

Roland®

VG8S-1

OWNER'S MANUAL

SYSTEM EXPANSION KIT
FOR
V-Guitar
System
VG-8

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (p. 3; p. 6). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, this manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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


USING THE UNIT SAFELY

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

About  **WARNING** and  **CAUTION** Notices


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


About the Symbols


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


----- **ALWAYS OBSERVE THE FOLLOWING** -----


 **WARNING**


- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 


- Do not open or perform any internal modifications on the unit. 


- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your dealer, or qualified Roland service personnel. 

- Never use or store the unit in places that are: 
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
 - Damp (e.g., baths, washrooms, on wet floors); or are
 - Humid; or are
 - Dusty; or are
 - Subject to high levels of vibration.

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 

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

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

- Always turn the unit off and unplug the power cord before attempting installation of the system expansion card (p. 7). 

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Introduction

Thank you for purchasing the Roland VG8S-1 System Expansion Kit.

The VG8S-1 is a system expansion kit that dramatically expands the functionality of the Roland VG-8 V•Guitar system.

While continuing to allow graphic (icon) -based intuitive operation, the VG8S-1 is an evolutionary step forward for the V•Guitar system that opens up even more possibilities for the guitar.

In order to take full advantage of the new functionality, please read this owner's manual carefully together with the VG-8 owner's manual.

Roland hopes that the VG-8 will continue to be the perfect means of expressing your musical creativity.

The contents of this package

The VG8S-1 package contains the following items. Check to make sure that all items are present.

- System expansion card
- VG8S-1 owner's manual (this manual)

How to use this manual

This owner's manual is organized as follows.

Chapter 1. Expanding the VG-8's functionality

This chapter explains the procedure for performing the expansion to upgrade the VG-8's functionality. In order to make sure that the system expansion card operates correctly, please be sure to read this chapter before you turn on the power.

Chapter 2. Trying out the new functions

This chapter tells how to use the expanded functions of the VG-8, and gives simple examples of operation. In order to try out the newly added functions, please read this chapter in sequence.

Chapter 3. Parameter guide

This chapter explains the details of each newly added Patch parameter and System parameter for each screen. Some of these explanations overlap with the VG-8 owner's manual, so read the necessary sections when the need arises.

Chapter 4. Appendices

This section contains various information that will be useful as you play the VG-8. Some of this information overlap with the VG-8 owner's manual, so read the necessary items when the need arises.

Printing conventions in this manual

Buttons or pedals on the top panel are indicated by giving their name (as printed on the panel) in square brackets [].

Example: [PLAY], [CURSOR ▲], [VALUE]

Function buttons are indicated by giving their name (as printed on the panel) in square brackets [], and the name of the current function (as shown in the display) in parentheses ().

Example: [F1] (INSERT)

For some of the pedals, two pedal names are printed on the panel. These pedals change their function when used in conjunction with [DOWN/S1] of the GK-2A. If it is difficult to know which function is being used, both pedal names will be given, with the name of the pedal's function at that time given first.

Example: Pedal [TUNER (4)]

Connection jacks etc. on the rear panel are indicated by their name as printed on the rear panel.

Example: MEMORY CARD slot, GK IN connector

In explanations of the display, the names of settable items (parameters) are printed just as they appear in the screen. Since these are often abbreviated, the full name in parentheses () will also be given.

Example: RESO (resonance)

A continuous range of values for a parameter is indicated by a "–". If the value range is discontinuous or consists of specific settings, each value will be listed separately.

Example: 0 – 127, On, Off

Paragraphs headed by a "*" explain things which you should take special note of.

* *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.*

Main features

Easy operation

All you need to do is insert the system expansion card into your VG-8, and the installer program will do the rest, letting you enjoy your newly powered-up VG-8 without the need for any complex procedures.

The consistent, easily understandable operation and the graphic (icon) display that are key aspects of the VG-8's popularity remain unchanged, so you can perform even more expressively and create new songs without having to re-learn any operating procedures.

Tuning Auto Adjust function

Tuning that has drifted during a performance can be corrected automatically by pedal operations.

New instruments bring out the full potential of the guitar

Three new types of instrument have been added to Variable Guitar Modeling (VGM).

Two instruments using "Hollow Body Modeling" simulate the rich resonance produced by a hollow body. Also, in "Dual Amp," you can simultaneously use two choices for each of the parameters Effect Pedal, Amp, and Speaker & Mic.

Variations of Pickup, Amp, Speaker & Mic, and Effect Pedal have been added to VGM, providing an even wider range of guitar simulations.

The Polyphonic Pitch Shift function has been expanded. More natural phrasing can be achieved by using the "Intelligent Harmonize function" which lets you add a pitch shifted sound that fits the scale, or the "Pitch Glide function" which modifies the pitch shift amount depending on the picking level. And now you can apply pitch shift even to an instrument that uses Harmonic Restructure Modeling (HRM).

A completely new instrument which combines VGM and HRM has been added — "VIO Guitar." Overtones (harmonics) are added to the sound produced by pickup modeling, and Composite Object Sound Modeling (COSM) filtering is used to add the finishing touch. This is an instrument that opens up new possibilities for the guitar.

Including Patches that use the new instruments, the number of Preset Patches has increased to 128. You can select from an even wider array of sounds (Patches) to find the one closest to what you have in mind.

IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on page 3, please read and observe the following:

Placement

- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

Using System Expansion Card

- Never touch the terminals of the System Expansion Card. Also, avoid getting the terminals dirty.
- System Expansion Cards is designed to be read-only. You cannot write any new data onto this card.

Chapter 1. Expanding the VG-8's functionality

This chapter explains how to insert the system expansion card into your VG-8 to expand its functionality, and how to play sounds on the VG-8. The expanded and enhanced VG-8 provides superior functionality. However in order for you to take full advantage of the new functionality, connections and settings must be made correctly. Before you turn on the power, be sure to read this chapter.

The VG-8 is very easy to operate. Once you master this chapter, you will be able to enjoy basic playing on the VG-8 as you select the built-in Patches.

Before you perform the expansion

Before you perform the expansion, please note the following points.

System

The current system parameter settings of your VG-8 (driver settings etc.) will be maintained even after the expansion has been performed. There is no need to save your settings to a memory card, or to re-make the settings after performing the expansion.

Patches

Patches which were saved to VG-8 internal memory or to a memory card before performing the expansion and Patches which were saved to floppy disk etc. using the Bulk Dump function can still be used without problems by an expanded VG-8. However, Patches from an expanded VG-8 cannot be used by a non-expanded VG-8. I.e., if you create Patches on an expanded VG-8 and save them to memory cards or external MIDI devices etc., it will not be possible to load these Patches into a non-expanded VG-8.

PRESET

An expanded VG-8 provides additional Patches in PRESET C – D (64 Patches). The Patches contained in PRESET A – B will not change.

USER

Patch parameter settings that were saved in USER A – B will remain unaffected after the expansion has been performed. There is no need for you to save this data to a memory card etc. and reload it after performing the expansion.

CARD


Patches which were saved to a memory card (CARD A – B) before performing the expansion can be used by an expanded VG-8.

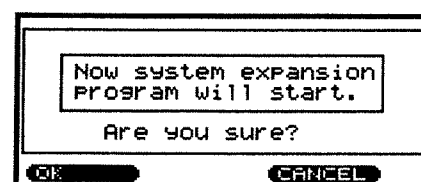
When a memory card that was already in use before the expansion is used for the first time in an expanded

VG-8, when you save Patch or System data to that memory card you will be asked whether or not the data should be converted to the expanded VG-8 format. For details refer to "Using a memory card" (p. 13). Memory cards which were initialized by an expanded VG-8 or which were converted for use by an expanded VG-8 will no longer be usable by a non-expanded VG-8. For example if Patch or System data created on an expanded VG-8 is saved to a memory card, that memory card will be detected by a non-expanded VG-8 as a "memory card not initialized for the VG-8."

Performing the expansion

Here's how to expand the functionality of your VG-8. Use the following procedure.

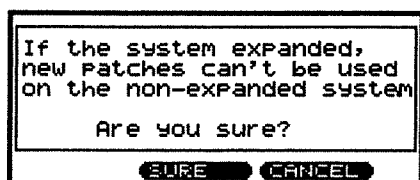
- * Always turn the unit off and unplug the power cord before attempting installation of the system expansion card. 
 - * To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the system expansion card.
 - Before you touch the system expansion card, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
 - When handling the system expansion card, grasp it only by its appointed area ("Hold this area"). Avoid touching any of the electronic components or connectors.
1. Make sure that the power is turned off for all equipment, and disconnect all cables which are connected to the input/output jacks of the VG-8.
 2. Insert the system expansion card into the MEMORY CARD slot located on the rear panel of the VG-8. Make sure that the correct side of the card is facing up and that it is oriented correctly, and press it firmly all the way into the slot.
 3. Connect the power cable to the VG-8. Turn the [VOLUME] control located on the top panel to the [MIN] position, and turn on the power switch of the VG-8 (located on the rear panel). A message like the following will appear.



* If the display is difficult to read, use [VALUE] to adjust the brightness of the LCD.

If this message does not appear, turn off the power, re-insert the system expansion card, and turn the power on once again. If the message still does not appear after repeated attempts, contact a nearby Roland service center or your dealer.

4. Press [F1] (OK). A message will ask you to confirm whether you want to expand the system.

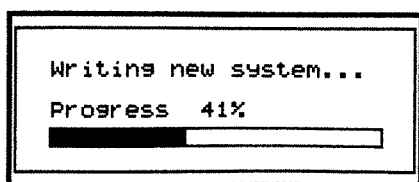


Patches in an expanded VG-8 can no longer be used by a non-expanded VG-8. For example if Patches created on an expanded VG-8 are saved on a memory card, it will not be possible for a non-expanded VG-8 to use these Patches. If you decide not to perform the expansion, press [F5] (CANCEL).

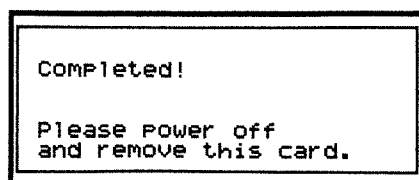
5. If you wish to perform the expansion, press [F3] (SURE). The expansion will be performed.

The expansion will take approximately 50 seconds to perform. During this time, the LCD will indicate the progress as a bar graph. Do not turn the power off until the expansion is complete.

If you decide not to perform the expansion, press [F5] (CANCEL).



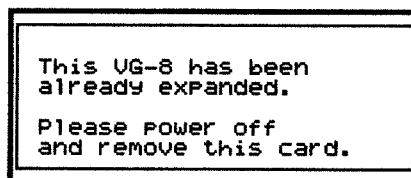
6. When the expansion has been completed normally, a message like the following will appear. Turn off the VG-8 power.



7. Remove the system expansion card from the MEMORY CARD slot.

8. Refer to "Connecting the Equipment" (VG-8 owner's manual p. 12) and connect the VG-8 to the other devices in your system.

* If you insert the system expansion card into a VG-8 which has already been expanded, the following message will appear when you turn the power on, indicating that the expansion has already been performed. Turn off the power.

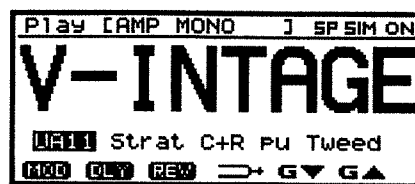


Turning on the power

* Once the connections have been completed (VG-8 owner's manual p. 12), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

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

1. Turn on the power switch of the VG-8 located on the rear panel. When the VG-8 starts up correctly, the following display will appear.



2. Turn on your amp system.

Preparing for play

Tuning

Press [F4]. The guitar tuner page will appear. Tune your guitar using the procedure given in "Tuning the Guitar" (VG-8 owner's manual p. 14).

* Page 14 of the VG-8 owner's manual explains that "The Guitar Tuner screen is opened even if you press [F1] instead of the [DOWN/S1] switch and pedal [4] (TUNER)." However on the expanded VG-8 the procedure has been changed, and you should press [F4] instead of [F1].

Driver setting

The "driver setting" that was made before performing the expansion is maintained even after the expansion. If you will be continuing to use the same guitar as you did before, there is no need to change this setting. If you will be using a different guitar, refer to "Making the Driver Settings" (VG-8 owner's manual p. 15) and change the driver setting.

Adjusting the pickup sensitivity

The "pickup sensitivity (input sensitivity)" that was set before performing the expansion is maintained even after the expansion. If you will be continuing to use the same guitar as you did before, there is no need to change this setting. If you will be using a different guitar, refer to "Adjusting the Pickup Sensitivity for Each String" (VG-8 owner's manual p. 16) to adjust the sensitivity.

Play the expanded VG-8

Sounds (Patches)

Sounds that you edited and saved in the VG-8 as USER Patches before performing the expansion will still be present after the expansion. Using the procedure given in "Changing Tones (Patches)" (VG-8 owner's manual p. 17), select various Patches and try playing different sounds.

PRESET (C - D) contains Patches which use the new instruments. Be sure to try out these Patches.

Changing to a Patch in a different group or bank

On the expanded VG-8, the procedure for selecting a different Group has been changed. Use the following procedure.

1. Select the desired group.

While pressing [DOWN/S1] on the GK-2A, press [GROUP▲] to increment the group number. Pressing [F6] (G▲) will also increment the group number.

While pressing [DOWN/S1] on the GK-2A, press [GROUP▼] to decrement the group number. Pressing [F5] (G▼) will also decrement the group number.

With the factory settings, Patch number 1 of the specified group or bank will be selected at this time.

* Group numbers ascend in the order of USER (A - B) → CARD (A - B) → PRESET (A - D). If you are not using a memory card, they will ascend in the order of USER (A - B) → PRESET (A - D).

2. Select the desired bank.

Press the [BANK ▼/▲] pedal. At this time, Patch number 1 of the specified bank will be selected.

3. Select the desired number.

Press a pedal [1] - [4], and the correspondingly-numbered Patch will be selected. Play your guitar, and try out each of the Patches in PRESET (C - D).

Number of installations permitted

One VG-8 needs one System Expansion Card to expand system. Each system expansion card is able to perform the VG-8 system expansion twice. The following procedure lets you check the number of times that your system expansion card has performed the expansion.

1. Make sure that the power is turned off for all your equipment.
2. Insert the system expansion card into the MEMORY CARD slot located on the rear panel of the VG-8. Make sure the correct side of the card is facing upward, and that it is oriented correctly. Press the card firmly all the way into the slot.
3. While holding down [SYSTEM], use the power switch located on the rear panel to turn on the VG-8. A message like the following will appear.

```

Version Check
*****
* Install Count = 1 *
* VG-8: *
* 2.00 *
* Card: *
* 2.00 *
*****

```

The "Install Count=" item indicates the number of times that this system expansion card has been used to perform the VG-8 system expansion. If this item reads "2," this card can not be used to perform any further system expansions. If a system expansion card which has already been used twice to expand the system is inserted into the VG-8 and the power is turned on, the following display will appear, indicating that this card cannot be used any more to perform the expansion.

```

This card has been used,
so it can't expand the
system any more.

Please power off
and remove this card.

```

* It is not possible to perform a system expansion on a VG-8 which has already been expanded. Each system expansion card allows two expansions as "insurance"; i.e., as a provision against a possible failure of the expansion procedure, or a situation such as loss of data that might occur if the VG-8 were sent out for repair. Normally, please use each system expansion card only once.

Chapter 2. Trying out the new functions

This chapter tells how to use the expanded functions of the VG-8, and gives simple examples of operation. In order to try out the newly added functions, please read this chapter in sequence.

About the new functions

This section explains functions that have been added by the expansion and also explains enhancements that have been made to existing functions.

Using function buttons to select groups

In Play mode, the function buttons located on the top panel can be used to switch Patch groups.

- [F5] (G▼): Decrement the group number
- [F6] (G▲): Increment the group number

Turning effects on/off in Play mode

In Play mode, the function buttons located on the top panel can be used to turn effects on/off. A display of white characters on a black background indicates that an effect is on. A display of black characters alone indicates that an effect is off.

- [F1] (MOD): Modulation on/off
- [F2] (DLY): Delay on/off
- [F3] (REV): Reverb on/off

In Play mode, you can also use the foot pedal to turn effects on/off. Use the following procedure.

1. Press [SYSTEM]. The System menu will appear.
2. Press [PAGE].
3. Press [F4] (GK SW). The GK Switch page will appear.
4. Use [VALUE] to set the Assigned Parameter to Pedal Function.
5. Press [PLAY] to return to Play mode.

Now you can hold down [DOWN/S1] on the GK-2A and press foot pedal [1] – [3] to turn effects on/off in the same way as when using the function buttons.

- Pedal [1]: Modulation on/off
- Pedal [2]: Delay on/off
- Pedal [3]: Reverb on/off

* The effect on/off settings are Patch parameters. If you turn the power off without saving, these settings will be lost. If necessary, perform the Patch Write procedure.

