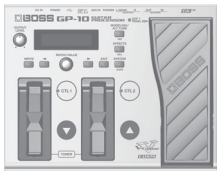
GP-10 GUITAR PROCESSOR

Owner's Manual



Cutting-edge modeling guitar powered by COSM

The GP-10 provides a wide range of modeling guitars powered by COSM technology, including Stratocaster, Telecaster, Les Paul, Jazz Guitar, Acoustic Guitar, and Sitar. In addition, it can also create new dimensions of sound that are unavailable from conventional electric guitars, such as a Wide Range model that gives you a fat sound while preserving the wide range of a single-coil pickup, and a Bright Humbucker model that keeps the rich mid- and low-range of a humbucker while offering a crisp high end.

A variety of alternate tunings

You can choose from alternate tunings such as Drop-D, Open-G, and D-MODAL. Without swapping guitars or changing the string tension, you can instantly switch between a wide variety of alternate tunings. There's also a 12-string guitar mode. You can even use "USER" to specify your own tuning.

Powerful effects and amp modeling

High quality effects and amp modeling are built in. There is also a dedicated "Poly FX" specifically for the GK pickup, which allows you to extract an independent string signal for each string. This lets you experience completely new sounds that were impossible for a guitar of the past, equipped with a conventional pickup.

Owner's Manual (this document)

Read this first. It explains the basic things you need to know in order to use the GP-10.

PDF Manual (download from the Web)

- **Parameter Guide**
  This explains the parameters and audio signal flow of the GP-10.
- **Sound List**
  This is a list of the sounds built into the GP-10.
- **MIDI Implementation**
  This is detailed information about MIDI messages.

To obtain the PDF manual

1. **Enter the following URL in your computer.**
   http: //www.roland.com/manuals/
2. **Choose "GP-10" as the product name.**

Before using this unit, carefully read the sections entitled "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (separate sheet "Read Me First" and Owner's Manual p. 15). 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 of your new unit, read the Owner's Manual in its entirety. This manual should be saved and kept on hand as a convenient reference.

Connections

* To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.

GK IN connector

Connect a guitar equipped with a GK pickup (Roland GK-3/GK-2A) or a GK-compatible guitar such as the Roland V-Guitar GC-1 to this connector.

OUTPUT jacks

Connect these jacks to your guitar amp or to PA (LINE).

* If your system is monaural, use only the L/MONO jack.

PHONES jack

Connect a set of headphones (sold separately) here.

* When you connect a stereo-mini plug to this jack, the internal guitar amp simulator will be automatically on so that you can also enjoy the powerful guitar sound with your headphones. In this case, the sound from OUTPUT jacks will have the same effect.

AUX IN jack

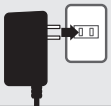
Use a stereo mini-plug cable to connect your audio player here.

* To adjust the input level of the AUX IN jack, adjust the volume of the connected device (audio player, etc.).

DC IN jack

Connect the included AC adaptor here.

* Use only the included AC adaptor. Using any other adaptor may cause overheating and malfunction.



Connect the GK-compatible guitar only with dedicated GK cable (supplied with Roland GK-compatible devices and optional GK cables). Use of any other cable may result in damage or malfunction.

To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the DC IN jack, anchor the power cord using the cord hook, as shown in the illustration.

Security slot (🔒)
http: //www.kensington.com/

GUITAR IN jack

Use this control if you're directly inputting a conventional guitar.

* If you use a 1/4" phone plug to make connections, the modeling and alternate tuning functions will not operate. Only the effect functions will operate.

GUITAR OUT jack

Normal pickup signals of the guitar are output.

Turning the Power On/Off

This turns the power on/off.

* After you've made connections correctly, be sure to **turn on the power in the order of the GP-10 first, and then the connected system**. Powering-on in the incorrect order may cause malfunctions or damage. When turning the power off, **power-off the connected system first, and then the GP-10**.

* This unit is equipped with a protection circuit. A brief interval (a few seconds) after turning the unit on is required before it will operate normally.

* Before turning the unit on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the unit on/off. However, this is normal and does not indicate a malfunction.

Auto Off function

The power to this unit will be turned off automatically after a predetermined amount of time has passed since it was last used for playing music, or its buttons or controls were operated (Auto Off function).

If you do not want the power to be turned off automatically, disengage the Auto Off function (p. 14).

* Any settings that you are in the process of editing will be lost when the power is turned off. If you have any settings that you want to keep, you should save them beforehand.

* To restore power, turn the power on again.

USB (⇜) port

Use a commercially available USB 2.0 cable to connect this port to your computer. It can be used to transfer USB MIDI and USB audio data. **You must install the USB driver before connecting the GP-10 to your computer.** Download the USB driver and the GP-10 special software from the Roland website. For details, refer to Readme.htm which is included in the download.

➡ http: //www.roland.com/support/

EXP 2/CTL 3, 4 jack (Connecting to External Pedals)

If you connect an expression pedal (sold separately: Roland EV-5, FL-500H/L) or footswitch (sold separately: FS-5U, FS-6) to the EXP 2/CTL 3,4 jack, you can use a pedal to control the volume or to turn effects on/off.

➡ For details on the settings, refer to "Pedal and Switch Settings for Each Patch (Ctl:)" (p. 11), "System Settings for the Pedals and Switches (SysCtl:)" (p. 13).

When connecting EV-5

* Use only the specified expression pedal (Roland EV-5, FL-500H/L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

Exp 2

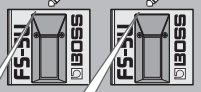
When Connecting an FS-5U

Cable:
1/4" phone type ←→ 1/4" phone type

Ctl 3

When Connecting Two FS-5Us

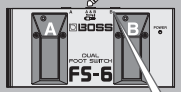
Cable:
Stereo 1/4" phone type ← → 1/4" phone type x 2



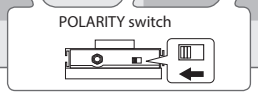
Ctl 4 Ctl 3

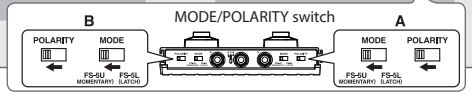
When Connecting an FS-6

Cable:
Stereo 1/4" phone type ← → Stereo 1/4" phone type



Ctl 4 Ctl 3





Initial Setup

Check the following points before using the GP-10

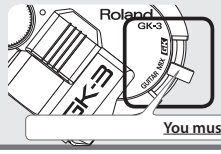
Is the GK-pickup correctly installed?

- After reading the instructions in the GK-pickup Owner's Manual, check the installation once more.
- On the Roland website, the **"How to install the GK pickup"** page provides an explanation and photos on how to attach a GK pickup. Be sure to take a look!
  http: //www.roland.com/GK/

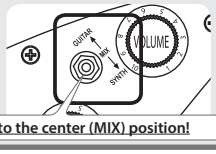
You must set the GK pickup select switch to the "MIX" position!

If the switch is set to any position other than MIX, the unit won't operate correctly (there will be no sound).

Roland GK-3 users



Roland V-Guitar GC-1 users

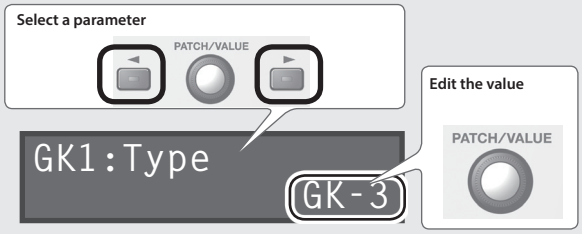


You must set this to the center (MIX) position!

Before using the GP-10 for the first time, you'll need to make the following initial settings.

Basic procedure for initial setup

1. **Press the [SYSTEM] button.**
2. **Use the [◄] [►] buttons to select the desired parameter. Then use the [VALUE] knob to edit the value.**



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

MEMO

You can use the following button operations to jump to the ★/☆ marks of this document (p. 13–).

Buttons	Jump destination	Buttons	Jump destination
[SYSTEM]	Next ★ mark	[►] + [◄]	Next ☆ ★ mark
[EXIT] + [SYSTEM]	Previous ★ mark	[◄] + [►]	Previous ☆ ★ mark

* [►] + [◄] mean that you should "hold down [►] and press [◄]."

Specifying the Output System (Sys: Output)

Choose "Sys: Output," and specify the device (amp) that's connected to the OUTPUT jacks.

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

Value	Explanation
LINE/PHONES	This is the appropriate setting when using headphones, or for when the GP-10 is connected to a keyboard amp, mixer, or digital recorder.
JC-120	Choose this setting if the GP-10 is connected to the guitar input of a Roland JC-120 guitar amp.
SMALL AMP	Choose this setting if the GP-10 is connected to a small guitar amp.
COMBO AMP	Choose this setting if the GP-10 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 AMP	Choose this setting if the GP-10 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 GP-10 is connected to the JC-120's RETURN jack.
COMBO RETURN	Choose this setting if the GP-10 is connected to the RETURN jack of a combo-type guitar amp.
STACK RETURN	Choose this setting if the GP-10 is connected to the RETURN jack of a stack-type guitar amp. You should also choose the "STACK RETURN" setting when using the GP-10 with a guitar power amp and a speaker cabinet.

Setting Up the GK Pickups

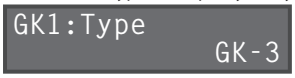
GK settings are extremely important in order to play the GP-10 with the best possible sound. You must be sure to make these settings correctly.

MEMO: GK settings

You can store three different sets of GK settings (GK Setting: 1–3). If you're switching between three different guitars to use with the GP-10, you can make separate GK settings for each guitar. If you're using only one guitar with the GP-10, choose "1" (the default setting).

Specifying the pickup type

Choose "GK1: Type," and specify the type of pickup that's installed on your guitar."



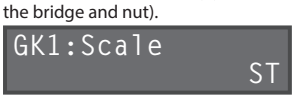
Value	Explanation	Value	Explanation	
GK-3	Roland GK-3	PIEZO F	Piezo Pickup	Fishman
GK-2A	Roland GK-2A	PIEZO G		Graph Tech
GC-1	Roland V-Guitar GC-1	PIEZO L		L.R. Baggs
PIEZO	Piezo Pickup (flat response)	PIEZO R		RMC

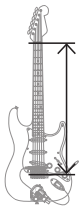
* A piezo pickup is a type of pickup that is mounted on the bridge of the guitar, and uses a piezoelectric element to detect the vibrations of the strings.

* Choose "GK-2A" if you're using a commercially available guitar that's equipped with GK pickup.

Specifying your guitar's scale length

Choose "Scale," and specify your guitar's scale length (the distance between the bridge and nut).



