where feedback is prone to occur.
	ATTACK	0–100	Specifies the strength of the attack when you pluck the string strongly. As this setting is increased, the attack will be sharper, and the sound will be crisper.
	TONE #	-50+50	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.

SITAR

Group	Parameter	Value	Description
BODY	PU SEL #	FRONT	Simulates the sound produced when the front pickup is used.
		R+F	Simulates the sound produced when both rear and front pickups are used.
		REAR	Simulates the sound produced when the rear pickup is used.
		PIEZO	Simulates the sound produced when the piezo pickup is used.
	SENS	0–100	Adjusts the input sensitivity.
	BODY	0–100	Adjusts the body resonance. Raising the value produces more of a sense of the guitar body in the sound. Lower the value in conditions where feedback is prone to occur.
	COLOR	0–100	Adjusts the overall tone quality of the sitar.
	DECAY	0–100	Adjusts the time it takes following the attack for the tone to change.
	BUZZ	0–100	Adjusts the amount of characteristic buzz produced by the buzz bridge when the strings make contact with it.
	ATTACK LEVEL	0–100	Adjusts the volume level of the attack.
TONE #	-50+50	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.	

BANJO

Group	Parameter	Value	Description
BODY	ATTACK #	0–100	Specifies the strength of the attack when you pluck the string strongly. As this setting is increased, the attack will be sharper, and the sound will be crisper.
	RESO	0–100	Adjusts the body resonance. The resonance increases as the value is raised.
	TONE #	-50–+50	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.
NS	Refer to the NS section of the table for the “CLA-ST, MOD-ST, ST” model in the “E.GTR” section (p. 31).		

RESO

Group	Parameter	Value	Description
BODY	SUSTAIN	0–100	You can specify how the resulting volume will be affected by changes (loud/soft dynamics) in the guitar string vibrations that are input. Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
	RESO #	0–100	Adjusts the body resonance. The resonance increases as the value is raised.
	TONE #	-50–+50	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.
NS	Refer to the NS section of the table for the “CLA-ST, MOD-ST, ST” model in the “E.GTR” section (p. 31).		

E.BASS

JB, VINT JB, T-BIRD

Group	Parameter	Value	Description
PU	REAR VOL	0–100	Sets the volume of the rear pickup.
	FRONT VOL	0–100	Sets the volume of the front pickup.
	VOLUME	0–100	Sets the overall bass volume level. With a setting of 0, there will be no sound.
	TONE #	0–100	Adjusts the tone.
NS	Refer to the NS section of the table for the “CLA-ST, MOD-ST, ST” model in the “E.GTR” section (p. 31).		

PB, VINT PB

Group	Parameter	Value	Description
PU	VOLUME	0–100	Sets the volume. With a setting of 0, there will be no sound.
	TONE #	0–100	Adjusts the tone.
NS	Refer to the NS section of the table for the “CLA-ST, MOD-ST, ST” model in the “E.GTR” section (p. 31).		

M-MAN

Group	Parameter	Value	Description
PU	TREBLE #	-50–+50	Adjusts the tone for the high frequency range.
	BASS #	0–100	Adjusts the tone for the low frequency range.
	VOLUME	0–100	Sets the volume. With a setting of 0, there will be no sound.
NS	Refer to the NS section of the table for the “CLA-ST, MOD-ST, ST” model in the “E.GTR” section (p. 31).		

Editing the Tones (TONE)

RICK

Group	Parameter	Value	Description	
PU	REAR VOL	0-100	Sets the volume of the rear pickup.	
	FRONT VOL	0-100	Sets the volume of the front pickup.	
	REAR TONE	0-100	Adjusts the tone of the rear pickup.	
	FRONT TONE	0-100	Adjusts the tone of the front pickup.	
	VOLUME	0-100	Sets the overall bass volume level. With a setting of 0, there will be no sound.	
	PU SEL #	REAR		Simulates the sound produced when the rear pickup is used.
		R+F		Simulates the sound produced when both rear and front pickups are used.
FRONT			Simulates the sound produced when the front pickup is used.	
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).			

ACTIVE

Group	Parameter	Value	Description
PU	REAR VOL	0-100	Sets the volume of the rear pickup.
	FRONT VOL	0-100	Sets the volume of the front pickup.
	TREBLE #	0-100	Adjusts the tone for the high frequency range.
	BASS #	0-100	Adjusts the tone for the low frequency range.
	VOLUME	0-100	Sets the overall bass volume level. With a setting of 0, there will be no sound.
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).		

VIOLIN

Group	Parameter	Value	Description
PU	REAR VOL	0-100	Sets the volume of the rear pickup.
	FRONT VOL	0-100	Sets the volume of the front pickup.
	VOLUME	0-100	Sets the overall bass volume level. With a setting of 0, there will be no sound.
	TREBLE ON #	OFF, ON	Switches the rear pickup on/off.
	BASS ON #	OFF, ON	Switches the front pickup on/off.
	RHYTHM/SOLO #	RHYTHM	
SOLO			Selects a higher volume suitable for soloing.
NS	Refer to the NS section of the table for the "CLA-ST, MOD-ST, ST" model in the "E.GTR" section (p. 31).		

SYNTH

ANALOG-GR

Group	Parameter	Value	Description
TONE	MODE #		Specifies whether to sound the hexa-VCO (sawtooth wave), the hexa-distortion (square wave), or both.
		VCO	Only the hexa-VCO will sound.
		V+D	The hexa-VCO and hexa-distortion will sound together.
		DIST	Hexa-distortion will sound.
	COMP	OFF, ON	If this is "ON," the decay time of the hexa-VCO will be extended. If ENV MOD SW is "ON," the decay time of the VCF (variable frequency filter) will also be extended. * The decay time of the hexa-distortion will not be extended.
	FILTER CUTOFF #	0-100	Adjusts the VCF cutoff frequency, specifying the brightness of the sound. Higher settings will make the sound brighter.
	FILTER RESO #	0-100	Adjusts the VCF resonance (unique characteristics). Higher settings will boost the sound in the region of the cutoff frequency, producing a sound with more distinctive characteristics.
ENV	This automatically varies the VCF cutoff frequency according to the amplitude of the string vibrations. This causes a wah-like tonal change each time you pluck the string.		
	ENV MOD SW	OFF	The envelope modulator will not be used.
		ON	Each time you pluck the string, the VCF cutoff frequency will move from high toward low, producing a "wah" effect. MEMO Extremely high cutoff frequency settings will make this effect difficult to discern.
		INV	Each time you pluck the string, the VCF cutoff frequency will move from low toward high, producing an "oo-ahh" that is the opposite of the "wah" effect. MEMO Fairly high cutoff frequency settings will make this effect easier to discern.
	ENV MOD SENS	0-100	Adjusts the input sensitivity of the envelope modulation. Higher settings of this value will increase the range of envelope modulation that occurs when you pluck a string softly. MEMO Listen to how the sound is affected while you adjust this parameter. Start with the setting at about "0," and play while you gradually raise the value. Setting ENV MOD ATTACK to "0" will make it easier to hear the change.
	ENV MOD ATTACK	0-100	Adjusts the attack time of the envelope modulation that occurs when you play a string. Higher values produce a slower attack.

Editing the Tones (TONE)

Group	Parameter	Value	Description
PITCH	PITCH SW		Switches the pitch shift setting of the hexa-VCO that responds to the pitch of the string vibrations. * Pitch shift applies only to the hexa-VCO; it does not apply to hexa-distortion. If you want to use the pitch shift function, set MODE to "VCO" or "V+D."
		OFF	The pitch of the original sound will be unmodified.
		A	The pitch shift specified by PITCH A and PITCH A FINE will be applied.
		B	The pitch shift specified by PITCH B and PITCH B FINE will be applied.
	PITCH A/B		Adjusts the amount of pitch shift. * This is effective when PITCH SW is set to anything other than "OFF." * The final amount of pitch shift is the sum of PITCH and PITCH FINE.
		-12--+12	Specifies the amount of pitch shift for PITCH A/B relative to the original pitch, in semitones. A setting of "-12" is one octave down, and a setting of "+12" is one octave up.
	PITCH A/B FINE		Adjusts the amount of pitch shift. * This is effective when PITCH SW is other than "OFF." * The final amount of pitch shift is the sum of PITCH and PITCH FINE.
		-50--+50	Applies a fine adjustment to the PITCH A/B pitch. A setting of "-50" is half a semitone lower, and "+50" is half a semitone higher. This fine setting allows DUET to be used effectively.
	DUET	OFF, ON	If this is "ON," a sawtooth wave at the same pitch as the original sound will be added to the hexa-VCO, making the sound richer. MEMO By setting the hexa-VCO's pitch shift to a PITCH setting such as +/- 12 (an octave up/down), +/- 7 (a perfect fifth), or +/- 5 (a perfect fourth), you can create thick, synthesizer-like sounds. By setting PITCH FINE to about "+/-5" to slightly skew the pitch shift of the hexa-VCO, you can give the sound greater depth.
	This is a Sweep function that smoothly changes the amount of shift when you use PITCH SW to vary the amount of pitch shift.		
SWEEP SW	OFF, ON	Turns the Sweep function on/off. MEMO Normally, you'll use Control Assign to control PITCH SW, and use the control to operate PITCH SW. The Sweep function is effective when you operate PITCH SW to change the pitch shift amount for the hexa-VCO. It does not operate on changes that occur in the input pitch while the pitch shift amount is unchanged. SWEEP RISE and SWEEP FALL have no effect if SWEEP SW is "OFF."	
SWEEP RISE	0-100	Adjusts the time over which movement to a higher pitch will occur. If this is "0," the change will occur instantly; higher values produce slower change.	
SWEEP FALL	0-100	Adjusts the time over which movement to a lower pitch will occur. If this is "0," the change will occur instantly; higher values produce slower change.	
VIBRATO	Allows you to apply electronic vibrato to the hexa-VCO.		
	VIBRATO SW	OFF, ON	Turns the vibrato effect on/off. MEMO If you make Control Assign settings to control VIBRATO SW, you'll be able to add powerful vibrato by turning VIBRATO SW "ON" when desired during your performance. * You can't apply vibrato to the hexa-distortion.
	VIBRATO RATE	0-100	Specifies the vibrato rate. Higher values produce faster vibrato.
	VIBRATO DEPTH	0-100	Specifies the vibrato depth. With a setting of "0" there will be no vibrato. Higher values produce deeper vibrato.

WAVE SYNTH

Parameter	Value	Description
TYPE #	SAW	This is an analog-synth type sound suitable for leads.
	SQUARE	This is an analog-synth type sound suitable for backing.
COLOR #	0–100	Adjusts the tone quality. Increasing this value makes the sound brighter.

FILTER BASS

Parameter	Value	Description
FILTER CUTOFF #	0–100	Adjusts the cutoff frequency, setting the brightness (hardness) of the sound. The sound gets brighter (harder) as the value is raised.
FILTER RESO #	0–100	Adjusts the resonance (distinctiveness of the sound). As the value is increased, sounds in the frequency range near the cutoff frequency are boosted, making the sound more distinctive and unique.
FILTER DECAY	0–100	This sets the speed at which the filter stops. The speed increases as the value of the setting is reduced. * The FILTER DECAY effect cannot be obtained if the TOUCH SENS value is too low.
TOUCH SENS	0–100	This sets the sensitivity when the filter is shifted according to the playing. The shifting of the filter caused by the playing increases as the value is raised. When the value is set to "0," the filter remains set, with no movement.
COLOR #	0–100	Adjusts the strength of the low range. As the value is increased, the low range will become stronger.

CRYSTL

Parameter	Value	Description
ATTACK LENGTH	0–100	This sets the decay time for the attack portion of the sound. A smaller setting results in a shorter attack.
MOD TUNE	0–100	This sets the tuning for the modulation applied to the attack.
MOD DEPTH #	0–100	This sets the depth of the modulation applied to the attack. Larger values result in deeper undulations.
ATTACK LEVEL #	0–100	This sets the volume level of the attack portion.
BODY LEVEL #	0–100	This sets the volume level for the sustained portion of the sound.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

ORGAN

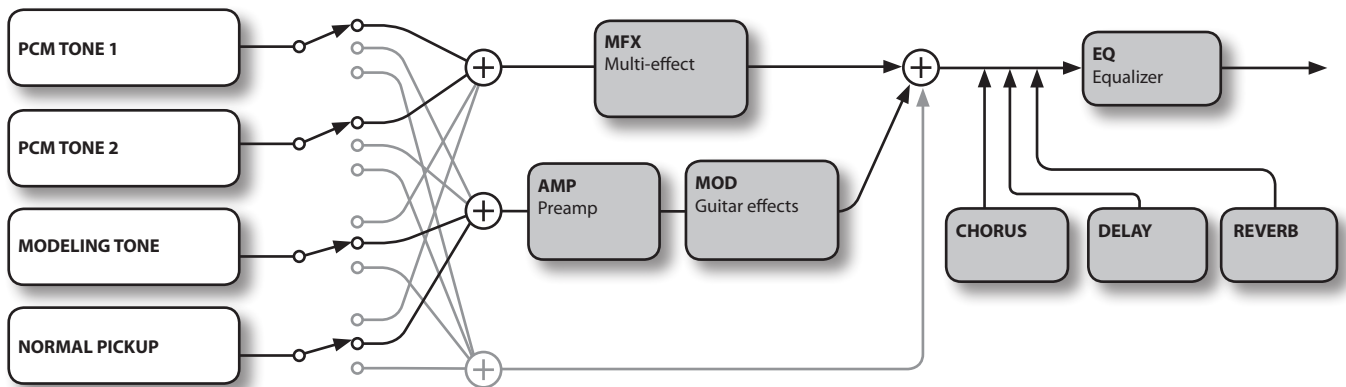
Parameter	Value	Description
FEET16 #	0–100	This is a long tone at the same pitch as the guitar.
FEET8 #	0–100	This is a long tone one octave higher than the guitar.
FEET4 #	0–100	This is a long tone two octave higher than the guitar.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

BRASS

Parameter	Value	Description
FILTER CUTOFF #	0–100	Adjusts the cutoff frequency, setting the brightness (hardness) of the sound. The sound gets brighter (harder) as the value is raised.
FILTER RESO #	0–100	Adjusts the resonance (distinctiveness of the sound). As the value is increased, sounds in the frequency range near the cutoff frequency are boosted, making the sound more distinctive and unique.
TOUCH SENS #	0–100	This sets the sensitivity when the filter is shifted according to the playing. The shifting of the filter caused by the playing increases as the value is raised. When the value is set to "0," the filter remains set, with no movement.
SUSTAIN	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

Effect Settings (EFFECT)

The GR-55 contains seven effects processors (AMP, MFX, MOD, CHORUS, DELAY, REVERB, EQ), which are organized as shown in the illustration below. (The illustration is for Structure 1.)

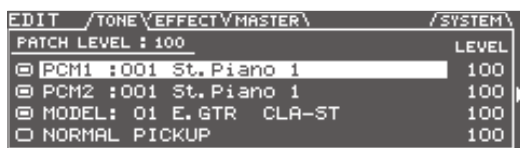


By internally connecting effects to the PCM tones and the modeling tone that make up the patch, you can create a broad range of sounds.

Switching the Effect Type

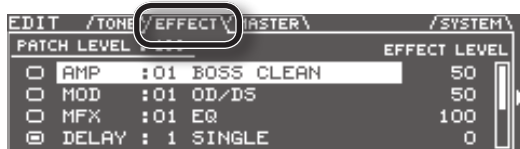
Effects are already applied to the patches built into the GR-55. By editing these settings, you can change the sound to your taste.

1. Select the patch whose effect settings you want to edit (p. 16).
2. Press the [EDIT] button to access the EDIT screen.



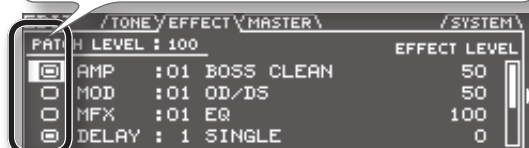
3. Use the PAGE [◀] [▶] buttons to select the EFFECT tab.

The screen shows the effects that are applied to the currently selected patch.



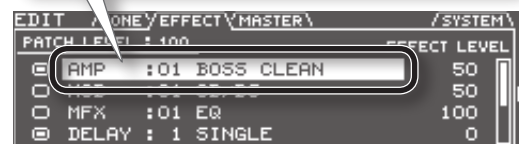
4. Turn an effect on/off.

Use the cursor buttons to select an effect, and use the dial to turn that effect on/off.

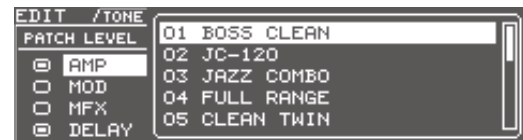


5. Switch the effect type.

Use the cursor buttons to select the effect whose type you want to change, and use the dial to switch the effect type.



The effect types are listed as shown in the illustration.



6. Press the [ENTER] button.
7. When you've finished editing, press the [EXIT] button.
8. If you want to keep the changes you made, save the patch (p. 60).

Editing the Effects

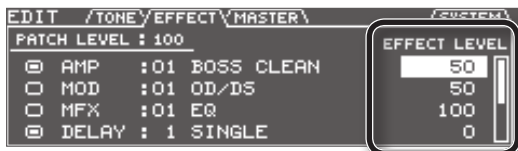
Here's how to edit the effect settings.

For details on these settings, refer to "Effect Editing (Detailed Settings)" (p. 39).

Basic operation

1. In step 3 of "Switching the Effect Type," move the cursor to the EFFECT LEVEL field.

You can use the dial to adjust the volume of the effect.



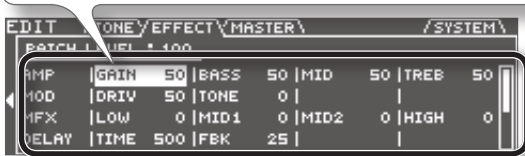
2. Press the cursor [▶] button.

The editable parameters for each effect are displayed.

3. Edit the parameters.

Use the cursor buttons to select the effect parameter that you want to edit.

Use the dial to edit the value.



MEMO

This screen shows the parameters that are marked with a "#" symbol in the parameter list (p. 41 –). The parameters that can be edited will differ depending on the effect.

4. When you've finished editing, press the [EXIT] button.
5. If you want to keep the changes you made, save the patch (p. 60).

MEMO

If you want to adjust the overall volume of the patch, use the cursor buttons to select the PATCH LEVEL field, and use the dial to edit the value.

Value: 0–200

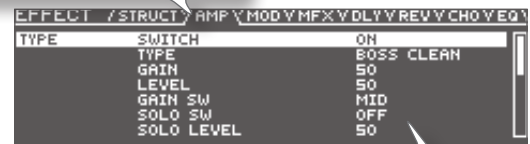
Effect Editing (Detailed Settings)

Here's how to make detailed changes to the effect settings.

Basic operation

1. In step 5 of "Switching the Effect Type," select the effect that you want to edit.
2. Press the [ENTER] button.
The EFFECT EDIT screen will appear.
3. Edit the parameters.

Use the PAGE [◀] [▶] buttons to switch between tabs.



Use the cursor [▲] [▼] buttons to select the parameter that you want to edit, and use the dial to edit the value of the parameter.

By holding down the cursor [▲] [▼] buttons simultaneously you can make the cursor move faster.

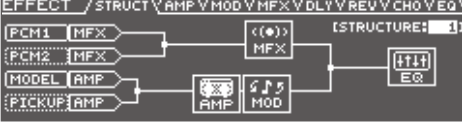
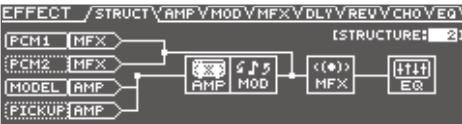
For details on each parameter, refer to "Parameter List (EFFECT)" (p. 41).

4. When you've finished editing, press the [EXIT] button.
5. If you want to keep the changes you made, save the patch (p. 60).

Changing the Structure/Specifying the Connection Destination

If you want to change the way in which the effects are arranged, you can switch the structure.

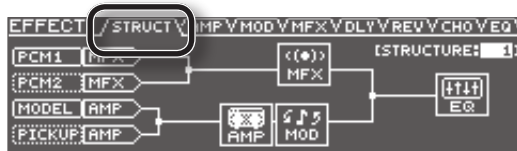
The GR-55 provides two structures, which have the following features.

<p>STRUCTURE 1</p> 	<p>This structure uses AMP+MOD and MFX in parallel.</p> <p>Use this structure when you want to apply the effects separately; the MFX effect to the synthesizer sound, and the AMP+MOD effects to the guitar modeling sound.</p>
<p>STRUCTURE 2</p> 	<p>This structure connects AMP+MOD and MFX in series.</p> <p>Use this structure when you want to apply the MFX effect to the entire patch, and both the AMP+MOD effects and the MFX effect to the guitar modeling sound.</p>

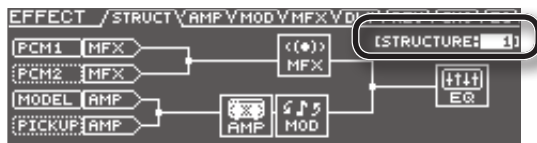
1. In step 5 of "Switching the Effect Type," select the effect that you want to edit.
2. Press the [ENTER] button.
The EFFECT EDIT screen will appear.

Changing the structure

3. Use the PAGE [◀] [▶] buttons to select the STRUCT tab.



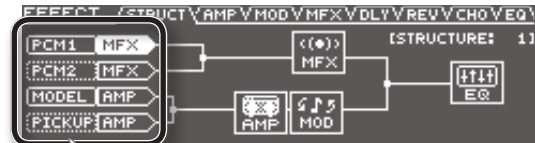
4. Use the cursor buttons to move the cursor to the position shown in the illustration.



5. Use the dial to change the structure.

Specifying the connection destination of the tones

6. Use the cursor buttons to move the cursor to the position shown in the illustration.



If the border is a dashed line, the tone switch is turned off. You can set the tone switch in the TONE tab of the EDIT screen (p. 23).

7. Use the dial to change the connection destination of the tone.

Setting	Description
BYP5	The tone will not use MFX, AMP, or MOD.
AMP	The tone is connected to AMP.
MFX	The tone is connected to MFX.

8. When you've finished editing, press the [EXIT] button.
9. If you want to keep the changes you made, save the patch (p. 60).

Parameter List (EFFECT)

* Company names and product names appearing in this document are the registered trademarks or trademarks of their respective owners. This document uses these names in order to appropriately describe the sounds simulated by COSM technology.

About the RATE and DELAY TIME parameters

If you choose "BPM" for these parameters, the value of the parameter will be determined by the "PATCH TEMPO" (p. 58) specified for each patch. This makes it easy to create an effect sound that is synchronized to the tempo of the song.

AMP

Group	Parameter	Value	Description	
TYPE	SWITCH	OFF, ON	Turns the AMP OFF/ON.	
	TYPE	Refer to "AMP Type"	Specifies the AMP type.	
	GAIN #	0-120	Adjusts the distortion of the amp.	
	LEVEL	0-100	Adjusts the overall volume of the preamp. Take care not to raise LEVEL excessively.	
	GAIN SW	LOW, MIDDLE, HIGH	Switches the amount of the amp's distortion in three levels. LOW, MIDDLE, and HIGH provide progressively greater distortion.	
	SOLO SW	OFF, ON	Switches to a sound suitable for solos.	
	SOLO LEVEL	0-100	Adjusts the volume when SOLO SW is "ON."	
TONE	BASS #	0-100	Adjusts the tone for the low frequency range.	
	MIDDLE #	0-100	Adjusts the tone for the middle frequency range.	
	TREBLE #	0-100	Adjusts the tone for the high frequency range.	
	PRESENCE	0-100	Adjusts the tone for the ultra high frequency range. When VO DRIVE, VO LEAD, VO CLEAN, MATCH DRIVE, FAT MATCH, or MATCH LEAD is selected for TYPE, the PRESENCE parameter functions as a high cut filter.	
	BRIGHT	The BRIGHT parameter setting is only available when BOSS CLEAN, JC-120, JAZZ COMBO, CLEAN TWIN, PRO CRUNCH, TWEED, BOSS CRUNCH, BLUES, STACK CRUNCH, BG LEAD, BG DRIVE, or BG RHYTHM is selected.		
		OFF	BRIGHT is not used.	
ON		BRIGHT is switched on to create a lighter and crisper tone.		

Group	Parameter	Value	Description
SPEAKER TYPE	Selects the speaker type.		
	OFF	Turns off the speaker simulator.	
	ORIGIN	The built-in speaker of the amp you selected with AMP TYPE.	
	1x8"	An open-back speaker cabinet with one 8-inch speaker.	
	1x10"	An open-back speaker cabinet with one 10-inch speaker.	
	1x12"	An open-back speaker cabinet with one 12-inch speaker.	
	2x12"	An open-back speaker cabinet with two 12-inch speakers.	
	4x10"	A closed-back speaker cabinet with four 10-inch speakers.	
SP/MIC	4x12"	A closed-back speaker cabinet with four 12-inch speakers.	
	8x12"	A double stack of two closed-back cabinets, each with four 12-inch speakers.	
MIC TYPE	This setting selects the simulated microphone type.		
	DYN57	Models the Shure SM57, a general-use dynamic microphone used for instruments and vocals. Optimal for use in miking guitar amps.	
	DYN421	Models the Sennheiser MD421, a dynamic microphone with extended low end.	
	CND451	Models the AKG C451B, a small-diaphragm condenser microphone for use with instruments.	
	CND87	Models the Neumann U 87, a condenser microphone with flat response.	
	FLAT	Simulates a microphone with perfectly flat response.	
	MIC DISTANCE	Simulates the distance between the microphone and speaker.	
OFF MIC		Microphone is placed at a distance from the speaker.	
ON MIC		Microphone is placed so it's near the speaker.	
MIC POSITION	This simulates the microphone position.		
	CENTER	Microphone is set up so it's pointed at the center of the speaker's cone.	
	1-10	Microphone is positioned at the specified distance from the center of the speaker's cone.	
MIC LEVEL	0-100	Adjusts the volume of the microphone.	