Using the Tuning Auto Adjust function

Even if your guitar has drifted out of tune, you can play the VG sound at a corrected pitch without touching the tuning heads of your guitar. This is called the "Tuning Auto Adjust" function, and is useful when you need to re-tune in a hurry during a performance.

* This function will not correct the pitch of the guitar sound that is output from the GUITAR OUT jack. This means that the Tuning Auto Adjust function will not always be effective in the following types of situation.

- When the direct sound from the guitar is being mixed with the VG sound
- When you are playing a Patch that uses the Polyphonic Pitch Shift function

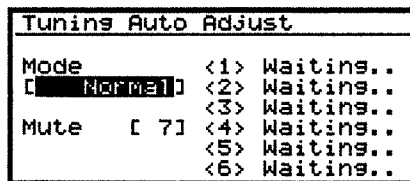
To use the Tuning Auto Adjust function, use the following procedure.

1. In Play mode, press [F4]. The Guitar Tuner page will appear.

If the Assigned Parameter of the GK switch is set to Pedal Function (p. 38), you can also access the Guitar Tuner page by holding down GK-2A [DOWN/S1] and pressing pedal [4] (TUNER).

2. In the guitar tuner page, press pedal [4] (TUNER). The Tuning Auto Adjust page will appear.

Alternatively, you can access the Tuning Auto Adjust page by pressing [F4] once again.



* Page 14 of the VG-8 owner's manual says; "6. When you're done tuning up, press any one of the pedals to return to the Play mode." However on an extended VG-8, pressing pedal [4] in the Tuner page will access the Tuning Auto Adjust page. To return to Play mode, press a pedal other than pedal [4] (TUNER).

- If Mode has been set to Normal, pluck the string whose tuning you wish to correct. If Mode has been set to Chromatic, play a note at the appropriate position on the string whose tuning you wish to correct.

* During the compensation process, do not bend strings, use vibrato, or operate the vibrato tailpiece.

After the note has been sounded, the compensation process will be completed in approximately 2 seconds, and the compensated string will be displayed as Completed.

Tuning Auto Adjust			
Mode	<1>	Completed	
[Normal]	<2>	Completed	
	<3>	Completed	
Mute	[7]	<4>	>>>
		<5>	Waiting..
		<6>	Waiting..

- When you have finished the tuning compensation process, press [PLAY] to return to Play mode. You can also return to Play mode by pressing a foot pedal or a function button.

Canceling the Tuning Auto Adjust function

As long as the power is turned on, the compensated tuning will remain in effect even if you change Patches.

The Tuning Auto Adjust function will be canceled if you perform the following operations. If this happens, perform the tuning operation once again, as explained in "Tuning the Guitar" (VG-8 owner's manual p. 14).

- When the power is turned off
- When the Tuner page is accessed again
- When you press either [COMMON], [INST], [EFFECT], or [EQ/VOL] on the top panel
- If, while the No-Hands Edit menu is accessed, you press one of the [2] - [5] pedals (the same action as when respectively pressing [COMMON], [INST], [EFFECT], [EQ/VOL]).

Copying a Patch (the Copy function)

The Copy function of the VG-8 has been expanded, allowing you to use the Copy function even while in Play mode. This means that a different Patch can be copied to the Patch currently being edited. (You can even copy from a Patch which uses a different instrument.) Use the following procedure.

- Press [COPY]. The Copy page will appear.

Play		[NUM]
[Patch Copy]		
UA11	U-INTAGE	
UA12	LP+STACK	
UA13	TRAMPY12	
UA14	CRYING V	
UA21	JAZ BASS	
[COPY]	[CANCEL]	[SORT]

- Use [VALUE] to specify the copy source Patch.
- Press [F1] (COPY). Patch Copy will be executed. If you wish to cancel the copy operation, press [F3] (CANCEL).
- When the copy is completed, you will automatically return to Play mode.

Check that the Patch has been copied correctly. The Patch that was just copied will be lost if you change Patches or turn the power off. If necessary, use the Write operation (VG-8 owner's manual p. 31).

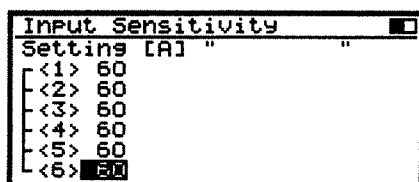
Edit multiple parameters simultaneously (the Grouping function)

For parameters which can be set independently for each string, you can simultaneously increase/decrease the settings for each string. This is called the Grouping function. For example if you wish to set the shift amount of Polyphonic Pitch Shift to the same setting for all strings, this function means that you don't have to repeat the procedure for each string. The Grouping function is available for the following parameters.

SYSTEM	Input Sensitivity #1 - 6
INSTRUMENT	P-SHIFT Shift #1 - 6
	P-SHIFT Fine #1 - 6
	P-SHIFT Shift MAX #1 - 6
	P-SHIFT Shift MIN #1 - 6
	P-SHIFT Balance #1 - 6
	P-SHIFT Level #1 - 6
	PAN #1 - 6
	BODY FREQ-1/-6
	BODY HIGH-1/-6
	BODY LOW-1/-6
BODY GAIN 1 - 24	

To use the Grouping function, use the following procedure.

1. Access the page that contains the parameter you wish to modify.
2. Move the cursor to the parameter that you wish to modify.
3. At this time, function buttons [F1] – [F6] will correspond to strings numbers 1 – 6. While holding down the function button for the desired string, press the function button for the string that you wish to group with that string. Those two strings and all the strings between them will be grouped.



4. The grouped condition will be maintained even after you release the function buttons. When you use [VALUE] to modify the parameter value, the grouped parameters will change together. Press any button to cancel grouping.
5. When you finish making changes, press [PLAY] to return to Play mode.

* The Grouping function increases or decreases the parameters of two or more strings by the amount. For example if you group the parameters of two strings which currently have a value of 50 and 60, one will change 50,51,52... and the other will change 60,61,62... However if the result of modifying a grouped parameter would cause the value to exceed its limit, the value change will be ignored; i.e., the parameter value will stay at its limit.

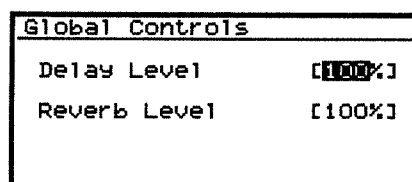
Modifying settings common to all Patches (the Global function)

You can temporarily modify settings affecting all Patches. This is called the Global function. By using this, you can leave the settings of each Patch unchanged, and easily make temporary adjustments as suitable for the equipment you are using or the location in which you are performing. For example if you are performing in a location (such as a concert hall) that has somewhat more reverberation than the environment in which you created your Patches, you could use the Global function to lower the overall reverb level, instead of going through all your Patches and adjusting the reverb level of each Patch. The following parameters can be adjusted by the Global function.

- Delay Level
- Reverb Level

To use the Global function, use the following procedure.

1. Press [SYSTEM]. The System Menu page will appear.
2. Press [PAGE].
3. Press [F3] (GLOBAL). The Global Controls page will appear.



4. Move the cursor to the parameter that you wish to adjust, and use [VALUE] to make adjustments.
5. When you finish making adjustments, press [PLAY] to return to Play mode.

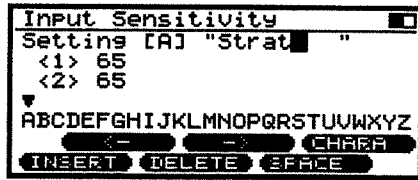
* The Global Control settings are System parameters. They do not affect the Delay Level or Reverb Level settings that are part of each Patch. Global Control settings will be preserved even if you turn the power off without saving.

Naming a driver setting

You can assign a name to a driver setting, to help you manage driver settings more easily. The name can consist of up to 8 characters. For example, it may be convenient to specify this as the name of the guitar for which the driver setting was created.

1. Press [SYSTEM] to access the System menu.
2. Press [F1] (DRIVER). The Input Sensitivity page will appear.
3. Move the cursor to Setting.
4. Press [CURSOR ►]. A character guide will appear, allowing you to assign a name to the driver setting.

Refer to the procedure described in "Naming Patches" (VG-8 owner's manual p. 35) and assign a name to the driver setting.



- When you have finished assigning a name for the driver setting, press [PLAY] to return to Play mode.

* Since the names of the driver settings are System Parameters, they will be preserved even if you turn the power off without saving.

Using a memory card

Using an unused memory card

Before a new memory card or a memory card that has been used with another device can be used by the VG-8, the memory card must be prepared to accept VG-8 data. This process is known as "initializing the memory card." Refer to "Initializing a Memory Card" (VG-8 owner's manual p. 40) and initialize the memory card.

* A memory card initialized by an expanded VG-8 cannot be used by a non-expanded VG-8.

Using a memory card from a non-expanded VG-8

System or Patch data contained in a memory card that was used by a non-expanded VG-8 can be copied into an expanded VG-8 just as it is. Refer to "Copying Patch Parameters and System Parameters from a Memory Card" (VG-8 owner's manual p. 42).

However in the other direction, when Patch or System data is copied from an expanded VG-8 onto a card that was used by a non-expanded VG-8, the format of that card will be converted for use by an expanded VG-8.

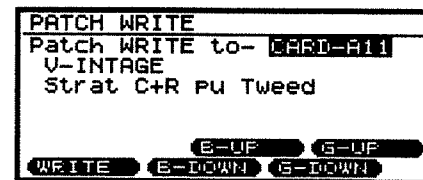
* A memory card whose format has been converted for use by an expanded VG-8 can no longer be used by a non-expanded VG-8. For example a memory card on which even one Patch has been saved from an expanded VG-8 will no longer be usable by a non-expanded VG-8. (You will be asked to initialize the entire memory card.)

* If you wish to use the same Patches on a non-expanded VG-8, be sure to copy the Patches to a different memory card. Alternatively, you can store the Patches on a MIDI sequencer.

Saving a single Patch to a memory card

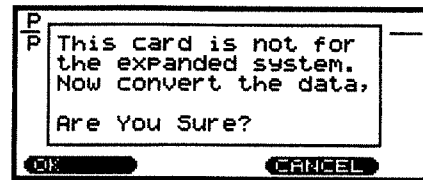
- Select the Patch that you wish to save onto the memory card.
- Insert the memory card that you were using with the non-expanded VG-8 into the MEMORY CARD slot. Before inserting the card, make sure that its protect switch is in the off position.
- Press [WRITE]. The Patch Write page will appear.
- Use [VALUE] to set the writing destination Patch number to CARD.

The Patch parameters currently in the writing destination will be overwritten by the new Patch parameters and lost.

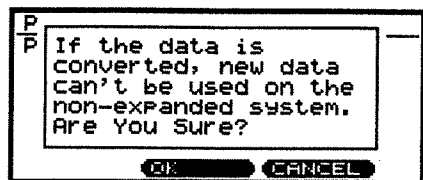


- Press [F1] (WRITE).

A message will appear, asking you whether it is OK to convert this memory card for use with an expanded VG-8.



- If it is OK to convert the card, press [F1] (OK). If you decide not to convert, press [F5] (CANCEL). When you press [F1] (OK), a message will appear, warning that a non-expanded VG-8 will no longer be able to use this card.



- If you wish to convert the card, press [F3] (OK). If you decide not to convert, press [F5] (CANCEL). When you press [F3] (OK), the card will be converted, and the Patch will be written into the memory card.
- When the Patch has been written, you will automatically return to Play mode.

Saving various parameters to a memory card

1. Insert the memory card that you were using with the non-expanded VG-8 into the MEMORY CARD slot. Before inserting the card, make sure that its protect switch is in the off position.
2. Press [SYSTEM]. The System Menu page will appear.
3. Press [F6] (CARD). The Card Transfer page will appear.
4. Move the cursor to Function, and use [VALUE] to specify VG-8 → CARD as the function.
5. Move the cursor to Target, and use [VALUE] to specify the type of parameter that will be saved to the card.

All Patches: Save all Patch parameters

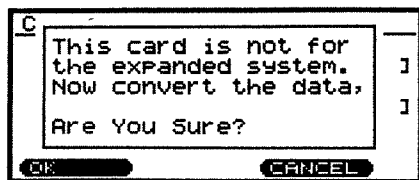
System: Save System parameters

Patches & System:

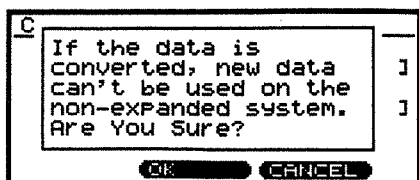
Save all Patch parameters and System parameters

6. Press [F1] (XFER)

A message will appear, asking you whether it is OK to convert this memory card for use with an expanded VG-8.



7. If it is OK to convert the card, press [F1] (OK). If you do not wish to convert, press [F5] (CANCEL). When you press [F1] (OK), a message will appear, warning that a non-expanded VG-8 will no longer be able to use this card.



8. If it is OK to convert the card, press [F3] (OK). If you decide not to convert, press [F5] (CANCEL). When you press [F3] (OK), the card will be converted, and the specified parameters will be written into the memory card.
9. When the data has been written, press [PLAY] to return to Play mode.

Setting the external pedal switch functions for each Patch

The function of the external pedal switches (EXT SW 1, 2) connected to the EXT SWITCH jack can be specified separately for each Patch.

On a non-expanded VG-8, the functions of the external pedal switches were determined by the System settings. However on an expanded VG-8, you can specify the functions of the external pedal switches independently for each Patch.

The priority order of the functions assigned to the external pedal switches is as follows.

1. **System: Foot Switch: No-Hands Edit**

Operations that open the Edit menu and operations that change pages (VG-8 owner's manual p. 86)

2. **Common: Foot Switch: External Switch 1, 2**

Functions that are assigned for each Patch (p. 36)

3. **System: Foot Switch: External Switch 1, 2**

Functions that are assigned overall by the System (VG-8 owner's manual p. 85)

Use the following procedure to assign external pedal switch functions for each Patch.

1. Press [SYSTEM]. The System menu will appear.
2. Press [F2] (FOOT SW). The Foot Switch page will appear.
3. Use [VALUE] to turn No-Hands Edit OFF.
4. Press [COMMON]. The Common menu will appear.
5. Press [F6] (FOOT SW). The Foot Switch page will appear.
6. Use [VALUE] to specify the functions assigned to EXT SW 1 and 2. If you select "SYSTEM Setting," the foot switch will control the function that was specified by the System parameter Foot Switch (VG-8 owner's manual p. 85).
7. When you finish making settings, press [PLAY] to return to Play mode.

* In the following cases, the respective settings will take priority, and the COMMON: FOOT SW: External Switch 1, 2 settings will be ignored.

- If the SYSTEM: No-Hands Edit is turned on
- If VGM or Vio Guitar is selected as the instrument, and PICKUP is set to VARI
- If HRM is selected as the instrument, and COMMON: FOOT SW is set to PU to Front or PU to Rear

Chapter 3. Parameter Guide

This chapter explains the details of each newly added Patch parameter and System parameter for each screen. Some of these explanations overlap with the VG-8 owner's manual, so read the necessary sections when the need arises.

* *Modifying even one parameter will cause the Patch group indicator (USER, CARD, PRESET) to begin blinking. This means that if the power is turned off, your changes will be lost. If you want to keep your changes, you must perform the Write operation.*

New VGM parameters

This section explains the new parameters which are now available in the various pages when a VGM instrument is used. These new parameters are broadly grouped into four categories. Newly added parameters or expanded value ranges are marked by an asterisk "**".

- Variations have been added to the existing choices for pickup, pedal, amp, speaker and mic.
- The "Hollow Stereo" instrument has been added.
- The "Hollow & Amp" instrument has been added.
- The "Dual Amp" instrument has been added.

PICKUP

This simulates the characteristics of the pickup of an electric guitar. Seven types of pickup variation have been added, allowing you to choose from eleven types.

MODEL [LP, CLA-ST, MOD-ST, TEL*, P-90*, LIPS*, P.A.F.*, RICK*, CHET*, S-S-H*, VARI]

Specify the desired type of pickup. The type of pickup will determine the parameters that can be set.

RICK:

This provides two unique single-coil pickups, producing the inimitable guitar sound used regularly by vocal groups of the 60's.

TEL:

This provides two typical single-coil pickups, producing a contemporary solid-body sound suitable for country and rock'n'roll.

P-90:

This provides two single-coil pickups of the type used on fixed-neck guitars and affectionately known as "soap-bar" or "dog-ear" pickups.

LIPS (lipstick):

This provides two single-coil pickups of the type used on guitars played in hard rock bands of the 70's, and characterized by an external case reminiscent of a tube of lipstick.

P.A.F.:

This provides two vintage humbucking pickups which are older than their type applied for a patent in U.S.A.