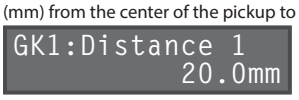


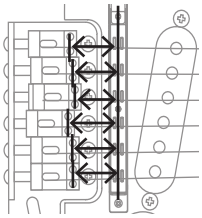
Choose "ST" for a standard Stratocaster type, or choose "LP" for a Les Paul type. Alternatively, choose the closest value in the range of 500–660 mm.

* This parameter is not shown if you select "GC-1" as the pickup type.

Specifying the distance from the bridge

Choose "Distance 1"–"Distance 6," and specify the distance (mm) from the center of the pickup to the bridge saddle.

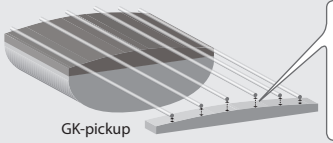




* If the pickup type is set to "GC-1" or one of the piezo-type pickups, this setting is not necessary.

Adjusting the pickup sensitivity

What is Pickup Sensitivity?



If the distance between each string and the GK pickup is different, the volume will also be different. The pickup sensitivity adjustment allows you to compensate for this difference in volume.

1. **Choose "Sens," and adjust the sensitivity for the 6th string.**

Play the 6th string as strongly as you ever expect to play it in actual performance, and use the [VALUE] knob 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.

2. **In the same way, adjust the sensitivity for the 5th through 1st strings as well.**
3. **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.

This completes the initial setup. Now you're ready to play the GP-10!

Basic Operation Guide

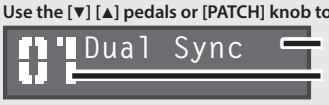
Adjusting the Volume

This adjusts the volume.

Selecting a Patch

Guitar modeling, alternate tuning, and effect settings can be recalled as 99 different "patches" (sounds).

1. Use the [▼] [▲] pedals or [PATCH] knob to select a patch.



Saving a Patch

If you select a different patch or turn off the power after editing the settings, edited settings will be lost. If you want to keep the data, you must save it.

1. Press the [WRITE] button.

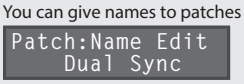
2. Use the [PATCH/VALUE] knob to select the save-destination.

If you decide to cancel, press the [EXIT] button.

3. Press the [WRITE] button.

4. Edit the name.

You can give names to patches using up to 12 characters.



Use the [◄] [►] buttons to move the cursor to the character that you want to edit, and turn the [VALUE] knob to edit the character.

You can also use the following buttons.

Button	Function
INS (MODELING)	Inserts a blank space at the cursor position.
DEL (EFFECTS)	Deletes the character at the cursor position and shifts all characters after it to the left.
CAPS (SYSTEM)	Alternately switches the letter at the cursor position between uppercase and lowercase.

5. Press the [WRITE] button twice to save.

Tuning the Guitar (Tuner Mode)

Press the [▼] [▲] pedals simultaneously to enter Tuner mode.

* To achieve the alternate tunings as described on the tuning control, tune your guitar to correct standard tuning (E A D G B E).
* If you want to tune GUITAR IN (the normal guitar input), disconnect the GK IN connection.

1. Press the [▼] [▲] pedals simultaneously.

* You can also enter Tuner mode by pressing the [►] button in the Play screen.

2. Play a single open note on the string to be tuned.

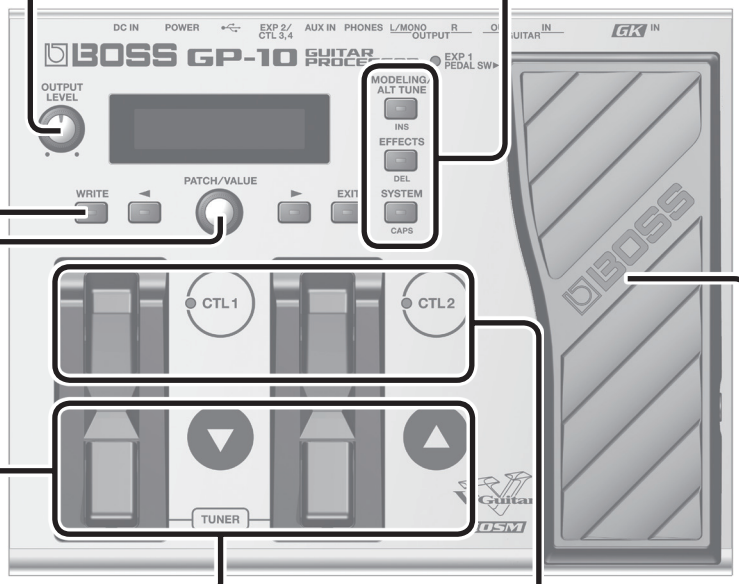
The name of the note closest to the pitch of the string played appears in the display.

3. Tune your instrument so that the center indicator of the display is lit.

Setting the standard pitch

In Tuner mode, you can press the [►] button to change the standard pitch of the tuner.

Pitch
435–445 Hz (default: 440 Hz)



* 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.

Using the Pedals for Control ([CTL 1], [CTL 2] pedals)

By default, the [CTL 1] and [CTL 2] pedals control a function that's assigned by each patch.

* You are free to assign the pedals to other functions if you like.

➡ "Pedal and Switch Settings for Each Patch (Ctl:)" (p. 11), "System Settings for the Pedals and Switches (SysCtl:)" (p. 13)

The controllers of the GK pickup

You can also use the [S1] (DOWN) /[S2] (UP) buttons and the volume knob of the GK pickup to control the parameters.

Controlling the Volume/Effect (Expression Pedal)

By strongly pressing the toe end of the pedal, you can turn the pedal effect on and off (PEDAL SW indicator will light/go out).

Pedal effect is off:

- The pedal controls volume (default).

Pedal effect is on:

- The pedal controls the effect (e. g. : wah) that you select with the [PEDAL FX] knob.

* You are free to assign the pedals to other functions if you like.

➡ "Pedal and Switch Settings for Each Patch (Ctl:)" (p. 11), "System Settings for the Pedals and Switches (SysCtl:)" (p. 13)

* When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. In places where small children are present, make sure that an adult provides supervision and guidance.

Switching the Display

You can use the [◄] [►] buttons to switch the screens in the display.

Play (patch select) screen

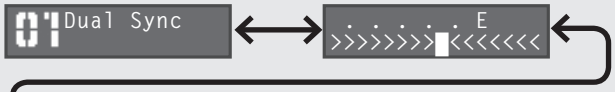
Select a patch.

➡ "Selecting a Patch" (p. 4)

Tuner mode screen

Tune your guitar.

➡ "Tuning the Guitar (Tuner Mode)" (p. 4)



Standard pitch setting screen

Here you can change the standard pitch of the tuner.

Patch level screen

Adjust the volume of the patch.

➡ "Patch Volume (Patch: Level)" (p. 11)

Basic Procedure for Editing the Settings

Editing the GP-10's settings is a simple and consistent procedure. Before you continue, please take a moment to learn the basic editing procedures.

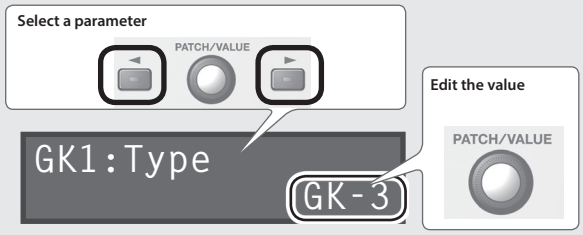
1. Press the button for the type of item you want to edit.

Modeling/Poly FX/Alternate Tuning Settings ➡ p. 6

Effects/Patch Settings ➡ p. 9

System Settings (Settings for the Entire GP-10) ➡ p. 13

2. Use the [◄] [►] buttons to select the desired parameter. Then use the [VALUE] knob to edit the value.



You can use the following button operations to jump to the ★/☆ marks of this document (p. 6–).

Buttons	Jump destination	Buttons	Jump destination
[MODELING/ALT TUNE], [EFFECTS],or [SYSTEM]	Next ★ mark	[►] + [◄]	Next ☆ ★ mark
[EXIT] + buttons above	Previous ★ mark	[◄] + [►]	Previous ☆ ★ mark

* [►] + [◄] mean that you should "hold down [►] and press [◄]."

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

Selecting a Modeling Guitar

Press the [MODELING/ALT TUNE] button and edit the parameters.

➡ "Modeling Settings (Mdl:)" (p. 6)

Selecting an electric guitar

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	E. GTR (electric guitar)
EG: Type	➡ Refer to "Electric Guitar (EG:)" (p. 6)
EG: PU Select	Selects the pickup position.

Selecting an acoustic

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	ACOUSTIC (acoustic)
AC: Type	➡ Refer to "Acoustic (AC:)" (p. 6)

Selecting a bass

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	E. BASS (bass)
EB: Type	➡ Refer to "Bass (EB:)" (p. 6)

Selecting a guitar synthesizer

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	SYNTH (guitar synthesizer)
Synth: Type	➡ Refer to "Synthesizer (Synth:)" (p. 7)

Selecting a Poly FX

The Poly FX are effects specifically designed for the GK pickup, which individually extracts the signal of each string.

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	POLY FX
PolyFx: Type	➡ Refer to "Poly FX (PolyFx:)" (p. 8)

Selecting an Alternate Tuning

Press the [MODELING/ALT TUNE] button and edit the parameters.

➡ "Alternate Tuning Settings (AltTune:)" (p. 8)

* If the Modeling Type is "SYNTH" or "POLY FX," the Alternate Tuning or12-String Guitar function cannot be used.

Selecting an alternate tuning

Parameter		Explanation
AltTune: On/Off		Turns the Alternate Tuning function on/off.
AltTune: Type	**OPEN D, E, G, A**	Tuning that produces a major chord when you play the open strings.
	DROP D–A	DROP-D is a tuning in which only the 6th string is dropped to D. The other tunings are the variations that are transposed downward parallel to Drop D.
	D-MODAL	Tuning that drops the 6th, 2nd, and 1st string by a whole step to create an ethnic feel.
	NASHVL	Tuning that raises the 6th, 5th, 4th, and 3rd strings by one octave; like a 12-string guitar's supplementary strings by themselves.
	-12–+12 STEP	Raises/lowers the tuning of all strings in semitone steps.
	USER	User tuning in which each string can be specified individually.

Selecting a 12-string guitar

Parameter	Explanation
12Str: On/Off	Turn this on if you want the sound of a 12-string guitar. It transforms the sound of a 6-string guitar into the sound of a 12-string guitar equipped with an additional course of strings.