Effect Settings (EFFECT)

AMP TYPE

Value	Description
01: BOSS CLEAN	A clean sound that is smooth and warm.
02: JC-120	The sound of the Roland JC-120.
03: JAZZ COMBO	A sound suited to jazz.
04: FULL RANGE	A sound with flat response. Good for acoustic guitar.
05: CLEAN TWIN	Models a Fender Twin Reverb.
06: PRO CRUNCH	Models a Fender Pro Reverb.
07: TWEED	Models a Fender Bassman 4 x 10" Combo.
08: DELUXE CRUNCH	Models a Fender Deluxe Reverb.
09: BOSS CRUNCH	A crunch sound that faithfully reproduces picking nuances.
10: BLUES	A sound suited to blues.
11: WILD CRUNCH	A crunch sound with wild distortion.
12: STACK CRUNCH	A crunch sound with high gain.
13: VO DRIVE	Models the drive sound of a VOX AC-30TB. This is a sound that is suited to sixties-style British rock.
14: VO LEAD	Models the lead sound of the VOX AC-30TB.
15: VO CLEAN	Models the clean sound of the VOX AC-30TB.
16: MATCH DRIVE	Models the sound produced using the left input on a Matchless D/C-30, a modern tube amp widely used in styles from blues to rock.
17: FAT MATCH	Models the sound of a Matchless modified for high gain.
18: MATCH LEAD	Models the sound produced using the right input on a Matchless D/C-30.
19: BG LEAD	Models the lead sound of the Mesa/Boogie combo amp, a tube amp that was very popular in the late '70s and '80s.
20: BG DRIVE	Models a Mesa/Boogie with Treble Shift Switch on.
21: BG RHYTHM	Models the rhythm channel of a Mesa/Boogie combo amp.
22: MS1959 I	Models the sound produced using Input I on a Marshall 1959 Super Lead amp. This is a trebly sound suited to hard rock.
23: MS1959 I+II	The sound of connecting Inputs I and II of the Marshall 1959 amp in parallel, creating a sound with a stronger low end than I.
24: MS HIGAIN	Models the sound of a Marshall modified with a midrange boost.
25: MS SCOOP	This is a Marshall sound that's been tweaked for a metal sound.
26: R-FIER VINTAGE	Models the sound of the Channel 2 VINTAGE Mode on the Mesa/Boogie DUAL Rectifier.
27: R-FIER MODERN	Models the sound of the Channel 2 MODERN Mode on the Mesa/Boogie DUAL Rectifier.
28: R-FIER CLEAN	Models the sound of the Channel 1 CLEAN Mode on the Mesa/Boogie DUAL Rectifier.
29: T-AMP LEAD	Models AMP3 on a Hughes & Kettner TriAmp.
30: T-AMP CRUNCH	Models AMP2 on a Hughes & Kettner TriAmp.
31: T-AMP CLEAN	Models AMP1 on a Hughes & Kettner TriAmp.
32: BOSS DRIVE	A drive sound producing awesome distortion.
33: SLDN	Models a Soldano SLO-100, a very popular tube amp in the 1980s.
34: LEAD STACK	A lead sound with high gain.
35: HEAVY LEAD	A powerful lead sound featuring extreme distortion.
36: BOSS METAL	A metal sound suited to heavy riffs.
37: 5150 DRIVE	Models the lead channel of a Peavey EVH 5150.
38: METAL LEAD	A lead sound suited to metal.
39: EDGE LEAD	A sharp sound suited for lead play.
40: BASS CLEAN	A clean sound that is great for use with bass guitars.

Value	Description
41: BASS CRUNCH	A crunch sound with natural distortion that sounds great with bass guitars.
42: BASS HIGAIN	A high-gain sound suitable for use with bass guitars.

MOD

Group	Parameter	Value	Description
TYPE	SWITCH	OFF, ON	Turns MOD OFF/ON.
	PAN	L50-R50	Adjusts the pan position. The PAN parameter is valid even if SWITCH is "OFF."
	EFFECT TYPE	Refer to "MOD Type"	Specifies the MOD type.
NS	SWITCH	OFF, ON	Turns the noise suppressor on/off.
	THRESHOLD	0-100	Adjusts the effect in response to the level of noise. A value of 0 switches off the noise suppressor. Setting this higher than necessary may cause no sound to be produced when the guitar is played at low volume.
	RELEASE	0-100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

MOD Type

01: OD/DS

Parameter	Value	Description
		Selects the type of effect.
MID BOOST		A booster with unique characteristics in the midrange. This produces a great sound for solos.
CLEAN BOOST		This can be used not only as a booster, but also can be used by itself to provide clean tones with punch.
TREBLE BOOST		A booster that has bright sound characteristics.
BLUES OD		The crunch sound of the BOSS BD-2. A unique overdrive that faithfully reproduces the nuances of picking.
CRUNCH		A brilliant crunch sound to which the distortion elements of an amp have been added.
NATURAL OD		Produces the natural sounding distortion of a slightly overdriven amp.
OD-1		The sound of the BOSS OD-1. It produces sweet, mild distortion.
T-SCREAM		Models an Ibanez TS-808.
TURBO OD		The high-gain overdrive sound of the BOSS OD-2.
WARM OD		A warm overdrive.
DISTORTION		A basic, traditional distortion sound.
MILD DS		Produces a mild distortion.
MID DS		Distortion that emphasizes the midrange.
RAT		Models a ProCo RAT.
GUV DS		Models a Marshall Guv'nor.
DST+		Models an MXR Distortion Plus.
MODERN DS		The deep distortion sound of a large stack-type amp.
SOLID DS		A distortion sound that has a lot of edge.
STACK		A fat sound to which the distortion elements of a stack amp have been added.
LOUD		This distortion sound is ideal for performing heavy riffs.
METAL ZONE		The sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
LEAD		Produces a distortion sound with the smoothness of an overdrive along with a deep distortion.
60S FUZZ		Models a Fuzz Face. It produces a fat fuzz sound.
OCT FUZZ		Models an Ace Tone FUZZ.
MUFF FUZZ		Models an Electro-Harmonix Big Muff π.
DRIVE #	0-120	Adjusts the intensity of the distortion.
TONE #	-50- +50	Adjusts the brightness of the sound.
LEVEL	0-100	Adjusts the volume level for OD/DS.

TYPE

02: WAH

Parameter	Value	Description
MODE #		Selects the wah mode.
	MANUAL (*3)	You can use an expression pedal to control wah.
	T.UP	Produces a wah effect matched to the intensity of picking.
	T.DOWN	
TYPE (*1)		Selects the type of wah.
	CRY WAH	Models the sound of the CRY BABY wah pedal popular in the '70s.
	VO WAH	Models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.	
PEDAL POSITION (*1)	0-100	Adjusts the position of the wah pedal. This parameter will change when you operate the expression pedal.
SENS (*2)	0-100	Adjusts the sensitivity of response to the input sound.
FREQUENCY (*2)	0-100	Adjusts the center frequency of the Wah effect.
PEAK (*2)	0-100	Adjusts the intensity of the wah sound.
LEVEL	0-100	Adjusts the volume level of the effect.

(*1) Setting available with MODE set to "MANUAL."

(*2) Setting available with MODE set to "T.UP" or "T.DOWN."

(*3) Assign the controller to the expression pedal.

As the assigned parameter, set the PEDAL/GK CTL setting EXP-FUNCTION to "MOD CONTROL" (p. 57).

03: COMP

Parameter	Value	Description
SUSTAIN #	0-100	Adjusts the sustain for the sound.
ATTACK #	0-100	Adjusts the attack (onset) of the sound.
LEVEL	0-100	Adjusts the volume level of the effect.

04: LIMITER


Parameter	Value	Description
THRESHOLD #	0-100	When the input signal level exceeds the level set here, limiting will be applied.
RELEASE #	0-100	Adjusts the release time.
LEVEL	0-100	Adjusts the volume level of the effect.

05: OCTAVE


Parameter	Value	Description
OCTAVE LEVEL	0-100	Adds sound one octave lower than the input, giving a weighty feel to the sound. Play single notes, with the other strings muted completely. This parameter specifies the volume of the octave-lowered sound.
DIRECT LEVEL #	0-100	Adjusts the volume level of the direct sound.

Effect Settings (EFFECT)


06: PHASER

Parameter	Value	Description
TYPE	Selects the number of stages that the phaser effect uses.	
	4 STAGE	A four-phase effect. A light phaser effect is obtained.
	8 STAGE	An eight-phase effect. This is the most common phaser effect.
	12 STAGE	A twelve-phase effect. A deep phase effect is obtained.
	BI-PHASE	A phaser with two phase-shift circuits connected in series.
RATE #	0–100, BPM 	Adjusts the speed of the effect.
DEPTH #	0–100	Adjusts the richness of the effect.
RESONANCE #	0–100	Adjusts the intensity of the effect.
LEVEL	0–100	Adjusts the volume level of the effect.



07: FLANGER

Parameter	Value	Description
RATE #	0–100, BPM 	Adjusts the speed of the effect.
DEPTH #	0–100	Adjusts the richness of the effect.
MANUAL #	0–100	Adjusts the modulation frequency of the flanger effect.
RESONANCE #	0–100	Adjusts the intensity of the effect.
LEVEL	0–100	Adjusts the volume level of the effect.


08: TREMOLO

Parameter	Value	Description
RATE #	0–100, BPM 	Adjusts the speed of the effect.
DEPTH #	0–100	Adjusts the intensity of the effect.
WAVE SHAPE #	0–100	Adjusts the curve for changes in the volume level. A higher value makes the change more abrupt.
LEVEL	0–100	Adjusts the volume level of the effect.


09: ROTARY

Parameter	Value	Description
RATE SLOW #	0–100, BPM 	Adjusts the rate of modulation when SPEED SELECT is "SLOW."
RATE FAST #	0–100, BPM 	Adjusts the rate of modulation when SPEED SELECT is "FAST."
DEPTH #	0–100	Adjusts the richness of the effect.
SPEED SELECT #	SLOW, FAST	Changes the rotation speed of the simulated speaker.
LEVEL	0–100	Adjusts the volume level of the effect.


10: UNI-V

Parameter	Value	Description
RATE #	0–100, BPM 	Adjusts the speed of the effect.
DEPTH #	0–100	Adjusts the richness of the effect.
LEVEL	0–100	Adjusts the volume level of the effect.


11: PAN

Parameter	Value	Description
RATE #	0–100, BPM 	Adjusts the rate of change in the pan position.
DEPTH #	0–100	Adjusts the intensity of the change in the pan position.
WAVE SHAPE #	0–100	Adjusts the curve for pan position changes. Higher values produce steeper change.
LEVEL	0–100	Adjusts the volume level of the effect.

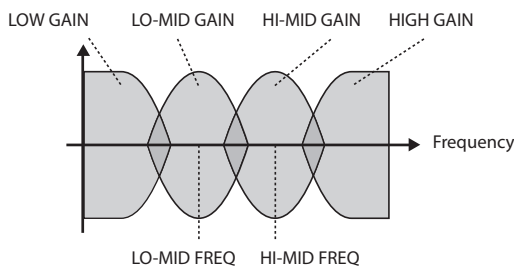
12: DELAY

Parameter	Value	Description
TYPE	Use this to choose the type of delay.	
	SINGLE	A simple monaural delay.
	PAN	Provides a tap delay effect that divides the delay time between the left and right channels.
	STEREO	The direct sound is output from the left channel, and the effect sound is output from the right channel.
	REVERSE	Produces the effect of playback in reverse.
	ANALOG	Produces a mild analog delay sound.
	TAPE	Provides the characteristic wavering sound of a tape echo.
	MODULATE	A delay with a pleasant amount of modulation added.
	HICUT	Produces a warm-sounding delay with the high frequencies attenuated.
	TIME #	1–3400 msec, BPM 
FEEDBACK #	0–100	Adjusts the number of repetitions for the delay.
EFFECT LEVEL	0–120	Adjusts the volume level of the effect. When TYPE is set to "REVERSE," this adjusts the balance of direct and effect sound.

13: CHORUS

Parameter	Value	Description
TYPE	Use this to choose the type of chorus.	
	MONO	This chorus effect outputs the same sound from the left and right channels.
	STEREO 1	A stereo chorus effect that adds different chorus sounds to the left and right channels.
	STEREO 2	This stereo chorus uses spatial synthesis, with the direct sound output in the left channel and the effect sound output in the right channel.
	MONO MILD	Features a more suppressed high end than MONO.
	STEREO 1 MILD	Features a more suppressed high end than STEREO 1.
	STEREO 2 MILD	Features a more suppressed high end than STEREO 2.
	RATE #	0–100, BPM 
DEPTH #	0–100	Adjusts the richness of the effect.
EFFECT LEVEL	0–100	Adjusts the volume level of the effect.

14: EQ



Parameter	Value	Description
LOW CUT	FLAT, 55–800 Hz	Specifies the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
LOW GAIN #	-20+20 dB	Adjusts the low frequency range tone.
LO-MID FREQ	20.0 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LO-MID GAIN.
LO-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LO-MID FREQ. Higher values will narrow the area.
LO-MID GAIN #	-20+20 dB	Adjusts the low-middle frequency range tone.
HI-MID FREQ	20.0 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HI-MID GAIN.
HI-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HI-MID FREQ. Higher values will narrow the area.
HI-MID GAIN #	-20+20 dB	Adjusts the high-middle frequency range tone.
HIGH GAIN #	-20+20 dB	Adjusts the high frequency range tone.
HIGH CUT	700 Hz–11.0 kHz, FLAT	Specifies the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
LEVEL	-20+20 dB	Adjusts the overall volume of the equalizer.

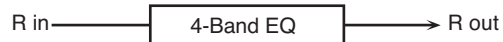
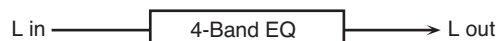
MFX

Group	Parameter	Value	Description
Name of MFX type indicated	SWITCH	OFF, ON	Turns MFX OFF/ON.
	PAN	L50–R50	Adjusts the pan position. The PAN parameter is valid even if SWITCH is "OFF."
	EFFECT TYPE	Refer to "MFX Type"	Specifies the MFX type.

MFX Type

01: EQ

This EQ lets you modify the tone quality by adjusting the low range, two mid-ranges, and the high range.

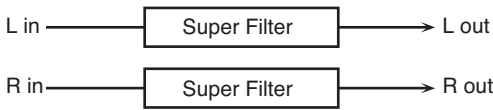


Parameter	Value	Description
LOW FREQ	200, 400 Hz	Specifies the frequency of the low range.
LOW GAIN #	-15+15 dB	Adjusts the gain of the low range.
MID1 FREQ	200–8000 Hz	Adjusts the frequency of middle range 1.
MID1 GAIN #	-15+15 dB	Adjusts the gain of middle range 1.
MID1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Specifies the width of middle range 1. Set a higher value for Q to narrow the range to be affected.
MID2 FREQ	200–8000 Hz	Adjusts the frequency of middle range 2.
MID2 GAIN #	-15+15 dB	Adjusts the gain of middle range 2.
MID2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Specifies the width of middle range 2. Set a higher value for Q to narrow the range to be affected.
HIGH FREQ	2000, 4000, 8000 Hz	Specifies the frequency of the high range.
HIGH GAIN #	-15+15 dB	Adjusts the gain of the high range.
LEVEL	0–100	Adjusts the output volume.

Effect Settings (EFFECT)

02: SUPER FILTER

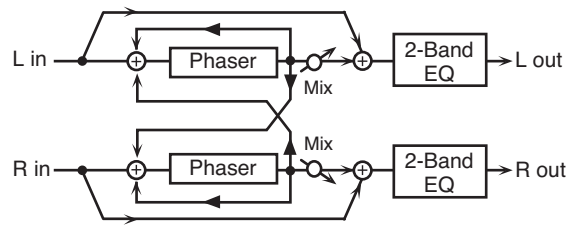
This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.



Parameter	Value	Description
FILTER TYPE #	Selects the type of filter. Specifies the frequencies allowed to pass through the filter.	
	LPF	Frequencies below the cutoff
	BPF	Frequencies in the region of the cutoff
	HPF	Frequencies above the cutoff
FILTER SLOPE	Specifies the slope of the filter (steepness, in terms of the attenuation per octave).	
	-12 dB	Gentle
	-24 dB	Steep
	-36 dB	Extremely steep
FILTER CUTOFF #	0-100	Adjusts the cutoff frequency of the filter. Increasing this value will raise the cutoff frequency.
FILTER RESONANCE #	0-100	Adjusts the filter resonance level. Increasing this value will emphasize the region near the cutoff frequency.
FILTER GAIN #	0+12 dB	Adjusts the amount of boost for the filter output.
MODULATION SW	OFF, ON	This is the on/off switch for cyclic change.
MODULATION WAVE	Specifies how the cutoff frequency will be modulated.	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave (upward)
	SAW2	Sawtooth wave (downward)
RATE	0-100, BPM	Adjusts the rate of modulation.
DEPTH	0-100	Adjusts the depth of modulation.
ATTACK	0-100	Adjusts the speed at which the cutoff frequency will change. This is effective if MODULATION WAVE is SQR, SAW1, or SAW2.
LEVEL	0-100	Adjusts the output volume.

03: PHASER

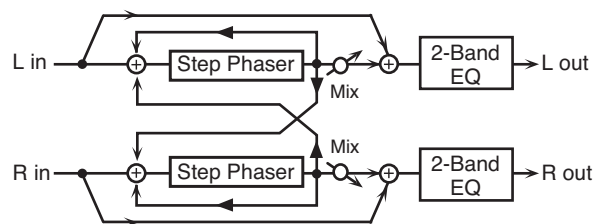
This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.




Parameter	Value	Description
MODE	4-STAGE, 8-STAGE, 12-STAGE	This sets the number of stages in the phaser.
MANUAL #	0-100	Adjusts the basic frequency from which the sound will be modulated.
RATE #	0-100, BPM	Adjusts the rate of the modulation.
DEPTH #	0-100	Adjusts the depth of modulation.
POLARITY	Selects whether the left and right phase of the modulation will be the same or the opposite.	
	INVERSE	The left and right phase will be opposite. When using a mono source, this spreads the sound.
	SYNCHRO	The left and right phase will be the same. Select this when inputting a stereo source.
RESONANCE #	0-100	Adjusts the amount of feedback.
CROSS FEEDBACK	-98+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
MIX	0-100	Adjusts the level of the phase-shifted sound.
LOW GAIN	-15+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15+15 dB	Adjusts the gain of the high range.
LEVEL	0-100	Adjusts the output volume.

04: STEP PHASER

This is a stereo phaser. The phaser effect will be varied gradually.



Parameter	Value	Description
MODE	4-STAGE, 8-STAGE, 12-STAGE	Specifies the number of stages in the phaser.
MANUAL #	0-100	Adjusts the basic frequency from which the sound will be modulated.
RATE #	0-100, BPM	Adjusts the rate of the modulation.
DEPTH	0-100	Adjusts the depth of modulation.

Parameter	Value	Description
POLARITY		Selects whether the left and right phase of the modulation will be the same or the opposite.
	INVERSE	The left and right phase will be opposite. When using a mono source, this spreads the sound.
	SYNCHRO	The left and right phase will be the same. Select this when inputting a stereo source.
RESONANCE #	0–100	Adjusts the amount of feedback.
CROSS FEEDBACK	-98–+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
STEP RATE #	0–100, BPM 	Adjusts the rate of the stepwise change in the phaser effect.
MIX	0–100	Adjusts the level of the phase-shifted sound.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
LEVEL	0–100	Adjusts the output volume.

05: RING MODULATOR

This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.





Parameter	Value	Description
FREQUENCY #	0–127	Adjusts the frequency at which modulation is applied.
SENS #	0–100	Adjusts the amount of frequency modulation applied.
POLARITY		Determines whether the frequency modulation moves towards higher frequencies or lower frequencies.
	UP	Higher frequencies
	DOWN	Lower frequencies
LOW GAIN	-15–+15 dB	Adjusts the gain of the low frequency range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high frequency range.
BALANCE #	D100:0W–D0:100W	Adjusts the volume balance between the direct sound (D) and the effect sound (W).
LEVEL	0–100	Adjusts the output volume.

06: TREMOLO

Cyclically alters the volume.





Parameter	Value	Description
MOD WAVE #		Specifies how the volume will be modulated.
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1/2	Sawtooth wave
	SAW1	SAW2
		
RATE #	0–100, BPM 	Adjusts the frequency of the change.
DEPTH #	0–100	Adjusts the depth of the effect.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
LEVEL	0–100	Adjusts the output volume.

07: AUTO PAN

Cyclically varies the stereo location of the sound.

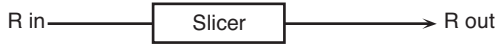
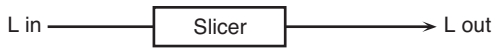


Parameter	Value	Description
MOD WAVE		Specifies how the pan position will be varied.
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1/2	Sawtooth wave
	SAW1	SAW2
		
RATE #	0–100, BPM 	Adjusts the frequency of the change.
DEPTH #	0–100	Adjusts the depth of the effect.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
LEVEL	0–100	Adjusts the output volume.

Effect Settings (EFFECT)

08: SLICER

By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.

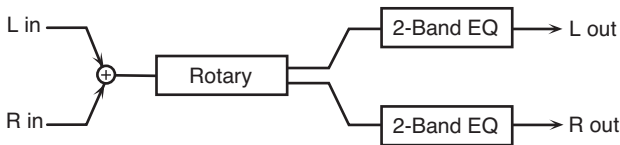


Parameter	Value	Description
PATTERN #	P01–P20	Selects the slice pattern used to cut the sound.
RATE #	0–100, BPM	Specifies the rate at which the 16-step sequence will repeat.
ATTACK #	0–100	Adjusts the speed at which the level changes between steps.
INPUT SYNC SW	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF).
INPUT SYNC THRESHOLD	0–100	Adjusts the volume at which an input note will be detected.
LEVEL	0–100	Adjusts the output volume.

09: VK ROTARY

This type provides modified response for the rotary speaker, with the low end boosted further.

This effect features the same specifications as Roland VK-7 organ's built-in rotary speaker.

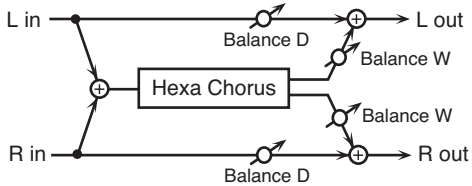


Parameter	Value	Description
SPEED	This sets the rotational speed of the rotating speaker.	
	SLOW	Slow
	FAST	Fast
BRAKE	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
WOOFER SLOW SPEED #	0–100	Adjusts the low-speed rotation speed of the woofer.
WOOFER FAST SPEED #	0–100	Adjusts the high-speed rotation speed of the woofer.
WOOFER TRANS UP	0–100	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from SLOW to FAST.
WOOFER TRANS DOWN	0–100	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from FAST to SLOW.
WOOFER LEVEL	0–100	Adjusts the volume of the woofer.
TWEETER SLOW SPEED #	0–100	These are the settings of the tweeter. The parameters are the same as for the woofer.
TWEETER FAST SPEED #	0–100	
TWEETER TRANS UP	0–100	
TWEETER TRANS DOWN	0–100	
TWEETER LEVEL	0–100	

Parameter	Value	Description
SPREAD	0–10	Specifies how the sound of the rotary speaker will be spread.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
LEVEL	0–100	Adjusts the output volume.

10: HEXA-CHORUS

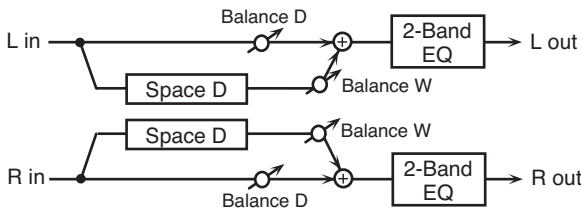
This type uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Description
PRE DELAY	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
RATE #	0–100, BPM	Adjusts the rate of the modulation.
DEPTH #	0–100	Adjusts the depth of modulation.
PRE DELAY DEVIATION	0–20	Adjusts the deviation with respect to the sounding of the various chorus sounds.
DEPTH DEVIATION	-20–+20	Adjusts the difference in modulation depth between each chorus sound.
PAN DEVIATION	0–20	Adjusts the difference in stereo location between each chorus sound. With a setting of "0," all of the sounds will be panned to the center. With a setting of "20," each of the chorused sounds will be spread apart at 60 degree angles relative to the center.
BALANCE #	D100:0W–D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0–100	Adjusts the output volume.