CHET:

This provides two original humbucking pickups, producing the sound of the hollow-bodied guitar used in rockabilly or jazz.

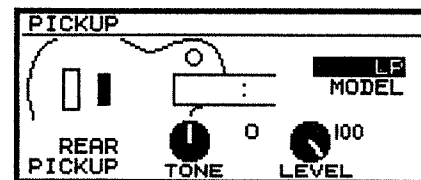
S-S-H:

This provides three pickups; in order from the front they are single, single, and humbucking. This produces a contemporary active-pickup sound.

VARI (variable):

This allows you to use up to two pickups of your choice, selecting from double-coil, single-coil, piezo, and acoustic. If you use double-coil or single-coil type pickups, you may freely adjust the location of the pickups. Newly available is the choice of an acoustic pickup, which is especially effective when used with a Hollow Body modeling instrument (p. 22).

When LP, RICK, TEL, P-90, LIPS, P.A.F. or CHET is selected as the pickup



PICKUP [REAR, F+R, FRONT]

This is the switch that selects between the two pickups.

REAR: Use the rear pickup.

F+R: Use both front and rear pickups.

FRONT: Use the front pickup.

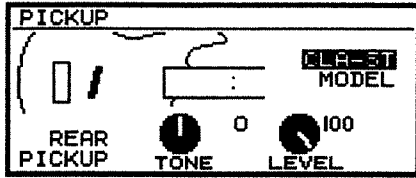
TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.

When CLA-ST, MOD-ST, or S-S-H is selected as the pickup



PICKUP [REAR, C+R, CENTER, F+C, FRONT]

This is the switch that selects between the three pickups.

- REAR:** Use the rear pickup.
- C+R:** Use the center and rear pickups.
- CENTER:** Use the center pickup.
- F+C:** Use the front and center pickups.
- FRONT:** Use the front pickup.

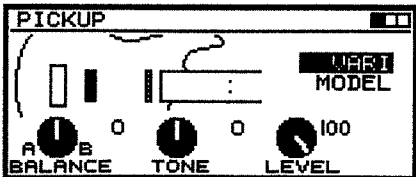
TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.

When VARI is selected as the pickup



BALANCE [A50 - B50]

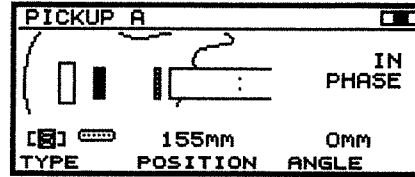
Adjust the volume balance of the two pickups.

TONE [-50 - +50]

Adjust the tone of the pickup. Positive (+) values will boost the high range, and negative (-) values will attenuate it.

LEVEL [0 - 100]

Set the volume of the pickup. With a setting of 0, there will be no sound.



TYPE [S, D, P, A, -]

Select the type of pickup.

- S:** Single-coil pickup.
- D:** Double-coil pickup.
- P:** Piezo pickup.
- A:** A hypothetical pickup ideal for picking up the sound of an acoustic guitar.
- :** No pickup is used.

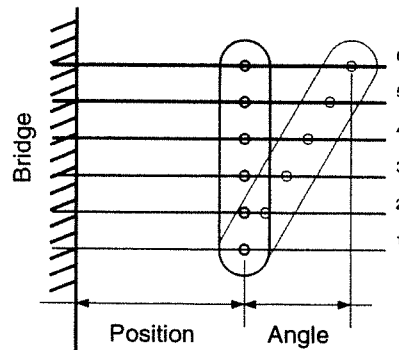
POSITION [5 - 320 mm]

Specify the distance from the bridge at which the pickup is placed. Larger values will produce the effect of the pickup being further from the bridge.

** If the Pickup Type has been set to [P], [A], or [-], the POSITION setting will not be available.*

ANGLE [-315 - +315 mm]

This simulates the angle of the pickup relative to the strings. The setting indicates the distance from the POSITION setting that the sixth string will be located. With positive (+) settings, the sixth string will be further from the bridge. With negative (-) values, the sixth string will be closer to the bridge. With a setting of 0, the pickup will be perpendicular with the strings.



** If [P], [A], or [-] is selected as the pickup type, the Angle setting will not be available.*

** Angle settings which would exceed the range of the Position setting (5 - 320 mm) will have no effect. For example if the Position is set to 100 mm, and valid range of the Angle setting will be -95 - +220 mm.*

PHASE [IN, OUT]

When pickups A and B are mixed, this setting determines the phase of pickup B relative to pickup A. With a setting of IN, pickups A and B will be mixed in phase, and with a setting of OUT they will be mixed out of phase. This parameter is available only when two pickups are being used.

* The phase setting that is part of the pickup A parameters is the same as the corresponding parameter for pickup B. Modifying one of them will cause the other parameter to change correspondingly.



PEDAL (Effect pedal)

This simulates pedal-type effect units that are connected to your guitar. Two types of effect pedal have been added, allowing you to choose from a total of seven types.

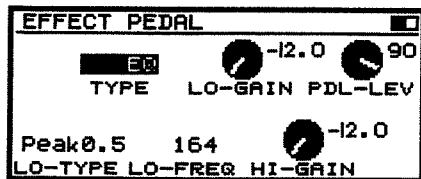
TYPE (Pedal type) [OFF, DRIVE, DIST, METAL, COMP, LIMIT, EQ*, WAH*]

Specify the type of effect. Equalizer and wah have been added.

EQ: This is a two-band parametric equalizer.

WAH: This simulates an auto wah or a pedal wah.

EQ (Equalizer)



LO-GAIN [-12 - +12 dB]

Boost or cut the low-frequency signal level, in decibel units.

LO-FREQ [50 - 1,000 Hz]

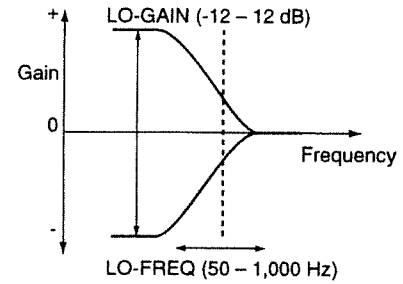
Specify the center frequency at which the low-frequency signal level will be boosted or cut by the LO-GAIN setting.

LO-TYPE [Shelv, Peak0.5, Peak1.0, Peak2.0]

Select the curve with which the signal level will be boosted or cut.

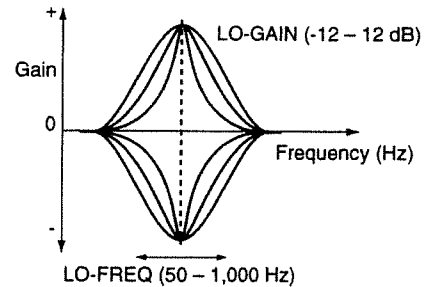
Shelv:

The signal will be boosted or cut for the entire frequency range below the specified LO-FREQ setting.



Peak:

The signal will be boosted or cut in the area surrounding the specified LO-FREQ setting. With larger number, the area affected by the equalizer will be narrower.



HI-GAIN [-12 - +12 dB]

Boost or cut the high-frequency signal level, in decibel units.

HI-FREQ [200 - 12,000 Hz]

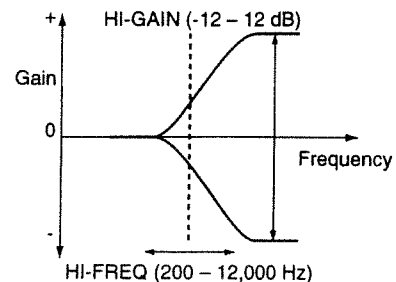
Specify the center frequency at which the high-frequency signal level will be boosted or cut by the HI-GAIN setting.

HI-TYPE [Shelv, Peak0.5, Peak1.0, Peak2.0]

Select the curve with which the signal level will be boosted or cut.

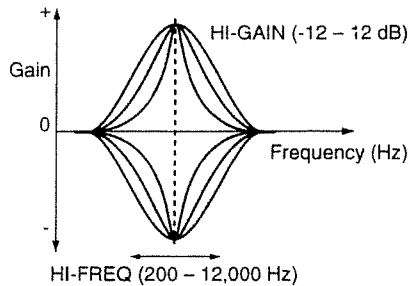
Shelv:

The signal will be boosted or cut for the entire frequency range above the specified HI-FREQ setting.



Peak:

The signal will be boosted or cut in the area surrounding the specified HI-FREQ setting. With larger number, the area affected by the equalizer will be narrower.



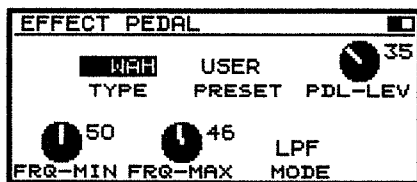
PDL-LEV (Pedal level) [0 - 100]

Set the output level of the equalizer. With a setting of 0, there will be no sound.

WAH

This effect creates characteristic changes in the tonal quality by changing the frequency response of a filter over time. Normally this will function as an auto-wah, so that the wah effect is produced automatically by making the filter change cyclically or in response to the input volume. This also simulates the characteristics of an analog wah where the center frequency causes subtle changes in the Q.

If you connect an external expression pedal and set the pedal's Assigned Parameter (p. 35) to [PEDAL] WAH, you can also use this as a pedal wah.



PRESET [BOX, CRY, USER]

Select the wah preset. Appropriate filter and level settings will automatically be set for the selection that you make here.

BOX: A standard wah sound.

CRY: A somewhat brighter wah sound than BOX.

* When you select a preset, settings will automatically be made for Type, Frequency Maximum, Frequency Minimum, and Q. You may modify these settings as desired. If you modify these settings, the Preset setting will change to "USER."

MODE [BPF, LPF]

Select the filter mode of the wah.

BPF:

A band pass filter will be used. This produces a standard wah effect.

LPF:

A low pass filter will be used. This produces a wah effect with a rich low frequency range.

ATK-TIME (Attack time) [0 - 100]

Set the rise time of the filter. As this setting is increased, the filter will rise more slowly. To get the feeling of a manual wah, use fairly high settings.

After modifying the Attack Time, you will need to re-adjust Touch Sensitivity.

FREQ-MAX (Frequency maximum) [0 - 100]

Set the upper frequency limit of the filter. For an auto wah, this will be the frequency for a strongly played note. For a pedal wah, this will be the frequency when the external expression pedal is fully depressed.

FREQ-MIN (Frequency minimum) [0 - 100]

Set the lower frequency limit of the filter. For an auto wah, this will be the frequency for a softly played note. For a pedal wah, this will be the frequency when the external expression pedal is fully returned.

Q [0 - 100]

Set the width of the frequency range affected by the filter. Larger settings will produce a narrower range, resulting in a more distinctive tone.

T-SENS (Touch sensitivity) [0 - 100]

Set the sensitivity of the filter frequency to the dynamics of your playing. Larger settings of this value will result in greater sensitivity. This parameter is valid only when the effect is being used as an auto wah.

PDL-LEV (Pedal level) [0 - 100]

Set the output level of the wah. With a setting of 0 there will be no sound.



AMP (Guitar amplifier)

This simulates a guitar amp head. Three amp variations have been added, letting you select from a total of seven types.



TYPE [OFF, American Tweed, Classic Stack, Studio Lead, Studio Rhythm, SLDN*, British Combo*, Modern Stack*]

Select the type of guitar amp head.

SLDN (SLDN Amplifier):

The sound of a vacuum tube amp with versatile distortion.

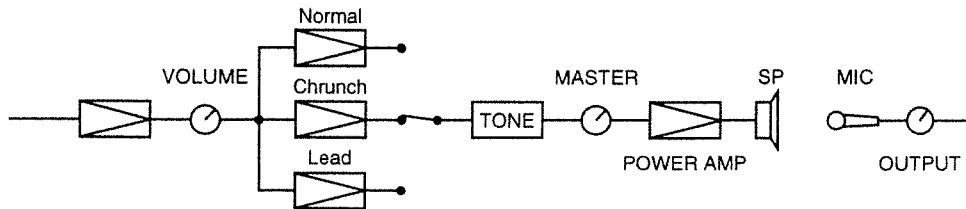
British Combo:

A British combo-type amp with a modern three-volume control system.

Modern Stack:

A high-gain British stack-type amp.

SLDN (SLDN Amp)



VOLUME [0 - 100]

Adjust the input level to the preamp.

GAIN [Normal, Crunch, Lead]

Switch the gain of the amp's first stage to modify the character of the sound.

Normal: A natural sound with little distortion.

Crunch: An all-around sound with larger gain, lightly distorting on the peaks.

Lead: A thickly distorted sound for lead, with extremely high gain.

BRIGHT [0 - 100]

As this value is increased, the high frequency range will be emphasized. However, as the volume is increased, the effect of this parameter will diminish. If the volume is set at maximum, the Bright effect will disappear.

TREBLE [0 - 100]

Adjust the level of the high range.

MIDDLE [0 - 100]

Adjust the level of the mid-range.

BASS [0 - 100]

Adjust the level of the low range.

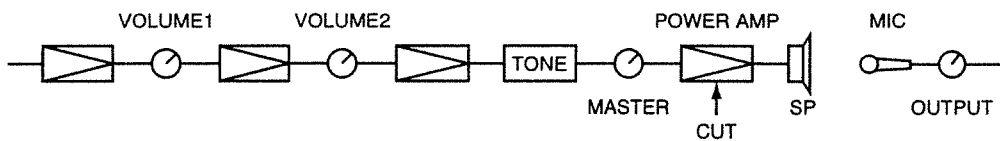
MASTER (Master level) [0 - 100]

Adjust the level that is sent to the power amp section.

OUTPUT [0 - 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

British Combo



VOLUME 1 [0 - 100]

Adjust the input level of the first stage.

VOLUME 2 [0 - 100]

Adjust the input level of the second stage.

TREBLE [0 - 100]

Adjust the level of the high range.

BASS [0 - 100]

Adjust the level of the low range

CUT [0 - 100]

Cut the high frequency range. As this value is increased, the high range will be cut more greatly, producing a milder sound.

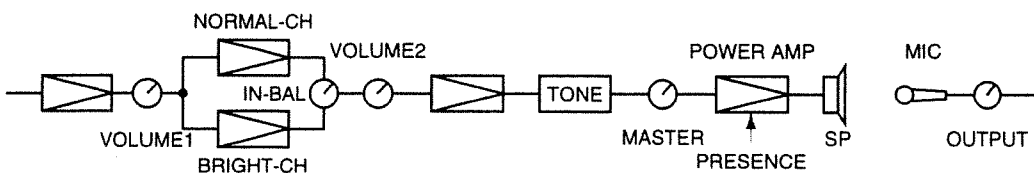
MASTER (Master level) [0 - 100]

Adjust the level that is sent to the power amp.

OUTPUT [0 - 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

Modern Stack



VOLUME 1 [0 – 100]

Adjust the input level of the first stage.

VOLUME 2 [0 – 100]

Adjust the input level of the second stage.

IN-BAL (Input balance) [0 – 100]

Adjust the volume balance between the normal channel and the bright channel. With a setting of 0, only the normal channel will be heard. With a setting of 100, only the bright channel will be heard.

TREBLE [0 – 100]

Adjust the level of the high range.

MIDDLE [0 – 100]

Adjust the level of the mid-range.

BASS [0 – 100]

Adjust the level of the low range

MASTER (Master level) [0 – 100]

Adjust the level that is sent to the power amp.

PRESENCE [0 – 100]

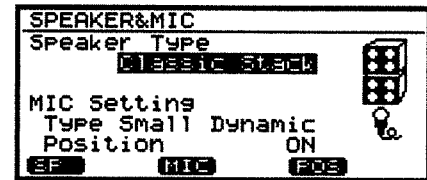
This emphasizes the high range. As this setting is increased, the sound will “cut through” more effectively.

OUTPUT [0 – 100]

Adjust the final volume after the sound of the speaker is picked up by the microphone.

**SP&MIC (Speaker and mic position)**

These settings simulate the characteristics of the speaker and mic. Three types of speaker variation have been added, allowing you to select from a total of six types.

**Speaker Type [OFF, Open 1 x 12, Classic 2x12, British 2 x 12*, Classic 4 x 10*, Classic Stack, Modern Stack*]**

Select the type of speaker.

British 2 x 12:

This simulates the open-back enclosure (two 12-inch speakers) of an English combo-type amp.