Example: Applying an open-G tuning to a Telecaster (rear pickup)

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	E. GTR
EG: Type	TE
EG: PU Select	REAR
AltTune: On/Off	ON
AltTune: Type	OPEN G

Example: Transforming an acoustic guitar into a 12-string guitar

Parameter	Value
Mdl: On/Off	ON
Mdl: Type	ACOUSTIC
AC: Type	MA28
AltTune: On/Off	OFF
12Str: On/Off	ON

Applying Effects

Press the [EFFECTS] button and edit the parameters.

➡ "Effects Settings" (p. 9)

Amp

Parameter	Explanation
Amp: On/Off	Turns the Amp on/off
Amp: Type	Type of Amp

FX (Overdrive etc.)

Parameter	Explanation
FX: On/Off	Turns the FX on/off
FX: Type	Type of FX

Wah

Parameter	Explanation
Wah: On/Off	Turns the Wah on/off
Wah: Type	Type of Wah

Chorus

Parameter	Explanation
Chorus: On/Off	Turns the Chorus on/off
Chorus: Mode	Type of Chorus

Delay

Parameter	Explanation
Delay: On/Off	Turns the Delay on/off
Delay: Type	Type of Delay

Reverb

Parameter	Explanation
Reverb: On/Off	Turns the Reverb on/off
Reverb: Type	Type of Reverb

Equalizer

Parameter	Explanation
EQ: On/Off	Turns the Equalizer on/off

Noise suppressor

Parameter	Explanation
NS: On/Off	Turns the noise suppressor on/off

Modeling/Poly FX/Alternate Tuning Settings

Modeling Settings (Mdl:)

Press the [MODELING/ALT TUNE] button to edit.

* The parameters shown depend on the modeling type you've selected.

MEMO

For details on ★/☆ marks, refer to "Basic Procedure for Editing the Settings" (p. 5).

Parameter	Explanation	
★ **On/Off**	Turns the Modeling on/off (mute).	
Type	Type of Modeling	
	E. GTR	Electric guitar
	ACOUSTIC	Acoustic
	E. BASS	Bass
	SYNTH	Guitar synthesizer
	POLY FX	Poly FX

Electric Guitar (EG:)

Parameter	Explanation	
★ **Type**	Type of Electric Guitar	
	CLA ST	This models a Fender Stratocaster, a guitar with three traditional single-coil pickups.
	MOD ST	This models a guitar with three EMG active single-coil pickups.
	TE	This models a Fender Telecaster, a guitar with two single-coil pickups often used in blues and country music.
	LP	This models a Gibson Les Paul Standard, a guitar with two humbucking pickups often used in rock.
	P90	This models a Gibson Les Paul Junior, a guitar with two single-coil pickups affectionately referred to as "dog ear" or "soap bar" pickups.
	335	This models a Gibson ES-335 Dot, a well-known semi-hollow body guitar with two humbucking pickups.
	L4	This models a Gibson L-4 CES, a hollow body guitar suitable for jazz, equipped with two humbucking pickups and strung with flat-wound strings.
	RICK	This models a Rickenbacker 360, a semi-hollow body guitar with two unique single-coil pickups.
	LIPS	This models a Danelectro 56-U3, a guitar with three pickups with a distinctive silver "lipstick-style" appearance.
	WIDE RANGE	This produces the fat sound typical of a larger number of coil windings than on a conventional single-coil pickup.
	BRIGHT HUM	A conventional humbucking pickup places two coils side by side, causing the high frequencies to be cancelled; however, this model produces a tone that preserves these high frequencies while retaining the characteristics of a humbucking pickup.
	FRETLESS	This models a fretless guitar.
PU Select *1	Selects the pickup position.	
	REAR	Rear pickup
	R+C *1	Rear and center pickups
	CENTER *1	Center pickup
	C+F *1	Center and front pickups
	FRONT	Front pickup
	R+F *2	Rear and front pickups
	ALL *3	All pickups
	*1 CLA-ST, MOD-ST, LIPS only *2 TE, LP, P-90, RICK, 335, L4, BRIGHT HUM, WIDE RANGE only *3 LIPS only	
Tone Type *2	Selects the fretless tone type.	
Sens *2	This controls the input sensitivity of the FRETLESS.	
Depth *2	This controls the rate of the harmonics.	
Attack *2	Adjusts the attack of the picking sound.	
Resonance *2	Adds a characteristically resonant quality to the sound.	
Direct Level *2	Adjusts the volume of the direct sound.	
Volume	Sets the volume. With a setting of 0, there will be no sound.	
Tone	Adjusts the tone. The standard value is 100; lowering the value creates a softer tone.	

*1 Other than FRETLESS
*2 FRETLESS only

Acoustic (AC:)

Parameter	Explanation	
★ **Type**	Type of Acoustic	
	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.
	NYLON	This models a nylon-string guitar.
	RESO	This models a Dobro-type resonator guitar.
	BANJO	This models a conventional five-string banjo.
	SITAR	This models a Coral electric sitar. The sitar's distinctive buzz and tonal change are modeled.
Body *1	Adjusts the body resonation. 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 *2	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.	
PU Select *3	Selects the pickup position.	
	FRONT	Front pickup
	R+F	Rear and front pickups
	REAR	Rear pickup
	PIEZO	Piezo pickup
Sens *3	Adjusts the input sensitivity.	
Color *3	Adjusts the overall tone quality of the sitar.	
Decay *3	Adjusts the time it takes following the attack for the tone to change.	
BUZZ *3	Adjusts the amount of characteristic buzz produced by the buzz bridge when the strings make contact with it.	
Attack Level *3	Adjusts the volume level of the attack	
Resonance *4	Adjusts the body resonation. The resonation increases as the value is raised.	
Sustain *5	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.	
Tone	Adjusts the tone of the body. The standard value is 0; raising the value boosts the high range.	
Volume	Sets the volume. With a setting of 0, there will be no sound.	

*1 Other than RESO and BANJO
*2 NYLON and BANJO only
*3 SITAR only
*4 RESO and BANJO only
*5 RESO only

Bass (EB:)

Parameter	Explanation	
★ **Type**	Type of Bass	
	JB	This models a Fender Jazz Bass.
	PB	This models a Fender Precision Bass.
	FRETLESS	This models a fretless bass.
Rear Volume *1	Volume of the rear pickup	
Front Volume *1	Volume of the front pickup	
Tone Type *2	Selects the fretless tone type.	
Sens *2	This controls the input sensitivity of the FRETLESS.	
Depth *2	This controls the rate of the harmonics.	
Attack *2	Adjusts the attack of the picking sound.	
Resonance *2	Adds a characteristically resonant quality to the sound.	
Direct Level *2	Adjusts the volume of the direct sound.	
Volume	Sets the volume. With a setting of 0, there will be no sound.	
Tone	Adjusts the tone.	

*1 JB only
*2 FRETLESS only

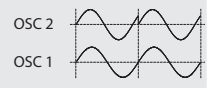
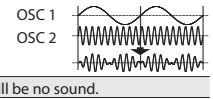
Synthesizer (Synth:)

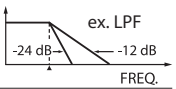
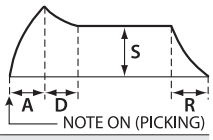
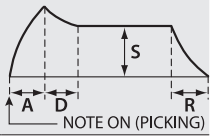
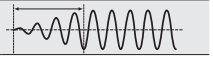
Parameter	Explanation	
★ Type	Type of Synthesizer	
	GR-300	This models the Roland GR-300, the famed analog polyphonic guitar synthesizer of yesteryear.
	OSC SYNTH	This is an analog synth modeling sound generated by a DSP oscillator.
	WAVE SYNTH	This algorithm creates synth sounds by directly processing the string signal from the Divided pickup. It allows a natural feeling of playability.

GR-300 (GR300:)

Parameter	Explanation	
☆ Mode	This setting determines whether the HEXA-VCO (sawtooth wave) or the HEXA-DISTORTION (rectangular wave) is played, or if both are played.	
	VCO	The HEXA-VCO sound is played.
	V+D	The HEXA-VCO and HEXA-DISTORTION sounds are played simultaneously.
	DIST	The HEXA-DISTORTION sound is played.
Volume	Sets the volume. With a setting of 0, there will be no sound.	
Comp Sw	When this is set to ON, the HEXA-VCO's decay time is extended.	
Cutoff	Adjusts the cutoff frequency, setting the brightness (hardness) of the sound.	
Resonance	Adjusts the resonance (distinctiveness of the sound).	
☆ EnvModSw	This automatically changes the VCF cutoff frequency according to the amplitude of the string vibration. This allows you to change the tone with a wah-like effect each time you pick a string.	
	ON	This causes the VCF cutoff frequency to change from a high to low frequency each time the string is picked. This produces a wah-like effect, with the sound going from high frequencies to low.
	INV	As opposed to the ON setting, this allows you to have the VCF cutoff frequency change from a low to high frequency each time the string is picked. This produces a reverse wah-like effect, with the sound going from high frequencies to low.
EnvModSens	Adjusts the input sensitivity for the envelope modulation function. As the value is raised, the change from the envelope modulation broadens with even weaker picking.	
EnvModAtck	Adjusts the attack time for the change in the envelope modulation produced by picking. Raising the value slows the attack for this change.	
☆ Pitch Sw	This setting allows you to switch A, B and OFF the pitch shift, which enables the pitch of the HEXA-VCO sound to shift in response * PITCH SHIFT is applied only to the HEXA-VCO, not the HEXADISTORTION. Set MODE to VCO or V+D when using the pitch shift function.	
P. Shift A P. Shift B	This sets the amount of shift in pitch from the original sound in semitone increments.	
P. Fine A P. Fine B	This finely adjusts the pitch. A setting of -50 lowers the pitch one semitone; +50 raises the pitch by one semitone.	
P. Duet	When DUET is set to ON, then in addition to the HEXA-VCO, a sawtooth wave is played at the same pitches as the source sound, adding greater breadth to the sound. **MEMO** Setting HEXA-VCO pitch shifts to values such as PITCH+/-12 (up or down an octave), +/-7 (perfect fifth), or +/-5 (perfect fourth) produces a thicker sound like that from a synthesizer. You can add further depth to the sound by setting PITCH FINE to +/-5, thus slightly shifting the pitch of the HEXA-VCO.	
☆ Sweep Sw	This SWEEP function smoothly changes the amount of pitch shift when the amount of pitch shift is changed with "Pitch Sw."	
Sweep Rise	Adjusts the amount of time for the pitch to shift when the "Pitch Sw" parameter is switched and the sound changes to a higher pitch. When set to zero, the pitch changes instantly; at higher values, the pitch rises more slowly.	
Sweep Fall	Adjusts the amount of time for the pitch to shift when the "Pitch Sw" parameter is switched and the sound changes to a lower pitch. When set to zero, the pitch changes instantly; at higher values, the pitch falls more slowly.	
☆ Vibrato Sw	You can apply an electronic vibrato effect to the HEXA-VCO.	
Vib Rate	Adjusts the rate of the vibrato.	
Vib Depth	Adjusts the depth of the vibrato.	