11: SPACE-D

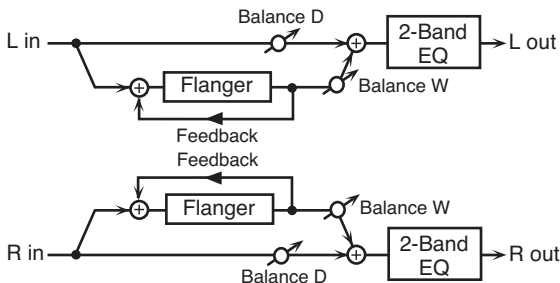
This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.



Parameter	Value	Description
PRE DELAY	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
RATE #	0–100, BPM ♩	Adjusts the rate of the modulation.
DEPTH #	0–100	Adjusts the depth of the modulation.
PHASE	0–180 deg	Adjusts the spatial spread of the sound.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W–D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0–100	Adjusts the output volume.

12: FLANGER

This is a stereo flanger. It produces a metallic resonance that's comparable to the sound a jet plane makes when ascending/descending. A filter is provided so that you can adjust the timbre of the flanged sound.

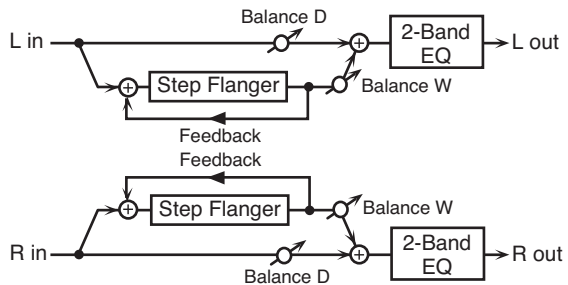


Parameter	Value	Description
FILTER TYPE	Selects the type of filter.	
	OFF	No filter is used.
	LPF	Cuts the frequency range above the CUTOFF FREQ.
	HPF	Cuts the frequency range below the CUTOFF FREQ.
CUTOFF FREQ	200–8000 Hz	Adjusts the center frequency when using the filter to cut a specific frequency range.
PRE DELAY	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
RATE #	0–100, BPM ♩	Adjusts the rate of the modulation.
DEPTH #	0–100	Adjusts the depth of the modulation.
PHASE	0–180 deg	Adjusts the spatial spread of the sound.

Parameter	Value	Description
FEEDBACK #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W–D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0–100	Adjusts the output volume.

13: STEP FLANGER

This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.

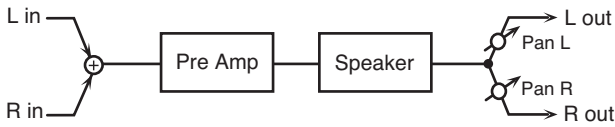


Parameter	Value	Description
FILTER TYPE	Selects the type of filter.	
	OFF	No filter is used.
	LPF	Cuts the frequency range above the CUTOFF FREQ.
	HPF	Cuts the frequency range below the CUTOFF FREQ.
CUTOFF FREQ	200–8000 Hz	Adjusts the center frequency when using the filter to cut a specific frequency range.
PRE DELAY	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
RATE #	0–100, BPM ♩	Adjusts the rate of the modulation.
DEPTH	0–100	Adjusts the depth of the modulation.
PHASE	0–180 deg	Adjusts the spatial spread of the sound.
FEEDBACK #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
STEP RATE #	0–100, BPM ♩	Adjusts the rate (period) of pitch change.
LOW GAIN	-15–+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15–+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W–D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0–100	Adjusts the output volume.

Effect Settings (EFFECT)

14: GUITAR AMP SIMULATOR

This is an effect that simulates the sound of a guitar amplifier.



Parameter	Value	Description
PRE AMP SW	OFF, ON	Turns the amp switch on/off.
PRE AMP TYPE #	JC-120, CLEAN TWIN, MATCH DRIVE, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL 5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Specifies the type of guitar amp.
PRE AMP VOLUME #	0-100	Adjusts the volume and amount of distortion of the amp.
PRE AMP MASTER #	0-100	Adjusts the volume of the entire pre-amp.
PRE AMP GAIN	LOW, MIDDLE, HIGH	Specifies the amount of pre-amp distortion.
PRE AMP BASS	0-100	Adjust the tone of the bass/mid/treble frequency ranges. PRE AMP MIDDLE cannot be set if MATCH DRIVE is selected as the PRE AMP TYPE.
PRE AMP MIDDLE		
PRE AMP TREBLE		
PRE AMP PRESENCE	0-100	Adjusts the tone of the ultra-high frequency range.
PRE AMP BRIGHT	OFF, ON	Turning this ON produces a sharper and brighter sound. This is available only if PRE AMP TYPE is set to "JC-120," "CLEAN TWIN," or "BGLEAD."
SPEAKER SW	OFF, ON	Determines whether the signal passes through the speaker (ON), or not (OFF).
SPEAKER TYPE #	(See the table below.)	Selects the type of speaker.
MIC SETTING	1, 2, 3	Adjusts the location of the microphone that's capturing the sound of the speaker. This can be adjusted in three steps, from 1 to 3, with the microphone becoming more distant as the value increases.
MIC LEVEL	0-100	Adjusts the volume of the microphone.
DIRECT LEVEL	0-100	Adjusts the volume of the direct sound.
PAN	L50-R50	Adjusts the stereo location of the output sound.
LEVEL	0-100	Adjusts the output volume.

Specifications for Each Speaker Type

The "Speaker" column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	Small open-back enclosure	10	Dynamic
SMALL 2	Small open-back enclosure	10	Dynamic
MIDDLE	Open-back enclosure	12 x 1	Dynamic
JC-120	Open-back enclosure	12 x 2	Dynamic
BUILT-IN 1	Open-back enclosure	12 x 2	Dynamic
BUILT-IN 2	Open-back enclosure	12 x 2	Condenser
BUILT-IN 3	Open-back enclosure	12 x 2	Condenser
BUILT-IN 4	Open-back enclosure	12 x 2	Condenser
BUILT-IN 5	Open-back enclosure	12 x 2	Condenser
BG STACK 1	Sealed enclosure	12 x 2	Condenser
BG STACK 2	Large sealed enclosure	12 x 2	Condenser
MS STACK 1	Large sealed enclosure	12 x 4	Condenser
MS STACK 2	Large sealed enclosure	12 x 4	Condenser
METAL STACK	Large double stack	12 x 4	Condenser
2-STACK	Large double stack	12 x 4	Condenser
3-STACK	Large triple stack	12 x 4	Condenser

15: COMPRESSOR

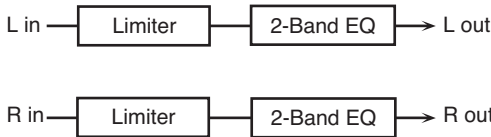
Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.



Parameter	Value	Description
ATTACK #	0-100	Adjusts the time from when the input exceeds the THRESHOLD until the volume starts being compressed.
THRESHOLD #	0-100	Adjusts the volume at which compression begins.
POST GAIN #	0-+18 dB	Adjusts the output gain.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
LEVEL	0-100	Adjusts the output volume.

16: LIMITER

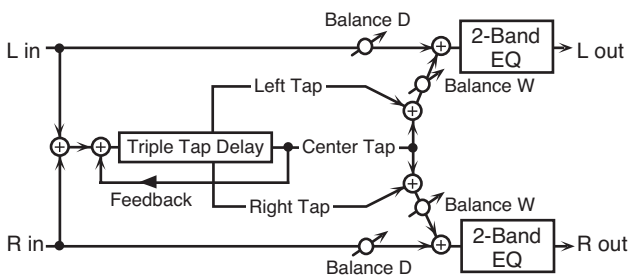
Compresses signals that exceed a specified volume level, preventing distortion from occurring.



Parameter	Value	Description
RELEASE #	0-100	Adjusts the time after the signal volume falls below the THRESHOLD level until compression is no longer applied.
THRESHOLD #	0-100	Adjusts the volume at which compression begins.
RATIO #	1.5:1, 2:1, 4:1, 100:1	This sets the compression ratio.
POST GAIN #	0-+18 dB	Adjusts the output gain.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
LEVEL	0-100	Adjusts the output volume.

17: 3TAP PAN DELAY

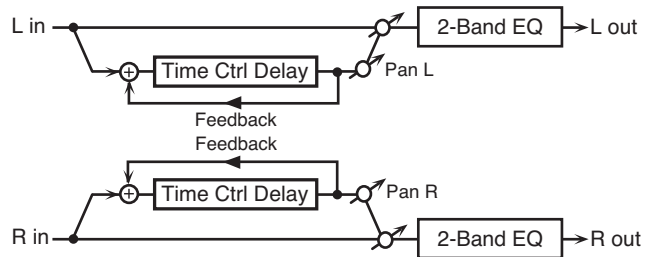
Produces three delay sounds; center, left and right.



Parameter	Value	Description
DELAY LEFT/RIGHT/CENTER #	1-2600 msec, BPM ♪	Adjusts the time from the original sound until the left, right, and center delayed sounds are heard.
CENTER FEEDBACK #	-98-+98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF DAMP	200-8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
LEFT/RIGHT/CENTER LEVEL	0-100	Adjusts the volume of each delay.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
BALANCE	D100:0W-D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0-100	Adjusts the output volume.

18: TIME CTRL DELAY

A stereo delay in which the delay time can be varied smoothly.

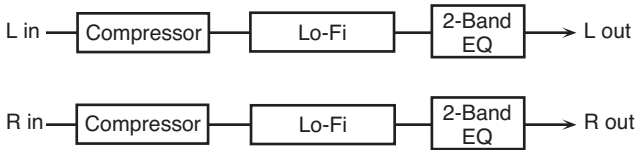


Parameter	Value	Description
DELAY TIME #	1-1300 msec, BPM ♪	Adjusts the time until the delay sounds are heard.
ACCELERATION #	0-15	Adjusts the speed at which the delay time changes from the current setting to a specified new setting. The rate of change for the delay time directly affects the rate of pitch change.
FEEDBACK #	-98-+98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF DAMP	200-8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W-D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0-100	Adjusts the output volume.

Effect Settings (EFFECT)

19: LOFI COMPRESS

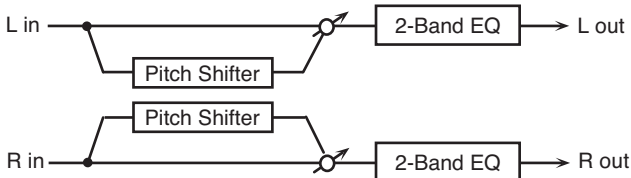
This is an effect that intentionally degrades the sound quality for creative purposes.



Parameter	Value	Description
PRE FILTER TYPE #	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect.	
	1	The compressor will be off.
	2-6	The compressor will be on.
LOFI TYPE #	1-9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
POST FILTER TYPE	Selects the type of filter applied to the sound after it passes through the Lo-Fi effect.	
	OFF	No filter is used.
	LPF	Cuts the frequency range above the Cutoff.
	HPF	Cuts the frequency range below the Cutoff.
POST FILTER CUTOFF	200-8000 Hz	Adjusts the basic frequency of the POST FILTER.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W-D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0-100	Adjusts the output volume.

20: PITCH SHIFTER

This is a stereo pitch shifter.



Parameter	Value	Description
COARSE #	-24-+12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
FINE #	-100-+100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
DELAY TIME	1-1300 msec, BPM	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
FEEDBACK	-98-+98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
LOW GAIN	-15-+15 dB	Adjusts the gain of the low range.
HIGH GAIN	-15-+15 dB	Adjusts the gain of the high range.
BALANCE #	D100:0W-D0:100W	Adjusts the volume balance between the direct sound (D) and the chorus sound (W).
LEVEL	0-100	Adjusts the output volume.

DELAY


Group	Parameter	Value	Description
TYPE	SWITCH	OFF, ON	Turns the DELAY OFF/ON.
	TYPE	Use this to choose the type of delay.	
		01: SINGLE	A simple monaural delay.
		02: PAN	Provides a tap delay effect that divides the delay time between the left and right channels.
		03: REVERSE	Produces the effect of playback in reverse.
		04: ANALOG	Produces a mild analog delay sound.
		05: TAPE	This setting provides the characteristic wavering sound of a tape echo.
		06: MODULATE	A delay with a pleasant amount of modulation added.
	07: HICUT	Produces a warm-sounding delay with the high frequencies attenuated.	
	DELAY TIME #	1-3400 msec, BPM	Adjusts the delay time.
FEEDBACK #	0-100	Adjusts the number of repetitions for the delay.	
EFFECT LEVEL	0-120	Adjusts the volume level of the effect.	
SEND	MFx SEND	0-100	Adjusts the volume of the signal sent from the MFx output to DELAY.
	MOD SEND	0-100	Adjusts the volume of the signal sent from the AMP-MOD output to DELAY.
	BYPASS SEND	0-100	Adjusts the volume of the signal sent from the bypass channel (unprocessed by the effect) to DELAY.

REVERB

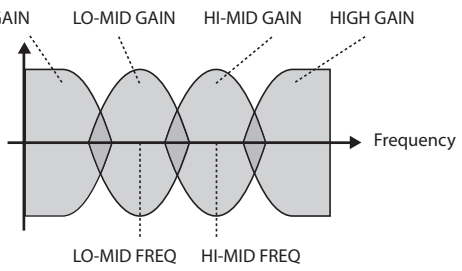
Group	Parameter	Value	Description
TYPE	SWITCH	OFF, ON	Turns the REVERB OFF/ON.
	TYPE	Use this to choose the type of reverb.	
		01: AMBIENCE	Simulates an ambience microphone (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
		02: ROOM	Simulates the reverberation of a small room. Provides warm reverberations.
		03: HALL 1	Simulates the reverberation of a concert hall. Provides clear and spacious reverberations.
		04: HALL 2	Simulates the reverberation of a concert hall. Provides mild reverberations.
	05: PLATE	Simulates plate reverberation (a studio effect unit that uses the vibration of a large metal plate to produce reverberation). Provides a metallic sound with a distinct upper range.	
	REVERB TIME #	0.1 s-10.0 s	Adjusts the length (time) of reverberation.
	HIGH CUT #	700 Hz-11.0 kHz, FLAT	The high cut filter adjusts the amount of high frequencies in the reverb sound. When FLAT is selected, the high cut filter will have no effect.
	EFFECT LEVEL	0-100	Adjusts the volume level of the effect.

Group	Parameter	Value	Description
SEND	MFx SEND	0–100	Adjusts the volume of the signal sent from the MFx output to REVERB.
	MOD SEND	0–100	Adjusts the volume of the signal sent from the AMP-MOD output to REVERB.
	BYPASS SEND	0–100	Adjusts the volume of the signal sent from the bypass channel (unprocessed by the effect) to REVERB.

CHORUS

Group	Parameter	Value	Description
TYPE	SWITCH	OFF, ON	Turns the CHORUS OFF/ON.
	TYPE	Use this to choose the type of chorus.	
		01: MONO	This chorus effect outputs the same sound from the left and right channels.
		02: STEREO	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
		03: MONO MILD	This features a more suppressed high end than MONO.
	04: STEREO MILD	This features a more suppressed high end than STEREO.	
	RATE #	0–100, BPM 	Adjusts the speed of the effect.
	DEPTH #	0–100	Adjusts the richness of the effect.
EFFECT LEVEL	0–100	Adjusts the volume level of the effect.	
SEND	MFx SEND	0–100	Adjusts the volume of the signal sent from the MFx output to CHORUS.
	MOD SEND	0–100	Adjusts the volume of the signal sent from the AMP-MOD output to CHORUS.
	BYPASS SEND	0–100	Adjusts the volume of the signal sent from the bypass channel (unprocessed by the effect) to CHORUS.

EQ

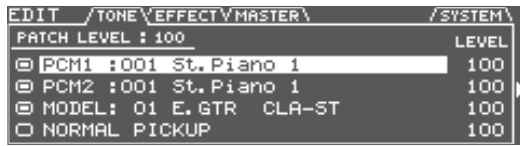
Group	Parameter	Value	Description
			
EQ SWITCH	OFF, ON	Turns the EQ OFF/ON.	
LOW CUT	FLAT, 55–800 Hz	Sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.	
LOW GAIN #	-20 dB–+20 dB	Adjusts the low frequency range tone.	
LO-MID FREQ	20 Hz–10 kHz	Specifies the center of the frequency range that will be adjusted by the LO-MID GAIN.	
LO-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LO-MID FREQ. Higher values will narrow the area.	
LO-MID GAIN #	-20 dB–+20 dB	Adjusts the low-middle frequency range tone.	
HI-MID FREQ	20 Hz–10 kHz	Specifies the center of the frequency range that will be adjusted by the HI-MID GAIN.	
HI-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HI-MID FREQ. Higher values will narrow the area.	
HI-MID GAIN #	-20 dB–+20 dB	Adjusts the high-middle frequency range tone.	
HIGH GAIN #	-20 dB–+20 dB	Adjusts the high frequency range tone.	
HIGH CUT	700 Hz–11.0 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.	
LEVEL	-20 dB–+20 dB	Adjusts the overall volume of the equalizer.	
CHAR	CHARACTER	-3–0–+3	Determines whether the sound will have clear definition (+3) or be more mellow (-3).

Patch Settings (MASTER)

Basic operation

1. Select a patch and press the [EDIT] button.

The EDIT screen will appear.



2. Use the PAGE [◀] [▶] buttons to select the MASTER tab.

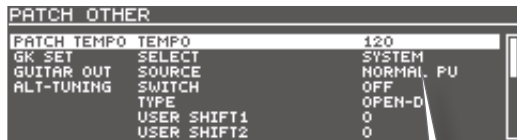


3. Use the cursor [◀] [▶] buttons to select the icon for the settings you want to edit.

Icon	Description	Page
PEDAL/GK CTL	Settings for the pedals and GK controls.	p. 55
ASSIGN	Controller settings.	p. 57
OTHER	PATCH TEMPO	Patch tempo setting.
	GK SET	GK pickup settings for each patch.
OTHER	GUITAR OUT	GUITAR OUT jack settings.
	ALT-TUNING	Tuning adjustments for each string.
	V-LINK	V-LINK settings.

4. Press the [ENTER] button.

5. Edit the parameter settings.



Use the cursor [▲] [▼] buttons to select the parameter that you want to edit, and use the dial to edit the value of the parameter.

6. If you want to keep the changes you made, save the patch (p. 60).

Pedal and GK Control Settings (PEDAL/GK CTL)

For each patch, you can change the operation that occurs when you operate the pedal or operate the GK controls (p. 61).

For details on the parameters, refer to "PEDAL/GK CTL" (p. 55).

NOTE!

This is available if the SYSTEM parameter "FUNCTION" (p. 76) is set to "PATCH SETTING." (If unavailable, the display will indicate "***[SYSTEM]**")

Controller Settings (ASSIGN)

For each parameter, you can specify which controller will control the parameter (p. 62).

For details on the parameters, refer to "ASSIGN" (p. 57).

Patch Tempo Setting (PATCH TEMPO)

You can specify the tempo used for tempo-synchronized effects.

For details on the parameter, refer to "PATCH TEMPO" (p. 58).

GK Pickup Settings for Each Patch (GK SET)

If you're using the GR-55 for live performance, you might change guitars depending on the song you're performing.

If so, you can create a GK SET ("GK SETTING," p. 69) for each guitar, and then specify that the GK SET for the guitar used in a particular song will be recalled when you select the patch used for that song.

For details on the parameters, refer to "GK SETTING" (p. 74).

GUITAR OUT Jack Settings (GUITAR OUT)

The GUITAR OUT jack can output the normal pickup sound and the sound of the modeling tone.

For example, you can make settings so that the normal pickup sound and the modeling tone sound will be played through a guitar amp, while the other synthesizer sounds will be played through the PA system connected to the OUTPUT jacks. For details, refer to System settings "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 70).

For details on the parameters, refer to "GUITAR OUT" (p. 59).

MEMO

If the SYSTEM setting GUITAR OUT (p. 80) is set to anything other than "PATCH," this setting is ignored.

Changing the Tuning of Each String (ALT-TUNING)

You can change the pitch of each string without changing the tuning of your guitar.

For details on the parameters, refer to "ALT-TUNING" (p. 59).

* The pitch of the normal pickup sound will not change.

V-LINK Settings (V-LINK)

You can make settings for V-LINK (p. 68), a function that allows you to switch images or control the brightness or hue of an image.

For details on the parameters, refer to "V-LINK" (p. 59).

Parameter List (MASTER)

PEDAL/GK CTL

Tab	Parameter	Value	Description															
	STATUS (CTL, EXP SW only)	OFF, ON	Switches the pedal on/off (reflects the indicator's illumination status).															
		Here you can specify the function that will be assigned to the [CTL] pedal, the expression pedal switch, or the GK [S1]/[S2] buttons.																
		OFF	No function will be assigned to the above pedal or switch.															
	HOLD (CTL only)	HOLD TYPE	<table border="1"> <thead> <tr> <th>HOLD parameter</th> <th>Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>1</td> <td></td> <td>Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held. This differs from "HOLD TYPE 4" in that if a note is already sounding on the same string, the previous note will be silenced, and the note newly played on that string will take its place. This allows you to play without a break even if the note is on a distant fret.</td> </tr> <tr> <td>2</td> <td></td> <td>Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will not sound.</td> </tr> <tr> <td>3</td> <td></td> <td>Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will sound, but will not be held.</td> </tr> <tr> <td>4</td> <td></td> <td>Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held.</td> </tr> </tbody> </table>	HOLD parameter	Value	Description	1		Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held. This differs from "HOLD TYPE 4" in that if a note is already sounding on the same string, the previous note will be silenced, and the note newly played on that string will take its place. This allows you to play without a break even if the note is on a distant fret.	2		Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will not sound.	3		Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will sound, but will not be held.	4		Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held.
HOLD parameter			Value	Description														
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3			Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will sound, but will not be held.															
4			Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held.															
			SWITCH MODE	LATCH Hold will turn on/off each time you press the pedal.														
				MOMENT Hold will be on only while you hold down the pedal.														
			PCM TONE 1	OFF, ON														
			PCM TONE 2	OFF, ON														
			Choose the "OFF" setting if you don't want the tone to be held.															
		TAP TEMPO	Sets the tempo to the timing at which you press the pedal.															
	TONE SW	Controls the on/off switch for each tone and the normal pickup.																
		SW OFF	<table border="1"> <thead> <tr> <th>TONE SW parameter</th> <th>Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>PCM TONE 1</td> <td>OFF/ON</td> <td rowspan="4">These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "OFF." GK S1/S2 are the settings for the default state (i.e., before you've pressed a switch).</td> </tr> <tr> <td>PCM TONE 2</td> <td>OFF/ON</td> </tr> <tr> <td>MODELING TONE</td> <td>OFF/ON</td> </tr> <tr> <td>NORMAL PU</td> <td>OFF/ON</td> </tr> </tbody> </table>	TONE SW parameter	Value	Description	PCM TONE 1	OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "OFF." GK S1/S2 are the settings for the default state (i.e., before you've pressed a switch).	PCM TONE 2	OFF/ON	MODELING TONE	OFF/ON	NORMAL PU	OFF/ON			
TONE SW parameter			Value	Description														
PCM TONE 1			OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "OFF." GK S1/S2 are the settings for the default state (i.e., before you've pressed a switch).														
PCM TONE 2			OFF/ON															
MODELING TONE		OFF/ON																
NORMAL PU		OFF/ON																
		SW ON	<table border="1"> <thead> <tr> <th>TONE SW parameter</th> <th>Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>PCM TONE 1</td> <td>OFF/ON</td> <td rowspan="4">These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "ON." GK S1/S2 are the settings for when the switch has been pressed once.</td> </tr> <tr> <td>PCM TONE 2</td> <td>OFF/ON</td> </tr> <tr> <td>MODELING TONE</td> <td>OFF/ON</td> </tr> <tr> <td>NORMAL PU</td> <td>OFF/ON</td> </tr> </tbody> </table>	TONE SW parameter	Value	Description	PCM TONE 1	OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "ON." GK S1/S2 are the settings for when the switch has been pressed once.	PCM TONE 2	OFF/ON	MODELING TONE	OFF/ON	NORMAL PU	OFF/ON			
TONE SW parameter			Value	Description														
PCM TONE 1			OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "ON." GK S1/S2 are the settings for when the switch has been pressed once.														
PCM TONE 2			OFF/ON															
MODELING TONE		OFF/ON																
NORMAL PU	OFF/ON																	
		AMP SW	Switches AMP on/off.															
		MOD SW	Switches MOD on/off.															
		MFX SW	Switches MFX on/off.															
		DELAY SW	Switches DELAY on/off.															
		REVERB SW	Switches REVERB on/off.															
		CHORUS SW	Switches CHORUS on/off.															