Classic 4 x 10:

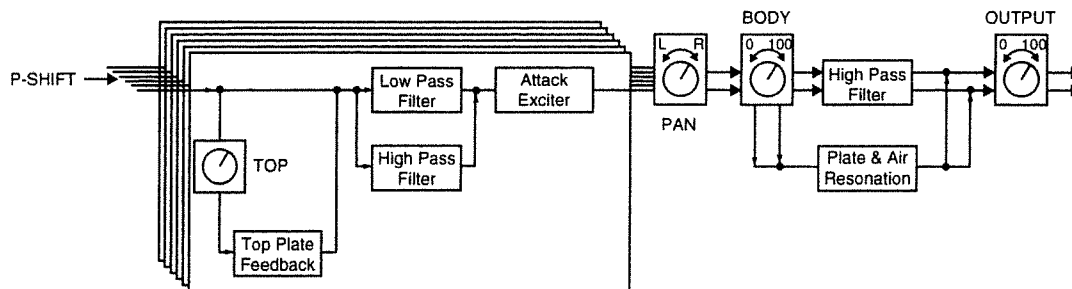
This simulates the open-back enclosure (four 10-inch speakers) of an American vintage combo-type amp.

Modern Stack:

This simulates the sealed enclosure (four 12-inch speakers) of a contemporary triple-stack amp (new type).

Hollow Body Modeling

“Hollow body modeling” has been added to your choices for VGM. This is an instrument that allows you to add “elements” such as the interference with the strings created by the top plate of the body, an emphasized attack, and the resonance of the wood which forms the body and the air inside. You can freely modify the size and resonance of the body, and the strength of the attack, etc. This simulates the rich resonances produced by a hollow body, creating acoustic guitar sounds in a wide array of variations.

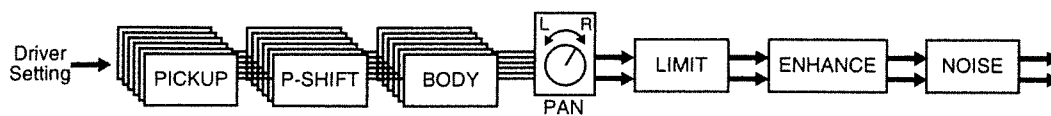


The following two types of instrument which use hollow body modeling have been added.

The parameters which can be set for each instrument are different. For example if Hollow Stereo is selected as the instrument, it is not possible to modify the Amp Head or Speaker & Mic parameters.

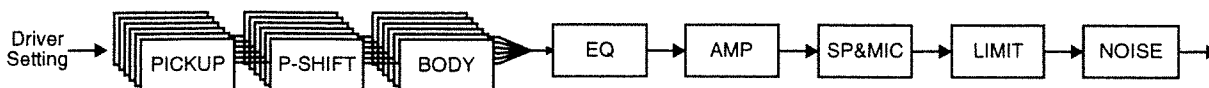
Hollow ST (Hollow stereo)

This instrument directly outputs the vibrations of each string in stereo. You can pan the position of each string between left and right, to create a spacious sound. By selecting HEX-PAN as the modulation type of effect, you can cause the position of the VG sound of each string to be cyclically panned between left and right.



Hollow & AMP

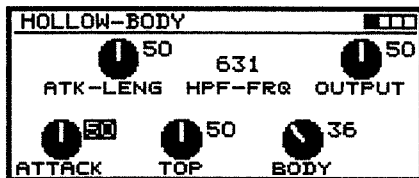
This instrument outputs the vibrations of each string which are modified with the BODY through a single amp. It allows you to simulate the sound of a semi-acoustic or full acoustic guitar, and create the full, rich sound that is produced when it is connected to an amp. Since a limiter is connected after the amp, you can smooth out irregularities in volume while still preserving the tonal nuances produced by changes in picking dynamics.





BODY (Hollow Body)

This models the resonant body of the guitar. It simulates the interference with the strings by the top plate of the body, and creates an emphasized attack. In addition, the resonance of the top plate and the body cavity is simulated by 24 resonators.



ATTACK [0 – 100]

Adjust the degree of emphasizing attack sounds. As this setting is increased, attack sounds will be emphasized more strongly.

ATK-LENG (Attack length) [0 – 100]

Adjust the decay time of the attack portion that is emphasized. As this setting is decreased, the attack portion will be shorter.

TOP (Top plate feedback) [0 – 100]

Specify the degree of interference that the top plate will have on the strings. This will subtly affect the nuances of the attack, and the overtone structure. As this value is increased, the top plate will interfere more significantly with the vibration of the strings. At larger settings, notes played strongly may sound like they are distorted.

HPF-FRQ (High pass filter frequency) [OFF, 50 – 5,000 Hz]

Specify the cutoff frequency of the high pass filter for the bypass sound.

BODY [0 – 100]

Adjust the balance between the bypass sound and the resonant sound (body resonance) of the top plate and body. With lower settings of this value, only the bypass sound will be heard. With larger settings, only the body resonance will be heard.

** The body resonance is monophonic. This means that if this Body parameter is set to 100, the panning of each string will have no effect.*

OUTPUT [0 – 100]

Adjust the volume of the body. With a setting of 0, there will be no sound.

FREQ-1 (Frequency 1) [100 – 5,000 Hz]

Specify the cutoff frequency of the high pass filter and low pass filter of string number 1.

FREQ-6 (Frequency 6) [100 – 5,000 Hz]

Specify the cutoff frequency of the high pass filter and low pass filter of string number 6. When you set this, the cutoff frequencies for strings 2 – 5 will be set automatically to create smooth change between strings 1 and 6.

HIGH-1 [0 – 100]

Adjust the gain of the high pass filter for string number 1.

HIGH-6 [0 – 100]

Adjust the gain of the high pass filter for string number 6. When you set this, the gain for strings 2 – 5 will be set automatically to create smooth change between strings 1 and 6.

LOW-1 [0 – 100]

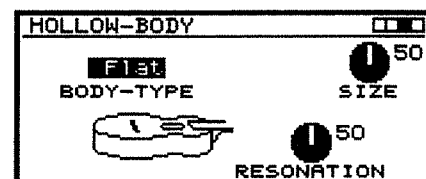
Adjust the gain of the low pass filter for string number 1.

LOW-6 [0 – 100]

Adjust the gain of the low pass filter for string number 6. When you set this, the gain for strings 2 – 5 will be set automatically to create smooth change between strings 1 and 6.

BODY-TYPE [Flat, Round, fHole, Metal, Banjo]

Select the type of resonating body.



Flat:

The body of an acoustic guitar with a flat top and back.

Round:

The body of a flat top acoustic guitar with a round back made of resin.

fHole:

An f-hole body with an arched top and back. This is suitable for simulating semi-acoustic or full acoustic electric guitars.

Metal:

A metal body with a single round cone resonator. This is suitable for bottle-neck (slide) playing, etc.

Banjo:

The sound of a body covered in stretched skin. Changing the size will produce an effect as if the tuning were changed.

RESONATION [0 - 100]

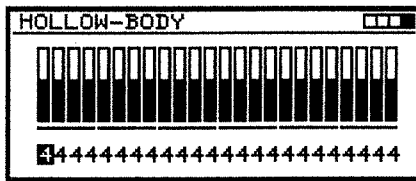
Adjust the ease with which resonance will occur. As this setting is increased, the body will resonate more easily. A setting of 50 will produce a "normal" resonance.

SIZE [0 - 100]

Specify the size of the body. This modifies the resonant frequency to simulate changes in body size. A setting of 50 will produce a "normal" resonance.

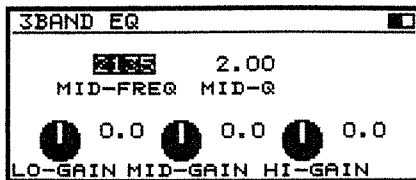
GAIN 1 - 24 [0 - 7]

These settings adjust the gain of the 24 resonators. If the settings of other parameters result in unpleasant resonances, you can adjust the gain just for that point. From left to right, the resonator gain settings are arranged in order of ascending frequency. When all gain settings are at 4, the resonance will be "normal."



3 BAND EQ (Equalizer)

This three-band parametric equalizer adjusts the sound quality for bass, midrange, and treble.



LO-GAIN (Low Gain) [-12 - +12]

This varies the bass sound quality by adjusting the signal level up or down in decibels.

LO-FREQ (Low Frequency) [50 - 503 Hz]

This sets the center frequency used by LO-GAIN for varying the signal level.

MID-GAIN (Middle Gain) [-12 - +12]

This varies the midrange sound quality by adjusting the signal level up or down in decibels.

MID-FREQ (Middle Frequency) [200 - 5,079 Hz]

This sets the center frequency used by MD-GAIN for varying the signal level.

MID-Q (Middle Q) [0.25 - 2.00]

This adjusts the range over which the Equalizer is applied, centering on the frequency set with MD-FREQ. Larger values result in a narrower range.

HI-GAIN (High Gain) [-12 - +12]

This varies the treble sound quality by adjusting the signal level up or down in decibels.

HI-FREQ (High Frequency) [1,000 - 11,986 Hz]

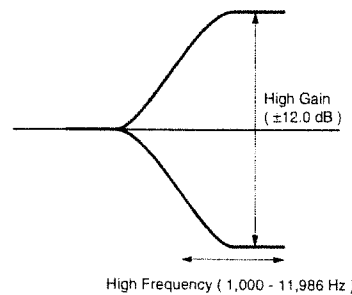
This sets the center frequency used by HI-GAIN for varying the signal level.

HI-TYPE (High Type) [Shelv, Peak]

This sets how the signal level for the frequency set with HI-FREQ is boosted or attenuated.

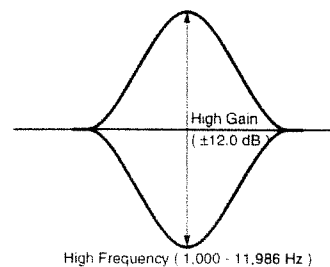
Shelv:

Signals of the frequency band higher than the setting for HI-FREQ are boosted or attenuated.



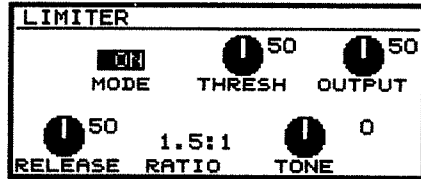
Peak:

Signals are boosted or attenuated with the frequency set with HI-FREQ at the center.




LIMITER

This suppresses high-level sounds without distortion.


MODE [ON, OFF]

This switches the Limiter on or off.

RELEASE [0 – 100]

This sets the time that passes before the limiter effect stops after the volume falls below the Threshold level.

RATIO [1.5:1, 2.0:1, 4.0:1, 100:1]

This selects the compressor ratio, which determines how much suppression is performed for the input sound.

THRESH (Threshold) [0 – 100]

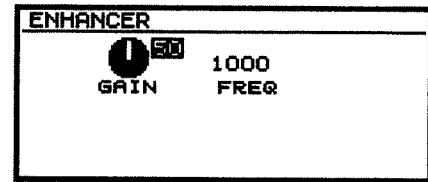
This sets the volume level at which the limiter effect appears. When a sound greater than the set level is output, its volume is suppressed.

TONE [-50 – +50]

This sets the tone. A positive value amplifies the volume of the treble range, and a negative value attenuates it.

OUTPUT [0 – 100]

This sets the limiter output level. When set to 0, no sound is played.


ENHANCER


By adding a sound with emphasized high range to the direct sound, this gives the sound more definition.

GAIN [0 – 100]

Adjust the mixing level of the enhancer sound relative to the direct sound. As this setting is increased, the enhancer sound will increase. With a setting of 0, only the direct sound will be heard.

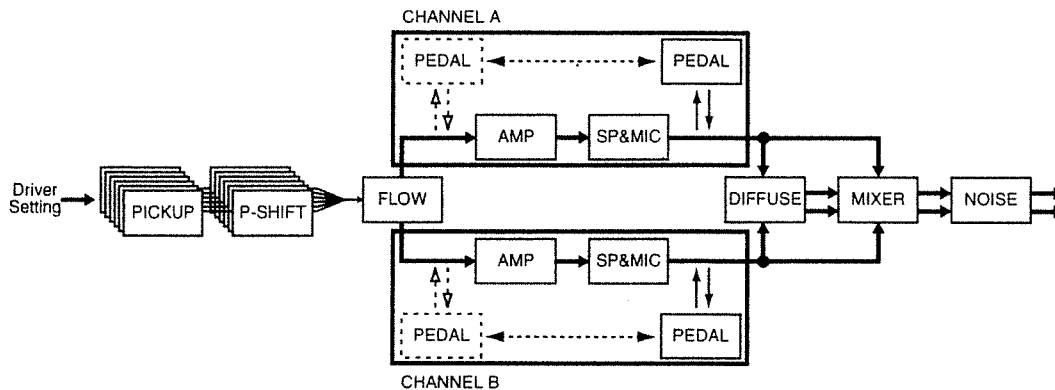
FREQ (Frequency) [1,000 – 5,000 Hz]

Specify the frequency at which the enhancer effect will begin to apply. The effect will be produced in the range above this setting.

Dual Amp



The new instrument “Dual Amp” has been added to the VGM selections. This is a stereo instrument that provides two parallel systems of effect PEDAL → AMP → SP&MIC, and allows you to mix the output. Each of the two parallel systems is referred to as a “channel.”



The VG sound and the pitch shifted sound can be input into separate channels. You can also freely adjust the balance at which the two channels are mixed. Several examples of effective ways to use the Dual amp instrument are given below.

Multi miking

“Multi miking” refers to the technique of using more than one mic to pick up the sound from one amp. By making identical settings for the amp and effect pedals of each channel and making different settings only for the mic, you can simulate a situation in which two mics are used to pick up the sound from one amp.

By adjusting the Diffuser setting (p. 27), you can also simulate the distance between the speaker and mic and the distance between the two mics.

Twin guitars

By using Polyphonic Pitch Shift and making settings so that the VG sound and the pitch shifted sound are heard through separate channels, you can produce a very realistic twin guitars sound. We suggest that you use the Harmonist function (p. 29) so that the pitch shifted sound will fit the key of the song that you are playing.

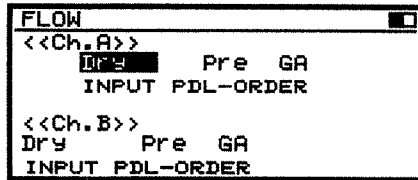
Switching channels

If you assign an external expression pedal to control the mix balance between the two channels, you can shift between the two channels without a break in the sound. For example you might set one channel for lead and the other channel for rhythm, and assign an external expression pedal to control the mix balance so that you can shift between lead and rhythm sounds without a break.



FLOW (Signal flow arrangement)

If Dual amp is selected as the instrument, these settings determine the signal flow of the two channels.



INPUT [Dry, Shift, Mix]

Select the sound that will be input to each channel.

- Dry:** Directly input the direct sound from the pickup.
- Shift:** Input the pitch-shifted sound.
- Mix:** Input the mixed direct sound and pitch-shifted sound.

* The level of the input sound will depend on the polyphonic pitch shift balance #1 – 6 (p. 29). For example if the balance is set to 100, only the pitch-shifted sound will be heard, so if you select Dry as the input, there will be no sound.

PDL-ORDER (Pedal order) [Pre GA, Post SP]

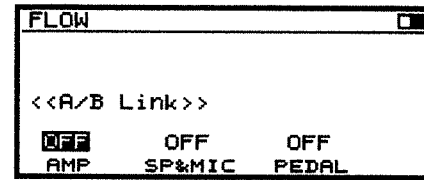
Select the insertion order of the effect pedal, independent for each channel.

- Pre GA:** Insert the effect pedal before the guitar amp.
- Post SP:** Insert the effect pedal after the speaker and mic.

A/B Link [OFF, ON]

If this is turned ON, the parameters of each channel will be linked.

The moment that you turn on A/B Link, the parameter settings of channel B will be set to the same values as channel A. Subsequently, modifying the parameters of one channel will cause the same value to be set for the corresponding parameter of the other channel. When you turn off A/B Link, the settings of channel B will be lost; i.e., turning this off will not bring back the previous settings of channel B.

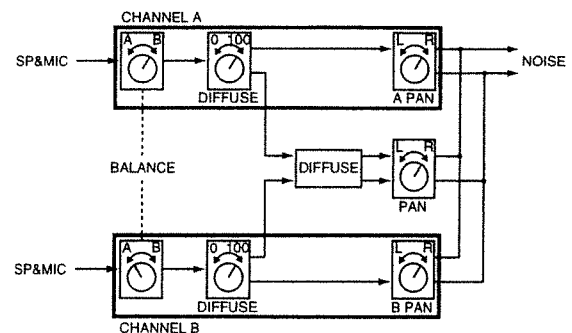
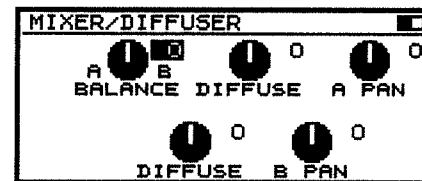


- AMP:** Amp head parameters of both channels will be linked.
- SP&MIC:** Speaker and mic parameters of both channels will be linked.
- PEDAL:** Effect pedal parameters of both channels will be linked.