OSC synth (OSC:)

Parameter	Explanation	
☆ Mode	This creates the waveform that determines the character of the sound, and also specifies the pitch. The GP-10 has two oscillators: OSC 1 and OSC 2.	
	SINGLE	Only OSC 1 is used.
	DUAL	OSC 1 and OSC 2 are used.
	SYNC	This is oscillator sync. It generates a complex waveform by forcibly resetting OSC 2 to the beginning of its cycle in synchronization with the OSC 1 frequency. 
	RING	This is a ring modulator. It generates a complex waveform by multiplying OSC 1 and OSC 2. 
Volume	Sets the volume. With a setting of 0, there will be no sound.	

Parameter	Explanation	
☆ Waveform 1/2	Selects the waveform that is the basis of the sound.	
	SIN	Sine wave
	SAW	Sawtooth wave
	TRI	Triangle wave
	SQR	Square wave
	PW	Pulse width
	NOISE	Noise
Pitch 1/2	Adjusts the pitch.	
Pitch Fine 1/2	Adjusts the pitch more finely than the Pitch parameter.	
PW Width 1/2	Specifies the pulse width.	
PW Mod Rate 1/2	Specifies the amount (depth) of LFO applied to Pulse Width.	
P. Env Attck 1/2 P. Env Decay 1/2	Specifies the attack/decay time of the pitch envelope. 	
P. Env Depth 1/2	Specifies the depth to which the envelope will modulate the pitch.	
Level 1/2	Adjusts the volume of the OSC.	
☆ Filter Type	Type of filter	
	BYPASS	The filter is not used.
	LPF	This type of filter cuts the frequency range that is above the cutoff frequency, making the sound more mellow.
	HPF	This type of filter cuts the frequency range that is below the cutoff frequency, emphasizing the high-frequency range.
	BPF	This type of filter passes only the range of frequencies in the region of the cutoff frequency, cutting the other frequencies.
	PKG	This type of filter boosts the range of frequencies in the region of the cutoff frequency.
Filter Slope	-12 dB -24 dB	Selects the slope (steepness) of the low-pass filter. 
Filter Cutoff	Specifies the cutoff frequency.	
FltrCtOffFlw	Specifies how the cutoff frequency will be affected by the note position.	
Fltr Reso	Resonance emphasizes the sound in the region of the filter cutoff frequency. Increasing the resonance setting will increase this emphasis, producing a distinctive sound that is characteristic of synthesizers.	
FltrVeloSens	Specifies how the filter envelope depth is affected by your picking dynamics.	
FltrEnvAttck FltrEnvDecay FltrEnvSustn FltrEnvRels	Specifies the attack/decay/sustain level/release time of the filter envelope. 	
FltrEnvDepth	Specifies the depth and direction of the cutoff frequency change. Higher values make the cutoff frequency move upward. Lower values make the cutoff frequency move downward.	
☆ AmpVeloSens	Specifies how the volume is affected by your picking dynamics.	
AmpEnvAttck AmpEnvDecay AmpEnvSustn AmpEnvRels	Specifies the attack/decay/sustain level/release time of the amp envelope. 	
☆ LFO 1/2 Shape	Selects the LFO waveform.	
	SIN	Sine wave
	SAW UP	Sawtooth wave
	SAW DOWN	Sawtooth wave (negative polarity)
	TRI	Triangle wave
	SQR	Square wave
	RANDOM	Random wave
	S&H	Sample and Hold
LFO1/2 RATE	Determines the speed of the LFO.	
LFO1/2 PtchDpt1/2	Allows the LFO to modulate the pitch, producing a vibrato effect.	
LFO1/2 FltDepth	Allows the LFO to modulate the FILTER CUTOFF (cutoff frequency),	
LFO1/2 AmpDepth	Allows the LFO to modulate the AMP LEVEL (volume), producing a tremolo effect.	
LFO1/2 Dly Time	Specifies the time from when a note is played until the LFO begins to apply.	
LFO1/2 Fade Time	Specifies the time until the LFO reaches its maximum amplitude. 	
☆ Poly/Mono	If this is set to MONO, only a single note will sound even if you play a chord.	
Chromatic	Turn this "ON" if you want to play tones in semitone increments. If this is "ON," the pitch will change in semitone steps even when you bend notes.	
☆ Portamento	Allows you to create a smooth change in pitch from one note to the next.	
Porta Rate	Adjusts the speed at which the pitch changes.	
Porta Mode	Selects how portamento is applied. * This is valid only in POLY mode.	
	MODE 1	For each string, portamento starts from the pitch of the last note played on that string
	MODE 2	Portamento starts from the pitch of the last note played on any string

Parameter	Explanation	
Hold Mode	Specifies the Hold effect controlled by the [CTL 1] [CTL 2] pedals. * In order to use the Hold effect, make settings for "Patch: CTL" (p. 11) or "Sys: CTL" (p. 13).	
	MODE 1	Notes that are newly played while Hold is on will also be held.
	MODE 2	Newly played notes are not accepted while Hold is on.
	MODE 3	While Hold is on, notes newly played on a string that's being held are accepted.
LowVeloCut	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.	

Wave synth (WAVE:)

Parameter	Explanation	
☆ Type	Selects the wave type on which the synth sound is based.	
	SAW	Creates a synth sound with a sawtooth waveform.
	SQUARE	Creates a synth sound with a square waveform.
Volume	Sets the volume. With a setting of 0, there will be no sound.	
Cutoff	Adjusts the cutoff frequency at which the filter cuts off the sound's harmonic components	
Resonance	Adjusts the resonance (distinctiveness of the sound).	
Octave	If this is on, the pitch is one octave lower.	

Poly FX (PolyFx:)

Parameter	Explanation	
★ Type	DISTORTION	Distortion that allows chords to resonate clearly and beautifully
	CRYSTAL	A sound with a metallic resonance and a transparent character
	RICH MODULATION	Rich and spacious modulation sound
	SLOW PAD	Deep, fantasy-like pad-type sound
	TOUCH WAH	You can produce a wah effect with the filter changing in response to the guitar level.

DISTORTION/CRYSTAL/RICH MODULATION/SLOW PAD (PFxDist: /PFxCrystal: /PFxRichMod: /PFxSlowPad:)

Parameter		Explanation
GtrVol		Adjusts the volume of the guitar input.
Gain *1		Adjusts the amount of distortion.
GainBal *1		Adjusts the distortion balance between the low and high strings. Higher settings make the lower strings distort more. Lower settings make the higher strings distort more.
Color	DISTORTION	Adjusts the amount of separation for chords. Higher settings produce chords less muddy.
	CRYSTAL	Adjusts the tonal character of the high-frequency range. Higher settings make the tonal character more metallic.
	RICH MODULATION	Adjusts the depth of the effect. Higher settings make the modulation effect stronger.
	SLOW PAD	Adjusts the strength of the attack. Higher settings strengthen the attack.
Tone		Adjusts the brightness of the sound. Higher settings brighten the sound.
Level		Volume

*1 DISTORTION only

TOUCH WAH (PFxTWah:)

Parameter		Explanation
Mode		Selects the wah mode.
	LPF	Low pass filter. This creates a wah effect over a wide frequency range.
	BPF	Band pass filter. This creates a wah effect in a narrow frequency range.
Polar		Selects the direction in which the filter will change in response to the input.
	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
Sens		Adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. Higher values will result in a stronger response. With a setting of 0, the strength of picking will have no effect.
Freq		Adjusts the center frequency of the Wah effect.
Decay		This sets the time needed for the filter to finish its sweep.
Peak		Adjusts the way in which the wah effect applies to the area around the center frequency. Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of 50 a standard wah sound will be produced.
ToneType		Selects the tone type.
Comp Sw		Turns the compressor on/off.
Comp Sus		Larger values will result in longer sustain.
Comp Atk		Adjusts the strength of the picking attack when the strings are played.
Volume		Volume

Alternate Tuning Settings (AltTune:)

Press the [MODELING/ALT TUNE] button to edit.

*** If the Modeling Type is "SYNTH" or "POLY FX," the Alternate Tuning/12-String Guitar/String Bend function cannot be used.**

Parameter		Explanation
★ On/Off		Turns the Alternate Tuning function on/off.
Type	OPEN D, E, G, A	Tuning that produces a major chord when you play the open strings.
	DROP D–A	DROP-D is a tuning in which only the 6th string is dropped to D. The other tunings are the variations that are transposed downward parallel to Drop D.
	D-MODAL	Tuning that drops the 6th, 2nd, and 1st string by a whole step to create an ethnic feel.
	NASHVL	Tuning that raises the 6th, 5th, 4th, and 3rd strings by one octave; like a 12-string guitar's supplementary strings by themselves.
	-12–+12 STEP	Raises/lowers the tuning of all strings in semitone steps.
	USER	User tuning in which each string can be specified individually.
☆ Shift 1–6 *1		Specifies the amount of shift in semitones for each string.
☆ Fine 1–6 *1		Finely adjusts the pitch of each string. -50 is half a semitone down; +50 is half a semitone up.

*1 USER only

12-String Guitar Settings (12Str:)

Press the [MODELING/ALT TUNE] button to edit.

Parameter		Explanation
★ On/Off		Turn this on if you want the sound of a 12-string guitar. It transforms the sound of a 6-string guitar into the sound of a 12-string guitar equipped with an additional course of strings.
Type	NORMAL	The conventional tuning of a 12-string guitar.
	USER	A user tuning that specifies the pitch of each supplementary string.
☆ PitchShft 1–6 *1		Specifies the amount of shift in semitones for each string.
☆ PitchFine 1–6 *1		Finely adjusts the pitch of each string. -50 is half a semitone down; +50 is half a semitone up.
☆ Level 1–6 *1		Adjusts the volume level for each secondary string.
☆ Delay 1–6 *1		Adjusts the time the sound of each secondary string is delayed relative to the respective main string.

*1 USER only

String Bend Function Settings (StrBend:)

Press the [MODELING/ALT TUNE] button to edit.

Parameter	Explanation
★ On/Off	Turns the String Bend function on/off.
Depth 1–6	This sets the amount of pitch shift in each string when the bend is set to 100. The amount of shift from the current pitch is set in semitone increments.
Control	When set to 0, bending causes no shift in the pitch; when set to 100, the strings' pitches are shifted by the amount set in Depth 1–6. Normally, this pitch bend is set to 0, and the setting 0–100 assigned with Control Assign is used. * This setting cannot be saved to patches. This is reset to 0 when patches are switched.