CTL,
EXP SW,
GK S1,
GK S2

FUNCTION

Patch Settings (MASTER)

Tab	Parameter	Value	Description		
CTL, EXP SW, GK S1, GK S2	FUNCTION	AUDIO PLAYER PLAY/ STOP	Starts/stops the audio player.		
		AUDIO PLAYER SONG INC	Selects the audio file in USB memory played by the audio player.		
		AUDIO PLAYER SONG DEC			
		AUDIO PLAYER SW	Performs the same operation as when the panel's [AUDIO PLAYER] button is pressed.		
		V-LINK SW	Performs the same operation as when the panel's [V-LINK] button is pressed.		
		LED MOMENT	The pedal indicator lights up while you press the pedal, and it goes out when you release the pedal.		
		LED TOGGLE	The pedal indicator lights up and goes out when alternate each time you press the pedal.		
EXP, EXP ON, GK VOL	FUNCTION	Here you can specify the functions that will be assigned to the expression pedal or to the GK volume knob. Two different functions can be assigned separately to the expression pedal; one function for when the expression pedal switch is on, and another function for when it is off.			
		OFF	No function will be assigned to the above pedal or knob.		
		PATCH VOLUME	Adjusts the volume of the patch.		
		TONE VOLUME	Adjusts the volume of the tones and the normal pickup.		
			TONE VOLUME parameter	Value	Description
			PCM TONE 1	OFF, ON	If you don't want the control to adjust the volume of the respective tone or pickup, choose "OFF."
			PCM TONE 2	OFF, ON	
			MODELING TONE	OFF, ON	
		NORMAL PU	OFF, ON		
		PITCH BEND	Changes the pitch of PCM tone 1, PCM tone 2, and the modeling tone.		
			PITCH BEND parameter	Value	Description
			DEPTH	-12+12	Specifies the maximum pitch change that will occur when you fully depress the pedal.
			PCM TONE 1	OFF, ON	Choose "OFF" if you don't want to change the pitch of PCM TONE 1.
			PCM TONE 2	OFF, ON	Choose "OFF" if you don't want to change the pitch of PCM tone 2.
		MODULATION	Controls the depth of modulation for PCM tone 1 and PCM tone 2. The effect will differ depending on the PCM tone that's selected.		
			MODULATION parameter	Value	Description
			MIN	0-100	Specifies the depth of modulation when the pedal is fully released.
			MAX	0-100	Specifies the depth of modulation when the pedal is fully depressed.
			PCM TONE 1	OFF, ON	Choose "OFF" if you don't want to apply modulation to PCM tone 1.
		PCM TONE 2	OFF, ON	Choose "OFF" if you don't want to apply modulation to PCM tone 2.	
		CROSS FADER	Controls the volume balance of the tones.		
			CROSS FADER parameter	Value	Description
			PCM TONE 1 POLARITY	OFF	The volume of the tone will not change.
			PCM TONE 2 POLARITY	TOE	The volume of the tone will increase as you depress the pedal.
		MODELING TONE POLARITY	HEEL	The volume of the tone will increase as you lift up on the pedal.	
		DELAY LEVEL REVERB LEVEL CHORUS LEVEL	Controls the DELAY/REVERB/CHORUS effect level.		
			Parameter	Value	Description
MIN	0-120 (DELAY) 0-100 (REVERB, CHORUS)		Specifies the effect level when the pedal is fully released.		
MAX			Specifies the effect level when the pedal is fully depressed.		

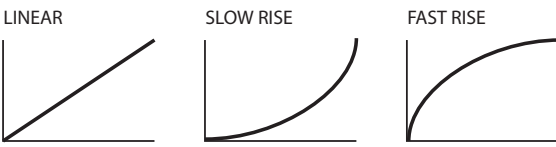

Tab	Parameter	Value	Description			
EXP, EXP ON, GK VOL	FUNCTION	MOD CONTROL	Controls the principal parameter for each type of MOD effect. This is valid if MOD SWITCH is "ON."			
			MOD CONTROL Parameter	Value	Description	
			MIN	Specifies the range of change for the parameter. The values will depend on the parameter that's assigned by MOD type.		
			MAX			
			MOD Type	Parameter	MOD Type	Parameter
			OD/DS	DRIVE	TREMOLO	RATE
			WAH (*1)	PEDAL POSITION	ROTARY	SPEED SELECT
			COMP	SUSTAIN	UNI-V	RATE
			LIMITER	THRESHOLD	PAN	RATE
			OCTAVE	OCTAVE LEVEL	DELAY	EFFECT LEVEL
			PHASER	RATE	CHORUS	EFFECT LEVEL
			FLANGER	RATE	EQ	HI-MID FREQ

(*1) Set the MODE parameter (p. 43) to "MANUAL."

ASSIGN

Tab	Parameter	Value	Description	
ASSIGN 1-8	SWITCH	OFF, ON	Turns ASSIGN 1-8 on/off.	
	TARGET	Selects the parameter that will be controlled. For details on the parameters, refer to the explanations of each parameter in this manual.		
	TARGET MIN	Specifies the range of change for the parameter. The values will depend on the parameter that's assigned by TARGET.		
	TARGET MAX			
	SOURCE	Selects the controller to which the function will be assigned.		
		CTL	[CTL] pedal	
		EXP	Expression pedal	
		EXP ON	Expression pedal when the expression pedal switch is on	
		EXP SW	Expression pedal switch	
		INT PDL	Internal pedal (p. 62)	
		WAVE PDL	Wave pedal (p. 62)	
		GK S1	[S1] button of the GK pickup	
		GK S2	[S2] button of the GK pickup	
		GK VOL	Volume knob of the GK pickup	
	CC1-31, CC64-95	Control change number from an external MIDI device		
	SOURCE MODE	Specifies how the value will change for each operation.		
		MOMENT	The value will normally be off (minimum value), and will be on (maximum value) only while the control is being operated.	
TOGGLE		The value will toggle between off (minimum) and on (maximum) each time the control is operated.		
ACT RANGE LO	0-126	Within the operating range of the source, this specifies the range that will control the target parameter.		
ACT RANGE HI	1-127			
The target parameter will be controlled within the range specified by ACT RANGE LO and ACT RANGE HI. Normally, you should leave ACT RANGE LO at "0" and ACT RANGE HI at "127."				

Patch Settings (MASTER)

Tab	Parameter	Value	Description
ASSIGN 1-8	INT TRIG		Specifies how the motion of the internal pedal will be triggered. *1
		PATCH CHANGE	Triggered when you switch patches.
		CTL PDL	Triggered when you operate the [CTL] pedal.
		EXP LOW	Triggered when you move the expression pedal to minimum.
		EXP MID	Triggered when you depress the expression pedal through the center value.
		EXP HIGH	Triggered when you move the expression pedal to maximum.
		EXP ON LOW	Triggered when you move the expression pedal to minimum while the expression pedal switch is on.
		EXP ON MID	Triggered when you depress the expression pedal through the center value while the expression pedal switch is on.
		EXP ON HIGH	Triggered when you move the expression pedal to maximum while the expression pedal switch is on.
		EXP SW	Triggered when you operate the expression pedal switch.
		GK S1	Triggered when you operate the [S1] button of the GK pickup.
		GK S2	Triggered when you operate the [S2] button of the GK pickup.
	INT TIME	0-100	Specifies the time over which the internal pedal will move from the released (heel) position to the depressed (toe) position. *1
	INT CURVE	LINEAR, SLOW RISE, FAST RISE	Selects one of the following curves to specify the change produced by the internal pedal. *1 
	WAVE RATE	0-100, BPM	Specifies the time for one cycle of the wave pedal. *2 If you choose BPM, the value of this parameter will be set according to the "PATCH TEMPO" (p. 58) setting of each patch. This is an easy way to make the effect sound synchronize to the tempo of each song. * If the time determined by the tempo exceeds the allowable length, it will be set to synchronize to 1/2 or 1/4 of that time.
WAVE FORM	SAW, TRI, SIN	Select one of the following to specify the change produced by the wave pedal. *2 	

*1 INT TRIG, INT TIME, and INT CURVE are used if SOURCE is set to "INT PDL."

*2 WAVE RATE and WAVE FORM are used if SOURCE is set to "WAVE PDL."

PATCH TEMPO

Group	Parameter	Value	Description
PATCH TEMPO	TEMPO	20-250	Specifies the tempo for tempo-synchronized effects. If SYSTEM-MIDI/USB-GENERAL-MIDI SYNC (p. 79) is "ON," the tempo is determined by MIDI clock from an external device.

GK SET

Group	Parameter	Value	Description
GK SET	SELECT	SYSTEM, 1-10	Normally, you can leave this set to "SYSTEM." If you swap guitars for different patches, choose the GK SET you specified for the guitar you use with this patch.

GUITAR OUT

Group	Parameter	Value	Description
GUITAR OUT	SOURCE		For each patch, specifies the signal that will be sent from the GUITAR OUT jack. The system parameter GUITAR OUT lets you specify whether to use the GUITAR OUT setting for each patch or the overall setting (system setting) for the entire GR-55. For details, refer to "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 70).
		OFF	Nothing will be output from the GUITAR OUT jack.
		NORMAL PU	The normal pickup sound will be output.
		MODELING	The modeling tone sound will be output.
		BOTH	Both the normal pickup sound and the modeling tone sound will be output.

ALT-TUNING

Group	Parameter	Value	Description	
ALTERNATE-TUNING	SWITCH	OFF, ON	Turns the ALT-TUNING function on/off.	
	TYPE	OPEN-D		Tuning that produces a D chord when you play the open strings.
		OPEN-E		Tuning that produces an E chord when you play the open strings.
		OPEN-G		Tuning that produces a G chord when you play the open strings.
		OPEN-A		Tuning that produces an A chord when you play the open strings.
		DROP-D		Tuning that drops only the 6th string by one note (D).
		D-MODAL		Tuning that drops the 6th, 2nd, and 1st string by one note to create an ethnic feel; also called "DADGAD."
		-1 STEP		Tuned one semitone lower. Each string is tuned one semitone (one fret) lower.
		-2 STEP		Tuned one full step lower. Each string is tuned a full step (two frets) lower.
		BARITONE		Tuning that drops each string by a perfect fourth (five frets); suitable for heavy phrases.
		NASHVL		Tuning that raises the 6th, 5th, 4th, and 3rd strings by one octave; like a 12-string guitar's supplementary strings by themselves.
		-1 OCT		Tuning that lowers all strings by one octave.
	+1 OCT		Tuning that raises all strings by one octave.	
USER	USER SHIFT 1-6	-24+24	Tuning specified by USER SHIFT. Specifies the amount of shift for each string.	

V-LINK

Group	Parameter	Value	Description	
V-LINK	PALETTE	LAST, 1-32	Selects the V-LINK device's palette that you want to use with the current patch. If you don't want to switch palettes, choose "LAST."	
	CLIP	LAST, 1-32	Selects the V-LINK device's clip that you want to use when you switch to the current patch. If you don't want to switch clips, choose "LAST."	
	NOTE CLIP CHANGE			When you play your guitar, the V-LINK device will switch clips according to the pitch of the note you play.
		OFF		If you don't want your performance to switch clips, choose "OFF."
		1		The clip corresponding to the lowest note of those being sounded will be output.
		2		The clip corresponding to the highest note of those being sounded will be output.
		3		Clips will be output consecutively, regardless of the notes being sounded.
		4		The clip corresponding to the note will be output.
	EXP EXP ON GK VOL			You can use controllers to modify the image.
		OFF		No effect.
		COLOR Cb		The hue of the image will change.
		COLOR Cr		
	BRIGHT		The brightness of the image will change.	
PLAY SPEED			If the image is motion video, the playback speed will change.	

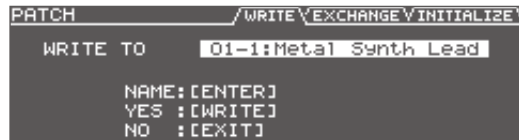
Saving a Patch (PATCH WRITE)

Saving a Patch (PATCH WRITE)

If you edit a patch and then select another patch before saving the edited patch, the changes you made will be lost. If you want to keep the changes for future use, you must save the patch. Patches are saved as “user patches.” You can’t save by overwriting a preset patch.

1. Press the [WRITE] button.

The WRITE screen will appear.



2. Use the dial to select the write-destination user patch number.
3. To save the patch, press the [WRITE] button.

The screen will indicate “NOW WRITING...” and the patch will be saved.



If you decide not to save the patch, press the [EXIT] button.

Renaming a Patch

Here’s how to rename a user patch (p. 16).

1. Select the patch that you want to rename, and press the [WRITE] button.

The WRITE screen will appear.

2. Press the [ENTER] button.



3. Use the cursor [◀] [▶] buttons to move the cursor to the character that you want to change.
4. Use the dial and the following buttons to change the character.

As you continue turning the dial, the type of character will change in the order of uppercase → lowercase → numerals → symbols.

Button	Description
Cursor [▲] (INSERT)	Inserts a space at the cursor location.
Cursor [▼] (DELETE)	Deletes the character, and moves subsequent characters forward.
PAGE [◀] (A0!)	Switches between letters, numerals, and symbols.
PAGE [▶] (A<=>a)	Switches between uppercase and lowercase letters.

5. Repeat steps 3–4 to rename the patch.

You can specify up to 16 characters.

6. Press the [ENTER] button.

The name will be finalized.

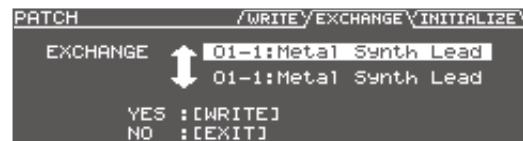
Changing the Order of Patches (PATCH EXCHANGE)

Here’s how to exchange a user patch with another user patch. If you bring frequently used patches together in consecutive locations, you’ll be able to conveniently select them using the foot pedals.

- * You can’t change the order of the preset patches.

1. Select a user patch (p. 16).
2. Press the [WRITE] button.
3. Use the PAGE [◀] [▶] buttons to select the EXCHANGE tab.

The screen shows the number and name of the exchange-destination patch.



4. Use the dial to specify the desired exchange-destination patch.
5. Press the [WRITE] button.

The screen will indicate “NOW EXCHANGING...” and the current patch will be exchanged with the patch you specified.

If you decide not to exchange, press the [EXIT] button.

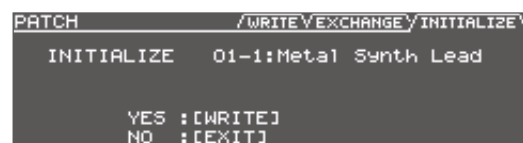
Initializing the Settings of a Patch (PATCH INITIALIZE)

Here’s how to initialize all parameters of a user patch. This is convenient when you want to create a patch from scratch.

- * You can’t initialize a preset patch.

1. Select the user patch that you want to initialize (p. 16).
2. Press the [WRITE] button.
3. Use the PAGE [◀] [▶] buttons to select the INITIALIZE tab.

The screen shows the number and name of the patch to be initialized.



4. Press the [WRITE] button.

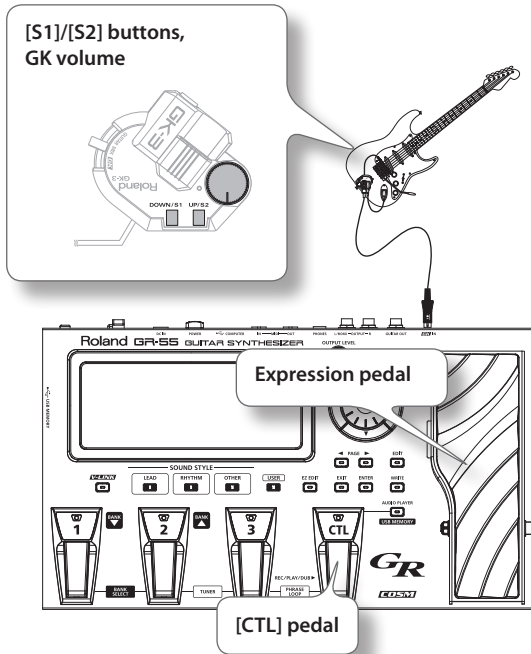
The screen will indicate “NOW INITIALIZING...” and the patch will be initialized.

If you decide not to initialize, press the [EXIT] button.

Controller Assignments

Controllers Whose Assignment Can Be Changed

For the following controllers, you are free to change the operation that will occur when they are pressed.



Making a Pedal Have the Same Operation for All Patches

When the GR-55 is shipped, each patch assigns the pedals to the functions that are most useful for that particular patch. If you want a pedal to have the same function regardless of the patch that is selected, proceed as follows.

- In the system parameter PEDAL/GK CTL section, change the setting of the desired controller (CTL, EXP, EXP ON, EXP SW, GK S1/S2, GK VOL) to other than "PATCH SETTING."

For details on how to set system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

Example setting

Switch delay on/off by pressing the [CTL] pedal

Make the following parameter settings.

- SYSTEM

PEDAL/GK CTL			
Tab	Parameter	Value	Page
CTL	FUNCTION	DELAY SW	p. 76

MEMO

You should first raise the "EFFECT LEVEL" (p. 52) setting for DELAY.

Changing the Pedal Assignments for Each Patch

- In the system parameter PEDAL/GK CTL section, change the setting of the desired controller (CTL, EXP, EXP ON, EXP SW, GK S1/S2, GK VOL) to "PATCH SETTING."

For details on how to set system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

- Select the patch whose pedal assignment you want to change (p. 16).
- In the EDIT screen, choose the MASTER tab and then the PEDAL/GK CTL icon, and change the assignment of the desired controller (CTL, EXP, EXP ON, EXP SW, GK S1/S2, GK VOL) to the desired setting.

For details on how to set master parameters, refer to "Patch Settings (MASTER)" (p. 54).

- Save the patch (p. 60).

Example setting

When a specific patch is selected, use the expression pedal to control the volume of the modeling tone

Select the patch whose settings you want to edit, then make the following parameter settings.

Also be sure to verify that the tone switch (p. 23) of the modeling tone is turned on.

- SYSTEM

PEDAL/GK CTL			
Tab	Parameter	Value	Page
EXP	FUNCTION	PATCH SETTING	p. 77

- MASTER

PEDAL/GK CTL			
Tab	Parameter	Value	Page
EXP	FUNCTION	TONE VOLUME	p. 56
		PCM TONE 1: OFF	
		PCM TONE 2: OFF	
		MODELING TONE: ON	
		NORMAL PU: OFF	

Specifying the Parameter to be Controlled by the Controller

For each parameter, you can specify, in detail, which controller will control which parameter.

You can create eight sets of such assignments.

1. In the system parameter PEDAL/GK CTL section, set the assignment of each controller (CTL, EXP, EXP ON, EXP SW, GK S1/S2, GK VOL) to "PATCH SETTING."

For details on how to set system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

2. Select the patch whose assignments you want to change (p. 16).

3. In the EDIT screen, choose the MASTER tab and set ASSIGN 1-8 (p. 57).

For details on how to set master parameters, refer to "Patch Settings (MASTER)" (p. 54).

4. If you want to keep the settings, save the patch (p. 60).

Virtual expression pedal system (Internal Pedal / Wave Pedal)

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

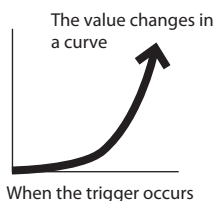
The virtual expression pedal system provides the following two types of functions, and you can use the SOURCE (p. 57) setting for ASSIGN 1-8 to choose the desired type.

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

Internal pedal

If SOURCE is set to "INT PDL," the virtual expression pedal will begin operating when started by the specified trigger (INT TRIG, p. 58), modifying the parameter specified by TARGET (p. 57).

For details on the parameters that can be assigned to the internal pedal, refer to "INT TIME" (p. 58) and "INT CURVE" (p. 58).



Wave pedal

If SOURCE is set to "WAVE PDL," the virtual expression pedal will cyclically modify the parameter specified by TARGET (p. 57) in a fixed wave form.



Always changes in a fixed curve regardless of the actual pedal

For details on the parameters that can be assigned to the wave pedal, refer to "WAVE RATE" (p. 58) and "WAVEFORM" (p. 58).

Example setting 1

Make PCM tone 1 smoothly bend up one octave when you press the [CTL] pedal

Select the patch whose settings you want to edit, and then make the following parameter settings.

- SYSTEM

PEDAL/GK CTL			
Tab	Parameter	Value	Page
CTL	FUNCTION	PATCH SETTING	p. 76

- MASTER

ASSIGN			
Tab	Parameter	Value	Page
ASSIGN 1	SWITCH	ON	p. 57
	TARGET	PCM1 TONE1 BEND	
	TARGET MIN	0	
	TARGET MAX	+12	
	SOURCE	INT PDL	
	SOURCE MODE	MOMENT	
	ACT RANGE LO	0	
	ACT RANGE HI	127	
	INT TRIG	CTL	
INT TIME	20 (Adjust the time over which the pitch rises an octave.)		
INT CURVE	LINEAR (You can select a different curve to modify the way in which the change occurs.)		

If you use ASSIGN2 and ASSIGN3 to make the same settings for PCM TONE 2 and MODELING TONE, you'll be able to bend up all tones.

Example setting 2

For guitar solos, you want to be able to step on the [CTL] pedal to switch AMP to solo mode

Select the patch whose settings you want to edit, and then make the following parameter settings.

- SYSTEM

PEDAL/GK CTL			
Tab	Parameter	Value	Page
CTL	FUNCTION	PATCH SETTING	p. 76

- MASTER

ASSIGN			
Tab	Parameter	Value	Page
ASSIGN 1	SWITCH	ON	p. 57
	TARGET	AMP "SOLO SW"	
	TARGET MIN	OFF	
	TARGET MAX	ON	
	SOURCE	CTL	
	SOURCE MODE	TOGGLE	
	ACT RANGE LO	0	
	ACT RANGE HI	127	
ASSIGN 2	SWITCH	ON	p. 57
	TARGET	AMP "GAIN SW"	
	TARGET MIN	LOW	
	TARGET MAX	MID	
	SOURCE	CTL	
	SOURCE MODE	TOGGLE	
	ACT RANGE LO	0	
	ACT RANGE HI	127	

NOTE!

If you edit the value of a parameter that's assigned to a controller, and then save the patch, some parameters will be overwritten with the initial state of the controller. This will make it seem as though the edited value has not been saved.

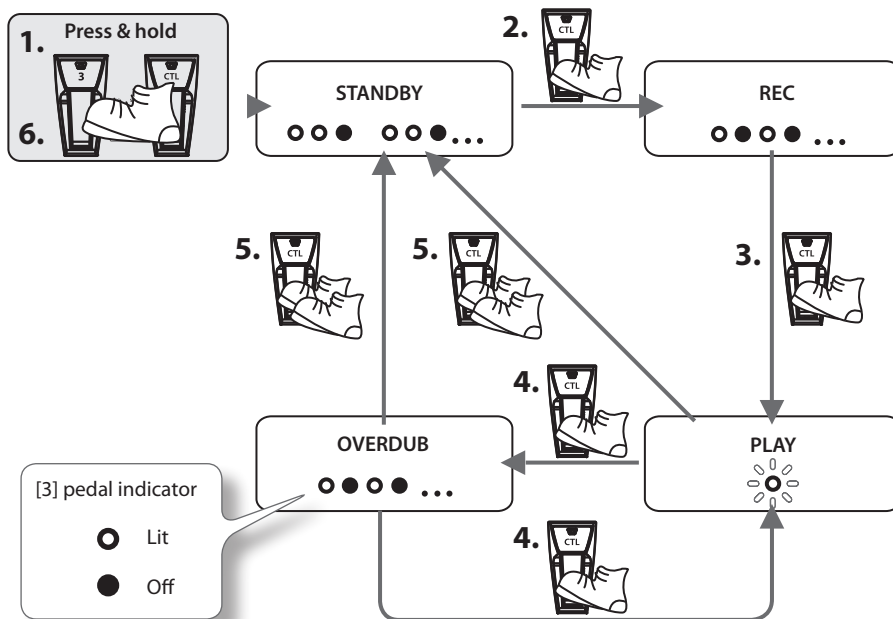
To avoid this situation, choose the OFF setting for the PEDAL/GK CTL parameter FUNCTION (p. 55, p. 76) and for the ASSIGN parameter SWITCH (p. 57) of the function being assigned.

Using Phrase Loop

You can record up to 20 seconds of a performance and play back the recorded section over and over.

You can also layer additional performances with the recording as it plays back (overdubbing).

When playback stops, the recorded data is deleted.



1. Press the [3] pedal and [CTL] pedal simultaneously (recording-standby mode).

Phrase Loop goes into recording standby and the [3] pedal's indicator flashes at a fixed interval.



2. Press the [CTL] pedal (REC).

Recording starts as soon as you press the [CTL] pedal, and the [CTL] pedal's indicator flashes rapidly.

3. Press the [CTL] pedal again (PLAY).

Recording ends. As soon as recording stops, repeated playback of what you've recorded starts, and the [CTL] pedal's indicator lights continuously.

NOTE

An oscillating sound may be audible when the recording time is extremely short.

4. To layer additional recordings (overdubbing), repeat steps 2 and 3 (OVERDUB).

You can switch patches even during phrase loop play, which lets you record a variety of overdubbed sounds.

5. To stop loop playback, press the [CTL] pedal twice in quick succession (STANDBY).

Loop playback/recording stops.

* When playback stops, the recorded data is deleted.

6. Press the [3] pedal and [CTL] pedal simultaneously.

This exits Phrase Loop mode.

Using the GR-55 as an Audio Player

Audio files (WAV, AIFF) copied from your computer to USB memory can be played back on the GR-55.



Audio files that can be played

File format	WAV, AIFF
Sampling frequency	44.1 kHz
Bit depth	8/16/24 bits

Copying Audio Files From Your Computer to USB Memory

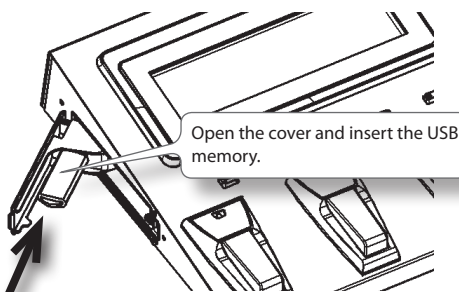
Before you continue, you'll need to copy audio files from your computer to the root directory (the top level) of your USB memory.