MIXER/DIFFUSER

When Dual Amp is selected as the instrument, the signals of the two channels will be mixed. You can use the diffuser to add delay and spaciousness to the sound.



BALANCE [A50 – B50]

Adjust the volume balance between the two channels. With a setting of 0, only channel A will be heard. With a setting of 100, only channel B will be heard.

DIFFUSE [0 – 100]

Adjust the amount of the output of each channel that will be sent to the diffuser. With a setting of 0, the output will be sent only to the mixer. With a setting of 100, the output will be sent only to the diffuser. With a setting of 100, the pan setting of that channel will have no effect.

A PAN [L50 - 0 - R50]

Set the pan (stereo position) for channel A. A setting of L50 is far left, 0 is center, and R50 is far right.

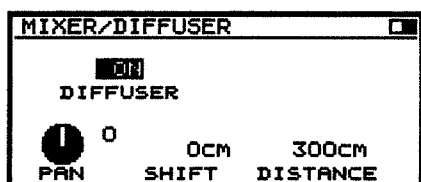
B PAN [L50 - 0 - R50]

Set the pan (stereo position) for channel B. A setting of L50 is far left, 0 is center, and R50 is far right.

DIFFUSER [OFF, ON]

Turn the diffuser on or off.

The diffuser is a short delay that adds a sense of distance and spaciousness to the sound. You can adjust the distance relative to the direct sound. You can also shift the left/right distance to create spaciousness.



PAN [L50 - 0 - R50]

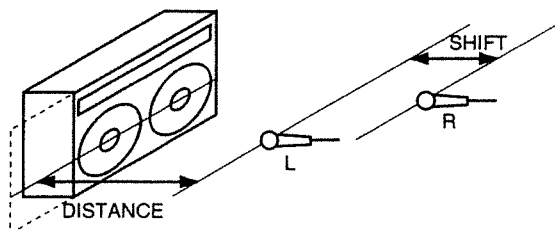
Set the pan (stereo position) of the diffuser sound. A setting of L50 is far left, 0 is center, and R50 is far right.

SHIFT [L1,230 - 0 - R1,230 cm]

A sense of spaciousness can be created by shifting the left/right distance of the diffuser sound. For example if this is set to L10 cm, the channel L diffuser sound will be 10 cm more distant than the R channel. With a setting of 0, there will be no effect.

DISTANCE [0 - 3,000 cm]

This creates a sense of distance. For example, this setting lets you simulate "off mic" techniques in which the speaker and mic are placed at a distance. The setting from 0 to 60 cm is in 3 cm steps, from 60 to 120 cm in 10 cm steps, and thereafter in 30 cm steps.



P-SHIFT (Polyphonic pitch shift)

The polyphonic pitch shift function has been dramatically enhanced, and now allows three types of pitch shifting. Also, a "Pitch Glide function" that lets the pitch shift amount be affected by picking dynamics has been added to all types of polyphonic pitch shift. In addition, polyphonic pitch shift can now be used on all VGM, HRM, and VIO Guitar instruments.

Type [OFF, String, Harmo, Pedal]

OFF:

Polyphonic pitch shift will not be used. You can only adjust the volume for each string.

String:

The pitch shift amount can be set independently for each string. This is the same function as found on a non-expanded VG-8.

Harmo (Harmonist):

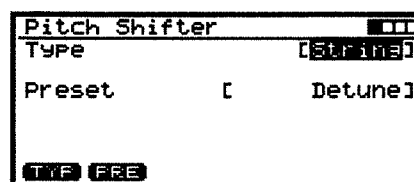
You can specify the key and harmony of the song you are playing, and use "intelligent pitch shifting" to create harmony that fits the scale. You can also create any desired scale for each Patch.

Pedal:

An external expression pedal can be used to modify the pitch shift amount. For each string, you can independently specify the amount of pitch shift that will occur when you depress and release the pedal. This is an especially effective way to simulate pedal steel guitar or tremolo arm techniques.

When String is selected as the type

The pitch shift amount can be set independently for each string. This is the same function as found on a non-expanded VG-8.



Preset [Detune, 12Strings-1, 12Strings-2, OctaveUp, Bass6, Bass 12, Bass Split, Open G, Open D, Dropped D, Nashville, USER]

Select a preset that will specify the pitch shift for each string. The pitch shift amount and balance etc. is fixed for each preset.

Detune:

A slightly pitch-shifted sound is added to the original sound of each string, producing a spacious feeling.

12Strings-1:

This simulates a twelve-string guitar. A slightly pitch-shifted sound is added to strings 1 and 2 to add a chorus effect, and an octave higher sound is added to strings 3 – 6.

12Strings-2:

This simulates a twelve-string guitar. An octave higher sound is added to all strings.

Octave Up:

All strings will sound one octave higher. The original sound will not be heard.

Bass 6:

This simulates a bass guitar. All strings will sound one octave lower. The original sound will not be heard.

Bass 12:

An octave lower sound is added to all strings, getting an effect like a unison of a guitar and a bass guitar.

Bass Split:

Strings 1 – 4 will produce the original sound. For strings 5 and 6, the original sound will not be heard, and in its place an octave lower sound will be produced. I.e., this lets you play the guitar part and bass part simultaneously.

Open G:

This simulates an open-G tuning. Starting from the 6th string, the strings will be pitched D, G, D, G, B, D. The original sound will not be heard.

Open D:

This simulates an open-D tuning. Starting from the 6th string, the strings will be pitched D, A, D, F#, A, D. The original sound will not be heard.

Dropped D:

This lowers only the 6th string one note. Starting from the 6th string, the strings will be pitched D, A, D, G, B, E. The original sound of the 6th string will not be heard.

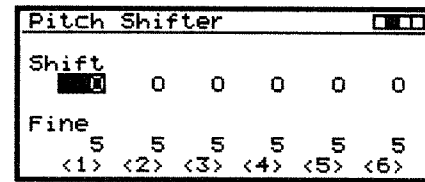
Nashville:

Strings 1 and 2 will sound as they are. For strings 3 – 6 the original sound will not be heard, and they will sound an octave higher than the original.

** When you select a preset, the Pitch Shift, Fine Tune, Balance, and Level will be set automatically. You may modify these as desired. If you modify the settings, the preset name will change to "USER."*

Shift <1> – <6> (Pitch shift) [-24 – +24]

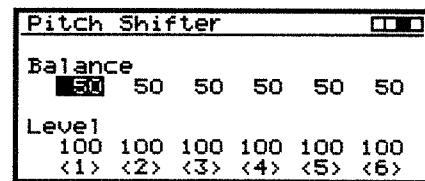
For each string, specify the amount of shift (in semitone steps) for the pitch shifted sound that will be added. A setting of -24 adds the sound of two octaves lower. A setting of +24 adds the sound of two octaves higher. This parameter can be set using the Grouping function.

**Fine <1> – <6> (Fine tune) [-50 – +50]**

For each string, make fine adjustments in 1-cent steps (1/100th of a semitone) to the pitch shifted sound that will be added. A setting of -50 adds the sound of 1/2 semitone lower. A setting of +50 adds the sound of 1/2 semitone higher. This parameter can be set using the Grouping function.

Balance <1> – <6> [0 – 100]

Specify the balance between the original sound and the pitch shifted sound. With a setting of 0, only the original sound will be heard. With a setting of 100, only the pitch shifted sound will be heard. This parameter can be set using the Grouping function.

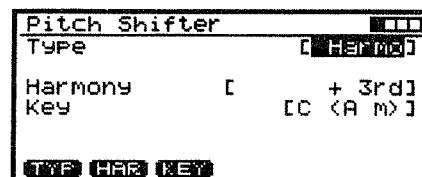
**Level <1> – <6> [0 – 100]**

Adjust the polyphonic pitch shift output level for each string. With a setting of 0, there will be no sound. This parameter can be set using the Grouping function.

** If you have selected an open tuning preset, set the balance to 100. If both the original sound and the pitch shifted sound are heard simultaneously in an open tuning, it will not be possible to play correct harmonies. At this time, you will also need to set the GK-2A select switch to the [SYNTH] position, so that the sound of the guitar is not heard together with the pitch shifted sound of the open tuning.*

When Harmo (harmonist) is selected as the type

This performs intelligent pitch shifting. You can specify the key and harmony of the song you are playing to create harmony that fits the scale.



Harmony [-2oct, -14th, -13th, -12th, -11th, -10th, -9th, -1oct, -7th, -6th, -5th, -4th, -3rd, -2nd, Tonic, 2nd, 3rd, 4th, 5th, 6th, 7th, 1oct, 9th, 10th, 11th, 12th, 13th, 14th, 2oct, USER]

Specify the interval of the sound that will be added to the original sound. Relative to the original sound, you can add a note of up to two octaves above or below.

* When you select a harmony, the Shift, Balance, and Level will be set automatically. Modify them as desired. When you do so, the harmony will be displayed as "USER."

KEY [C (Am), D^b (B^bm), D (Bm), E^b (Cm), E (C[#]m), F (Dm), G^b (E^bm), G (Em), A^b (Fm), A (F[#]m), B^b (Gm), B (G[#]m)]

Select the key of the song that you will be playing. By selecting the key, you will be able to produce harmonies appropriate to the song. The number of sharps and flats (#, ^b) in the key signature will determine the key as shown below. This key setting is valid even if the harmony selection indicates USER.

Major	C	F	B ^b	E ^b	A ^b	D ^b	G ^b
Minor	Am	Dm	Gm	Cm	Fm	B ^b m	E ^b m
Major	G	D	A	E	B	F [#]	
Minor	Em	Bm	F [#] m	C [#] m	G [#] m	D [#] m	

Shift C - B [-24 - +24]

This indicates the amount of pitch shift for each note, in semitone steps. When you play a single note, the cursor will move to the display that indicates the pitch for the note that was played. You can modify this setting to change the pitch shift amount for a specific note, creating your own original scale.

Pitch Shifter Shift

4	3	3	3	3	4
<C>	<C#>	<D>	<D#>	<E>	<F>
3	4	3	3	3	3
<F#>	<G>	<G#>	<A>	<A#>	

Balance <1> - <6> [0 - 100]

Specify the balance between the original sound and the pitch shifted sound. With a setting of 0, only the original sound will be heard. With a setting of 100, only the pitch shifted sound will be heard. This parameter can be set using the Grouping function.

Level <1> - <6> [0 - 100]

Adjust the polyphonic pitch shift output level for each string. With a setting of 0, there will be no sound. This parameter can be set using the Grouping function.

When Pedal is selected as the type

An external expression pedal can be used to control the amount of pitch shift. Set the PEDAL Assigned Parameter to [P.SHIFT] Shift (p. 35).

Pitch Shifter

Type [Pedal]

Preset [Norm->OpenD]

TYPE PRE

PRESET [Octave Down, 2Oct Down, Octave Up, 2 Oct Up, 2nd->Norm, Norm->2nd, Norm->OpenG, Norm->OpenD, Open Gm->G, Open Dm->D, 3rd m->maj, USER]

Select the preset that will determine the pitch shift. The pitch shift amount and balance are set for each preset.

* When you select a preset, the Shift Maximum, Shift Minimum, Balance, and Level are set automatically. You can modify these as desired. When you do so, the preset will be displayed as "USER."

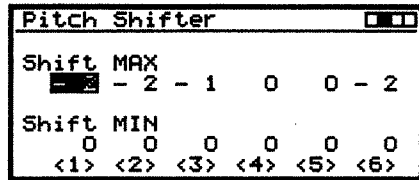
Preset	Depressed	Returned
Octave Down	Normal	1 oct. lower sound
2 Oct Down	Normal	2 oct. lower sound
Octave Up	1 oct. higher sound	Normal
2 Oct Up	2 oct. higher sound	Normal
2nd->Norm	Normal	1 oct. lower sound
Norm->2nd	1 oct. higher sound	Normal
Norm->OpenG	Open G	Normal
Norm->OpenD	Open D	Normal
Open Gm->G	Open G	Open Gm
Open Dm->D	Open D	Open Dm
3rd m->maj	Major3rd above added	Minor3rd above added

Shift MAX <1> - <6> (Shift maximum) [-24 - +24]

Specify the amount of pitch shift that will occur when the external expression pedal is fully depressed. This can be set independently for each string.

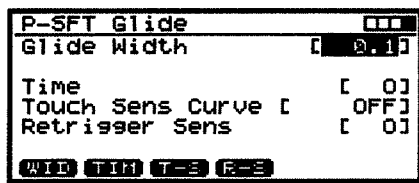
Shift MIN <1> - <6> (Shift minimum) [-24 - +24]

Specify the amount of pitch shift that will occur when the external expression pedal is fully returned. This can be set independently for each string.

**Glide**

This causes the pitch shift amount to change over time, in response to your picking dynamics.

This can be used on all types of pitch shift. The effect will be applied only to the pitch shifted sound. The glide effect may not occur in some cases if the note is too soft for an attack to be detected.

**Width [-24 - OFF - +24]**

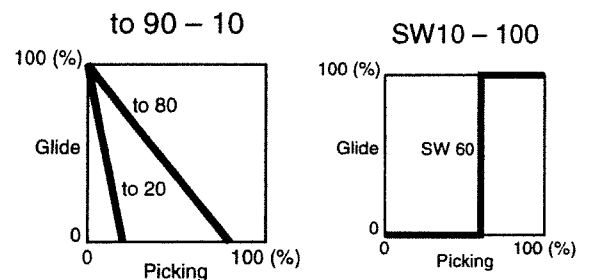
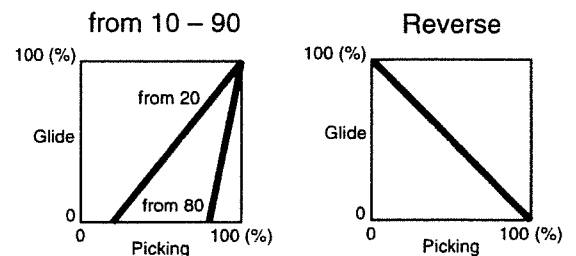
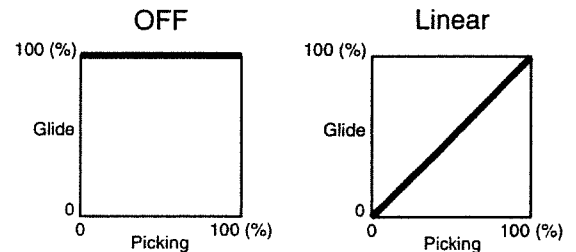
Specify the pitch width over which the glide will occur. This is the range of change relative to the Shift <1> - <6> (Pitch Shift) setting that will occur in response to picking. With a setting of OFF, there will be no Glide effect.

Time [0 - 100]

Specify the time over which the pitch will change at the time of picking, from the beginning of the glide until the pitch reaches the Shift<1> - <6> setting (Pitch Shift).

Touch Sens Curve (Touch sensitivity curve) [OFF, Linear, from 10 - 90, Reverse, to 90 - 10, SW10 - 100]

Select the curve that determines how picking dynamics will affect the amount of glide. With a setting of OFF, picking dynamics will not affect the amount of glide.

**Retrigger Sens (Retrigger sensitivity) [0 - 100]**

This setting lets the frequency of picking affect the glide. With a setting of 0, the glide amount will decrease as the interval between picking is shorter. This means that for rapidly picked passages there will be less glide, allowing the phrase to be more naturally connected. With a setting of 100, the glide amount specified by Width will always occur, regardless of the interval between picking.

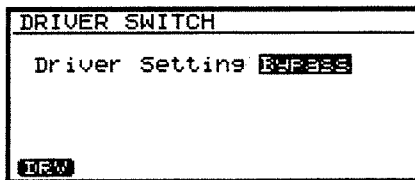
Parameters added to HRM

This section explains the parameters that will newly appear in the various pages when HRM is selected as the instrument.



DRIVER (Driver switch)

Specify the functioning of the system driver setting.



Driver Setting [Bypass, ON]

If this is set to Bypass, the system driver setting will be bypassed, allowing you to control the nuances of the sound. However if the driver setting Type is set to Piezo (VG-8 owner's manual p. 84), this setting will be ignored, and the sound will not be affected.



P-SHIFT (Polyphonic pitch shift)

This is the same as the function provided for VGM. Refer to "P-SHIFT (Polyphonic pitch shift)" (p. 28).