Other Modeling Settings (Mdl:)

Parameter	Explanation
★ NS On/Off *1	Turns the noise suppressor on/off. This effect suppresses noise or hum that is picked up by the guitar's pickup.
NS Threshold *1	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. * Setting this higher than necessary may cause no sound to be produced when the guitar is played at low volume.
NS Release *1	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."
★ String Lv 1–6	Specifies the output level of each string.
☆ String Pan 1–6	Specifies the left/right pan of each string.

*1 For some modeling types, the noise suppressor parameters are not shown.

Effects/Patch Settings

Effects Settings

Press the [EFFECTS] button to edit.

* The parameters shown depend on the type of effect that you select.

MEMO

For details on ★/☆ marks, refer to "Basic Procedure for Editing the Settings" (p. 5).

Preamp (Amp:)

COSM technology is used to simulate the response of the preamp, the size of the speakers, and the type of cabinet.

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Type	Type of Amp	
	NATURL CLEAN	An unembellished, clean sound that minimizes the amp's idiosyncrasies, such as its trebly character and boomy low end.
	FULL RANGE	An amp with a broad frequency range and an extremely flat response. Good for acoustic guitar.
	COMBO CRUNCH	Crunch sound that allows the nuances of your picking to be expressed even more faithfully than on conventional combo amps.
	STACK CRUNCH	Great-feeling crunch sound that responds well to picking dynamics while retaining all the defining characteristics of a 4 x 12" speaker cabinet.
	HiGAIN STACK	High-gain sound of a vintage Marshall specially revamped in a way that is possible only with COSM modeling technology.
	POWER DRIVE	A straight drive sound that works well in a broad range of situations, from backing to lead. A sound like this cannot be obtained from any existing combo amp or stack amp.
	EXTREME LEAD	A new type of sound that smoothes out the uneven frequency response that is typical of existing large stack amps.
	CORE METAL	A large stack sound that has been tweaked extensively in the pursuit of the ultimate metal sound.
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	PRO CRUNCH	This models a Fender Pro Reverb.
	TWEED	This models a Fender Bassman 4 x 10" Combo.
	DELUXE CRUNCH	This models a Fender Deluxe Reverb.
	VO DRIVE	This models the drive sound of a VOX AC-30TB. This is a sound that it suited to sixties-style British rock.
	VO LEAD	This models the lead sound of the VOX AC-30TB.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the modern tube amp widely used in styles from blues and rock.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	BG DRIVE	This models a MESA/Boogie with TREBLE SHIFT SW on.
	MS1959 I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959 I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
	R-FIER VINTAGE	This models the sound of the Channel 2 VINTAGE Mode on the Mesa/Boogie DUAL Rectifier.
	R-FIER MODERN	This models the sound of the Channel 2 MODERN Mode on the Mesa/Boogie DUAL Rectifier.
	T-AMP LEAD	This models a Hughes & Kettner Triamp AMP3.
	SLDN	This models a Soldano SLO-100. This is the typical sound of the '80s.
	5150 DRIVE	This models the lead channel of a Peavey EVH 5150.
	BGNR UB METAL	This models the heavily distorted sound of a Bogner Uberschall.
	ORNG ROCK REVERB	This models an Orange Rockerverb.
	BASS CLEAN	Clean sound suitable for bass.
	BASS CRUNCH	Crunch sound with a natural distortion, suitable for bass.
	BASS HiGAIN	High-gain sound suitable for bass.
Gain	Adjusts the distortion of the amp.	
Level	Adjusts the volume of the entire preamp. * Be careful not to raise the Level setting too high.	
Bass	Adjusts the tone for the low frequency range.	
Middle	Adjusts the tone for the middle frequency range.	
Treble	Adjusts the tone for the high frequency range.	
Presence	Adjusts the tone for the ultra high frequency range. * The Presence parameter functions as a high-cut filter with some Amp Types.	
Bright	Turns the bright setting on/off. * The Bright parameter setting is available only with certain Amp Types.	
☆ Gain Sw	Provides for selection from three levels of distortion: LOW, MIDDLE, and HIGH. Distortion will successively increase for settings of LOW, MIDDLE and HIGH. * The sound of each Type is created on the basis that the Gain Sw is set to MIDDLE.	
Solo Sw	Switches the tone to one suitable for solos.	
Solo Level	Adjusts the volume level when the Solo Sw is ON.	
T-Comp	Adjusts the sense of compression of the amp.	
☆ Speaker Type *1	Selects the speaker type. "ORIGIN" is the built-in speaker of the amp you selected with Amp: Type.	

Parameter	Explanation	
☆ Mic Type *1	Selects the simulated mic type.	
	DYN57	This is the sound of the Shure SM-57. General dynamic mic used for instruments and vocals. Optimal for use in miking guitar amps.
	DYN421	This is the sound of the Sennheiser MD-421. Dynamic mic with extended low end.
	CND451	This is the sound of the AKG C451B. Small condenser mic for use with instruments.
	CND87	This is the sound of the Neumann U87. Condenser mic with flat response.
	FLAT	Simulates a mic with perfectly flat response. Produces a sonic image close to that of listening to the sound directly from the speakers (on site).
Mic Distance *1	Simulates the distance between the mic 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 *1	This simulates the mic position.	
	CENTER	Simulates the condition that the mic is set in the middle of the speaker cone.
	1–10 cm	Simulates the condition that the mic is moved away from the center of the speaker cone.
Mic Level *1	Adjusts the volume of the mic.	
Direct Level *1	Adjusts the volume of the direct sound.	

*1 This is enabled when the Sys: Output parameter is set to LINE/PHONE.

FX (FX:)

You can select the effect to be used from the following.

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Type	Type of FX	
	OD/DS	This effect distorts the sound to create long sustain.
	COMPRESSOR	This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
	LIMITER	The limiter attenuates loud input levels to prevent distortion.
	EQ	This adjusts the tone as a equalizer.
	T. WAH	A wah effect is produced according to your picking dynamics.
	PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
	HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.
	PEDAL BEND	This lets you use the pedal to get a pitch bend effect.
	PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
	FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
	TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
	PAN	With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.
	ROTARY	This produces an effect like the sound of a rotary speaker.
	UNI-V	This models a Uni-Vibe. Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.
	CHORUS	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
	DELAY	This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.

OD/DS (FxODDS:)

Parameter	Explanation	
Type	Type of OD/DS	
	MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the amp produces sound suitable for solos.
	CLEAN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
	TREBLE BOOST	This is a booster that has bright characteristics.
	CRUNCH	A lustrous crunch sound with an added element of amp distortion.
	NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
	WARM OD	This is a warm overdrive.
	FAT DS	A distortion sound with thick distortion.
	LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
	METAL DS	A distortion sound that is ideal for performances of heavy riffs.
	OCT FUZZ	A fuzz sound with rich harmonic content.
	BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	T-SCREAM	This models an Ibanez TS-808.
	TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	RAT	This models a Proco RAT.
	GUV DS	This models a Marshall GUV'NOR.
	DST+	This models a MXR DISTORTION+.

Parameter	Explanation	
Type	METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
	'60S FUZZ	This models a Fuzz Face. It produces a fat fuzz sound.
	MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
Drive	Adjusts the depth of distortion.	
Tone	Adjusts the tone.	
Level	Adjusts the volume of the effect sound.	
Bottom	Adjusts the tone for the low frequency range.	
D. Level	Adjusts the volume of the direct sound.	
Solo Sw	Switches the tone to one suitable for solos.	
Solo Lv	Adjusts the volume level when the Solo Sw is ON.	

About the Other FX Parameters

Ref.

For details on all FX (effects) parameters, refer to the "Parameter Guide" (PDF file) which you can download from the Roland website (**http: //www.roland.com/manuals/**)."

Wah (Wah:)

You can control the wah effect in real time by adjusting the expression pedal.

* Assign a controller to the expression pedal. Set the Patch: Controller setting EXPPDL ON Func (p. 11) to "WAH." If you operate the expression pedal when it's on, it functions as a wah.

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Type	Type of wah	
	CRY WAH	This models the sound of the Cry Baby wah pedal popular in the '70s.
	VO WAH	This models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7-STRING 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	Adjusts the position of the wah pedal.	
Pedal Min	Selects the tone produced when the heel of the expression Pedal is depressed.	
Pedal Max	Selects the tone produced when the toe of the expression Pedal is depressed.	
E. Level	Adjusts the volume of the effect sound.	
D. Level	Adjusts the volume of the direct sound.	

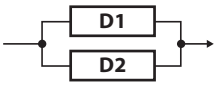
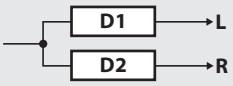
Chorus (Chorus:)

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

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Mode	Type of Chorus	
	MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
Rate	Adjusts the rate of the chorus effect. * When set to BPM, the value of each parameter will be set according to the value of the "Patch: Tempo" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song.	
Depth	Adjusts the depth of the chorus effect.	
Pre Delay	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).	
Low Cut	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.	
Hi Cut	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.	
E. Level	Adjusts the volume of the effect sound.	
D. Level	Adjusts the volume of the direct sound.	

Delay (Delay:)

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

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Type	Type of Delay	
	SINGLE	This is a simple monaural delay.
	PAN	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
	STEREO	The direct sound is output from the left channel, and the effect sound is output from the right channel.
	DUAL-S	This is a delay comprising two different delays connected in series. Each delay time can be set in a range from 1 to 1000 ms. 
	DUAL-P	This is a delay comprising two delays connected in parallel. Each delay time can be set in a range from 1 to 1000 ms. 
	DUAL-L/R	This is a delay with individual settings available for the left and right channels. Delay 1 goes to the left channel, Delay 2 to the right. 
	REVERSE	This produces an effect where the sound is played back in reverse.
	ANALOG	This gives a mild analog delay sound. The delay time can be set within the range of 1 to 2000 ms.
	TAPE	This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 1 to 3400 ms.
	MODULATE	This delay adds a pleasant wavering effect to the sound.
Time	Determines the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "Patch: Tempo" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song.	
Feedback	Sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.	
High Cut	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.	
E. Level	Adjusts the volume of the effect sound.	
D. Level	Adjusts the volume of the direct sound.	
Pan Tap Time *1	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).	
D1/2 Time *2	Determines the delay time.	
D1/2 F. Back *2	Adjusts the amount of feedback of the DELAY 1 (or DELAY 2). A higher value will increase the number of the delay repeats.	
D1/2 HiCut *2	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.	
D1/2 E. Level *2	Adjusts the volume of the DELAY 1 (or DELAY 2).	
Mod Rate *3	Adjusts the modulation rate of the delay sound.	
Mod Depth *3	Adjusts the modulation depth of the delay sound.	