Copy to USB memory



Inserting the USB Memory

- As shown in the illustration below, insert your USB memory into the USB MEMORY connector.

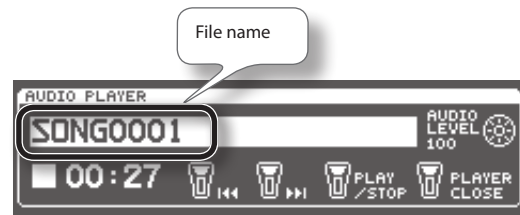


NOTE!

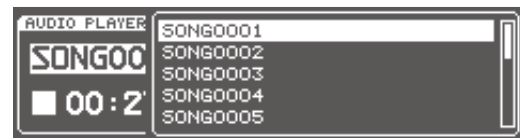
- Never insert or remove a USB memory while this unit's power is on. Doing so may corrupt the unit's data or the data on the USB memories.
- Carefully insert the USB memory all the way in-until it is firmly in place.
- If the GR-55 is connected to your computer via a USB cable, you won't be able to use USB memory to play audio files.
- Dimensions of USB memory that can be installed: 60 (length: including connector) x 26 (width) x 13.5 (thickness) mm or smaller

Playing Back Audio

- Press the [AUDIO PLAYER] button to access the AUDIO PLAYER screen.



- Use the cursor buttons to select the file name, and turn the dial to choose the file that you want to play back.



The songs are shown in the order of their file name (sorted by number, uppercase letters, and lowercase letters).

- Press the [ENTER] button to confirm the audio file you choose.
- Press the [ENTER] button once again to start playback.

MEMO

During playback, you can use the PAGE [◀] [▶] buttons to rewind or fast-forward.

- Use the cursor buttons to select "AUDIO LEVEL," and use the dial to adjust the volume.
- Press the [ENTER] button to stop playback.
- Press the [AUDIO PLAYER] button to return to the top screen.

Using the Pedal to Control the Audio Player

When you're in the AUDIO PLAYER screen, the pedals will perform the following operations.

Pedal	Description
[1] pedal	Select an audio file.
[2] pedal	Select an audio file.
[3] pedal	Starts/stops audio file playback.
[CTL] pedal	Closes the AUDIO PLAYER screen (*1). Closing the AUDIO PLAYER screen will not stop playback. From the top screen, you can return to the AUDIO PLAYER screen by pressing the [CTL] pedal once again.

(*1) The Phrase Loop function is not available while you're using the audio player.

Connecting External Equipment

Connecting a Computer via USB

If you use a commercially available USB cable to connect the GR-55's rear panel USB connector to a USB connector on your computer, you'll be able to do the following things.

USB audio

- The sound of the GR-55 can be brought into your computer and played. Sound from your computer can also be played through the equipment connected to the GR-55's OUTPUT jacks.

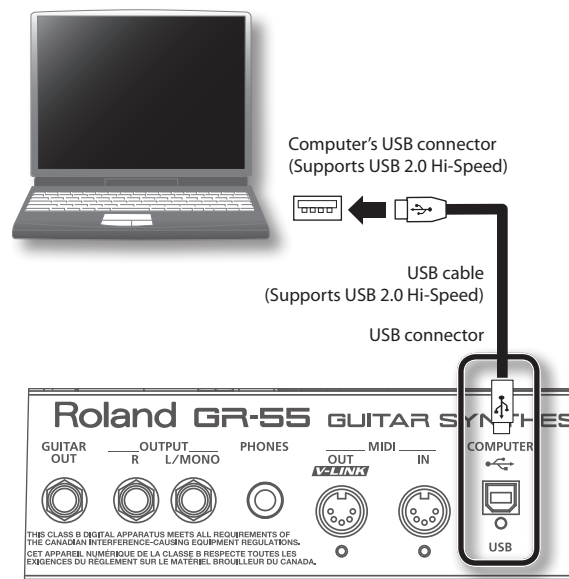
USB MIDI

- Performance information from the GR-55 can be input via MIDI to your DAW software.
- * **It's not possible to play the GR-55's sound generator via input from the MIDI IN connector or the USB-MIDI connector.**
- You can use "GR-55 Librarian" software to back up and manage GR-55 patches on your computer. "GR-55 Librarian" can be downloaded from the Roland website.

Roland website

<http://www.roland.com/products/en/GR-55/>

2. Use a USB cable (sold separately) to connect the GR-55 to your computer.



NOTE!

- This might not work correctly for some types of computers. Refer to the Roland website for details on the operating systems that are supported.
- Before connecting the GR-55 to other devices, you must minimize the volume of all devices and turn off their power in order to prevent malfunctions and speaker damage.
- Use a USB cable that supports USB 2.0 Hi-Speed operation.
- Use a USB connector on your computer that supports USB 2.0 Hi-Speed operation.
- Turn on the GR-55's power before you start up your DAW software on the computer. Do not turn the GR-55's power on/off while the DAW software is running.

Connecting the GR-55 to a Computer

1. Install the USB driver in your computer.

In order to use the GR-55's USB functionality, you must first install the USB driver in your computer.

Download the dedicated GR-55 driver from the Roland website.

Roland website

<http://www.roland.com/products/en/GR-55/>

Refer to the Roland website for details on the operating requirements. The program and procedure for installing the driver will differ depending on your system. Carefully read the Readme.htm file included with the downloaded file.

What is the USB driver?

The USB driver is software that transfers data between the GR-55 and the application (e.g., DAW software) on your computer when the GR-55 is connected via USB to your computer.

The USB driver sends data from your application to the GR-55, and data from the GR-55 to your application.

USB function settings

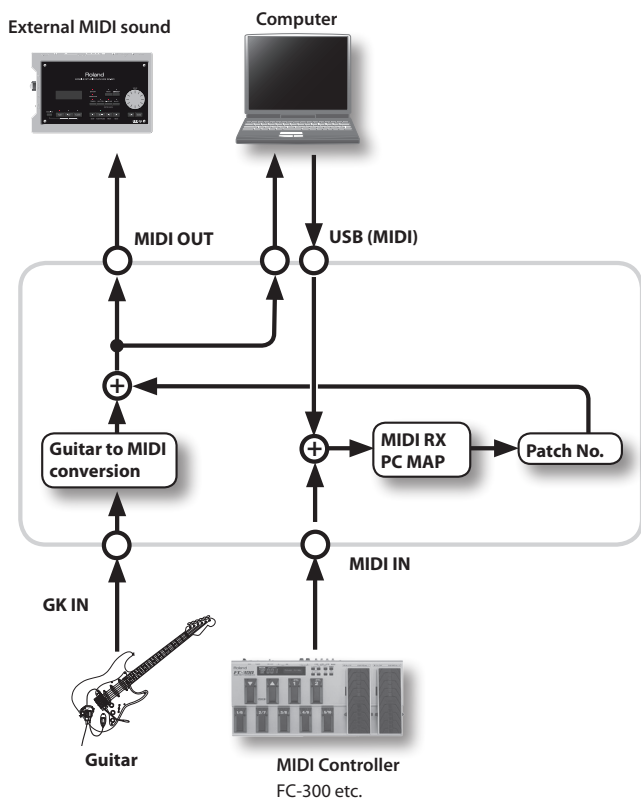
You can make various settings for the USB functionality, such as the volume of USB audio. For the procedure, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69). For details on each parameter, refer to "MIDI/USB" (p. 79).

Connecting the GR-55 to MIDI Devices

What is MIDI?

MIDI (Musical Instrument Digital Interface) is a standard specification that allows musical data to be transferred between electronic musical instruments and computers. If a MIDI cable is connected between devices equipped with MIDI connectors, you'll be able to play multiple devices from a single MIDI keyboard, perform ensembles using multiple MIDI instruments, program the settings to change automatically as the song progresses, and more.

The GR-55 has the following two types of MIDI connectors, which operate in different ways.



* It's not possible to play the GR-55's sound generator via input from the MIDI IN connector or the USB-MIDI connector.

About the MIDI Connectors

MIDI IN connector

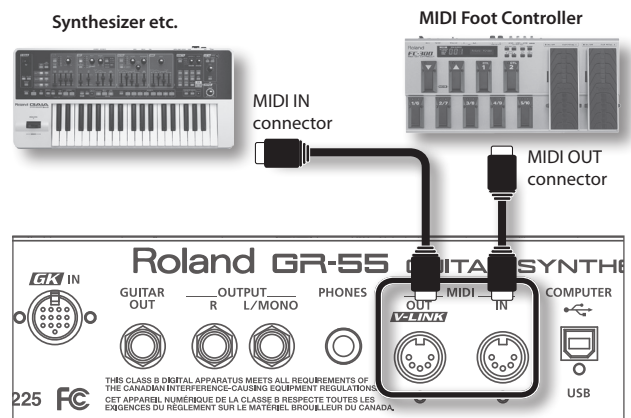
This connector receives MIDI data sent from an external MIDI device. The GR-55 can switch patches in response to the incoming MIDI data.

* It's not possible to play the GR-55's sound generator via input from the MIDI IN connector or the USB-MIDI connector.

MIDI OUT connector

This connector transmits MIDI data to an external MIDI device. You can use this to control an external MIDI device.

Example connection



MIDI Settings

You can make MIDI settings that apply to the entire GR-55, such as specifying the MIDI channel. For the procedure, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69). For details on each setting, refer to "MIDI/USB" (p. 79).

Connecting the GR-55 to V-LINK Devices (V-LINK)

What is V-LINK?

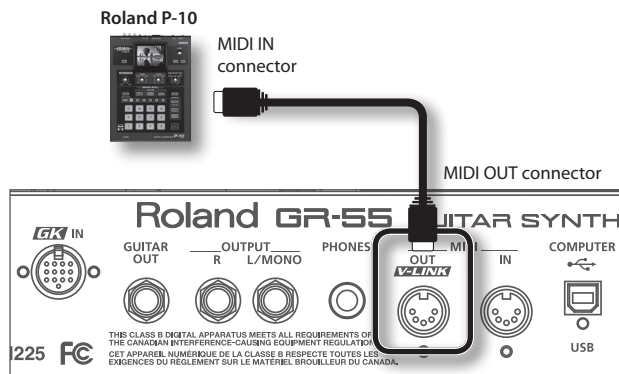
V-LINK (**V-LINK**) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance.

For example, if the GR-55 is connected to a Roland P-10 Visual Sampler, you would be able to switch images and control the brightness or hue of the image.

Example connection

This example shows connections with a Roland P-10.

Use a MIDI cable (sold separately) to connect the GR-55's MIDI OUT connector to the MIDI IN connector of the Roland P-10.



* V-LINK communication is not possible via USB.

Turning V-LINK On/Off

1. Press the [V-LINK] button so it's lit.
V-LINK will turn on.
2. Press the [V-LINK] button once again.
The [V-LINK] button will go dark, and V-LINK will turn off.

V-LINK Settings

V-LINK settings for the system (SYSTEM-MIDI)

You can specify the MIDI transmit channel used for V-LINK. For the procedure, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69). For details on each parameter, refer to "V-LINK TX CH" (p. 79).

V-LINK settings for a patch (PATCH-MIDI/GK SET)

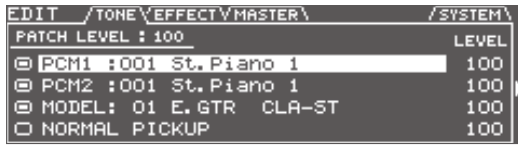
You can specify the V-LINK effect (switching images, or controlling the brightness or hue) for each patch. For the procedure, refer to "Patch Settings (MASTER)" (p. 54). For details on each parameter, refer to "V-LINK" (p. 59).

Settings for the Entire GR-55 (SYSTEM)

Settings that affect the overall operation of the entire GR-55, such as tuning and pedal assignments, are called “system settings.” This section explains the procedure for setting system parameters, and how each system parameter operates.

Basic procedure

1. Press the [EDIT] button to access the EDIT screen.



2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.



3. Use the cursor [◀] [▶] buttons to select the icon for the settings you want to edit.

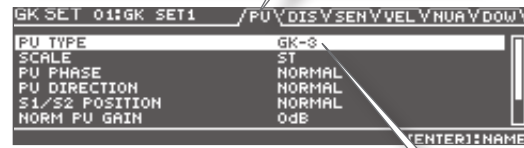
Icon	Description	Page	
GK SETTING	GK pickup settings.	p. 69	
OUTPUT SELECT	Specify the device (amp) connected to the OUTPUT jacks.	p. 70	
PEDAL/GK CTL	Pedal-related settings.	p. 70	
MIDI/USB	MIDI and USB settings.	p. 70	
OTHER	GUITAR OUT	GUITAR OUT jack settings.	p. 70
	TUNER	Tune your guitar.	p. 71
	AUDIO PLAYER	Play back audio files (WAV, AIFF).	p. 65
	LCD	Adjust the display contrast.	p. 71
	POWER	Auto Power Off settings.	p. 71
BACKUP /INIT	BACKUP/RESTORE	Back up the GR-55's settings to USB memory, or restore these settings to the GR-55.	p. 72
	PEDAL CALIB	Calibrate the sensitivity of the pedal.	p. 73
	FACTORY RESET	Return the GR-55's settings to the factory-set condition.	p. 73
	GUITAR<->BASS	Specify whether you're using the GR-55 with a guitar or a bass.	p. 71

4. Press the [ENTER] button.

The editing screen for the selected parameters will appear.

5. Edit the parameter settings.

Use the PAGE [◀] [▶] buttons to move between tabs.



Use the cursor [▲] [▼] buttons to select the parameter that you want to edit, and use the dial to edit the value of the parameter.

For details on each parameter, refer to “Parameter List (SYSTEM)” (p. 74).

6. When you've finished editing, press the [EXIT] button.

Setting the GK Pickups (GK SETTING)

To ensure that the GR-55 will perform optimally, it's important to make settings for the divided pickup (GK settings). These settings must be made when you newly attach a divided pickup to a guitar, or when you've adjusted the height of the divided pickup.

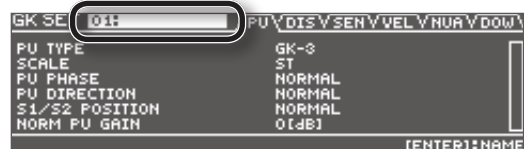
The GR-55 lets you create and store ten sets of GK settings (GK set). If you're using the GR-55 with more than one guitar, you should prepare and store GK sets for each guitar, so that you can quickly switch to the appropriate settings for a particular guitar when you switch guitars.

These settings are remembered even while the power is turned off. Once you've made them, there's no need to make them again each time you perform; simply choose the appropriate GK set.

1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to access the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the GK SETTING icon, and press the [ENTER] button.



4. Use the cursor buttons to move the cursor to the position shown in the illustration.



5. Use the dial to select a GK SET (1–10).

6. Edit the GK setting.

The edited values are saved directly in the GK set you selected.

For details on each parameter, refer to “GK SETTING” (p. 74).

Settings for the Entire GR-55 (SYSTEM)

7. Press the [EXIT] button to return to the top screen.

The GK set you selected will be enabled.

- * If the MASTER parameter GK SET (p. 58) is set to "SYSTEM," the setting you specified for the SYSTEM parameter "GK SET SELECT" (p. 74) will take priority.

Switching GK Sets

Select a GK set (1–10) as described in steps 1–5 of "Setting the GK Pickups (GK SETTING)" (p. 69).

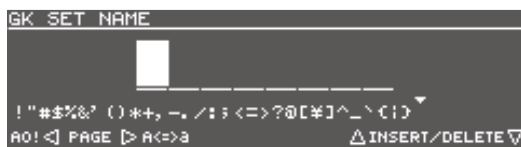
- * If the MASTER parameter GK SET (p. 58) is set to "SYSTEM," the GK setting that's selected in this screen will take priority. You can also select "1–10" to specify a GK set for each patch.

Renaming a GK Set

You can assign a name to each GK set.

By naming each GK set to identify the guitar that it's for, you can avoid selecting the wrong GK set when switching guitars.

1. Select a GK set (1–10) as described in steps 1–5 of "Setting the GK Pickups (GK SETTING)" (p. 69).
2. Press the [ENTER] button.



3. Use the cursor [◀] [▶] buttons to move the cursor to the character that you want to change.
4. Use the dial and the following buttons to change the character.

As you continue turning the dial, the type of character will change in the order of uppercase → lowercase → numerals → symbols.

Button	Description
Cursor [▲] (INSERT)	Inserts a space at the cursor location.
Cursor [▼] (DELETE)	Deletes the character, and moves subsequent characters forward.
PAGE [◀] (A0!)	Switches between letters, numerals, and symbols.
PAGE [▶] (A<=>a)	Switches between uppercase and lowercase letters.

5. Repeat steps 3 and 4 to rename the GK set.

You can specify up to eight characters.

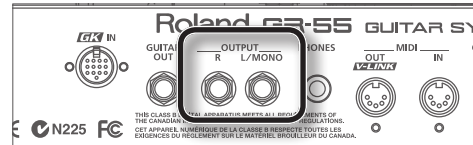
6. Press the [ENTER] button.

The name will be finalized.

Specifying the Output Device (OUTPUT SELECT)

You can specify the device (amp) that's connected to the OUTPUT jacks. The tone will be adjusted inside the GR-55 to ensure that the optimal sound will be heard on the specified device.

For details on this setting, refer to "Specifying the Output System (OUTPUT SELECT)" (p. 12) in the editing section.



Pedal and GK Control Settings (PEDAL/GK CTL)

You can make the pedal assignments operate identically regardless of the patch that is selected.

For details, refer to "Controller Assignments" (p. 61).

MIDI and USB Settings (MIDI/USB)

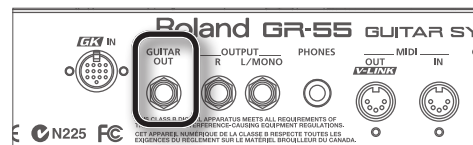
You can make settings for MIDI and USB.

For details, refer to "Connecting the GR-55 to MIDI Devices" (p. 67) and "Connecting a Computer via USB" (p. 66).

GUITAR OUT Jack Settings (GUITAR OUT)

The GUITAR OUT jack can output the normal pickup sound and the modeling tone sound.

For example, you can play the normal pickup sound and the modeling tone sound through your guitar amp, and play the other synthesizer sounds through the PA equipment connected to the OUTPUT jacks.



Always Outputting the Normal Pickup Sound from the GUITAR OUT Jack for All Patches

1. Set the system parameter GUITAR OUT–SOURCE (p. 80) to "NORMAL PU."

For details on setting the system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

Always Outputting the Modeling Tone Sound from the GUITAR OUT Jack for All Patches

1. Set the system parameter GUITAR OUT–SOURCE (p. 80) to "MODELING."

For details on setting the system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

Changing the Output Sound from the GUITAR OUT Jack for Each Patch

1. Set the system parameter GUITAR OUT-SOURCE (p. 80) to "PATCH."

For details on setting the system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

2. Set the master parameter GUITAR OUT-SOURCE (p. 59) to the setting you want to use.

For details on editing the master parameters, refer to "Patch Settings (MASTER)" (p. 54).

MEMO

- The setting of the GUITAR OUT jack does not affect the output from the OUTPUT jacks.
If you don't want the output from the GUITAR OUT jack to be included in the sound that's output from the OUTPUT jacks, you must separately set each of the patch's tone settings to "OFF."
- If the GUITAR OUT-SOURCE setting is "BOTH," the normal pickup sound and the modeling tone sound will be mixed and output.
- The OUTPUT SELECT (p. 70) setting does not apply to the sound that's output from the GUITAR OUT jack.

Tuning Your Guitar (TUNER)

You can use the GR-55's tuner function to tune your guitar.

For details on how to set system parameters, refer to "Settings for the Entire GR-55 (SYSTEM)" (p. 69).

For details on each parameter, refer to "OTHER" (p. 80).

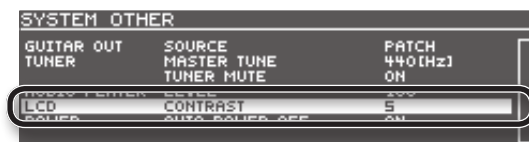
Adjusting the Display Contrast (LCD)

Here's how to adjust the contrast of the display.

1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the OTHER icon, and press the [ENTER] button.



4. Use the cursor [▲] [▼] buttons to select "LCD."



5. Turn the dial to adjust the contrast of the display.

Auto Power Off Settings (POWER)

The GR-55 can turn off its power automatically. The power will turn off automatically when 10 hours have passed since you last played or operated the unit. The display will show a message approximately 15 minutes before the power turns off.

With the factory settings, this function is turned "ON" (power-off in 10 hours). If you want to turn it "OFF," change the setting as follows.

NOTE!

When the power is turned off, any settings you were editing will be lost. You must save settings that you want to keep.

1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to access the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the OTHER icon, and press the [ENTER] button.



4. Use the cursor [▲] [▼] buttons to select "POWER."



5. Turn the dial to specify the time until shutdown.

Value	Description
ON	The power will automatically turn off when 10 hours have passed since you last played or operated the GR-55.
OFF	The power will not turn off automatically.

Switching Between Guitar and Bass (GUITAR<->BASS)

Before you use the GR-55, you must specify whether you're playing a guitar or a bass. For details, refer to "Selecting Guitar or Bass (GUITAR<->BASS)" (p. 9).

Saving GR-55 Settings to USB Memory (BACKUP)

Here's how to save (back up) all of the GR-55's settings to USB memory.

- * One set of backup data can be saved to each USB memory device.
- * Pedal calibration settings are not saved.

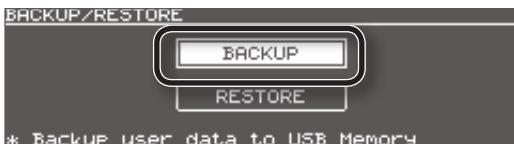
1. Connect your USB memory to the GR-55.
For details, refer to "Inserting the USB Memory" (p. 65).
2. Press the [EDIT] button to access the EDIT screen.
3. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.
4. Use the cursor [◀] [▶] buttons to select the BACKUP/INIT icon, and press the [ENTER] button.



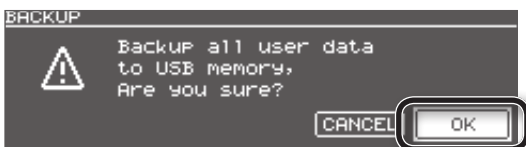
5. Use the cursor [◀] [▶] buttons to select the BACKUP/RESTORE icon, and press the [ENTER] button.



6. Use the cursor [▲] [▼] buttons to select "BACKUP," and press the [ENTER] button.



7. Use the cursor [◀] [▶] buttons to select "OK," and press the [ENTER] button.



Restoring GR-55 Settings from USB Memory (RESTORE)

Here's how data that you backed up to USB memory can be restored to the GR-55.

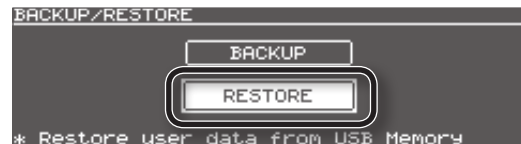
1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the BACKUP/INIT icon, and press the [ENTER] button.



4. Use the cursor [◀] [▶] buttons to select the BACKUP/RESTORE icon, and press the [ENTER] button.



5. Use the cursor [▲] [▼] buttons to select "RESTORE," and press the [ENTER] button.



6. Use the cursor [◀] [▶] buttons to select "OK," and press the [ENTER] button.



7. When the following screen appears, turn off the power.



The next time you turn on the GR-55's power, the backup data will have been restored.

NOTE!

This operation will rewrite all of the GR-55's settings. If you've stored important data in the GR-55, be sure to save the data to separate USB memory before you execute this operation.

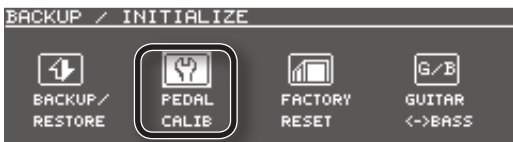
Adjusting the Pedal Sensitivity (CALIB)

Here's how to calibrate the sensitivity of the pedal.

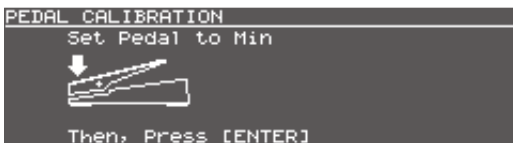
1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the BACKUP/INIT icon, and press the [ENTER] button.



4. Use the cursor [◀] [▶] buttons to select the PEDAL CALIB icon, and press the [ENTER] button.

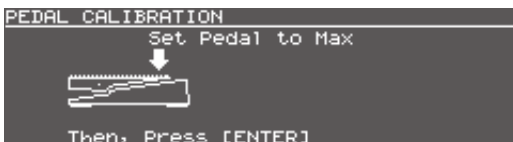


The PEDAL CALIBRATION screen will appear.



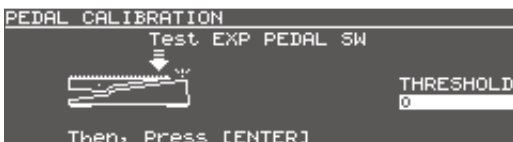
5. Move the expression pedal to the heel-down position, and press the [ENTER] button.

The display will indicate "OK," and then the following screen will appear.