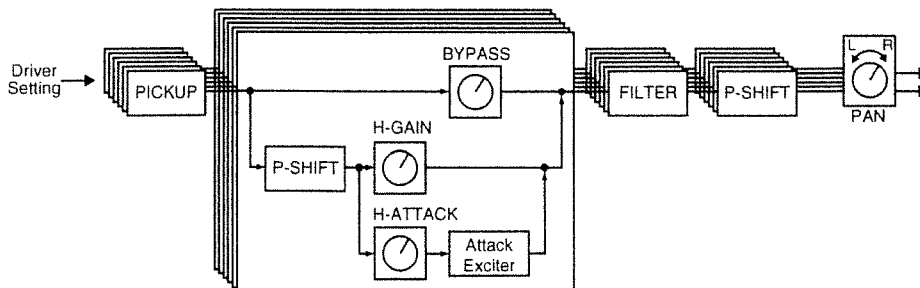
PAN

Now you can make pan settings even if CAVITY is selected as the instrument. For details on each parameter, refer to "PANPOT" (VG-8 owner's manual p. 76).

VIO Guitar

VIO Guitar is a completely new type of instrument that is a combination of VGM and HRM.

It features a mellow and unique tone, and allows the timbre to be adjusted by adding harmonics. Polyphonic pitch shift can also be used.



The Vio Guitar processes the input signal as follows to create its sound.

1. The vibration of each string from the GK-2A is processed by pickup modeling, determining the basic character of the VG sound.
2. Harmonics are added to the pickup-modeled VG sound.
3. Composite Object Sound Modeling (COSM) is used to filter the sound, adding depth and finish.
4. Polyphonic pitch shift adds a pitch-shifted sound for each string.

VIO Guitar

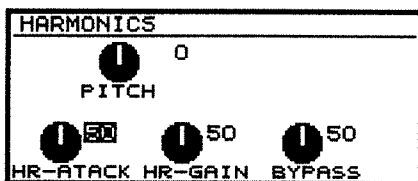
This section explains the parameters that can be set in each page when VIO GUITAR is selected as the instrument.

PICKUP

This is the same as the function provided for VGM. Refer to “P-SHIFT (Polyphonic pitch shift)” (p. 28).

HARMO (Harmonics)

This adds harmonics (overtones) to the pickup-modeled sound.



PITCH [-24 - 0 - 24]

Specify the pitch of the harmonics sound in semitone steps. With a setting of -24, the harmonics will be 2 octaves lower. With a setting of +24, the harmonics will be 2 octaves higher. With a setting of 0, the harmonics will have the same pitch as the original sound.

HR-GAIN (Harmonics gain) [0 - 100]

Specify the volume of the harmonics. As this setting is increased, the volume of the harmonics will increase.

HR-ATTACK (Harmonics attack) [0 - 100]

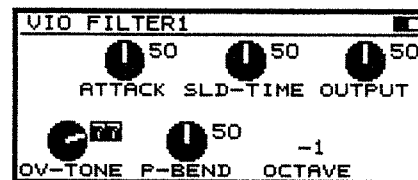
This emphasizes the attack portion of the harmonics. As this setting is increased, the attack portion will be emphasized more.

BYPASS [0 - 100]

Specify the volume of the bypass sound. As this setting is increased, the volume of the bypass sound will increase.

FILTER (COSM filter)

The COSM filter adds depth and finish to the sound.



OV-TONE (Over tone) [0 - 100]

This modifies the nuances of the harmonics (over-tones). As this setting is increased, there will be more harmonics, producing a deeper sound.

ATTACK [0 - 100]

This modifies the nuances of the attack portion. Increasing this setting will emphasize the attack more.

P-BEND (Power bend) [0 - 100]

As this setting is increased, the sound will become darker. Furthermore, the tone and volume will become more dependent on changes in pitch (such as produced by the tremolo arm).

SLD-TIME (Filter Slide Time) [0 - 100]

Increasing this value will increase the time over which the tone changes from one note to another note on each string. This causes the sound to change more smoothly. At the same time, the attack will be weakened.

OCTAVE [-1, 0, 1]

This sets the center frequency of the filter. With a setting of 0, the frequency will be normal. With a setting of -1, the filter will be applied at a frequency one octave lower. With a setting of +1, the filter will be applied at a frequency one octave higher.

OUTPUT [0 - 100]

Set the output level of the Vio Guitar. With a setting of 0, there will be no sound.

COLOR [0 - 100]

This modifies the nuances of the harmonics. As this setting is increased, the sound will become more detailed.

TOUCH [0 - 100]

This allows your playing dynamics to affect the tone. As this setting is increased, the sound will become deeper as you play your guitar more strongly.

LEAD EMPHASIS [0 – 100]

This emphasizes notes which are played singly. With the Vio Guitar, note that is played singly (on one string) will have a smaller output than when chords are played. Lead Emphasis compensates for this situation. As this setting is increased, the volume level of single note will be emphasized. With a setting of 0, it will not be emphasized.

P-SHIFT (Polyphonic pitch shift)

This is the same as the function provided for VGM. Refer to “P-SHIFT (Polyphonic pitch shift)” (p. 28).

PAN

This is the same as the function provided for VGM. Refer to “PANPOT (Panpot)” (VG-8 owner’s manual p. 70).

EFFECT

This section explains the newly added EFFECT parameters.



MOD (Modulation)

This effect modulates the VG sound to create spatial spread and add depth to the sound. One new modulation type variation has been added, allowing you to select from a total of 8 types.

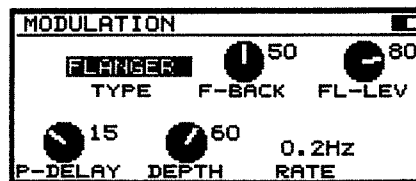
In addition, you can now specify the center frequency at which the auto phaser effect will apply.

TYPE (Modulation type) [DIM-CHO, TWIN-CHO, ST-CHO, FLANGER*, A-PHASER, M-PHASER, TREMOLO, HEX-PAN]

Specify the type of modulation. Flanger has been added to your choices.

FLANGER

This effect produces the “flanging” sound reminiscent of a jet plane taking off and landing.



P-DELAY (Pre delay) [0 – 50 ms]

Specify the time from when the original sound begins to when the flanger sound appears.

DEPTH [0 – 100]

Specify the modulation depth of the flanger effect. As this setting is increased, the modulation will become deeper.

F-BACK (Feedback) [0 – 100]

The technique of returning the processed sound (the flanged sound) back to the input of the effect is known as “feedback.” This produces a more distinctive ascending and descending sound. This setting specifies the amount of the flanged sound that will be returned to the input.

RATE [0.1 – 20.0 Hz]

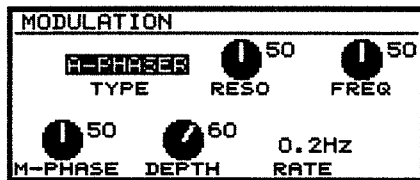
Specify the modulation frequency of the flanger effect. As this setting is increased, the modulation will become faster. By pressing [F5 (RATE)] four or more times in synchronization with the tempo of your song, you can set this Rate parameter to the approximate tempo of the song.

FL-LEV (Flanger level) [0 – 100]

Specify the mixing level of the flanger sound relative to the original sound. As this setting is increased, the flanger sound will become louder. With a setting of 0, only the original sound will be heard.

M-PHASE (Modulation phase) [0 – 100]


This creates a time difference between the L and R channels of the flanging effect, adding spatial width to the flanging effect.

A-PHASER (Auto phaser)**FREQ (Frequency) [0 – 100]**

Specify the center frequency at which the phaser effect will be applied. As this setting is increased, the frequency will rise.

COMMON

This section explains the new Common parameters which have been added to each page.


PEDAL (Expression pedal)

An external expression pedal (BOSS FV-300L, EV-5: optional) can be connected to control Patch parameters.

**Assigned Parameter**

Specify the parameter that will assigned for control by the external expression pedal. Move the cursor to Assigned Parameter, and use [VALUE] to specify your choice. This can also be set by pressing [F1] (ASSIGN).

The parameter assigned to the expression pedal will become effective from the moment that you change the Patch. If an expression pedal is not connected, the value that was set for the Patch parameter will be maintained.

You can select one of the following parameters for pedal control. Several new choices have been added by the expansion.

OFF
 Master Volume
 [PICKUP] Tone*
 [PICKUP] Level
 [P-SHIFT] Shift*
 [P-SHIFT] Balance*
 [PEDAL] DIST/SUSTAIN*
 [PEDAL] PDL-LEV
 [PEDAL] WAH*
 [AMP] Volume
 [AMP] Master
 [AMP] Output
 [MANAGER] POLY-Rate
 [MIXER] A/B Balance*
 [BODY] Body*
 [BODY] Output*
 [HRM] Cutoff*
 [HRM] Touch-S*
 [HRM] Output*

[EFFECT] MOD-Rate
 [EFFECT] Delay-Level
 [EFFECT] Delay-Send*
 [EFFECT] REV-Level

The types of Patch parameters shown in the LCD will not necessarily be only those of the currently-used instrument. This means that, for example, even if you are using the HRM instrument, it will appear as though you can select Pickup Level (a VGM Patch parameter) for assignment to the external expression pedal.

However when parameters which do not exist for the currently-used instrument are shown in the LCD, the function of the expression pedal will automatically be set to OFF. In this case, the screen display will not match the actual function, and the expression pedal will not control the patch parameter. In this case, the LCD will indicate "Inactive!"

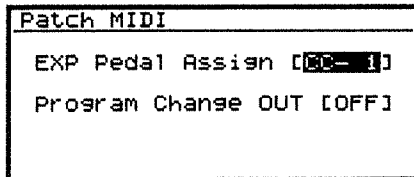
* The parameter selected as the Assigned Parameter is not linked with the correspondingly-named Patch parameter specified by each Patch. I.e., if you use the external expression pedal to edit, and then Write the changes, the results of your edit will not be preserved.

* Depending on the parameter that you assign, there may be cases in which the change is "stepped" (discontinuous), the response is slow, or noise is produced.



MIDI (Patch MIDI)

These settings specify the MIDI functionality for each Patch.



EXP Pedal Assign (Expression pedal assign) [OFF, CC-1, CC-4, CC-7, CC-10, CC-16, CAf]

Specify the MIDI message that will be transmitted when you operate the external expression pedal.

OFF:

No MIDI message will be transmitted.

CC-1, 4, 7, 10, 16:

Control change messages of the specified number will be transmitted.

CAf:

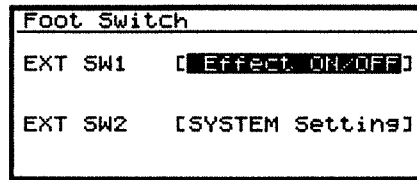
Channel aftertouch messages will be transmitted.

* This is independent of the function which is assigned to the expression pedal by the Assigned Parameter setting (p. 35). For example you could set Assigned Parameter to Master Volume, and set EXP Pedal Assign to CC-7, so that when you operate the external expression pedal, the VG-8 master volume as well as the main volume of an external MIDI device (control change number 7) will be controlled.



FOOT SW (Foot switch)

Pedal switches (BOSS FS-5U: optional) connected externally can be used to control Patch parameters.



EXT SW1, 2 (External switch 1, 2)

[SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Delay Time TAP, PU to Front, PU to Rear]

These settings specify the functions that will be controlled when a splitter cable (PCS-31: optional) and two pedal switches (BOSS FS-5U: optional) are connected to the rear panel EXT SWITCH jack.

The pedal switch connected to the white phone jack of the splitter cable will be assigned the function of external switch 1, and the switch connected to the red phone jack will be assigned the function of external switch 2.

If you connect a pedal switch directly to the rear panel EXT SWITCH jack without using a splitter cable, it will be assigned the function of external switch 1.

* These settings will be invalid in the following cases, and the message "Inactive!" appears on the display.

- If the System parameter No-Hands Edit is turned on
- If VGM or Vio Guitar is selected as the instrument, and PICKUP is set to VARI
- If HRM is selected as the instrument, and COMMON:FOOT SW is set to PU to Front or PU to Rear

SYSTEM Setting:

The function specified by the System parameter Foot Switch (p. 37, VG-8 owner's manual p. 84) will be controlled.

Effect ON/OFF:

All effects will be turned on/off together.

MOD ON/OFF:

The modulation effect will be turned on/off.

Delay ON/OFF:

The delay effect will be turned on/off.

Reverb ON/OFF:

The reverb effect will be turned on/off.

Delay Time TAP:

This allows you to set the time delay between the VG sound and the delayed sound. When you press the foot switch four or more times in rhythm with the tempo of your song, the delay time will be set to match the approximate tempo of the song (VG-8 owner's manual p. 80).

PU to Front:

If VGM or Vio Guitar is being used, this will switch the PICKUP setting sequentially toward the front pickup.

PU to Rear:

If VGM or Vio Guitar is being used, this will switch the PICKUP setting sequentially toward the rear pickup.

SYSTEM

This section explains the System parameters which have been newly added to each page.

DRIVER (Driver setting)

Specify the driver setting. Now you can assign a name to each driver setting.

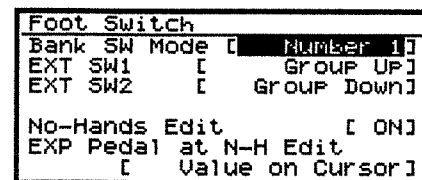


Name (Driver setting name)

You can assign a name of up to 8 characters to each driver setting so that it will be easier to manage driver settings. It is convenient to specify the name of the guitar etc. for which that driver setting is intended.

FOOT SW (Foot switch function)

These settings determine the action of the VG-8's own foot switches and the external pedals. Four types of foot switch variation have been added, allowing you to select from a total of 13 types.



EXT SW1, 2 (External switch 1, 2)

These settings specify the functions that will be controlled when a splitter cable (PCS-31: optional) and two pedal switches (BOSS FS-5U: optional) are connected to the rear panel EXT SWITCH jack.

The pedal switch connected to the white phone jack of the splitter cable will be assigned the function of external switch 1, and the switch connected to the red phone jack will be assigned the function of external switch 2.

If you connect a pedal switch directly to the rear panel EXT SWITCH jack without using a splitter cable, it will be assigned the function of external switch 1.

Auto Tune:

The Tuning Auto Adjust page will appear (p. 38).

Delay Time TAP:

This allows you to set the time delay between the VG sound and the delayed sound. When you press the foot switch four or more times in rhythm with the tempo of your song, the delay time will be set to match the approximate tempo of the song (VG-8 owner's manual p. 80).

PU to Front:

If VGM is being used, this will switch the PICKUP setting sequentially toward the front pickup.

PU to Rear:

If VGM is being used, this will switch the PICKUP setting sequentially toward the rear pickup.



GLOBAL (Global control)

These settings allow you to make temporary adjustments that affect all Patches. This is a convenient way to make quick adjustments to suit changes in your equipment or in your performance environment.

Global Controls	
Delay Level	[100%]
Reverb Level	[100%]

Delay Level [0 - 200%]

Adjust the delay level that is set for each Patch. This setting will have no effect on Patches for which delay is turned off.

Reverb Level [0 - 200%]

Adjust the reverb level that is set for each Patch. This is a convenient way to adjust the reverb level as appropriate for the acoustics of the room in which you are playing the VG-8. This setting will have no effect on Patches for which reverb is turned off.



GK SW (GK switch)

Specify the function assigned to the [DOWN/S1] or [UP/S2] switches of the GK-2A.

GK-Switch	
Assigned Parameter	[Pedal Function]

GK SW Function [Pedal Function, Patch Up&Down, PickupSelect, PickupSelect R]

Pedal Function:

In conjunction with the foot pedal, the switches will execute the functions listed on the top panel ([TUNER], [GROUP▼], [GROUP▲]).

Patch Up&Down:

The switches will select Patches. Pressing the [DOWN/S1] switch will select the previous Patch. Pressing the [UP/S2] switch will select the next Patch.

PickupSelect:

When the VGM instrument is being used, this allows you to select a PICKUP for the currently selected model (p. 15). However this setting has no effect when VARI is selected as the pickup model, or when HRM is selected as the instrument.

PickupSelect R:

When the VGM instrument is being used, this allows you to select a PICKUP for the currently selected model (p. 15). PickupSelect R reverses the direction in which the PickupSelect will switch PICKUP. However this setting has no effect when VARI is selected as the pickup model, or when HRM is selected as the instrument.

Tuning Auto Adjust

If the tuning of your guitar has drifted during performance, you can use this function to correct the tuning without having to touch the tuning heads. This function is available when the Polyphonic Pitch Shift function is not being used.

Tuning Auto Adjust		
Mode	<1>	Waiting..
[Normal]	<2>	Waiting..
	<3>	Waiting..
Mute [7]	<4>	Waiting..
	<5>	Waiting..
	<6>	Waiting..

Mode [Normal, Chromatic]

Specify the way in which the tuning will be corrected.

Normal:

The string you play will be corrected to the pitch of the open string.

Chromatic:

The string you play will be corrected to the semitone nearest the note you play.