*1 PAN only
*2 DUAL-S, DUAL-P, DUAL-L/R only
*3 MOD only

Reverb (Reverb:)

This effect adds reverberation to the sound.

Parameter	Explanation	
★ On/Off	Turns this effect on/off.	
Type	Type of Reverb	
	AMBIENCE	Simulates an ambience mic (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
	ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
	HALL1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
	MODULATE	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.
Time	Adjusts the length (time) of reverberation.	
Pre Delay	Adjusts the time until the reverb sound appears.	
Low Cut High Cut	This sets the frequency at which the low/high cut filter begins to take effect. When FLAT is selected, the low/high cut filter will have no effect.	
Density	Adjusts the density of the reverb sound.	
Spring Sns *1	Adjusts the sensitivity of the spring effect. When the value is set higher, the effect is obtained even with a weak picking.	
E. Level	Adjusts the volume of the effect sound.	
D. Level	Adjusts the volume of the direct sound.	

*1 Type = SPRING only

EQ (EQ:)

This adjusts the tone as a equalizer.

Parameter	Explanation
★ On/Off	Turns this effect on/off.
Low Gain	Adjusts the low frequency range tone.
Hi Gain	Adjusts the high frequency range tone.
Low Mid Freq	Specifies the center of the frequency range that will be adjusted by the Low-Mid Gain.
Low Mid Q	Adjusts the width of the area affected by the EQ centered at the Low-Mid Frequency. Higher values will narrow the area.
Low Mid Gain	Adjusts the low-middle frequency range tone.
Hi Mid Freq	Specifies the center of the frequency range that will be adjusted by the High-Mid Gain.
Hi Mid Q	Adjusts the width of the area affected by the EQ centered at the High-Mid Frequency. Higher values will narrow the area.
Hi Mid Gain	Adjusts the high-middle frequency range tone.
Low Cut	This sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
Hi Cut	This sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
Level	Adjusts the overall volume level of the equalizer.

Noise Suppressor (NS:)

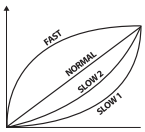
This effect reduces the noise and hum picked up by guitar pickups.

Parameter	Explanation
★ On/Off	Turns this effect on/off.
Threshold	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.
Release	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

Foot Volume (FV:)

This is a volume control effect. Normally, this is controlled with the Expression Pedal.

Parameter	Explanation
★ Min	Sets the volume when the heel of the EXP Pedal is depressed.
Max	Sets the volume when the toe of the EXP Pedal is depressed.
Curve	You can select how the actual volume changes relative to the amount the pedal is pressed.
Level	Adjusts the volume.



Settings for Normal Pickup (Nrml PU:)

Parameter	Explanation
★ On/Off	Normal pickup on/off (mute)
Volume	Adjusts the volume of the normal pickup.
Cable Sim	Compensates the sound of the normal pickups when a GK guitar is connected. With a GK pickup, the signal of the normal pickup is connected via a cable of approximately 20 cm, so there will be more high frequencies than a conventional guitar cable. By setting this parameter appropriately for the length of guitar cable you normally use, you can get closer to a natural guitar sound. If you connect your guitar to the GUITAR IN jack (normal guitar input), set this to "OFF."

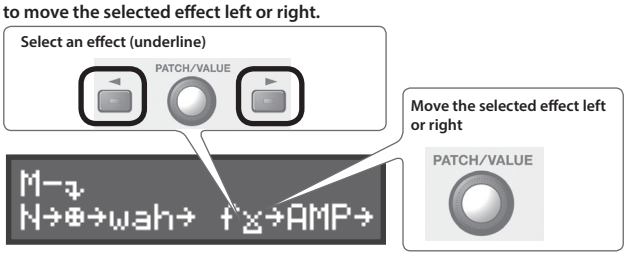
Volume Balance of the Modeling and the Normal Pickup (Mixer:)

Parameter	Explanation
★ Mdl In Lv	Adjusts the Mixer input level of the Modeling.
N. PU In Lv	Adjusts the Mixer input level of the normal pickup.
Balance	Adjusts the volume balance of the Modeling and the normal pickup.

★ FX Chain

You can change the order in which the effects are connected.

1. **Press the [EFFECTS] button several times to access the "FX Chain" screen.**
2. **Use the [◄] [►] buttons to select an effect (underline), and use the [VALUE] knob to move the selected effect left or right.**



* M: Modeling, N: Normal pickup
* Uppercase means that the effect is on; lowercase means that the effect is off. You can hold down the [EFFECTS] button to switch an effect on/off.
* FV cannot be turned off.

Patch Settings (Patch:)

Press the [EFFECTS] button to edit.

MEMO

For details on ★/☆ marks, refer to "Basic Procedure for Editing the Settings" (p. 5).

Patch Volume (Patch: Level)

Parameter	Explanation
★ Level	Specifies the volume of the patch.

Patch Tempo Settings (Patch: Tempo)

Parameter	Explanation
★ Tempo	Specifies the tempo for tempo-synchronized effects.

GK Set Selection for the Patch (Patch: GK Set)

Parameter	Explanation
★ GK Set	If you swap guitars depending on the patch, set "SYSTEM – GK: Setting" to "Patch Setting," and select the GK Set (1–3) you specified for the guitar that you use.

Pedal and Switch Settings for Each Patch (Ctl:)

For each patch, you can individually specify the functions that are assigned to the [CTL 1], [CTL 2] pedals and the expression pedals. If you want these pedals to always have the same function regardless of the patch, you can specify this using the system setting "Sys: Controller" (p. 13).

* This is available if the Sys: Controller (p. 13) is set to "PATCH SETTING."

Parameter		Explanation
★ CTL 1–4 Func GKSW 1–2 Func EXPSW Func	Settings for the GP-10's [CTL 1], [CTL 2] pedals, external footswitches (CTL 3, CTL 4), the GK pickup's [S1], [S2] buttons, and the expression pedal switch.	
	OFF	Off
	PU SEL UP *1 PU SEL DOWN *1	Switches the pickup of the modeling guitar.
	12-STRING ON/OFF	Switches the 12-string guitar function on/off.
	ALT TUNE ON/OFF	Switches the alternate tuning function on/off.
	MODELING ON/OFF	Switches the modeling function on/off.
	NORMAL PU ON/OFF	Switches the normal pickup input on/off.
	AMP SOLO SW FX ON/OFF EQ ON/OFF WAH ON/OFF, CHORUS ON/OFF DELAY ON/OFF REVERB ON/OFF	Switches AMP or each effect on/off.
	HOLD	"HOLD" for the OSC synth
	TAP TEMPO *1	Sets the tempo to the timing at which you press the pedal.
	LED ON/OFF *2	LED on/off
Mode	This sets the behavior of the value each time the switch is operated.	
	MOMENTARY	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
☆ EXP 1 off Func EXP 1 on Func EXP 2 Func GKVOL Func	Settings for the GK pickup's GK volume, the GP-10's expression pedal (when the pedal switch is OFF and when it is ON), and the external expression pedal.	
	OFF	Off
	FOOT VOL	Foot volume (volume pedal)
	PATCH LEVEL	Adjusts the volume of the patch.
	MODELING VOL	Adjusts the volume of the modeling.
	NORMAL PU VOL	Adjusts the volume of the normal pickup.
	MIXER	Adjusts the volume balance of the Modeling and the normal pickup.
	STRING BEND *3	Adjusts the pitch of the modeling.
	MODELING	Controls the principal parameter for each modeling. * For details on the parameter, refer to the "Parameter Guide" (PDF).
	FX AMP WAH CHORUS DELAY REVERB EQ	Controls the principal parameter for each effect. * For details on the parameter, refer to the "Parameter Guide" (PDF).

*1 Other than EXPSW Func
*2 Other than GKSW 1, 2 Func, CTL 3, 4
*2 Other than SysCtl

Example setting

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

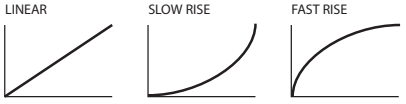
Select the patch whose settings you want to edit, then make the following parameter settings.

Button	Parameter	Value
[SYSTEM]	SysCtl: EXP1on Fnc	PATCH SETTING
[EFFECTS]	Ctl: EXP1on Func	MODELING VOL

Assign Settings (Asgn 1–8:)

For each parameter, you can specify, in detail, which controller will control which parameter.
You can use Assign 1–8 to make eight different sets of settings.

* This is available if the Sys: Controller (p. 13) is set to "PATCH SETTING."

Parameter	Explanation	
★ **On/Off**	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 **Target Max**	Specifies the range of change for the parameter. The values will depend on the parameter that's assigned by Target.	
Source	Selects the controller to which the function will be assigned.	
	CTL 1–CTL 4	[CTL 1] [CTL 2] pedals of this unit and external footswitch (CTL 3, CTL 4)
	GK S1 **GK S2**	[S1] [S2] buttons of the GK pickup
	GK VOL	Volume knob of the GK pickup
	EXP1 SW	Expression pedal switch
	EXP1 ON	Expression pedal when the expression pedal switch is on
	EXP1 OFF	Expression pedal when the expression pedal switch is off
	EXP2	External expression pedal
	INT PDL	**Internal pedal** The virtual expression pedal will begin operating when started by the specified trigger (Int Pedal Trig), modifying the parameter specified by "Target."  For details on the parameters that can be assigned to the internal pedal, refer to "Int Pedal Time" and "Int Pedal Curve."
	WAVE PDL	**Wave pedal** The virtual expression pedal will cyclically modify the parameter specified by "Target" in a fixed wave form. 
	CC#1–31, CC#64–95	Control change number from an external MIDI device
Src Mode	**MOMENTARY**	The value will normally be off (minimum value), and will be on (maximum value) only while the control is being operated. * If you want to use the internal pedal or wave pedal, set to "MOMENTARY."
	TOGGLE	The value will toggle between off (minimum) and on (maximum) each time the control is operated.
S. Range Min **S. Range Max**	Within the operating range of the source, this specifies the range that will control the target parameter. The target parameter will be controlled within the range specified. Normally, you should leave Range Min at "0" and Range Max at "127."	
Int Pdl Trig *1	Specifies how the motion of the internal pedal will be triggered.	
	PATCH CHANGE	Triggered when you switch patches.
	CTL 1–4	Triggered when you operate the [CTL] pedal.
	EXP1 SW	Triggered when you operate the expression pedal switch.
	EXP1 OFF LOW	Triggered when you move the expression pedal to minimum.
	EXP1 OFF MID	Triggered when you depress the expression pedal through the center value.
	EXP1 OFF HI	Triggered when you move the expression pedal to maximum.
	EXP1 ON LOW	Triggered when you move the expression pedal to minimum while the expression pedal switch is on.
	EXP1 ON MID	Triggered when you depress the expression pedal through the center value while the expression pedal switch is on.
	EXP1 ON HI	Triggered when you move the expression pedal to maximum while the expression pedal switch is on.
	EXP2	Triggered when you move the external expression pedal.
	GK S1 **GK S2**	Triggered when you operate the [S1]/[S2] button of the GK pickup.
Int Pdl Time *1	Specifies the time over which the internal pedal will move from the released (heel) position to the depressed (toe) position.	
Int Pdl Curve *1	**LINEAR, SLOW RISE, FAST RISE**	Select one of the following curves to specify the change produced by the internal pedal. LINEAR SLOW RISE FAST RISE 
Wav Pdl Rate *2	Specifies the time for one cycle of the wave pedal.	
WPdWavFrm *2	**SAW, TRI, SIN**	Select one of the following to specify the change produced by the wave pedal. SAW TRIANGLE SINE 