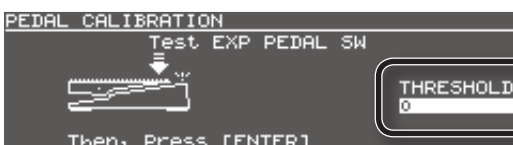
6. Move the expression pedal to the fully depressed (toe down) position, and press the [ENTER] button.

The display will indicate "OK," and then the following screen will appear.



7. Apply strong pressure to the toe area of the expression pedal.

Verify that the EXP PEDAL SW indicator lights when you apply pressure to the toe area. If you want to change the sensitivity at which the EXP PEDAL SW indicator lights, adjust the THRESHOLD setting.



8. When you've finished making calibration settings, press the [ENTER] button.

The screen will indicate "COMPLETE!"

Restoring the Factory Settings (FACTORY RESET)

Here's how the settings stored in the GR-55 can be returned to their factory-set condition.

NOTE!

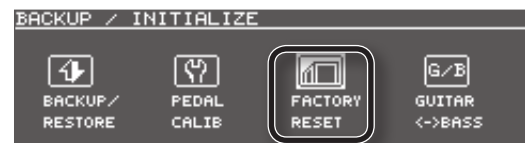
If important data you've created has been stored in the GR-55, be aware that the data you've edited or created will all be lost if you execute a factory reset. If you want to keep this data, you must save it to USB memory (p. 72).

- * The pedal calibration settings will not be reset.

1. Press the [EDIT] button to access the EDIT screen.
2. Use the PAGE [◀] [▶] buttons to select the SYSTEM tab.
3. Use the cursor [◀] [▶] buttons to select the BACKUP/INIT icon, and press the [ENTER] button.



4. Use the cursor [◀] [▶] buttons to select the FACTORY RESET icon, and press the [ENTER] button.



5. Use the cursor [◀] [▶] buttons to select "OK," and press the [ENTER] button.



The factory reset will be executed.

- * Never turn off the power while the factory reset is being carried out.

6. When the following screen appears, turn off the power.



The next time you power up the GR-55, it will start up in the factory-set condition.

NOTE!

If the GR-55 is set to "BASS MODE," it will return to "GUITAR MODE" (p. 9).

Parameter List (SYSTEM)

GK SETTING

Tab	Parameter	Value	Description	
GK SET SELECT	GK SET SELECT	1–10	Selects the GK SET that will be used when the master parameter "GK SET" (p. 58) is set to "SYSTEM." This is also where you'll select the GK SET whose GK settings you want to edit.	
	NAME	Edits the name of the GK set (up to eight characters).		
PICKUP	PU TYPE	Specifies the type of GK pickup on the guitar or bass you're using.		
		If GUITAR<->BASS is set to "GUITAR" (p. 9)		
		GK-3	Choose this if you're using a GK-3.	
		GK-2A	Choose this if you're using a GK-2A.	
		PIEZO	This setting is appropriate when using a piezo pickup with a flat response.	
		PIEZO F	This setting is appropriate for a Fishman piezo pickup.	
		PIEZO G	This setting is appropriate for a Graph Tech piezo pickup.	
		PIEZO L	This setting is appropriate for a L.R. Baggs piezo pickup.	
		PIEZO R	This setting is appropriate for an RMC piezo pickup.	
		If GUITAR<->BASS is set to "BASS" (p. 9)		
		GK-3B	Choose this if you're using a GK-3B.	
		GK-2B	Choose this if you're using a GK-2B.	
		PIEZO	This setting is appropriate when using a piezo pickup with a flat response.	
		PIEZO G	This setting is appropriate for a Graph Tech piezo pickup.	
	PIEZO R	This setting is appropriate for an RMC piezo pickup.		
	SCALE	If GUITAR<->BASS is set to "GUITAR" (p. 9)		
		500–660 mm, ST (648 mm), LP (628 mm)	Specify the scale length of the guitar you're using.	
		If GUITAR<->BASS is set to "BASS" (p. 9)		
	GK PU POS	710–940 mm, SHORT (760 mm), MEDIUM (812 mm), LONG JB/PB (864 mm), EXTRA LONG (914 mm)		Specify the scale length of the bass you're using.
		Specifies the position of the divided pickup.		
* This setting applies only if GUITAR<->BASS is set to "BASS" (p. 9).				
4STR-1		Position for a 4-string bass.		
4STR-2				
4STR-3				
5STR Lo1		Position for a 5-string bass (Low B–G).		
5STR Lo2				
5STR Hi1	Position for a 5-string bass (E–Hi C).			
5STR Hi2				
6STR	Position for a 6-string bass.			
PU PHASE	Specifies the phase of the divided pickup and the guitar's normal pickup.			
	Set this to "NORMAL," and if the low-frequency range is cut, change it to the "INVERSE" setting.			
	MEMO The phase will be easier to detect if the divided pickup sound is mixed with the normal pickup sound.			
	NORMAL	The phase will be normal.		
	INVERSE	The phase will be inverted.		

Settings for the Entire GR-55 (SYSTEM)

Tab	Parameter	Value	Description
PICKUP	PU DIRECTION		Specifies the direction in which the divided pickup is attached.
		NORMAL	The cable extends from the side of the 6th string.
		REVERSE	The cable extends from the side of the 1st string.
	S1/S2 POSITION		Swaps the functions of the [S1] and [S2] buttons of the GK-3 or GK-2A.
		NORMAL	The switches will not be swapped.
		REVERSE	The functions of the [S1] and [S2] buttons will be swapped.
NORM PU GAIN	-20–+20 dB	Adjusts the input level of the normal pickup. When making this setting, set the GK pickup's select switch to "MIX."	
PIEZO TONE LOW	-10–+10 dB	Adjusts the low-frequency range * This setting applies if the PU TYPE is set to "PIEZO," "PIEZO F," "PIEZO G," "PIEZO L," or "PIEZO R."	
PIEZO TONE HIGH	-10–+10 dB	Adjusts the high-frequency range. * This setting applies if the PU TYPE is set to "PIEZO," "PIEZO F," "PIEZO G," "PIEZO L," or "PIEZO R."	
DISTANCE	PU<->BRIDGE		If GUITAR<->BASS is set to "GUITAR" (p. 9)
		10.0–30.0 mm	Specifies the distance between the divided pickup and the bridge. This setting is ignored if the PU TYPE is set to "PIEZO," "PIEZO F," "PIEZO G," "PIEZO L," or "PIEZO R."
			If GUITAR<->BASS is set to "BASS" (p. 9)
	5.5–55.5 mm	Specifies the distance between the divided pickup and the bridge. This setting is ignored if the PU TYPE is set to "PIEZO," "PIEZO G," or "PIEZO R."	
SENSITIVITY	SENS	0–100	Specifies the input sensitivity of the divided pickup.
VELOCITY	VELOCITY DYNAMICS	1–10	Adjusts the sensitivity of the PCM tone's volume (velocity) change. The further you raise this setting, the more easy it becomes to produce higher values for velocity.
	PLAY FEEL	1–5	Adjusts the volume (velocity) change curve of the PCM tone. The lower-numbered settings give you a wider range of volume change in response to your picking dynamics. With higher-numbered settings, the volume becomes more consistent regardless of your picking dynamics. The "5" setting gives you a completely fixed velocity.
	LOW VELOCITY CUT	0–10	Adjust this if simply touching a string causes a note to be unintentionally triggered. Raising this value will make it more difficult to trigger notes.
NUANCE	These settings adjust the way in which Nuance (p. 28) responds to your playing. Adjust these settings so that the level meter reaches the maximum position when you play with the softest touch, and so that the level meter does not move very much when you play normally.		
	NUANCE DYNAMICS	0–10	Adjusts the sensitivity at which Nuance occurs. Higher settings will make it easier to produce the Nuance effect.
	NUANCE TRIM	0–10	Specifies the threshold value at which Nuance occurs. If the Nuance effect occurs more often than you would like with normal playing, lower this value.
DOWN TUNE	SHIFT	0– -5	If the guitar/bass you're using has been tuned down, specify the number of chromatic steps by which it has been down-tuned.

OUTPUT SELECT

Parameter	Value	Description
OUTPUT SELECT	LINE/PHONES	Choose this setting if you're using headphones, or if the GR-55 is connected to a keyboard amp, bass amp, mixer, or digital recorder.
	JC-120	Choose this setting if the GR-55 is connected to the guitar input of a Roland JC-120 guitar amp.
	SMALL	Choose this setting if the GR-55 is connected to a small guitar amp.
	COMBO	Choose this setting if the GR-55 is connected to the guitar input of a combo-type guitar amp (a type in which the amp and speaker are in a single unit) other than the JC-120. Depending on the amp you're using, the "JC-120" setting might produce better results.
	STACK	Choose this setting if the GR-55 is connected to the guitar input of a stack-type guitar amp (a type in which the amp and speaker are separate units).
	JC-120 RETURN	Choose this setting if the GR-55 is connected to the JC-120's RETURN jack.
	COMBO RETURN	Choose this setting if the GR-55 is connected to a combo-type guitar amp's RETURN jack.
	STACK RETURN	Choose this setting if the GR-55 is connected to the RETURN jack of a stack-type guitar amp. You should also choose the "STACK RETURN" setting if you're using a guitar power amp together with a speaker cabinet.
	B-AMP WITH TWEETER	Choose this setting if the GR-55 is connected to a bass amp that has a tweeter.
	B-AMP NO TWEETER	Choose this setting if the GR-55 is connected to a bass amp that does not have a tweeter. The high-frequency range will be corrected.

PEDAL/GK CTL

Tab	Parameter	Value	Description			
CTL, EXP SW, GK S1, GK S2	FUNCTION		Here you can specify the function that will be assigned to the [CTL] pedal, the expression pedal switch, or the GK [S1]/[S2] buttons.			
		OFF	No function will be assigned to the above pedal or switch.			
		PATCH SETTING	Choose this if you want the function of the pedals and switches to change for each patch.			
		HOLD (CTL only)	HOLD TYPE	HOLD parameter	Value	Description
				1	Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held. This differs from "HOLD TYPE 4" in that if a note is already sounding on the same string, the previous note will be silenced, and the note newly played on that string will take its place. This allows you to play without a break even if the note is on a distant fret.	
				2	Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will not sound.	
				3	Notes that were sounding when you pressed the pedal will be held as long as you continue holding down the pedal. Notes played after you started holding down the pedal will sound, but will not be held.	
			4	Notes that were sounding when you pressed the pedal will be held, and successive notes that are played while you continue holding down the pedal will also be held.		
			SWITCH MODE	LATCH	Hold will turn on/off each time you press the pedal.	
				MOMENT	Hold will be on only while you hold down the pedal.	
			PCM TONE 1	OFF, ON	Choose the "OFF" setting if you don't want the tone to be held.	
		PCM TONE 2	OFF, ON			
		TAP TEMPO		Sets the tempo to the timing at which you press the pedal.		
		TONE SW	SW OFF	Controls the on/off switch for each tone and the normal pickup.		
				TONE SW parameter	Value	Description
				PCM TONE 1 OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "OFF". GK S1/S2 are the settings for the default state (i.e., before you've pressed a switch).	
				PCM TONE 2 OFF/ON		
				MODELING TONE OFF/ON		
				NORMAL PU OFF/ON		
				SW ON	PCM TONE 1 OFF/ON	These settings are for when the STATUS of each controller ([CTL] pedal, expression pedal switch) is "ON". GK S1/S2 are the settings for when the switch has been pressed once.
					PCM TONE 2 OFF/ON	
		MODELING TONE OFF/ON				
		NORMAL PU OFF/ON				
		AMP SW		Switches AMP on/off.		
		MOD SW		Switches MOD on/off.		
		MFX SW		Switches MFX on/off.		
		DELAY SW		Switches DELAY on/off.		
		REVERB SW		Switches REVERB on/off.		
		CHORUS SW		Switches CHORUS on/off.		
		SOUND STYLE INC	Switches the sound style.			
		SOUND STYLE DEC				
		BANK NUMBER INC	Switches the bank number.			
BANK NUMBER DEC						
PATCH NUMBER INC	Switches the patch number.					
PATCH NUMBER DEC						

Tab	Parameter	Value	Description		
CTL, EXP SW, GK S1, GK S2	FUNCTION	AUDIO PLAYER PLAY/STOP	Starts/stops the audio player.		
		AUDIO PLAYER SONG INC	Selects the audio file in USB memory played by the audio player.		
		AUDIO PLAYER SONG DEC			
		AUDIO PLAYER SW	Performs the same operation as when the panel's [AUDIO PLAYER] button is pressed.		
		V-LINK SW	Performs the same operation as when the panel's [V-LINK] button is pressed.		
EXP, EXP ON, GK VOL	FUNCTION	Here you can specify the functions that will be assigned to the expression pedal or to the GK volume knob. Two different functions can be assigned separately to the expression pedal; one function for when the expression pedal switch is on, and another function for when it is off.			
		OFF	No function will be assigned to the above pedal or knob.		
		PATCH SETTING	Choose this if you want the function of the pedals and switches to change for each patch.		
		PATCH VOLUME	Adjusts the volume of the patch.		
		TONE VOLUME	Adjusts the volume of the tones and the normal pickup.		
			TONE VOLUME parameter	Value	Description
			PCM TONE 1	OFF, ON	If you don't want the control to adjust the volume of the respective tone or pickup, choose "OFF."
			PCM TONE 2	OFF, ON	
			MODELING TONE	OFF, ON	
		NORMAL PU	OFF, ON		
		PITCH BEND	Changes the pitch of PCM tone 1, PCM tone 2, and the modeling tone.		
			PITCH BEND parameter	Value	Description
			DEPTH	-12~+12	Specifies the maximum pitch change that will occur when you fully depress the pedal.
			PCM TONE 1	OFF, ON	Choose "OFF" if you don't want to change the pitch of PCM tone 1.
			PCM TONE 2	OFF, ON	Choose "OFF" if you don't want to change the pitch of PCM tone 2.
		MODULATION	Controls the depth of modulation for PCM tone 1 and PCM tone 2. The effect will differ depending on the PCM tone that's selected.		
			MODULATION parameter	Value	Description
			MIN	0-100	Specifies the depth of modulation when the pedal is fully released.
			MAX	0-100	Specifies the depth of modulation when the pedal is fully depressed.
			PCM TONE 1	OFF, ON	Choose "OFF" if you don't want to apply modulation to PCM tone 1.
		CROSS FADER	Controls the volume balance of the tones.		
			CROSS FADER parameter	Value	Description
			PCM TONE 1 POLARITY	OFF	The volume of the tone will not change.
			PCM TONE 2 POLARITY	TOE	The volume of the tone will increase as you depress the pedal.
			MODELING TONE POLARITY NORMAL PU POLARITY	HEEL	The volume of the tone will increase as you lift up on the pedal.
		DELAY LEVEL REVERB LEVEL CHORUS LEVEL	Controls the DELAY/REVERB/CHORUS effect level.		
			Parameter	Value	Description
MIN	0-120 (DELAY) 0-100 (REVERB, CHORUS)		Specifies the effect level when the pedal is fully released.		
MAX			Specifies the effect level when the pedal is fully depressed.		

Settings for the Entire GR-55 (SYSTEM)

Tab	Parameter	Value	Description			
EXP, EXP ON, GK VOL	FUNCTION	MOD CONTROL	Controls the principal parameter for each type of MOD effect. This is valid if MOD SWITCH is ON.			
			MOD CONTROL Parameter	Value	Description	
			MIN	Specifies the range of change for the parameter. The values will depend on the parameter that's assigned by MOD type.		
			MAX			
			Type of MOD effect	Parameter	Type of MOD effect	Parameter
			OD/DS	DRIVE	TREMOLO	RATE
			WAH (*1)	PEDAL POSITION	ROTARY	SPEED SELECT
			COMP	SUSTAIN	UNI-V	RATE
			LIMITER	THRESHOLD	PAN	RATE
			OCTAVE	OCTAVE LEVEL	DELAY	EFFECT LEVEL
			PHASER	RATE	CHORUS	EFFECT LEVEL
			FLANGER	RATE	EQ	HI-MID FREQ
ASSIGN HOLD		OFF, ON	When you switch patches, this setting specifies whether the state of the expression pedal and GK volume will be applied to the next patch (ON) or will not be applied to the next patch (OFF).			

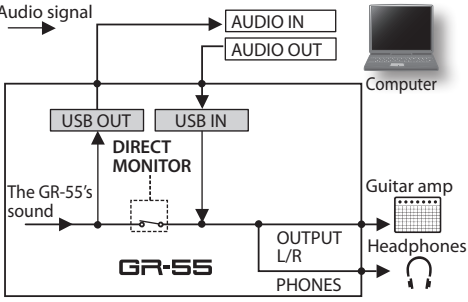
(*1) Set the MODE parameter (p. 43) to "MANUAL."

MIDI/USB

Tab	Parameter	Value	Description
GENERAL	PATCH CH	1–16	Specifies the MIDI channel that will control patches. To switch patches on the GR-55, send a program change message on this MIDI channel. MIDI messages from an external device are also received on this MIDI channel. Received control changes are sent to ASSIGN SOURCE (p. 57).
	PC RX SWITCH	OFF, ON	Turn this "ON" if you want program change messages from an external device to switch patches. You can use the RX BANK/PC MAP to change the correspondence between incoming program change numbers and the GR-55's patches.
	PC TX SWITCH	OFF, ON	Turn this "ON" if you want program change messages to be transmitted when you switch patches on the GR-55.
	MIDI SYNC	OFF, ON	Turn this "ON" if you want the tempo of tempo-synchronized effects to synchronize with an external device.
	MIDI CLOCK OUT	OFF, ON	If this is "ON," MIDI clock data will be transmitted to an external MIDI device. This data will not be transmitted if MIDI SYNC is "ON."
	V-LINK TX CH	1–16	Specifies the MIDI channel used to control V-LINK devices.
GTR-MIDI	SWITCH	OFF, ON	If this is "OFF," guitar performance data will not be transmitted from MIDI OUT.
	MODE		This sets the transmission mode for the MIDI messages.
		MONO	In this mode, one channel per string is used, thus using a total of six channels. Since each string uses a different MIDI channel, you can select a different tone for each string, using string bending or continuously varying the pitch on a specific string; however, this requires use of a multitimbral sound module.
	POLY	In this mode, the messages for all six strings are transmitted over a single channel. While transmitting the MIDI messages for all of the strings over one channel does simplify the settings needed for the sound module and reduces the number of MIDI channels used, it does impose certain limitations; for example, permitting only one tone to be selected for all of the strings.	
	CHROMATIC	OFF, ON	Turn this ON if you want to play an external sound module chromatically.
	STRING CH	1–11	Specifies the MIDI channel used to transmit guitar performance data. If MODE is set to "MONO," the data will be transmitted using six channels starting with the channel you specify here. If it is set to "POLY," performance data for all strings will be sent on the channel you specify here.
	DATA THIN	OFF, ON	If this is "ON," pitch bend data will be thinned-out to reduce the volume of MIDI data.
	CTL PDL CC	OFF, 1–31, 64–95	Specifies the control change numbers that are transmitted when you operate a pedal. Turn this "OFF" if you don't want the pedals to transmit data.
	EXP PDL CC	OFF, 1–31, 64–95	
	EXP PDL BEND RANGE	-24+24	Specifies the maximum pitch change amount when transmitting pitch bend data from the expression pedal to an external sound module. Set this to "0" if you don't want the expression pedal to transmit pitch bend data.
GK VOL CC	OFF, 1–31, 64–95	Determine the control change numbers that will be transmitted when you operate the GK pickup's volume knob or [S1]/[S2] buttons. Turn this "OFF" if you don't want these controls to transmit data.	
GK S1 CC	OFF, 1–31, 64–95		
GK S2 CC	OFF, 1–31, 64–95		
RX PC MAP	MAP SELECT		When using program change data transmitted from an external MIDI device to switch patches on the GR-55, this setting specifies whether the correspondence between the received program number and the patch will be fixed, or whether it can be specified freely.
		FIX	The incoming program change data will select the predetermined patch regardless of the BANK/PC settings.
		PROG	The patch specified by BANK/PC will be selected.
	BANK	0–63	Select the bank number (MSB 0–63) of the program change shown in the RX PC MAP (the LSB is fixed at 0).
PC		Here you can edit the correspondence between the incoming program change numbers and the patch that will be selected for each number.	
	[LEAD] *.* [RHYTHM] *.* [OTHER] *.* [USER] *.*	Specify the patch number ([LEAD] 01-1–[USER] 99-3) that will correspond to each incoming program change number (bank number).	

Settings for the Entire GR-55 (SYSTEM)

Tab	Parameter	Value	Description
USB	AUDIO IN LEVEL	0–200	Adjusts the volume of the digital audio signal from USB (computer).
	AUDIO OUT LEVEL	0–200	Adjusts the volume of the digital audio signal output to USB (computer).
	DIRECT MONITOR	OFF ON	<p>Turn this setting off if the audio data is being passed through by the computer. In this case, you won't hear sound unless the computer is passing the audio through.</p> <p>The sound of the GR-55 will be output directly. Turn this setting "ON" if you're using the GR-55 by itself. (If this is "OFF," only the sound being input via USB will be output.)</p>



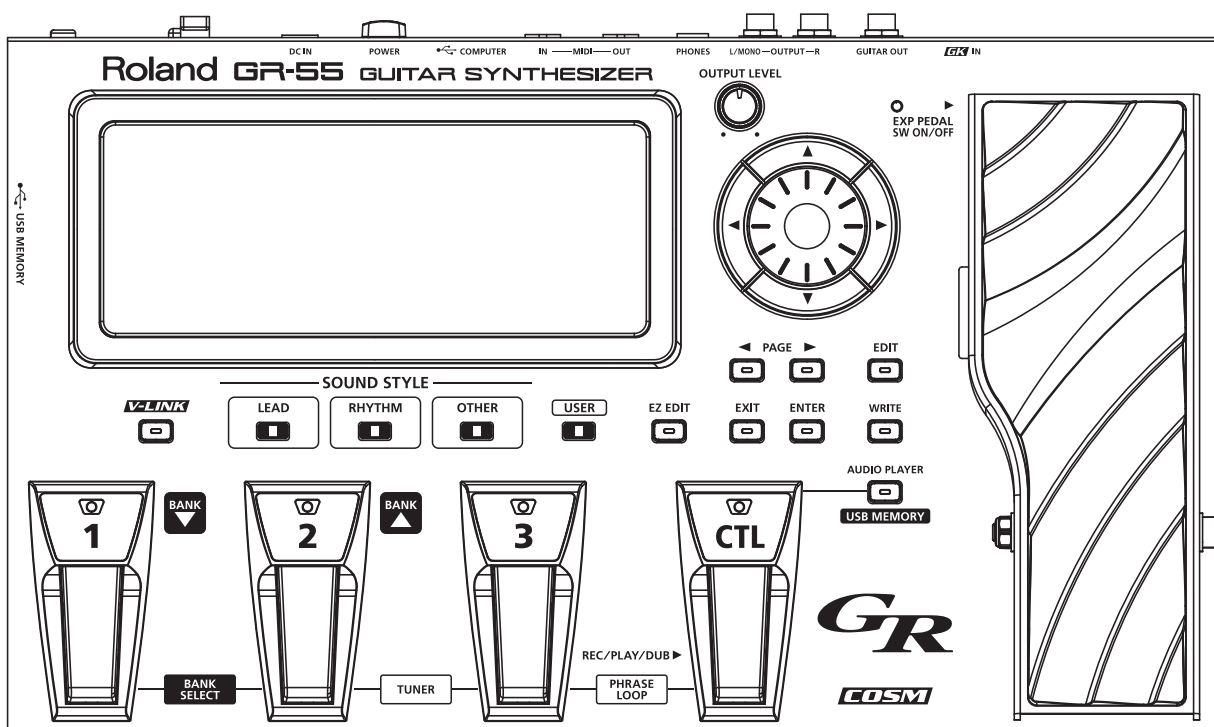
OTHER

Group	Parameter	Value	Description
GUITAR OUT	SOURCE		Specifies the signal that is output from the GUITAR OUT jack. If you choose "PATCH," the GUITAR OUT setting (p. 59) of each patch will be used. If you choose any other setting, that setting will apply at all times. For details, refer to "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 70).
		PATCH	The GUITAR OUT setting (p. 59) of each patch will be used.
		OFF	Nothing will be output from the GUITAR OUT jack.
		NORMAL PU	The normal pickup sound will be output.
		MODELING	The modeling tone sound will be output.
	BOTH	Both the normal pickup sound and the modeling tone sound will be output.	
TUNER	MASTER TUNE	435 Hz–445 Hz	Specifies the reference pitch. * With the factory settings this is set to "440 Hz."
	TUNER MUTE	OFF, ON	Turn this setting "OFF" if you want sound will be output while you tune your instrument. If you set this "ON," sound will not be output while you tune your instrument * With the factory settings this is turned "ON."
AUDIO PLAYER	LEVEL	0–200	Adjusts the volume of the audio player.
LCD	CONTRAST	1–10	Adjusts the contrast of the display.
POWER	AUTO POWER OFF	OFF, ON	<p>The GR-55 is able to turn off its power automatically. The power will automatically turn off when 10 hours have passed since you last played or operated the unit. A message will appear in the display approximately 15 minutes before the power turns off.</p> <p>With the factory settings, this function is turned "ON" (power switches off after 10 hours elapses). Turn this setting "OFF" if you want the power to stay on.</p>

BACKUP/INITIALIZE

Icon	Description
BACKUP/RESTORE	Refer to "Saving GR-55 Settings to USB Memory (BACKUP)" (p. 72).
PEDAL CALIBRATION	Refer to "Adjusting the Pedal Sensitivity (CALIB)" (p. 73).
FACTORY RESET	Refer to "Restoring the Factory Settings (FACTORY RESET)" (p. 73).
GUITAR-BASS SELECT	Refer to "Selecting Guitar or Bass (GUITAR->BASS)" (p. 9).