Mute [0 - 10]

When making fine adjustments to the guitar tuning, you can lower the volume of the VG sound that is output from the MIX OUT jack. Larger settings of this

parameter will cause the sound to be more muted. With a setting of 0, the sound will not be muted. Also, muting will not affect the guitar sound that is output from the GUITAR OUT jack. The value you set here is the same as the Mute setting in the tuner page. Modifying one will result in a correspondingly change the other.

** Although the Mode and Mute settings in the Tuning Auto Adjust page are System parameters, it is not possible to access the Tuning Auto Adjust page from the System menu. To access the Tuning Auto Adjust page, either press [F4] once again from the Tuner page, or hold down the GK-2A's [DOWN/S1] switch and press pedal [4] (TUNER).*

Chapter 4 Appendices

Parameter Lists

SYSTEM (System)

DRIVER (Driver Setting)



Parameter Name	Display	Variable Range	Initial Value
Driver Setting Select	Setting	A, B, C, D, E	A
Driver Setting Name	(none)	8 letters	(none)
Sensitivity	Sensitivity #1 - 6	0 - 100	65
Driver Type	Type	GK-2A, GK-2, Piezo	GK-2A
Scale	Scale	620 - 660	649 mm
Pickup to Bridge	PU <-> Bridge #1 - 6	10 - 30	18, 19, 20, 19, 20, 21 mm

FOOT SW (Foot Switch)



Parameter Name	Display	Variable Range	Initial Value
Bank Switch Mode	Bank SW Mode	Number 1, Wait Number, Same Number	Number 1
External Switch 1	EXT SW 1	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner, Auto Tune, DelayTime TAP, PU to Front, PU to Rear	Group Up
External Switch 2	EXT SW 2	Group Up, Group Down, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, Next Patch, Prev Patch, Tuner, Auto Tune, DelayTime TAP, PU to Front, PU to Rear	Group Down
No-Hands Edit	No-Hands Edit	OFF, ON	ON
Expression Pedal at No-Hands Edit	EXP Pedal at N-H Edit	Value on Cursor, Assigned Parameter	Value on Cursor

MIDI (System MIDI)



Parameter Name	Display	Variable Range	Initial Value
MIDI Channel	MIDI Channel	1 - 16	1
Bank Select Out	Bank Select OUT	ON, OFF	ON
Device ID Number	Device ID	1 - 32	17
Bulk Dump	Bulk Dump	All Patches, System, Patches&System	All Patches

SP SIM (Speaker Simulation)



Parameter Name	Display	Variable Range	Initial Value
Speaker Simulation Total	SP Sim Total	OFF, ON	ON

DISPLAY (Display Contrast)



Parameter Name	Display	Variable Range	Initial Value
Contrast	Contrast	0 - 100	50

CARD (Card Transfer)

Parameter Name	Display	Variable Range	Initial Value
Function	Function	CARD -> VG-8, VG-8 -> CARD	CARD -> VG-8
Target	Target	All Patches, System, Patches&System	All Patches

EXCHANGE (Patch Exchange)

Parameter Name	Display	Variable Range	Initial Value
Patch A	Patch A	USER A11 – CARD B84	Current Patch
Patch B	Patch B	USER A11 – CARD B84	Current Patch

UNIT (Display Unit)

Parameter Name	Display	Variable Range	Initial Value
Display Unit	Display UNIT	mm, inch	mm

GLOBAL (Global Control)

Parameter Name	Display	Variable Range	Initial Value
Delay Level	Delay Level	0 – 200 %	100 %
Reverb Level	Reverb Level	0 – 200 %	100 %

GK SW (GK Switch)

Parameter Name	Display	Variable Range	Initial Value
Assigned Parameter	Assigned Parameter	Pedal Function, Patch Up&Down, PickupSelect, PickupSelect R	Pedal Function

TUNER (Tuner)

Parameter Name	Display	Variable Range	Initial Value
Master Tune	Tune	427.2 – 452.7 Hz	440.0 Hz
Mute	Mute	0 – 10	8

Tuning Auto Adjust

Parameter Name	Display	Variable Range	Initial Value
Mode	Mode	Normal, Chromatic	Normal
Mute	Mute	0 – 10	8

COMMON (Common)

NAME (Patch Name)

Parameter Name	Display	Variable Range
Patch Name	Patch Name	8 letters
Comment	Comment	20 letters

Exp Pedal (Expression Pedal)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	OFF, Master Volume, *[PICKUP] Tone, [PICKUP] Level, *[P-SHIFT] Shift, *[P-SHIFT] Balance, *[PEDAL] DIST/SUSTAIN, [PEDAL] PDL-LEV, *[PEDAL] WAH, [AMP] Volume, [AMP] Master, [AMP] Output, [MANAGER] POLY-Rate, *[MIXER] A/B Balance, *[BODY] Body, *[BODY] Output, *[HRM] Cutoff, *[HRM] Touch-S, *[HRM] Output, [EFFECT] MOD-Rate, [EFFECT] Delay-Level, *[EFFECT] Delay-Send, [EFFECT] REV-Level
Minimum Value	MIN Value	0 – 100
Maximum Value	MAX Value	0 – 100

MIDI (Patch MIDI)

Parameter Name	Display	Variable Range
Expression Pedal Assign	EXP Pedal Assign	OFF, CC-1, CC-4, CC-7, CC-10, CC-16, CAf
Program Change Out	Program Change OUT	OFF, ON
Bank Select	Bank Select	0 – 127
Program Change Number	Program Change	1 – 128

GK-VOL (GK Volume Assign)

Parameter Name	Display	Variable Range
Assigned Parameter	Assigned Parameter	Master Volume, Pickup Level

FOOT SW (Foot Switch)

Parameter Name	Display	Variable Range
External Switch 1	EXT SW 1	SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, DelayTime TAP, PU to Front, PU to Rear
External Switch 2	EXT SW 2	SYSTEM Setting, Effect ON/OFF, MOD ON/OFF, Delay ON/OFF, Reverb ON/OFF, DelayTime TAP, PU to Front, PU to Rear

INSTRUMENT VGM (Instrument VGM)

PICKUP (Pickup) PICKUP

Parameter Name	Display	Variable Range
Model	MODEL	LP, CLA-ST, MOD-ST, *TEL, *P-90, *LIPS, *P.A.F., *RICK, *CHET, *S-S-H, VARI

When LP, RICK, TEL, P-90, LIPS, P.A.F., CHET is selected as the pickup

Parameter Name	Display	Variable Range
Pickup	PICKUP	REAR, F+R, FRONT
Tone	TONE	-50 – +50
Level	LEVEL	0 – 100

When CLA-ST, MOD-ST, S-S-H is selected as the pickup

Parameter Name	Display	Variable Range
Pickup	PICKUP	REAR, C+R, CENTER, F+C, FRONT
Tone	TONE	-50 – +50
Level	LEVEL	0 – 100

When VARI is selected as the pickup

Parameter Name	Display	Variable Range
Balance	BALANCE	A50 – B50
Type	TYPE	S, D, P, A, -
Level	LEVEL	0 – 100
Position	POSITION	5 – 320 mm
Angle	ANGLE	-315 – +315 mm
Phase	PHASE	IN, OUT
Tone	TONE	-50 – +50
Level	LEVEL	0 – 100

PEDAL (Effect Pedal) PEDAL

Parameter Name	Display	Variable Range
Pedal Type	TYPE	OFF, DRIVE, DIST, METAL, COMP, LIMIT, *EQ, *WAH

DRIVE (Over Drive)

Parameter Name	Display	Variable Range
Drive	DRIVE	0 – 100
Tone	TONE	-50 – 50
Pedal Level	PDL-LEV	0 – 100

DIST (Distortion)

Parameter Name	Display	Variable Range
Distortion	DIST	0 – 100
Tone	TONE	-50 – +50
Pedal Level	PDL-LEV	0 – 100

METAL (Metal)

Parameter Name	Display	Variable Range
Distortion	DIST	0 – 100
High	HIGH	-50 – +50
Middle	MID	-50 – +50
Middle Frequency	MID-F	250 – 3,999 Hz
Low	LOW	-50 – +50
Pedal Level	PDL-LEV	0 – 100

COMP (Compressor)

Parameter Name	Display	Variable Range
Sustain	SUSTAIN	0 – 100
Attack	ATTACK	0 – 100
Tone	TONE	-50 – 50
Pedal Level	PDL-LEV	0 – 100

LIMIT (Limiter)

Parameter Name	Display	Variable Range
Threshold	THRESH	0 – 100
Release	RELEASE	0 – 100
Ratio	RATIO	1.5:1, 2.0:1, 4.0:1, 100:1
Tone	TONE	-50 – +50
Pedal Level	PDL-LEV	0 – 100

EQ (Equalizer)

Parameter Name	Display	Variable Range
Low Type	LO-TYPE	Shelv, Peak0.5, Peak1.0, Peak2.0
Low Frequency	LO-FREQ	50 – 1,000 Hz
Low Gain	LO-GAIN	-12 – +12 dB
High Type	HI-TYPE	Shelv, Peak0.5, Peak1.0, Peak2.0
High Frequency	HI-FREQ	200 – 12,000 Hz
High Gain	HI-GAIN	-12 – +12 dB
Pedal Level	PDL-LEV	0 – 100

WAH (Wah)

Parameter Name	Display	Variable Range
Preset	PRESET	BOX, CRY, USER
Mode	MODE	BPF, LPF
Frequency Minimum	FREQ-MIN	0 – 100
Frequency Maximum	FREQ-MAX	0 – 100
Attack Time	ATK-TIME	0 – 100
Q	Q	0 – 100
Touch Sensitivity	T-SENS	0 – 100
Pedal Level	PDL-LEV	0 – 100

AMP (Guitar Amplifier)

Parameter Name	Display	Variable Range
Type	TYPE	OFF, American Tweed, Classic Stack, Studio Lead, Studio Rhythm, *SLDN, *British Combo, *Modern Stack

American Tweed (American Tweed)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Bright	BRIGHT	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Output	OUTPUT	0 – 100

Classic Stack (Classic Stack)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Input Balance	IN-BAL	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Presence	PRESENCE	0 – 100
Output	OUTPUT	0 – 100

Studio Lead (Studio Lead)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Bright	BRIGHT	0 – 100
Lead Drive	L-DRIVE	0 – 100
Lead Bright	L-BRIGHT	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Treble Shift	T-SHIFT	OFF, ON
Middle Shift	M-SHIFT	OFF, ON
Bass Shift	B-SHIFT	OFF, ON
Master Level	MASTER	0 – 100
Presence	PRESENCE	0 – 100
Output	OUTPUT	0 – 100

Studio Rhythm (Studio Rhythm)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Bright	BRIGHT	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Treble Shift	T-SHIFT	OFF, ON
Middle Shift	M-SHIFT	OFF, ON
Bass Shift	B-SHIFT	OFF, ON
Master Level	MASTER	0 – 100
Presence	PRESENCE	0 – 100
Output	OUTPUT	0 – 100

SLDN (SLDN Amp)

Parameter Name	Display	Variable Range
Volume	VOLUME	0 – 100
Gain	GAIN	Normal, Crunch, Lead
Bright	BRIGHT	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Output	OUTPUT	0 – 100

British Combo (British Combo)

Parameter Name	Display	Variable Range
Volume 1	VOLUME1	0 – 100
Volume 2	VOLUME2	0 – 100
Treble	TREBLE	0 – 100
Bass	BASS	0 – 100
Cut	CUT	0 – 100
Master Level	MASTER	0 – 100
Output	OUTPUT	0 – 100

Modern Stack (Modern Stack)

Parameter Name	Display	Variable Range
Volume 1	VOLUME1	0 – 100
Volume 2	VOLUME2	0 – 100
Input Balance	IN-BAL	0 – 100
Treble	TREBLE	0 – 100
Middle	MIDDLE	0 – 100
Bass	BASS	0 – 100
Master Level	MASTER	0 – 100
Presence	PRESENCE	0 – 100
Output	OUTPUT	0 – 100

P-SHIFT (Polyphonic Pitch Shift)

Parameter Name	Display	Variable Range
Type	Type	OFF, String, Harmo, Pedal

When String is selected as the type

Parameter Name	Display	Variable Range
Preset	Preset	Detune, 12Strings-1, 12Strings-2, Octave Up, Bass 6, Bass 12, Bass Split, Open G, Open D, Dropped D, Nashville, USER
Pitch Shift	Shift <1> – <6>	-24 – +24
Fine Tune	Fine <1> – <6>	-50 – +50
Balance	Balance <1> – <6>	0 – 100
Level	Level <1> – <6>	0 – 100

When Harmo (harmonist) is selected as the type

Parameter Name	Display	Variable Range
Harmony	Harmony	-2oct, -14th, -13th, -12th, -11th, -10th, -9th, -1oct, -7th, -6th, -5th, -4th, -3rd, -2nd, Tonic, 2nd, 3rd, 4th, 5th, 6th, 7th, 1oct, 9th, 10th, 11th, 12th, 13th, 14th, 2oct, USER
Key	KEY	C(Am), D ^b (B ^b m), D(Bm), E ^b (Cm), E(C [#] m), F(Dm), G ^b (E ^b m), G(Em), A ^b (Fm), A(F [#] m), B ^b (Gm), B(C [#] m)
Shift	Shift C – B	-24 – +24
Balance	Balance <1> – <6>	0 – 100
Level	Level <1> – <6>	0 – 100

When Pedal is selected as the type

Parameter Name	Display	Variable Range
Preset	PRESET	Octave Down, 2 Oct Down, Octave Up, 2 Oct Up, 2nd -> Norm, Norm -> 2nd, Norm -> OpenG, Norm -> OpenD, Open Gm -> G, Open Dm -> D, 3rd m -> maj, USER
Shift Maximum	Shift MAX <1> – <6>	-24 – +24
Shift Minimum	Shift MIN <1> – <6>	-24 – +24
Balance	Balance <1> – <6>	0 – 100
Level	Level <1> – <6>	0 – 100

Glide (Glide)

Parameter Name	Display	Variable Range
Width	Width	-24 – OFF – +24
Time	Time	0 – 100
Touch Sensitivity Curve	Touch Sens Curve	Off, Linear, from 10 – 90, Reverse, to 90 – 10, SW10 – 100
Retrigger Sensitivity	Retrigger Sens	0 – 100

MANAGER (Polyphonic Manager)

Parameter Name	Display	Variable Range
Polyphonic Rate	POLY-RATE	0 – 100
Lead Emphasis	LEAD-EMPHASIS	0 – 100

SP&MIC (Speaker & Mic Position)

Parameter Name	Display	Variable Range
Speaker Type	Speaker Type	OFF, Open 1 x 12, Classic 2 x 12, *British 2 x 12, *Classic 4 x 10, Classic Stack, *Modern Stack
Mic Type	MIC Type	Small Dynamic, Large Dynamic, Condenser
Mic Position	MIC Position	ON, OFF, Angled

BODY (Hollow Body)

Parameter Name	Display	Variable Range
Top	TOP	0 – 100
Body	BODY	0 – 100
Attack	ATTACK	0 – 100
Attack Length	ATK-LENG	0 – 100
Output	OUTPUT	0 – 100
Frequency 1	FREQ-1	100 – 5,000 Hz
Frequency 6	FREQ-6	100 – 5,000 Hz
High 1	HIGH-1	0 – 100
High 6	HIGH-6	0 – 100
Low 1	LOW-1	0 – 100
Low 6	LOW-6	0 – 100
Body Type	BODY-TYPE	Flat, Round, fHole, Metal, Banjo
Size	SIZE	0 – 100
Resonation	RESONATION	0 – 100
High-pass Filter Frequency	HPF-FRQ	OFF, 50 – 5,000 Hz
Gain	GAIN 1 – 24	0 – 7

3 BAND EQ (Equalizer)

Parameter Name	Display	Variable Range
Low Gain	LO-GAIN	-12.0 – +12.0 dB
Low Frequency	LO-FREQ	50 – 503 Hz
Middle Gain	MID-GAIN	-12.0 – +12.0 dB
Middle Frequency	MID-FREQ	200 – 5,079 Hz
Middle Q	MID-Q	0.25 – 2.00
High Gain	HI-GAIN	-12.0 – +12.0 dB
High Frequency	HI-FREQ	1,000 – 11,986 Hz
High Type	HI-TYPE	Shelv, Peak

LIMITER (Limiter)

Parameter Name	Display	Variable Range
Mode	MODE	ON, OFF
Threshold	THRESH	0 – 100
Release	RELEASE	0 – 100
Ratio	RATIO	1.5:1, 2.0:1, 4.0:1, 100:1
Tone	TONE	-50 – +50
Output	OUTPUT	0 – 100

ENHANCER (Enhancer) ENHANCER

Parameter Name	Display	Variable Range
Frequency	FREQ	1,000 – 5,000 Hz
Gain	GAIN	0 – 100