*1 Source=INT PDL only
*2 Source=WAVE PDL only

Example setting

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

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

Button	Parameter	Value
[SYSTEM]	**SysCtl: CTL1 Func**	PATCH SETTING
[EFFECTS]	**Fx: Type**	PEDAL BEND
	Asgn1: On/Off	ON
	Asgn1: Target	FXP.BND: POSITION
	Asgn1: Target Min	0
	Asgn1: Target Max	100
	Asgn1: Source	INT PDL
	Asgn1: Src Mode	MOMENTARY
	Asgn1: S. Range Min	0
	Asgn1: S. Range Max	127
	Asgn1: Int Pdl Trig	CTL 1
	Asgn1: Int Pdl Time	20 (Adjust the time over which the pitch rises an octave.)
	Asgn1: Int Pdl Curve	LINEAR (You can select a different curve to modify the way in which the change occurs.)

For guitar solos, you want to be able to step on the [CTL 1] pedal to switch AMP to solo mode

Button	Parameter	Value
[SYSTEM]	**Sys: CTL 1 Func**	PATCH SETTING
[EFFECTS]	**Asgn1: On/Off**	ON
	Asgn1: Target	AMP: SOLO SW
	Asgn1: Target Min	OFF
	Asgn1: Target Max	ON
	Asgn1: Source	CTL 1
	Asgn1: Src Mode	TOGGLE
	Asgn1: S. Range Min	0
	Asgn1: S. Range Max	127
	Asgn2: On/Off	ON
	Asgn2: Target	AMP: GAIN SW
	Asgn2: Target Min	LOW
	Asgn2: Target Max	MID
	Asgn2: Source	CTL 1
	Asgn2: Src Mode	TOGGLE
	Asgn2: S. Range Min	0
	Asgn2: S. Range Max	127

System Settings

Press the [SYSTEM] button to edit.

MEMO

For details on ★/☆ marks, refer to "Basic Procedure for Editing the Settings" (p. 5).

Specifying the Output System (Sys: Output)

Parameter	Explanation
★ **Output**	Refer to "Specifying the Output System (Sys: Output)" (p. 3).

Settings of the GK Pickups (GK:)

Parameter		Explanation
★ **Connect**		The GP-10 comes equipped with a function that automatically determines whether or not a GK connection exists and switches the internal settings accordingly. This makes it possible for you to all functions other than a Modeling/Alternate Tuning (effects, tuner, etc.) when you've connected only to the GUITAR INPUT. You should ordinarily use AUTO (default). In cases where the auto-detect function does not operate correctly, (for example, when you are using a Divided pickup other than the GK-3), change the setting.
	AUTO	The presence of a GK connection is detected automatically and the internal settings are switched accordingly.
	OFF	Settings appropriate for a GUITAR INPUT connection are always used.
	ON	Settings appropriate for a GK connection are always used.
Setting		Refer to "MEMO: GK settings" (p. 3) and "GK Set Selection for the Patch (Patch: GK Set)" (p. 11).

Settings of the GK set 1–3 (GK 1–3:)

Parameter		Explanation
★ **Type**		Refer to "Setting Up the GK Pickups" (p. 3).
Scale *1		Refer to "Specifying your guitar's scale length" (p. 3).
☆ **Distance 1–6 *3**		Refer to "Specifying the distance from the bridge" (p. 3).
☆ **Sens 1–6**		Refer to "Adjusting the pickup sensitivity" (p. 3).
☆ **PU Phase *1**		This sets the phase for the divided pickup and normal pickup. Set this to "NORMAL," and if the low-frequency range is cut, set this to "INVERSE."
PU Direction *1		This sets the direction for the divided pickup's installation.
	NORMAL	Positioned such that the cable exits near the 6th string.
	REVERSE	Positioned such that the cable exits near the 1st string.
Piezo Tone L *2		Adjusts the low-frequency range.
Piezo Tone H *2		Adjusts the high-frequency range.
Sw Position *1		This exchanges the function for the GK-3's, GK-2A's or GC-1's [S1], [S2] buttons (REVERSE).
Dwn Tune Shift		If the guitar you're using has been tuned down, specify the number of chromatic steps by which it has been down-tuned.
Nrml PU Gain		Adjusts the input level of the normal pickup.

*1 This is not shown if "GC-1" is selected as the pickup type.

*2 This setting applies if the PU TYPE is set to "PIEZO–."

*3 This parameter is not shown if you select "GC-1" or one of the piezo-type pickups as the pickup type.

System Settings for the Pedals and Switches (SysCtl:)

Specifies the functions that are assigned to the [CTL 1], [CTL 2] pedals and the expression pedal. With the factory settings, "PATCH SETTING" is selected; each pedal is assigned the most suitable function for that patch. If you want the pedals to operate in the same way regardless of which patch is selected, choose something other than "PATCH SETTING."

Parameter		Explanation
★ **CTL 1–4 Func** **GKSW 1–2 Func** **EXPSW Func**		Settings for the GP-10's [CTL 1], [CTL 2] pedals, external footswitches (CTL 3, CTL 4), the GK pickup's [S1], [S2] buttons, and the expression pedal switch.
	PATCH SETTING	Choose this if you want the function of the pedals and switches to change for each patch.
	PATCH UP	Moves from the current patch number to a number that is larger by the value of the Patch Up setting.
	PATCH DOWN	Moves from the current patch number to a number that is smaller by the value of the Patch Down setting.
	PATCH SEL	Moves to the patch that is specified by the Patch Select. * For details on other values, refer to "Pedal and Switch Settings for Each Patch (Ctl:)" (p. 11).
	TUNER ON/OFF	Turn the tuner on/off.
Mode		This sets the behavior of the value each time the switch is operated.
	MOMENTARY	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
C1–4 Pat. Up **C1–4 Pat. Dwn** **GKSW1–2PUp** **GKSW1–2PDwn**		Specifies the distance of the increment/decrement from the current patch number when PATCH UP/DOWN is selected and you press the pedal or switch.
C1–4 Pat. Sel		Specifies the patch number to which you will move directly when PATCH SEL is selected and you press the pedal or switch.
☆ **EXP 1 off Fn** **EXP 1 on Fnc** **EXP 2 Func** **GKVOL Func**		Settings for the GK pickup's GK volume, the GP-10's expression pedal (when the pedal switch is OFF and when it is ON), and external expression pedals.
	PATCH SETTING	Choose this if you want the function of the pedals to change for each patch. * For details on other values, refer to "Pedal and Switch Settings for Each Patch (Ctl:)" (p. 11).
Asgn Hld Sw		Specifies whether the state of the expression pedal and GK volume will be (ON) or will not be (OFF) reflected by the next patch when you switch patches.

Example setting

In all patches, switch delay on/off by pressing the [CTL] pedal

Make the following parameter settings.

Buttons	Parameter	Value
[SYSTEM]	SysCtl: CTL 1 Func	DELAY ON/OFF

In all patches, use the [CTL 1], [CTL 2] pedals to increase/decrease the patch number by ten

Buttons	Parameter	Value
[SYSTEM]	SysCtl: CTL 1 Func	PATCH DOWN
	SysCtl: CTL 2 Func	PATCH UP
	SysCtl: C1 Pat. Down	10
	SysCtl: C2 Pat. Up	10

USB Audio Settings (USBAudio:)

Parameter	Explanation
★ **In Lv**	Adjusts the volume of the digital audio signal from USB (computer).
Out Lv	Adjusts the volume of the digital audio signal output to USB (computer).
Routing	Specifies the routing for USB audio. You can record the sound of the GP-10 into your DAW, play back the recorded sound from your DAW and monitor it on the GP-10, or re-guitar/re-amp your recording. For details, refer to the "Parameter Guide" (PDF). **What does it mean to Re-Guitar/Re-Amp?** This is the technique in which an original signal unprocessed by modeling or effects is recorded on the DAW, allowing you to modify the modeling sound or amp sound later to create the final result. This gives you the freedom to change the sound after you've finished recording.

Guitar Performance MIDI Output Settings (MIDI:)

Parameter		Explanation
★ **On/Off**		If this is "OFF," guitar performance data will not be transmitted from MIDI OUT.
Mode	**MONO**	In this mode, one channel per string is used, thus using a total of six channels.
	POLY	In this mode, the messages for all six strings are transmitted over a single channel.
Chromatic		When using string bending or other such techniques to gradually change the pitch with the guitar or bass, you can set the GP-10 so that the pitch of the MIDI messages being output changes in semitone increments.
Hold Pedal		Specifies the pedal to which the Hold function is assigned.
	OFF	The Hold pedal is not assigned.
	CTL 1	The [CTL 1] pedal is the Hold pedal.
	CTL 2	The [CTL 2] pedal is the Hold pedal.
Pedal Bend		Specifies whether expression pedal operations transmit pitch bend messages.
	OFF	Pitch bend is not transmitted.
	DOWN	Bend-down data is transmitted.
	UP	Bend-up data is transmitted.
Bend Range		Specifies the maximum range of change for pitch bend messages.
Data Thin		If this is "ON," pitch bend data will be thinned-out to reduce the volume of MIDI data.
String Ch		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.
Dynamics		Adjusts the sensitivity of the tone's volume (velocity) change. The further you raise this setting, the more easy it becomes to produce higher values for velocity.
Play Feel		Adjusts the velocity change curve of the tone.
	FEEL1–4	FEEL1 is the mode that gives sounds the broadest variation in volume based on the picking dynamics. As the setting number is increased, it becomes easier to produce high volume sounds even with weaker picking. This allows you to play with consistent volume, whether you tap the strings or use rough picking.
	NO DYNA	In this mode, sounds are played at a fixed volume regardless of the picking strength.
Low Velo Cut		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.