Appendix



GR-55 Patch List

GUITAR MODE

SOUND STYLE: LEAD

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	Metal Synth Lead	Synth Lead	477	Synth Lead	548	E.GTR	03
01-2	Rock Lead Organ	E.Organ	062	---	---	SYNTH	22
01-3	GR-300 Ctl:+1Oct	---	---	---	---	SYNTH	18
02-1	Nice Tenor	Sax	407	---	---	---	---
02-2	Flute Solo	Flute	393	---	---	---	---
02-3	Jazz Guitar Vibe	Mallet	143	Mallet	142	E.GTR	10
03-1	Legato Solo	Pulsating	821	---	---	E.GTR	05
03-2	SlowAttack Solo	Synth Lead	524	Synth Lead	524	---	---
03-3	Synth Brass Lead	Synth Lead	453	Synth Lead	524	SYNTH	23
04-1	Drive Blues Harp	Harmonica	119	---	---	---	---
04-2	Tp Section	Ensemble Brass	379	Solo Brass	370	---	---
04-3	MELLOW CELLO	Solo Strings	339	---	---	---	---
05-1	Strange Whistle	Recorder	414	---	---	---	---
05-2	EMOTIONAL LEAD	Synth Lead	446	---	---	---	---
05-3	WAVE SYNTH SOLO	---	---	---	---	SYNTH	19
06-1	Dual Sync Lead	Synth Lead	486	Synth Lead	486	E.GTR	02
06-2	Funky Syn Lead	Synth Lead	466	Synth Lead	467	E.GTR	05
06-3	SqrPipe For You	Synth Lead	527	Synth Lead	527	---	---
07-1	Concert Grand	Ac.Piano	002	---	---	---	---
07-2	Mute Trumpet/EXP	Solo Brass	377	---	---	---	---
07-3	Epf + 335 Unison	E.Piano1	035	---	---	E.GTR	09
08-1	P90 & Organ Bell	E.Organ	082	---	---	E.GTR	06
08-2	Feedback Guitar	E.Guitar	193	---	---	E.GTR	01
08-3	CTL=DLY/EXP=WAH	---	---	---	---	E.GTR	05
09-1	More Blacklord	E.Organ	060	E.Organ	065	E.GTR	01
09-2	PdI Bend Guitar	---	---	---	---	E.GTR	02
09-3	POLY DISTOTION	---	---	---	---	SYNTH	19
10-1	NaturalResoLead	Synth Lead	560	Synth Lead	501	E.GTR	01
10-2	Organ Syn Lead	Synth Lead	554	E.Organ	087	SYNTH	22
10-3	Crims-O-Tron	E.Bass	215	Vox/Choir	418	SYNTH	18
11-1	Dist Sync Lead	Synth Lead	488	Synth Lead	548	E.GTR	03
11-2	5th Layer	Synth Lead	469	Synth Lead	465	E.GTR	05
11-3	Screamin Lead	Synth Lead	460	---	---	---	---
12-1	Portamento Lead	Synth Lead	471	Synth Lead	471	SYNTH	19
12-2	Dist Sine Solo	Synth Lead	524	Synth Lead	524	E.GTR	05
12-3	Dist Square Lead	Synth Lead	536	Synth Lead	535	E.GTR	03
13-1	Buzz Lead	Synth Lead	476	Synth Lead	538	SYNTH	18
13-2	METAL SAW LEAD	Synth Lead	447	---	---	E.GTR	05
13-3	BrassyLead	Sax	406	Synth Brass	590	SYNTH	23
14-1	LONG ECHO LEAD	Synth Lead	471	---	---	E.GTR	05
14-2	RockyOrgan	E.Organ	084	E.Organ	087	SYNTH	22
14-3	MILD SAW LEAD	Synth Lead	523	---	---	---	---
15-1	Simple Square	Synth Lead	533	---	---	---	---
15-2	+1oct Mild Lead	Synth Lead	533	---	---	---	---
15-3	Unison Lead	Dist.Guitar	201	---	---	E.GTR	01
16-1	Lead Beast	Synth Lead	455	Synth Lead	456	SYNTH	19
16-2	Dream Bell	Vox/Choir	416	Mallet	156	AC	11
16-3	Female Chorus	Synth Bellpad	693	Vox/Choir	435	---	---

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
17-1	70s Unison	Dist.Guitar	199	Dist.Guitar	199	E.GTR	01
17-2	Comfortable Solo	---	---	---	---	E.GTR	02
17-3	Wah Feedback	Synth Lead	524	Synth Lead	524	E.GTR	05
18-1	Gtr+Organ Unison	E.Organ	060	E.Organ	060	E.GTR	03
18-2	Vibraphone	Mallet	152	---	---	---	---
18-3	Dark Trumpet	Solo Brass	371	---	---	---	---
19-1	High Note Tp	Solo Brass	370	---	---	---	---
19-2	Fat Brass Sec	Ensemble Brass	380	Ensemble Brass	384	---	---
19-3	Solo Fr.Horn	Solo Brass	369	---	---	---	---
20-1	SGT Fr Horn	Ensemble Brass	383	---	---	---	---
20-2	Solo Trombone	Solo Brass	372	---	---	---	---
20-3	Super Low Brass	Solo Brass	375	Orchestral	365	---	---
21-1	Clarinet>EXP Vib	Wind	390	---	---	---	---
21-2	Oboe	Wind	387	---	---	---	---
21-3	Soprano Sax	Sax	405	---	---	---	---
22-1	Alto Sax	Sax	409	---	---	---	---
22-2	Moody Sax	Sax	406	---	---	---	---
22-3	Guitar+SaxUnison	Sax	410	Sax	411	E.GTR	09
23-1	Flute+Gtr Unison	Flute	399	---	---	E.GTR	10
23-2	Pan Flute	Flute	397	---	---	---	---
23-3	Piccolo	Flute	398	---	---	---	---
24-1	Flutey GT	Flute	401	Flute	403	---	---
24-2	Heaven Ocarina	Recorder	412	---	---	---	---
24-3	LoflFlute&Glockn	Mallet	156	Flute	399	---	---
25-1	Recorder	Recorder	413	---	---	---	---
25-2	Chromatic Harmo	Harmonica	118	---	---	---	---
25-3	FILTER HARP	Harmonica	118	---	---	---	---
26-1	Gt + HARMONICA	Harmonica	118	---	---	E.GTR	09
26-2	Heavy Harmonica	Recorder	415	Harmonica	118	E.GTR	05
26-3	LEAD VIOLIN	Solo Strings	333	---	---	---	---
27-1	DIST VIOLIN	Solo Strings	333	---	---	---	---
27-2	DRIVE+VLN+CELLO	Solo Strings	337	Solo Strings	339	E.GTR	05
27-3	DOUBLE CELLO	Solo Strings	339	Solo Strings	339	---	---
28-1	GLASS CELLO	Solo Strings	339	Synth Pad/Strings	681	---	---
28-2	OVERDRIVE+CELLO	Solo Strings	339	---	---	E.GTR	09
28-3	SMOOTH LEAD+VLN	Solo Strings	336	---	---	E.GTR	09
29-1	Brass + Drive	Ensemble Brass	379	Sax	411	E.GTR	05
29-2	Organ,Pf & OD Gt	E.Organ	060	Ac.Piano	003	E.GTR	06
29-3	Shamisen	Plucked/Stroke	329	---	---	---	---
30-1	for Normal PU L1	Pipe Organ	094	E.Organ	080	SYNTH	20
30-2	for Normal PU L2	Sax	406	Synth Bass	280	SYNTH	18
30-3	for Normal PU L3	Synth Lead	486	Synth Lead	535	SYNTH	23

SOUND STYLE: RHYTHM

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	12st AG & Ch Org	Pipe Organ	095	---	---	AC	11
01-2	DoubleFlatHeavy	Synth Bass	253	Synth Lead	450	E.GTR	05
01-3	SoftBrightPad+L4	Synth Pad/Strings	682	Synth Pad/Strings	680	E.GTR	10
02-1	RICH STRINGS	Ensemble Strings	363	Solo Strings	340	---	---
02-2	POLY SITAR	Plucked/Stroke	327	Synth PolyKey	725	---	---
02-3	HeavyBrassRock	Ensemble Brass	384	Ensemble Brass	381	E.GTR	05
03-1	Syn Str.Pdl Reso	Synth Pad/Strings	633	Synth Pad/Strings	627	E.GTR	02
03-2	TB-303 Bass	Synth Bass	289	Synth Bass	289	---	---
03-3	AG+Bell Pad	Bell	121	Synth FX	784	AC	11
04-1	Double Low Piano	Ac.Piano	003	Ac.Piano	003	---	---
04-2	E.Piano	E.Piano2	054	---	---	---	---
04-3	Xylophone Plus	Mallet	148	Pulsating	801	---	---
05-1	30 String Guitar	Ac.Guitar	178	Ac.Guitar	175	E.GTR	08
05-2	ST + TWEED	---	---	---	---	E.GTR	01
05-3	LP + STACK	---	---	---	---	E.GTR	05
06-1	AcGt12st+STRINGS	Ensemble Strings	346	Solo Strings	339	AC	11
06-2	Jazz Guitar	---	---	---	---	E.GTR	10
06-3	TL&Rotary Organ	E.Organ	064	---	---	E.GTR	04
07-1	Ballade Wurly	E.Piano1	041	---	---	---	---
07-2	RnB Section	Ensemble Brass	379	Sax	411	---	---
07-3	NYLON Gt+STRINGS	Ensemble Strings	346	---	---	AC	12
08-1	Symphonic Rock!	Percussion	885	Ensemble Strings	350	E.GTR	03
08-2	GR Brass+Strings	Synth Brass	584	Ensemble Strings	344	SYNTH	18
08-3	RockInCathedral	Vox/Choir	418	Pipe Organ	092	E.GTR	02
09-1	DADGAD PHASER	Ensemble Strings	350	---	---	E.GTR	07
09-2	Asian DADGAD	Plucked/Stroke	329	Plucked/Stroke	315	AC	11
09-3	TL+StFlanger Pad	Synth Pad/Strings	632	Synth Pad/Strings	609	E.GTR	04
10-1	Heavy Gt W/Sweep	Synth Brass	581	Synth Pad/Strings	655	E.GTR	03
10-2	Fat Drive Mix	Synth Lead	468	Synth Lead	468	E.GTR	05
10-3	Bright Gtr + Pad	Ac.Piano	006	Synth Pad/Strings	618	AC	11
11-1	Electric 12str	---	---	---	---	E.GTR	08
11-2	AC->12stAC(CTL)	---	---	---	---	AC	11
11-3	Nylon String Gtr	---	---	---	---	AC	12
12-1	Pedal Wah	---	---	---	---	E.GTR	01
12-2	Stolling Rones	---	---	---	---	E.GTR	04
12-3	Flat Tuned Drive	---	---	---	---	E.GTR	03
13-1	BlueGrass 12-St	Plucked/Stroke	328	---	---	AC	11
13-2	Bell Clean	Synth Bellpad	694	Synth Pad/Strings	618	E.GTR	09
13-3	AG & Epf	E.Piano1	033	---	---	AC	11
14-1	HnkyTonk Piano	Ac.Piano	008	Ac.Piano	008	AC	14
14-2	Phaser E.Pf	E.Piano1	032	---	---	---	---
14-3	Piano + Anlg Pad	Ac.Piano	007	Synth Pad/Strings	614	SYNTH	21
15-1	Dyno Epf w/Pad	E.Piano1	032	---	---	SYNTH	23
15-2	ST+FM Epf+Voice	E.Piano2	049	Vox/Choir	442	E.GTR	02
15-3	Drive Wurly	E.Piano1	040	---	---	---	---
16-1	80s Piano	Pop Piano	018	Synth Pad/Strings	631	SYNTH	20
16-2	Analog Clav S&H	Clav	106	Synth FX	775	E.GTR	06
16-3	E.PIANO/ACPIANO	Ac.Piano	001	E.Piano1	022	---	---
17-1	Pipe Organ	Pipe Organ	095	---	---	---	---
17-2	Cheap Organ	E.Organ	086	---	---	---	---
17-3	3xOrganPower	E.Organ	067	E.Organ	065	SYNTH	22

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
18-1	Simple Clavi	Clav	103	---	---	---	---
18-2	R12st+Clavi+Xylo	Clav	104	Mallet	161	E.GTR	08
18-3	Harpichord CTL	Harpichord	098	---	---	---	---
19-1	Celesta	Celesta	111	---	---	---	---
19-2	Accordion	Accordion	112	---	---	---	---
19-3	Bell&Mallet+(Bs)	Bell	139	Mallet	145	---	---
20-1	TE+FM Bell Pad	Bell	121	Synth Pad/Strings	613	E.GTR	04
20-2	Marimba	Mallet	146	---	---	---	---
20-3	SteelDrums/Ethno	Mallet	147	Mallet	150	SYNTH	21
21-1	Voice Pad SL	Vox/Choir	420	Synth Pad/Strings	662	SYNTH	20
21-2	AG+Voice	Vox/Choir	419	---	---	AC	11
21-3	Rotary G & Pad	Vox/Choir	426	Synth Bass	229	E.GTR	06
22-1	Gt & Vo Unison	Vox/Choir	438	---	---	E.GTR	10
22-2	Vox+Pf+Crystal	Vox/Choir	417	Pop Piano	017	SYNTH	21
22-3	Crunch & Voice	Vox/Choir	430	Pulsating	799	E.GTR	04
23-1	80s Stack Piano	Pop Piano	017	Synth Brass	569	SYNTH	20
23-2	Like 60s	E.Organ	072	E.Organ	061	E.GTR	01
23-3	Reed Organ(+LP)	Reed Organ	097	---	---	E.GTR	05
24-1	Full Section	Ensemble Brass	382	Sax	411	---	---
24-2	Real & Syn Brass	Ensemble Brass	379	Synth Brass	605	---	---
24-3	Edge Brass	Ensemble Brass	381	Ensemble Brass	379	---	---
25-1	ORCHESTRA	Orchestral	367	Orchestral	367	---	---
25-2	PIZZICATO Gt	Ensemble Strings	360	Ensemble Strings	361	E.GTR	01
25-3	FLANGE STRINGS	Ensemble Strings	344	Solo Strings	340	---	---
26-1	PHASE STRINGS	Ensemble Strings	346	Ensemble Strings	358	---	---
26-2	SynthBrass	Synth Brass	597	Ensemble Brass	380	SYNTH	18
26-3	BLADE RUNNING	Synth Brass	575	---	---	---	---
27-1	Seychelles Tour	Vox/Choir	443	Sound FX	863	E.GTR	01
27-2	EmotionalBallad	E.Piano1	042	E.Piano2	053	E.GTR	09
27-3	Analog Voice Pad	E.Bass	215	Vox/Choir	418	SYNTH	18
28-1	-2 Tubular & LP	Bell	136	Pipe Organ	095	E.GTR	05
28-2	Bridge of Sy's	E.Piano1	042	Synth FX	765	E.GTR	01
28-3	Faded Cherry	E.Guitar	190	Mallet	159	AC	12
29-1	Acid Bass	Synth Bass	308	Synth Bass	308	SYNTH	23
29-2	Acoustic Bass	Ac.Bass	210	---	---	AC	11
29-3	Heavy P-Funk BS	Synth Bass	242	Plucked/Stroke	328	E.GTR	02
30-1	for Normal PU R1	Synth Bellpad	693	Ensemble Strings	345	AC	11
30-2	for Normal PU R2	Synth Brass	569	E.Organ	088	AC	11
30-3	for Normal PU R3	Ensemble Strings	362	Synth Pad/Strings	627	SYNTH	19

SOUND STYLE: OTHER

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	Ultimate Pulse	Synth Pad/Strings	612	Pulsating	824	SYNTH	18
01-2	Heavy Hit&Groove	Hit	843	Beat&Groove	835	E.GTR	02
01-3	Jazz Trio	Percussion	884	Ac.Bass	212	E.GTR	10
02-1	Seq*Tempo Dly+EG	Synth Pad/Strings	615	Synth Seq/Pop	788	E.GTR	01
02-2	DarkSideOfTheSun	Bell	128	Synth Pad/Strings	669	E.GTR	03
02-3	KOTO DREAMS	Plucked/Stroke	330	Synth PolyKey	726	---	---
03-1	Voice Hit	Pulsating	825	Hit	844	E.GTR	04
03-2	Heavens Bells	Bell	129	Synth Pad/Strings	666	E.GTR	08
03-3	Sine Air Bend	Synth Lead	549	Synth Lead	549	---	---
04-1	Question+Answer	Plucked/Stroke	318	E.Grand Piano	020	E.GTR	03
04-2	Metamorphosis	Synth FX	775	Pulsating	797	SYNTH	21
04-3	HighlanderGTR	Synth Bellpad	704	Wind	391	AC	15
05-1	Sitar Fantasy	Synth Lead	553	Ensemble Strings	355	AC	13
05-2	GR-300 Triplet	Synth Pad/Strings	675	Synth Pad/Strings	684	SYNTH	18
05-3	Noize Mix Drive	Synth FX	764	Synth FX	760	E.GTR	03
06-1	Scat & Guitar	Scat	444	E.Piano1	034	E.GTR	10
06-2	SE Pad & LP+MS	Pulsating	825	Synth Pad/Strings	640	E.GTR	05
06-3	DancingAcoustic	Synth Pad/Strings	692	Ac.Guitar	173	AC	11
07-1	Heavy Pulse	Synth Lead	553	Synth Lead	538	E.GTR	03
07-2	NEW WAVES	Synth Lead	492	---	---	---	---
07-3	FourthOfFifth	Synth PolyKey	735	Synth Bellpad	708	E.GTR	02
08-1	E Sitar& Dly Toy	Mallet	141	---	---	AC	13
08-2	Trio Concerto	Ac.Piano	002	Ensemble Strings	346	AC	12
08-3	PARADISE LOST	Synth PolyKey	754	Synth Bellpad	708	---	---
09-1	Trademark Riff	---	---	Synth FX	779	---	---
09-2	Touchy 5th	Synth PolyKey	735	E.Guitar	190	E.GTR	09
09-3	Scuba-Diving	Synth FX	779	Pulsating	798	SYNTH	23
10-1	Big Syn Drum	Percussion	893	Synth Pad/Strings	633	E.GTR	03
10-2	Sequence Clean	Pulsating	812	Synth Pad/Strings	620	E.GTR	01
10-3	Acoustic Heaven	Pulsating	815	Synth Pad/Strings	610	AC	11
11-1	SparkleBellGTR	Bell	128	Plucked/Stroke	324	E.GTR	02
11-2	Metal Timpani	Percussion	885	Percussion	885	E.GTR	03
11-3	Cheezy Movie	Hit	840	Orchestral	365	E.GTR	04
12-1	Stalker Violin	Solo Strings	333	Synth Pad/Strings	681	E.GTR	08
12-2	OverblownClnGTR	Sax	409	Flute	401	E.GTR	10
12-3	MotionBuilder	Pulsating	823	Pulsating	809	SYNTH	18
13-1	Pulsing Bell+EG	Pulsating	811	Synth Bellpad	696	E.GTR	06
13-2	Flying Tremolo	Synth FX	775	Pulsating	803	E.GTR	09
13-3	Trance Organ	Pulsating	810	E.Piano1	038	SYNTH	22
14-1	Sequence Trio	Pulsating	812	Pulsating	814	E.GTR	02
14-2	Extreme FX	Sound FX	859	Sound FX	863	E.GTR	02
14-3	Rhythmic Pulse	Pulsating	808	E.Organ	063	E.GTR	02
15-1	Scared Score	Sound FX	863	Percussion	886	AC	12
15-2	EasternFluteGT	Plucked/Stroke	327	Flute	394	AC	13
15-3	Odd Guitar	Ac.Guitar	175	Plucked/Stroke	330	E.GTR	02
16-1	DissonantBeauty	E.Piano1	033	Plucked/Stroke	322	SYNTH	19
16-2	PluckdBaritoned	---	---	Plucked/Stroke	325	E.GTR	04
16-3	GroovePusher	Beat&Groove	831	Pulsating	809	E.GTR	04
17-1	JazzEP/BassSplit	E.Piano2	055	Ac.Bass	210	E.GTR	10
17-2	Metal Scat	Scat	444	Scat	444	E.GTR	05
17-3	Quantum Physics	Synth Pad/Strings	657	Vox/Choir	429	SYNTH	22

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
18-1	Enigmatic Rick	Synth FX	755	Synth FX	761	E.GTR	08
18-2	Euro Beat Slicer	Synth Bass	242	Synth Lead	553	---	---
18-3	Fuzz Heaven	Synth PolyKey	754	Pulsating	797	SYNTH	18
19-1	Arabian Nights	---	---	Plucked/Stroke	322	AC	14
19-2	Morpheus	Bell	129	Synth Pad/Strings	665	E.GTR	08
19-3	Unison+5thPower	Synth Seq/Pop	795	Synth Lead	553	E.GTR	09
20-1	BassFluteSaxTrio	Sax	410	Flute	402	E.BASS	17
20-2	Exorbitanz	Synth Pad/Strings	652	Synth FX	757	AC	14
20-3	Armageddon	Sound FX	850	Sound FX	849	SYNTH	18
21-1	Grinder	Bell	132	Pulsating	800	AC	13
21-2	EmoCarillion	Ac.Guitar	169	Bell	138	SYNTH	18
21-3	Unbelievable	Synth Pad/Strings	653	Synth Pad/Strings	668	E.GTR	08
22-1	FAB 4 Together	E.Piano1	042	E.Piano2	056	E.BASS	17
22-2	Esoteric Vibe	Plucked/Stroke	321	Mallet	152	E.GTR	06
22-3	Deja Vu Bass	Synth Lead	542	Synth PolyKey	743	E.BASS	16
23-1	GK Paradise	Synth FX	775	Synth PolyKey	726	AC	13
23-2	Is Dis Fat?	Synth PolyKey	747	Synth Lead	482	E.GTR	05
23-3	Gladiator	Percussion	885	Vox/Choir	425	---	---
24-1	SlowGearSynth	Bell	130	Ac.Guitar	174	E.GTR	04
24-2	Oxygen Lead	Plucked/Stroke	320	E.Piano1	035	SYNTH	18
24-3	SteelPan + Agogo	Percussion	886	Mallet	147	E.GTR	01
25-1	GHOSTLY	Synth FX	783	Synth FX	783	E.GTR	01
25-2	SNEAKING UP	Ensemble Strings	353	Synth Pad/Strings	681	---	---
25-3	Big Ben	Plucked/Stroke	320	Bell	137	E.GTR	03
26-1	AggroClav	Reed Organ	096	Clav	106	SYNTH	20
26-2	Cinematic Art	Sound FX	863	Mallet	156	---	---
26-3	Strictly E	Mallet	142	Synth Lead	492	E.GTR	06
27-1	Beat Provider	Beat&Groove	830	Beat&Groove	829	---	---
27-2	Shanai+Rhythm	Wind	392	Beat&Groove	834	---	---
27-3	BackToDaCrib	Beat&Groove	839	Beat&Groove	838	SYNTH	23
28-1	Hyper TE Beat	Sound FX	851	Beat&Groove	837	E.GTR	04
28-2	HOUSE FIRE	Beat&Groove	838	Pulsating	822	---	---
28-3	Trance Groove	Beat&Groove	831	Synth PolyKey	713	E.GTR	03
29-1	RAINSTORM	Sound FX	850	Sound FX	849	---	---
29-2	Scary Scream	Sound FX	860	Sound FX	876	---	---
29-3	COMEDIAN	Sound FX	875	Sound FX	874	---	---
30-1	for Normal PU O1	Mallet	143	E.Piano2	054	AC	13
30-2	for Normal PU O2	Synth Lead	553	Beat&Groove	832	SYNTH	20
30-3	for Normal PU O3	Synth FX	783	Orchestral	367	SYNTH	18

BASS MODE

SOUND STYLE: LEAD

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	Double String Bs	Ensemble Strings	342	Synth Pad/Strings	632	E.BASS	01
01-2	Oct Unison Lead	Synth Lead	523	Synth Lead	523	SYNTH	10
01-3	Cotton Harp	Harmonica	119	---	---	---	---
02-1	Jazz Trio	Percussion	884	Mallet	152	E.BASS	01
02-2	Mond MG Lead	Synth Lead	482	Solo Brass	378	E.GTR	16
02-3	Pipe & Organ	Flute	393	E.Organ	071	---	---
03-1	Indian Fretless	Plucked/Stroke	319	E.Bass	218	E.BASS	01
03-2	EP Unison	E.Piano1	022	E.Piano1	032	E.BASS	01
03-3	Mellow Fretless	E.Bass	218	---	---	E.BASS	01
04-1	AnalogBass+Pedal	Synth Lead	481	Synth Pad/Strings	688	SYNTH	10
04-2	OrgBass+PedalSyn	Synth Lead	561	E.Organ	062	E.BASS	05
04-3	ModBass+PedalSyn	Synth Brass	577	Synth Pad/Strings	639	E.BASS	08
05-1	Deep Ensemble	Ensemble Strings	358	Solo Strings	340	SYNTH	10
05-2	Rock Organic	E.Organ	061	E.Organ	088	E.BASS	06
05-3	Pedal Synth Bend	Synth Lead	477	Synth Lead	548	E.BASS	01
06-1	Soft Lead	Recorder	414	---	---	E.BASS	01
06-2	70s Mond Org	E.Organ	077	---	---	E.GTR	16
06-3	Flange GR-500	Synth Lead	456	---	---	SYNTH	10
07-1	Solo Cello	Solo Strings	335	Solo Strings	333	---	---
07-2	Trumpet&Strings	Solo Brass	371	Ensemble Strings	356	E.BASS	01
07-3	OctaPiano	Ac.Piano	001	Ac.Piano	001	E.BASS	01
08-1	Strings&FL Sound	Ensemble Strings	342	Flute	399	E.BASS	01
08-2	Ska Melody	Solo Strings	340	Ensemble Brass	384	E.BASS	01
08-3	Spacy Jazz Bass	---	---	---	---	E.BASS	01
09-1	Delayed Nylon	Ac.Guitar	163	---	---	E.BASS	08
09-2	Experienc	---	---	---	---	E.GTR	16
09-3	Extreme Dist	---	---	---	---	E.BASS	05
10-1	for Normal PU L1	Pipe Organ	094	E.Organ	080	SYNTH	12
10-2	for Normal PU L2	E.Piano1	038	Synth Lead	502	SYNTH	10
10-3	for Normal PU L3	Synth Lead	486	Synth Lead	535	SYNTH	15

SOUND STYLE: RHYTHM

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	Super Saw Bass	Synth Bass	229	Synth PolyKey	723	SYNTH	11
01-2	M-Man Brass	Ensemble Brass	379	Sax	411	E.BASS	05
01-3	Fat Upright	Ac.Bass	211	---	---	SYNTH	12
02-1	Organ ViolinBass	E.Organ	070	E.Organ	073	E.BASS	09
02-2	Bell Sweep Bass	Synth Lead	553	Synth Bellpad	693	SYNTH	10
02-3	Heavy E.Piano	E.Piano1	022	E.Piano1	023	E.BASS	04
03-1	Shaker Synth	Synth Lead	556	Synth Brass	569	SYNTH	12
03-2	FilterBassSynth	---	---	---	---	SYNTH	12
03-3	MM & Fat Poly	Synth PolyKey	721	Synth Pad/Strings	656	E.BASS	05
04-1	FastTrackin'Bass	Synth Bass	240	---	---	SYNTH	12
04-2	Soft Bass	Synth Bass	283	Synth Bass	265	---	---
04-3	BrightJB+SynBass	Synth Bass	303	---	---	E.BASS	02
05-1	Fat Synth Bass	Synth Bass	235	Synth Bass	237	SYNTH	10
05-2	Big Synth	Synth Bass	275	---	---	---	---
05-3	DecayFilterBass	---	---	---	---	SYNTH	12

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
06-1	Bass Synth	Synth Bass	237	---	---	SYNTH	11
06-2	Reso Fuzz Bass	Synth Bass	288	---	---	E.BASS	04
06-3	ACID CLAV	Synth Bass	262	Clav	105	---	---
07-1	Space Funk	Clav	108	Synth Bass	253	E.BASS	03
07-2	Trem E.Piano	E.Piano1	022	---	---	E.BASS	01
07-3	Bass + Clav	Clav	103	---	---	E.BASS	03
08-1	OctaClavz	Clav	109	Clav	110	E.BASS	03
08-2	High Strings	Ensemble Strings	342	Ensemble Strings	363	---	---
08-3	Brass Mix	Ensemble Brass	379	Synth Brass	579	E.BASS	08
09-1	Organ Bass	E.Organ	062	E.Organ	070	E.BASS	01
09-2	Octave M-Man	---	---	---	---	E.BASS	05
09-3	P-Bass Crunch	---	---	---	---	E.BASS	04
10-1	for Normal PU R1	Synth Bellpad	693	Ensemble Strings	345	E.BASS	07
10-2	for Normal PU R2	Synth Brass	569	E.Organ	088	E.BASS	08
10-3	for Normal PU R3	Ensemble Strings	362	Synth Pad/Strings	627	SYNTH	10

SOUND STYLE: OTHER

Patch No.	Patch Name	PCM TONE1		PCM TONE2		MODELING TONE	
		Category	Tone No.	Category	Tone No.	Category	Tone No.
01-1	Ultimate Pulse	Synth Pad/Strings	612	Pulsating	824	SYNTH	10
01-2	Ambient Sparkle	Bell	120	Synth Pad/Strings	680	---	---
01-3	Auto Groove	Beat&Groove	835	Synth Brass	569	E.BASS	01
02-1	Avalon	Bell	120	Plucked/Stroke	318	---	---
02-2	Bollywood Stack	Plucked/Stroke	327	Ensemble Strings	359	SYNTH	10
02-3	Gel Sequence	Pulsating	813	Synth Pad/Strings	645	---	---
03-1	Seq.Str.Hit	Pulsating	815	Ensemble Strings	351	---	---
03-2	Vint Seq.Bass	Synth FX	773	Synth FX	773	SYNTH	12
03-3	Techno Sequence	Pulsating	824	Pulsating	808	---	---
04-1	Tubular Strings	Bell	133	Ensemble Strings	361	E.BASS	05
04-2	TIME>TRAVELER	Pulsating	805	Pulsating	808	---	---
04-3	STRINGTHEORY	Pulsating	803	Pulsating	797	---	---
05-1	Ambient Organ	E.Organ	067	Flute	402	---	---
05-2	RingLoop&E.Piano	E.Piano1	024	Pulsating	809	E.BASS	01
05-3	Unknown Kingdom	Pulsating	825	Synth Pad/Strings	646	E.BASS	01
06-1	Arrival Of King	Percussion	885	Ensemble Strings	345	E.BASS	01
06-2	Ringin Bell	---	---	Synth Pad/Strings	680	---	---
06-3	TOKYO LIGHTS	Synth PolyKey	718	Synth FX	778	---	---
07-1	Sad Memory	Pulsating	823	Vox/Choir	433	E.BASS	01
07-2	Wandering Pipe	Bell	120	Flute	394	---	---
07-3	LUNAR LANDING	Synth FX	759	Pulsating	805	---	---
08-1	Techno Opening	Pulsating	824	Synth Lead	486	E.BASS	01
08-2	Inner Journey	Pulsating	822	Vox/Choir	436	SYNTH	10
08-3	HOUSE PARTY	Beat&Groove	839	Hit	842	---	---
09-1	Compu-Strings	Beat&Groove	831	Ensemble Strings	362	E.BASS	01
09-2	5th & Groovin'	Beat&Groove	829	Synth PolyKey	735	E.BASS	01
09-3	Shamisen Beat	Plucked/Stroke	329	Beat&Groove	839	E.BASS	08
10-1	for Normal PU O1	Mallet	143	E.Piano2	054	SYNTH	14
10-2	for Normal PU O2	Synth Lead	553	Beat&Groove	832	SYNTH	12
10-3	for Normal PU O3	Synth FX	783	Orchestral	367	SYNTH	10

Troubleshooting

If the GR-55 is not producing sounds or if you think it is not operating properly, first check the following points. If checking these points fails to resolve the problem, consult your dealer or the nearest Roland service center.

During normal performance using the GR-55 alone

Problem	Items to check	Action	Page
No sound/Low volume	Is the [OUTPUT LEVEL] knob turned down completely?	Adjust the knob to an appropriate setting.	p. 16
	Could the volume of the GK pickup be turned down?	Raise the volume of the GK pickup to an appropriate level.	p. 16
	Could the select switch of the GK pickup be set to "GUITAR"?	Set the switch of the GK pickup to GK (or SYNTH) or MIX.	p. 22
	Could the expression pedal be released?	Depress the expression pedal.	p. 20
	Could the PATCH LEVEL be turned down?	Try raising the PATCH LEVEL in the EZ EDIT or other screen.	p. 18
	Is there a short in any connecting cable?	Try replacing the connecting cable.	—
	Are the GR-55 and other devices connected properly?	Check the connections with the other devices.	p. 8
	Is the power to the connected amp or mixer not turned on, or is the volume turned down?	Check the settings for the connected device.	—
	Is the tuner on?	The direct sound is not output when the tuner is on if the volume setting during tuning is set to "MUTE ON."	p. 13
	If there are no sounds through USB, are the [SYSTEM] - USB settings correct?	Adjust the settings to the appropriate values.	p. 80
	Is the [SYSTEM] - USB - DIRECT MON switched off?	Set this to ON.	p. 80
Unwanted synthesizer sound is heard when you play softly	Check the setting for "VELOCITY" under "GK SETTING."	If you raise the LOW VELOCITY CUT value, unwanted triggering will be reduced; softly played notes will be less likely to sound.	p. 75
Synthesizer sound is inconsistent in volume		Adjust the "PLAY FEEL" parameter. The "5" setting gives you a completely fixed velocity and sound regardless of your playing strength (picking).	p. 75
Volume is uneven among the strings	Was the "GK SENS" setting adjusted correctly for each string?	Perform the adjustment.	p.10,p.11
	Is the GK pickup attached correctly?	Refer to the manual of your GK pickup, and attach the GK pickup correctly. On the Roland website, the "GK-3/3B Installation Tips" page provides an explanation and photos on how to attach a GK pickup. Be sure to take a look! http://www.roland.com/GK/	—
When using the GR-55's pedal effects or expression pedal, the result is different for each patch	The effect produced using the expression pedal is different for each sound (patch).	Check the effect of each patch beforehand.	—
The pitch of the synth sound does not change in the same way as the pitch of the guitar	The pitch of some tones (such as percussion instruments and sound effects) will change in a different way than the pitch of your guitar.	It does not indicate a malfunction.	—
The pitch changes in half-steps when bending or etc.	On some sounds (patches) such as piano or organ, the pitch will not change smoothly, but change only in semitone steps. This is done intentionally in order to make the instrument sound more realistic.	It does not indicate a malfunction.	—
Oscillation occurs	In the effect settings, could a gain value or volume-related parameter be set too high?	Decrease the value.	p. 41
Cannot change parameters with pedals or buttons	Are you using INTERNAL PEDAL with Control Assign?	When INTERNAL PEDAL or WAVE PEDAL is used for the assign source, the effect parameters set as the assign targets change automatically. If you want to change parameters with the knobs or PATCH/VALUE dial, first switch off Control Assign and cancel the INTERNAL PEDAL setting.	p. 57
Patches not switching	Is some screen other than the Play screen shown in the display?	With the GR-55, you cannot switch patches in any screen other than the Play screen. Press the [EXIT] button one or more times to return to the Play screen.	p. 20
Unable to control parameters set with Assign as expected	Are the effects switched off?	Check to make sure the effects incorporating the parameters being controlled are on.	p. 38
	Are the MIDI channels matched?	When carrying out operations using MIDI, check to confirm that both devices are set to the same MIDI channel.	p. 79
	Are the controller numbers (CC#) matched?	Check to confirm that the controller numbers you are using are the same.	p. 79

When using the GR-55 with other MIDI devices / When using the GR-55 with the computer

Problem	Items to check	Action	Page
The external sound module connected to the MIDI OUT connector does not sound	Do the MIDI channels of the transmitting and receiving devices match?	Match the MIDI channels.	p. 79
	Could you have turned down the volume using the volume control of the GK pickup or the expression pedal?	Raise the controller or volume.	—
Only one string sounds on the external sound module (some strings do not sound)	Could you be using Mono mode to transmit from the GR-55 to a sound module that is unable to receive six MIDI channels simultaneously?	Use a sound module that supports multitimbral operation. Use the GR-55 in Poly mode.	p. 79
Pitch is incorrect (different than the guitar pitch)	Is the Bend Range of your external sound module set to +/- 24?	Set the Bend Range of your external sound module to +/- 24.	—
	Is your guitar tuned accurately?	Use the GR-55's Tuner function to tune your guitar accurately. You must also adjust your guitar so that accurate pitches are sounded even on the high frets.	p. 13
When you view the note messages recorded in your sequencer, the pitches differ from what is actually sounded	The GR-55 expresses the pitch as a combination of note data and pitchbend data. This means that if you're looking only at the note data, the pitches may appear different than what you played.	Check the pitchbend data.	—
MIDI messages not being transmitted/received	Could there be a short in the MIDI cable?	Try replacing the MIDI cable.	—
	Are the GR-55 and the external MIDI device connected properly?	Check the connection with the external MIDI device.	p. 67
	Are the MIDI channels matched?	Check to confirm that both devices are set to the same MIDI channel.	p. 79
	If you are transmitting from the GR-55, have the settings for transmission been made?	Check the Program Change message transmission ON/OFF setting and the settings for the controller number to be transmitted.	p. 79
Pitch does not change smoothly	Could the master parameter GTR-MIDI-CHROMATIC be "ON"?	If this is turned "ON," pitch bend data will not be output, and the pitch will change in semitone steps. Check the master parameter GTR-MIDI-CHROMATIC, and turn it "OFF."	p. 79

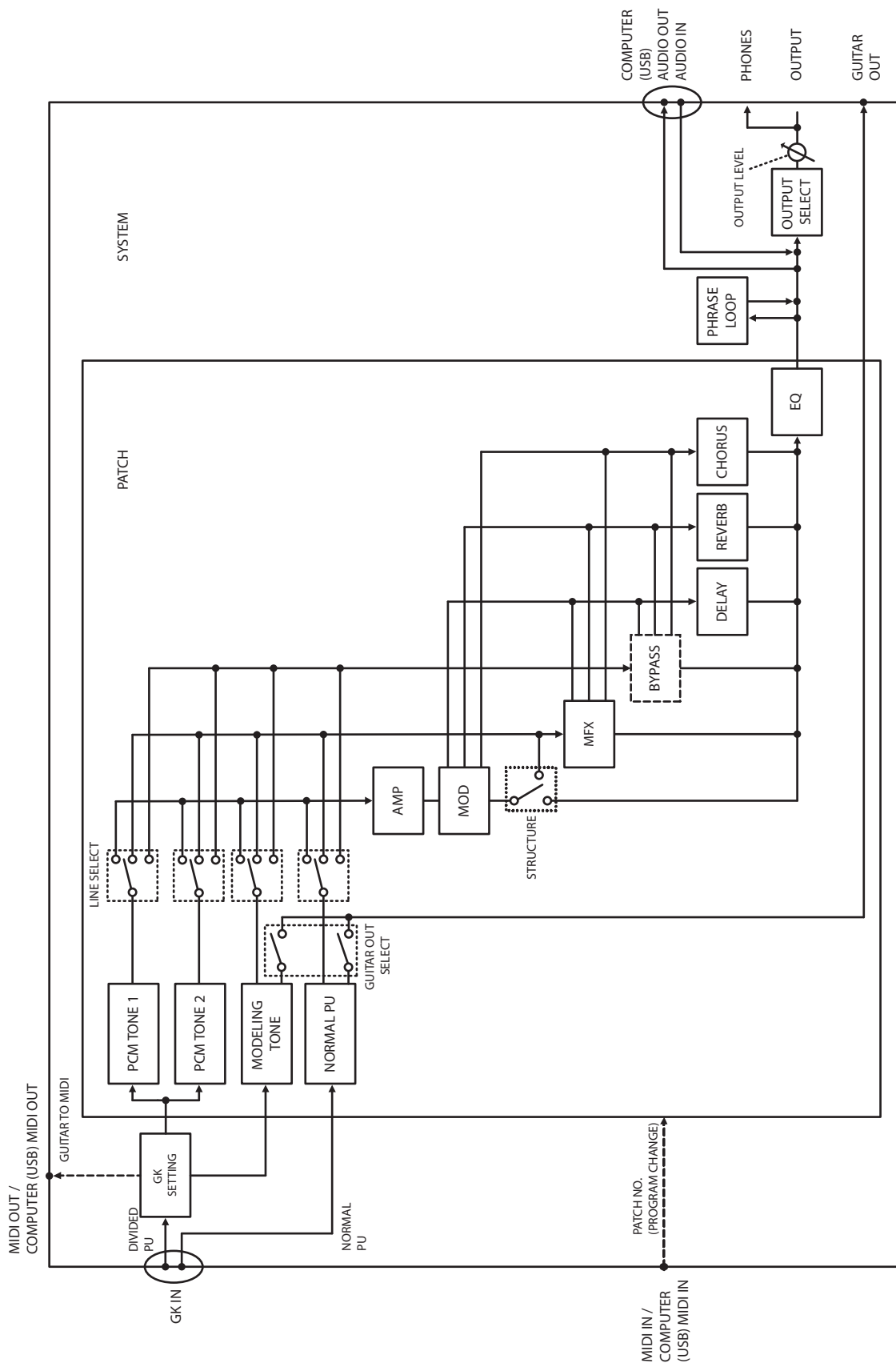
When using USB memory

Problem	Items to check	Action	Page
USB memory is not detected / Song files are not displayed	Check the format of your USB memory. The GR-55 can use USB memory that is formatted as FAT. (Normally, when you purchase USB memory, it will be formatted as FAT, so you can start using it immediately.) However, USB memory that was formatted by a computer or other device as something other than FAT (e.g., NTFS) will not be recognized by the GR-55.	Use your computer to format the USB memory in FAT format. (It is not possible to format USB memory using the GR-55.) In Computer (or My Computer), right-click the USB drive, choose "Format," and then choose "FAT" as the file system so that the USB memory will be formatted in FAT format. For details on formatting USB memory, refer to your computer's documentation. * When you format USB memory, all of its contents will be lost.	—
Can't back up to USB memory	Could the USB memory be write protected?	Disable write protection.	—
	Is there sufficient free space on the USB memory?	Use USB memory that has sufficient free space.	—

Error Messages

Message	Meaning	Action
MIDI OFFLINE!	The MIDI IN connection was broken.	Check that there is no problem with the MIDI cable connected to the GR-55's MIDI IN, and that the MIDI cable was not disconnected.
MIDI BUFFER FULL!	An unusually large amount of MIDI data was received, and could not be processed.	Reduce the amount of MIDI messages that are being transmitted.
MEMORY DAMAGED!	It is possible that the contents of memory have been damaged.	Please execute a Factory Reset. If this does not resolve the problem, contact your dealer or a nearby Roland service center.
USB MEMORY NOT READY!	USB memory is not connected.	Connect USB memory.
USB MEMORY READ ERROR!	The USB memory could not be read.	Use your computer to format the USB memory. * When you format USB memory, all of its contents will be lost.
USB MEMORY WRITE ERROR!	The USB memory could not be written.	Check whether the USB memory might be write protected. If the USB memory is not write protected, use your computer to format the USB memory. * When you format USB memory, all of its contents will be lost.
UNFORMATTED USB MEMORY!	The USB memory is not formatted.	The GR-55 can use USB memory that is formatted as FAT. (Normally, when you purchase USB memory, it will be formatted as FAT, so you can start using it immediately.) However, USB memory that was formatted by a computer or other device as something other than FAT (e.g., NTFS) will not be recognized by the GR-55. Use your computer to format the USB memory in FAT format. (It is not possible to format USB memory using the GR-55.) In Computer (or My Computer), right-click the USB drive, choose "Format," and then choose "FAT" as the file system so that the USB memory will be formatted in FAT format. For details on formatting USB memory, refer to your computer's documentation. * When you format USB memory, all of its contents will be lost.
CURRENTLY CONNECTED TO COMPUTER VIA USB!	Since there is a USB cable connected to the USB COMPUTER connector, the AUDIO PLAYER function cannot be used.	Disconnect the USB cable from the USB COMPUTER connector, then try using the AUDIO PLAYER function.
AUDIO FILE NOT FOUND!	There is no audio file for the AUDIO PLAYER to play.	Save the audio file that you want to play on the USB memory.
UNSUPPORTED AUDIO FILE!	This audio file cannot be played by the GR-55.	—

Signal Flow



MIDI Implementation Chart

GUITAR SYNTHESIZER
Model GR-55

Date : September 9, 2010

Version : 1.00

Function...	Transmitted	Recognized	Remarks
Basic Channel Default Changed	1-16 1-16	1-16 1-16	Memorized
Mode Default Messages Altered	Mode 3, 4 (M = 6) x *****	Mode 3 x	Memorized
Note Number True Voice	0-127 *****	x	
Velocity Note On Note Off	o x	x x	
After Touch Key's Ch's	x x	x x	
Pitch Bend	o	x	
Control Change 0, 32 1-31 33-63 64-95	o o x o	o o x o	*1 *1 *1
Program Change True #	o 0-127	o 0-127	Program Number 1-128
System Exclusive	o	o	
Common Song Position Song Select Tune Request	x x x	x x x	
System Realtime Clock Commands	o x	o x	
AUX Messages Local ON/OFF All Notes OFF All Sound OFF Reset All Controller Active Sense System Reset	x x x x o x	x x x x o x	
Notes	*1 Can be received only through the Basic channel.		

Mode 1: OMNI ON, POLY
Mode 3: OMNI OFF, POLY

Mode 2: OMNI ON, MONO
Mode 4: OMNI OFF, MONO

o: Yes
x: No

Main Specifications

Roland GR-55: Guitar Synthesizer

Sound Generator	PCM	2 tones
	Modeling	1 tone
Tones	PCM	910 types
	Modeling	23 types (guitar mode)
		17 types (bass mode)
Effects	MFX (Multi-Effects)	20 types
	Preamp	42 types
	Modulation	14 types
	Chorus	7 types
	Delay	5 types
	Reverb	4 types
	EQ	1 type
Patch Memory	Guitar mode: 270 (Preset) + 297 (User)	
	Bass mode: 90 (Preset) + 297 (User)	
AD Conversion	GK Pickup	24-bit
	Normal Pickup	24-bit + AF method * AF method (Adaptive Focus method) This is a proprietary method from Roland & BOSS that vastly improves the signal-to-noise (S/N) ratio of the A/D and D/A converters.
DA Conversion	24-bit	
Sampling Frequency	44.1 kHz	
Nominal Output Level	OUTPUT jacks	-10 dBu
	GUITAR OUT	-10 dBu
Output Impedance	OUTPUT jacks	2 k ohms
	GUITAR OUT	2 k ohms
USB Memory Audio Player	File Format: WAV, AIFF	
Display	Graphic LCD 240 x 64 dots	
Connectors	GK IN connector (13 pins DIN type) GUITAR OUT jack (1/4 inch phone type) OUTPUT L/MONO, R jacks (1/4 inch phone type) PHONES jack (Stereo 1/4 inch phone type) MIDI connectors (IN, OUT) (5-pin DIN type) USB COMPUTER connector (supports USB 2.0 Hi-Speed USB MIDI and USB Audio) USB MEMORY connector (supports USB 2.0 Hi-Speed Flash Memory) DC IN jack Dimensions of USB memory that can be installed: 60 (length: including connector) x 26 (width) x 13.5 (thickness) mm or smaller	
Power Supply	DC 9 V	
Current Draw	700 mA	
Dimensions	405 (W) x 244 (D) x 78 (H) mm 16 (W) x 9-5/8 (D) x 3-1/8 (H) inches Maximum height: 405 (W) x 244 (D) x 106 (H) mm 16 (W) x 9-5/8 (D) x 4-3/16 (H) inches	
Weight	3.3 kg / 7 lbs 5 oz (excluding AC adaptor)	
Accessories	Model with included GK pickup	Model for separately sold GK pickup
	AC adaptor Owner's manual Divided pickup (GK-3) GK cable (5 m)	AC adaptor Owner's manual
Options	Divided pickup: GK-3 (for guitar), GK-3B (for bass guitar) GK cable: GKC-5 (5 m), GKC-10 (10 m) MIDI foot controller: FC-300 Unit selector: US-20	

* 0 dBu=0.775 Vrms

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

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有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。

本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

环保使用期限



此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日期的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳(壳体)	×	○	○	○	○	○
电子部件(印刷电路板等)	×	○	×	○	○	○
附件(电源线、交流适配器等)	×	○	○	○	○	○

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。
 ×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。
 因根据现有的技术水平，还没有什么物质能够代替它。

For EU Countries



- UK** This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.
- DE** Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.
- FR** Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.
- IT** Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.
- ES** Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como está regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.
- PT** Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.
- NL** Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.
- DK** Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.
- NO** Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.
- SE** Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.
- FI** Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.
- HU** Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbóllummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.
- PL** Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.
- CZ** Tento symbol udává, že v zemích EU musí být tento výrobek sbíráno odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.
- SK** Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhazovať spolu s domovým odpadom.
- EE** See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.
- LT** Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinėti produktai neturi būti išmetami kartu su buitiniems atliekomis.
- LV** Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produkts ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.
- SI** Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinskimi odpadki.
- GR** Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For the U.K.

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

BLUE: NEUTRAL
BROWN: LIVE

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

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

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

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



For EU Countries

This product complies with the requirements of EMC Directive 2004/108/EC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) this device may not cause harmful interference, and
- (2) this device must accept any interference received, including interference that may cause undesired operation.

This equipment requires shielded interface cables in order to meet FCC class B limit.

Any unauthorized changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

For the USA

DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : GR-55
Type of Equipment : Guitar Synthesizer
Responsible Party : Roland Corporation U.S.
Address : 5100 S.Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

EGYPT

Al Fanny Trading Office
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