Tuner Settings (Tuner:)

Parameter		Explanation
★ **Pitch**		Specifies the reference pitch.
Sound	**MUTE**	Sound will not be output while tuning.
	BYPASS	While tuning, the sound from the GK IN connector/GUITAR IN jack will be output without change. All modelings and effects will be off.
	EFFECT	Allows you to tune while hearing the current effect/modeling sound.
Function	**ENABLE**	From the Play screen, pressing the [▼] and [▲] pedals simultaneously will enter Tuner mode.
	DISABLE	From the Play screen, pressing the [▼] and [▲] pedals simultaneously will not enter Tuner mode. * From the Play screen, pressing the [▶] button will enter Tuner mode.

Adjusting the Display's Contrast (Sys: Contrast)

Parameter	Explanation
★ **Contrast**	Adjusts the contrast of the display.

Panel Lock Settings (Sys: Knob Lock)

Parameter	Explanation
Knob Lock	If this is ON, patch selection using the [PATCH/VALUE] knob is disabled. This prevents the patch number from being changed if your toe contacts the [PATCH/VALUE] knob when you operate the pedal.

Auto Off Settings (Sys: Auto Off)

Parameter	Explanation
Auto Off	The GP-10 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. With the factory settings, this function is turned "ON" (power-off in 10 hours). If you want to have the power remain on all the time, turn it "OFF."

Limiting the Patches Selectable in the Play Screen (Sys: Patch Extent)

Parameter	Explanation
★ **Patch Extent**	If this is "ON," the patches that can be selected in the Play screen are limited to the range you specify. You can use this to prevent unwanted patches from being selected during a live performance. Example: If you want to select only patch numbers 20–35, specify as follows. • Patch Extent: ON • Min: 20 • Max: 35
Min	
Max	

★ Adjusting the Expression Pedal (Calibration)

The GP-10's expression pedal has been set for optimal operation at the factory. However, extended use and certain operating environments can result in the pedal going out of adjustment.

If you encounter problems such as the expression pedal's ON/OFF switch not functioning or the volume pedal not fully cutting off the sound, you can use the following procedure to readjust the pedal.

1. **Press the [SYSTEM] button several times to select the "Calibration."**
   The display shows "Set EXP1 to MIN."
2. **Move the heel of the expression pedal all the way down, then release the pedal and press the [WRITE] button.**
   The display shows "Set EXP1 to MAX."
3. **Move the toe of the expression pedal all the way down, then release the pedal and press the [WRITE] button.**
   A value indicating the current stiffness (EXP1Sw: Threshold) of the expression pedal switch appears in the display.
   Value: 1–16 (default: 8)
4. **Use the [VALUE] knob to adjust the stiffness (THRESHOLD) of the expression pedal switch.**
   The lower the value, the more easily the switch will respond, even when pressed lightly.

* These values are not initialized when you execute Factory Reset.

★ Restoring the Factory Settings (Factory Reset)

Restoring the GP-10's system settings (System parameters) to their original factory default settings is referred to as "Factory Reset."

1. **Press the [SYSTEM] button several times until the "Factory Reset" appears.**
2. **Use the [VALUE] knob to specify the areas that will be returned to their factory-set state.**

Value	Explanation
SYSTEM + PATCH	System parameter settings + User patch settings
PATCH	User patch settings

3. **Press the [WRITE] button.**
   Confirmation screen appears.
   If you decide to cancel, press the [EXIT] button.
4. **If you want to proceed with the factory reset, press the [WRITE] button.**

Patch Operations

➡ For details on saving a patch (Write), refer to "Saving a Patch" (p. 4).

Exchanging Patches (Exchange)

You can exchange patches with one another, rearranging the patches.

1. **Select an exchange-source patch.**
2. **Press the [WRITE] button.**
3. **Use the [◄] [►] buttons until "Exchange" appears in the display.**

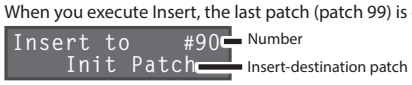
4. **Turn the [VALUE] knob to select the exchange-destination patch.**
5. **Press the [WRITE] button; the patches will be exchanged.**

Inserting a Patch (Insert)

To insert a patch, choose "Insert" in step 3 of the Exchange procedure.

Example: If you insert patch 1 at patch 30, patch 30 and subsequent patches shift upward by one patch (patch 30 becomes patch 31).

* When you execute Insert, the last patch (patch 99) is deleted.



Initializing a Patch (Initialize)

This operation initializes a patch.

1. **Select the patch that you want to initialize.**
2. **Press the [WRITE] button.**
3. **Use the [◄] [►] buttons until "Initialize" appears in the display.**

4. **Press the [WRITE] button; the patch will be initialized.**

USING THE UNIT SAFELY

⚠ WARNING

To completely turn off power to the unit, pull out the plug from the outlet

Even with the power switch turned off, this unit is not completely separated from its main source of power. When the power needs to be completely turned off, turn off the power switch on the unit, then pull out the plug from the outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.

Concerning the Auto Off function

The power to this unit will be turned off automatically after a predetermined amount of time has passed since it was last used for playing music, or its buttons or controls were operated (Auto Off function).
If you do not want the power to be turned off automatically, disengage the Auto Off function (p. 14).

⚠ WARNING

Use only the supplied AC adaptor and the correct voltage

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.

⚠ CAUTION

Take care so as not to get fingers pinched

When handling the following moving parts, take care so as not to get fingers, etc., pinched. An adult should always be in charge of handling these items.

- Expression pedal (p. 4)

IMPORTANT NOTES

Placement

- 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.

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.

Repairs and Data

- Before sending the unit away for repairs, be sure to make a backup of the data stored within it; or you may prefer to write down the needed information. Although we will do our utmost to preserve the data stored in your unit when we carry out repairs, in some cases, such as when the memory section is physically damaged, restoration of the stored content may be impossible. Roland assumes no liability concerning the restoration of any stored content that has been lost.

Additional Precautions

- Any data stored within the unit can be lost as the result of equipment failure, incorrect operation, etc. To protect yourself against the irretrievable loss of data, try to make a habit of creating regular backups of the data you've stored in the unit.
- Roland assumes no liability concerning the restoration of any stored content that has been lost.
- Never strike or apply strong pressure to the display.
- Use only the specified expression pedal (Roland EV-5, FV-500H/L; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. In places where small children are present, make sure that an adult provides supervision and guidance.

Troubleshooting

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.	—
	Could the volume of the GK pickup be turned down?	Raise the volume of the GK pickup to an appropriate level.	—
	Could the select switch of the GK pickup be set to "GUITAR"?	Set the switch of the GK pickup to "MIX."	—
	Could the expression pedal be released?	Depress the expression pedal.	—
	Could the Patch: Level be turned down?	Try raising the Patch: Level.	p. 4, p. 11
	Are the GP-10 and other devices connected properly?	Check the connections with the other devices.	p. 2
	If there are no sounds through USB, are the USBAudio: settings correct?	Adjust the settings to the appropriate values.	p. 13
The volume level of the instrument connected to AUX IN jack is too low	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.	—
Volume is uneven among the strings	Was the GK pickup sensitivity setting adjusted correctly for each string?	Perform the adjustment.	p. 3
	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 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 GP-10'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.	—
Oscillation occurs	In the effect settings, could a gain value or volume-related parameter be set too high?	Decrease the value.	p. 9
Patches not switching	Is some screen other than the Play screen shown in the display?	With the GP-10, 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.	—
[PATCH/VALUE] knob does not work	Could Sys: Knob Lock be "ON"? If it is ON, patch selection using the [PATCH/VALUE] knob is disabled.	Turn Sys: Knob Lock "OFF."	p. 14
Can't enter Tuner mode	Could Tuner: Function be set to "Disable"? If it is set to Disable, pressing the [I] and [H] pedals simultaneously does not enter Tuner mode.	Set Tuner: Tuner Function to "Enable."	p. 14
Can't use a controller (pedal or button) to vary a parameter	Could you be using the internal pedal as the assignment's Source parameter?	If you specify "INT PDL" or "WAVE PDL" as the Source parameter of the assignment, the Target effect parameter you've assigned will vary automatically. If you want to use a controller to vary a parameter, temporarily turn the Switch parameter "OFF" for that assignment to stop the internal pedal.	p. 12

Error Message List

Message	Meaning	Action
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.
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.
System Error!	A problem has occurred in the system.	Contact your dealer or a nearby Roland service center.

Main Specifications

BOSS GP-10: Guitar Processor

Power Supply	AC adaptor	
Current Draw	350 mA	
Dimensions	251 (W) x 207 (D) x 71 (H) mm 9-15/16 (W) x 8-3/16 (D) x 2-13/16 (H) inches	Maximum height: 251 (W) x 207 (D) x 93 (H) mm 9-15/16 (W) x 8-3/16 (D) x 3-11/16 (H) inches
Weight	1.9 kg (excluding AC adaptor) 4 lbs 4 oz	
Accessories	**Model with included GK pickup** AC adaptor Owner's Manual Leaflet "USING THE UNIT SAFELY" Divided pickup (Roland GK-3) GK cable (3 m, 10 feet)	**Model for separately sold GK pickup** AC adaptor Owner's Manual Leaflet "USING THE UNIT SAFELY"
Options (sold separately)	Divided pickup: Roland GK-3 GK cable: Roland GKC-5 (5 m), GKC-10 (10 m) GK parallel cable (GK pickup ← → GK connector x 2): Roland GKP-2 Unit selector: Roland US-20 Footswitch: FS-5U Dual footswitch: FS-6 Expression pedal: Roland EV-5, FV-500L/500H	

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

For the USA

DECLARATION OF CONFORMITY
Compliance Information Statement

Model Name : GP-10
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

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

CAN ICES-3 (B)/NMB-3 (B)

For Korea

사용자 안내문

기종별	사용자 안내문
B 급 기기 (가정용 방송통신기자재)	이 기기는 가정용(B 급) 전자파적합기기로서 주로 가정에서 사용하는 것을 목적으로 하며, 모든지역에서 사용할 수 있습니다.

For C.A. US (Proposition 65)

WARNING

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

CE

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 esté 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 szimbólummal 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 sbírán 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 vyhadzovať 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 paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

LV Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

SI Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi 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 China

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起的规定期限内，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。

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

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Roland Canada Ltd. (Toronto Office)
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As of Nov. 1, 2013 (ROLAND)

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