FLOW (Signal Flow Arrangement) FLOW

Parameter Name	Display	Variable Range
Input	INPUT	Dry, Shift, Mix
Pedal Order	PDL-ORDER	Pre GA, Post SP
A/B Link	A/B LINK	OFF, ON

MIXER/DIFFUSER (Mixer/Diffuser) MIX

Parameter Name	Display	Variable Range
Balance	BALANCE	A50 – B50
Diffuse	DIFFUSE	0 – 100
A Pan	A PAN	L50 – 0 – R50
B Pan	B PAN	L50 – 0 – R50
Diffuser	DIFFUSER	OFF, ON
Distance	DISTANCE	0 – 3,000 cm
Shift	SHIFT	L1,230 – 0 – R1,230 cm
Pan	PAN	L50 – 0 – R50

PANPOT (Panpot) PAN

Parameter Name	Display	Variable Range
Panpot	PAN #1 – 6	L50 – 0 – R50

NOISE (Noise Suppressor) NOISE

Parameter Name	Display	Variable Range
Noise Suppressor	SUPPRESS	ON, OFF
Threshold	THRESHOLD	0 – 100
Release	RELEASE	0 – 100

INSTRUMENT HRM (Instrument HRM)

ARTICULATED (Articulated) PARAMETER

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Power Bend	P-BEND	0 – 100
Power Bend Q	P-BEND-Q	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

BOWED (Bowed) PARAMETER

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Power Bend	P-BEND	0 – 100
Power Bend Q	P-BEND-Q	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

SYNTHETIC (Synthetic) PARAMETER

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

DUAL (Dual) PARAMETER

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Glide Sensitivity	GLD-SENS	0 – 100
Glide Time	GLD-TIME	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

FILTER-BASS (Filter Bass) PARAMETER

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Decay Time	DCA Y-TIME	0 – 100
Color	COLOR	0 – 100
Output	OUTPUT	0 – 100

PIPE (Pipe)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Power Bend	P-BEND	0 – 100
Power Bend Q	P-BEND-Q	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

SOLO (Solo)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Color	COLOR	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

RESONATOR (Resonator)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 – 100
Attack Level	ATK-LEV	0 – 100
Body 1 Frequency	BODY1-F	0 – 100
Body 2 Frequency	BODY2-F	0 – 100
Sympathy	SYMPATHY	0 – 100
Sympathy Q	SYM-Q	0 – 100
Output	OUTPUT	0 – 100

PWM (PWM)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
PWM Depth	PWM-DEP	0 – 100
PWM Rate	PWM-RATE	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

CRYSTAL (Crystal)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 – 100
Attack Level	ATK-LEV	0 – 100
Attack Modulation Depth	MOD-DEP	0 – 100
Attack Modulation Tune	MOD-TUNE	0 – 100
Body Level	BODY-LEV	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

DRAWBAR (Drawbar)

Parameter Name	Display	Variable Range
Feet 4	FEET-4	0 – 100
Feet 8	FEET-8	0 – 100
Feet 16	FEET-16	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

CAVITY (Cavity)

Parameter Name	Display	Variable Range
Cutoff Frequency	CUTOFF	0 – 100
Resonance	RESO	0 – 100
Touch Sensitivity	TOUCH-S	0 – 100
Dynamics	DYNAMICS	0 – 100
Output	OUTPUT	0 – 100

COMPLEX (Complex)

Parameter Name	Display	Variable Range
Attack Length	ATK-LENG	0 – 100
Attack Level	ATK-LEV	0 – 100
Brilliance	BRI	0 – 100
Color	COLOR	0 – 100
Output	OUTPUT	0 – 100

DRIVER (Driver Switch)

Parameter Name	Display	Variable Range
Driver Setting	Driver Setting	Bypass, ON

P-SHIFT (Polyphonic Pitch Shift)

* Same as INSTRUMENT VGM (Instrument VGM)

PANPOT (Panpot)

* Same as INSTRUMENT VGM (Instrument VGM)

INSTRUMENT VIO Guitar (Instrument Vio Guitar)

PICKUP (Pickup)

* Same as INSTRUMENT VGM (Instrument VGM)

HARMO (Harmonics)

Parameter Name	Display	Variable Range
Pitch	PITCH	-24 - 0 - 24
Harmonics Gain	HR-GAIN	0 - 100
Harmonics Attack	HR-ATAACK	0 - 100
Bypass	BYPASS	0 - 100

FILTER (COSM Filter)

Parameter Name	Display	Variable Range
Over Tone	OV-TONE	0 - 100
Attack	ATTACK	0 - 100
Power Bend	P-BEND	0 - 100
Filter Slide Time	SLD-TIME	0 - 100
Octave	OCTAVE	-1, 0, 1
Output	OUTPUT	0 - 100
Color	COLOR	0 - 100
Touch	TOUCH	0 - 100
Lead Emphasis	LEAD EMPHASIS	0 - 100

P-SHIFT (Polyphonic Pitch Shift)

* Same as INSTRUMENT VGM (Instrument VGM)

PANPOT (Panpot)

* Same as INSTRUMENT VGM (Instrument VGM)

EFFECT (Effect)

Parameter Name	Display	Variable Range
Modulation	MOD	ON, OFF
Delay	DELAY	ON, OFF
Reverb	REVERB	ON, OFF

MODULATION (Modulation) MOD

Parameter Name	Display	Variable Range
Modulation Type	TYPE	DIM-CHO, TWIN-CHO, ST-CHO, *FLANGER, A-PHASER, M-PHASER, TREMOLO, HEX-PAN

DIM-CHO (Dimension Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

TWIN-CHO (Twin Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

ST-CHO (Stereo Chorus)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Chorus Level	CHO-LEV	0 – 100

FLANGER (Flanger)

Parameter Name	Display	Variable Range
Pre-Delay	P-DELAY	0 – 50 ms
Depth	DEPTH	0 – 100
Feedback	F-BACK	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Flanger Level	FL-LEV	0 – 100
Modulation Phase	M-PHASE	0 – 100

A-PHASER (Auto Phaser)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 – 100
Depth	DEPTH	0 – 100
Resonance	RESO	0 – 100
Rate	RATE	0.1 – 20.0 Hz
Frequency	*FREQ	0 – 100

M-PHASER (Manual Phaser)

Parameter Name	Display	Variable Range
Resonance	RESO	0 – 100
Frequency	FREQ	0 – 100

TREMOLO (Tremolo)

Parameter Name	Display	Variable Range
Modulation Phase	M-PHASE	0 – 100
Depth	DEPTH	0 – 100
Rate	RATE	0.1 – 20.0 Hz

HEX-PAN (Hexa-Panning)

Parameter Name	Display	Variable Range
Rate	RATE	0.1 – 20.0 Hz

DELAY (Delay)  DELAY

Parameter Name	Display	Variable Range
Delay Type	TYPE	STEREO, PANNING, CROSS-FB

STEREO (Stereo)

Parameter Name	Display	Variable Range
Delay Balance	DLY-BAL	L50 – 0 – R50
Delay Shift	SHIFT	L511 – 0 – R511 msec
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

PANNING (Panning)

Parameter Name	Display	Variable Range
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

CROSS-FB (Cross Feedback)

Parameter Name	Display	Variable Range
Delay Shift	SHIFT	L511 – 0 – R511 msec
Feedback	F-BACK	0 – 100
Delay Time	TIME	0 – 1,023 msec
Delay Level	DLY-LEV	0 – 100

REVERB (Reverb)  REVERB

Parameter Name	Display	Variable Range
Reverb Type	TYPE	PLATE-1 – 3, ROOM-1 – 3, HALL-1 – 3
High Damp	H-DAMP	0 – 100
Reverb Time	TIME	0 – 100
Reverb Level	REV-LEV	0 – 100

EQ/VOL (3-Band Equalizer & Volume)**EQ/VOL (3-Band Equalizer & Volume)**

Parameter Name	Display	Variable Range
Low Gain	LO-GAIN	-12.0 – +12.0 dB
Low Frequency	LO-FREQ	50 – 503 Hz
Middle Gain	MID-GAIN	-12.0 – +12.0 dB
Middle Frequency	MID-FREQ	200 – 5,079 Hz
Middle Q	MID-Q	0.25 – 2.00
High Gain	HI-GAIN	-12.0 – +12.0 dB
High Frequency	HI-FREQ	1,000 – 11,986 Hz
High Type	HI-TYPE	Shelv, Peak
Patch Volume	P-VOLUME	0 – 100

Specification

System Expansion Kit: VG8S-1

Internal Memory Newly Added

Preset Patches: 64 (Total 128 Patches)

Instrument Newly Added

Instruments: 4 (Hollow ST, Hollow & Amp, Dual Amp, Vio Guitar)

Variations Newly Added

Pickups: 7 (TEL, P-90, P.A.F., LIPS, RICK, CHET, S-S-H)

Amps: 3 (SLDN, Modern Stack, British Combo)

Speakers: 3 (British 2 x 12, Classic 4 x 10, Modern Stack)

Effect Pedals: 2 (Wah(Auto/Pedal), Parametric Equalizer)

Effects Processor Newly Added

Modulation: Flanger

Dimensions

57(W) x 162(D) x 18(H) mm

2-1/4(W) x 6-7/16(D) x 3/4(H) inches

Weight

54 g

2 oz

Accessories

Owner's manual

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

MIDI Implementation Chart

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 - 16 1 - 16	1 - 16 *1 1 - 16	
Mode	Default Message Altered	Mode 3 x *****	Mode 3 x	
Note Number :	True Voice	x *****	x	
Velocity	Note ON Note OFF	x x	x x	
After Touch	Key's Ch's	x o *2	x x	
Pitch Bend		x	x	
Control Change	0, 32	x *2	o *3	Bank select Modulation Pedal Volume Panpot Expression General Purpose #1
	1	x *2	x	
	4	x *2	x	
	7	x *2	x	
	10	x *2	x	
	11	x *2	x	
16	x *2	x		
Program Change :	True #	o *2 *****	o 0 - 127	
System Exclusive		o *4	o *4	
System Common	: Song Pos : Song Sel : Tune	x x x	x x x	
System Real Time	: Clock : Commands	x x	x x	
Aux Messages	: All Sounds OFF : Reset All Controllers : Local ON/OFF : All Notes OFF : Active Sensing : System Reset	x x x x x x	x x x x x x	
Notes	*1 Memorized. *2 o x is selectable. *3 Bank Select LSB is ignored. *4 This is only for transmitting or receiving whole data by Balk Dump. Each parameter can't be edited directly with external MIDI devices.			

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

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

o : Yes
 x : No

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USER Patches

No.	NAME	INSTRUMENT	COMMENT
A11	Acoustic	HOLLOW ST	TaylorMade EXP=12~6
A12	12String	HOLLOW ST	F20 12StringAcoustic
A13	SLDN8X12	DUAL AMP	A:RE20Off~B:RE20Angl
A14	Dual SRV	DUAL AMP	British+TweedCombo's
A21	Bman4X10	DUAL AMP	A:U87 Off~B:RE20 On
A22	D50Breth	VIO GUITAR	VIOGTR OCTAVE DROP
A23	Syn-Bass	FILTER-BASS	T-Filter EXP=TouchS
A24	VeryEFX!	PEDAL ST	5.6:Bass / 1-4: add 5th
A31	RicknVox	DUAL AMP	Ricky>Match EXP=12~6
A32	DuoStack	DUAL AMP	A:Classic~B:Modern
A33	StudioBG	DUAL AMP	A:Rhy2x12~B:Lead2x12
A34	PdlSteel	PEDAL ST	8va EXP=OpenD~OpenG
A41	AcouBass	HOLLOW ST	AcousticJazzBendBass
A42	AC30Duet	DUAL AMP	3rd Harmony / C major
A43	BowedPad	BOWED	Split&Pan EXP=Volume
A44	BIG ARCH	HOLLOW&	E ARCHTOP 60's STYLE
A51	DELTA D	AMP MONO	DELTA OPEN D TUNING
A52	JAZ BASS	AMP MONO	62JazzBass / 2PU miked
A53	Duo AC30	DUAL AMP	A&B=ClasicCombo Unis
A54	TinyWING	PEDAL & AMP	JIMI's CHORD STRAT
A61	ELVISEKO	AMP MONO	ROKABILLY WITH ECHO
A62	HI MOON	AMP MONO	50s Paul / Chet Tone
A63	VENTURE	PEDAL ST	60s F+R SURF GUITAR
A64	ROKnREBL	PEDAL ST	50s Tremolo+EchoVerb
A71	FeelFine	PEDAL ST	60s BEEDLE 2PU GRECH
A72	KEITH'S	AMP MONO	5str for STONES SONG
A73	KEITH LP	AMP POLY	No"LoE" GTuneTweedLP
A74	RickyRPU	AMP MONO	E12 Str R PU TWEED
A81	RickyF+R	AMP MONO	E12 Str F+R PU TWEED
A82	8MilesHI	PEDAL & AMP	COMP R+C PU E 12Str
A83	Ac 9 Str	AMP MONO	Open"G" 9 String Ac.
A84	LivnLOVN	PEDAL & AMP	COMP'd ZEP E12 Str
B11	NASH NUT	AMP MONO	Modified NashVille
B12	JimiLITE	PEDAL & AMP	COMP FPU ST STACK+FX
B13	BOOGEEE!	PEDAL & AMP	COMP CPU STUDIO LEAD
B14	Ac 6 FX	AMP MONO	Acoustic 6String+ FX
B21	METALMAN	PEDAL & AMP	CHORUS METAL MONSTER
B22	CAVE EKO	PEDAL ST	OD STRAT RPU SloECHO
B23	EFX BASS	PEDAL ST	2PU Bass + DIMENSION
B24	OctaveBS	PEDAL ST	COMP OCTAVE BASS
B31	STANLEY	PEDAL ST	COMP BASS 2 REAR PU
B32	CREAM BS	AMP MONO	BRUCE ClasicStakBASS
B33	COMPaBAS	PEDAL ST	COMP Bass +DIMENSION
B34	Harmoni2	PEDAL ST	POLY Harmonized Guit
B41	STAY PAD	ARTICULATED	Pad Syn w/EchoVrbCrs
B42	BREATHIEE	ARTICULATED	SLOW ECHO SoftBREATH
B43	T-HORN	ARTICULATED	REZO HORN LEAD SYNTH
B44	SYN BONE	ARTICULATED	SYNTH TROMBONE
B51	SNOWHORN	SOLO	Soft Horn with Delay
B52	TRUMPYSY	ARTICULATED	SLOW ECHO TRUMPET SY
B53	SOFT&SLO	ARTICULATED	SLOW ECHO SOFT SOLO
B54	HORN PAD	SOLO	Pick Soft for Pad
B61	HearDARE	ARTICULATED	SLOW ATTACK CLARI SY
B62	FOX VOX	ARTICULATED	SLOW ATTACK VOXSYNTH
B63	TRUMPIPE	PIPE	Trumpet Pipe Hybrid
B64	FAZEPIPE	PIPE	Heavy Fazed RezoPipe
B71	Pipe PAD	PIPE	Hex Panning Pipe
B72	Pipe PAN	PIPE	Hex Panning Syn Pipe
B73	METASPEW	DUAL	METAL SPITTIN LEAD
B74	WABAWABA	PWM	PWM Slow Pan + Echo
B81	PWM ECHO	PWM	PWM ECHO LEAD
B82	FazePULS	DUAL	PHASED BRASS SYNTH
B83	AngelPAD	RESONATOR	PHASED PAD
B84	Syn-BASS	FILTER-BASS	Synth-Filterd BASS

PRESET Patches

No.	NAME	INSTRUMENT	COMMENT
C11	V-INTAGE	AMP MONO	Strat C+R pu Tweed
C12	RndBack	HOLLOW ST	RoundElectroAcoustic
C13	Jumbo	HOLLOW ST	Acoustic Strummer
C14	Boston12	HOLLOW ST	Electro / Acoustic+FX
C21	METAL Gt	HOLLOW ST	METAL BODY IN OPEN G
C22	Ry Metal	HOLLOW&	Cood'sSteelEXP=OpenE
C23	BikMAGIC	AMP MONO	FPU SG STUD.LEAD 12
C24	ES-175	HOLLOW&	Tweed>4x10EXP=Volume
C31	50's P90	HOLLOW&	E-Arch F&R PU w/Echo
C32	Harrison	HOLLOW&	GRECH F&R PU AC30TB
C33	335 REZ	HOLLOW ST	f-HOLE w/MAN-PHASER
C34	Mr.335	HOLLOW&	335 FPU AC30 1x12"
C41	ES-xxx!?	HOLLOW&	Full-Acou/ElectricGt
C42	Goodman	HOLLOW&	CharliesES-150 TWEED
C43	335FRONT	HOLLOW&	F PU 335 TWEED 2x12"
C44	Warm LIP	HOLLOW&	LIP F&R AC30 8x12"
C51	FuzzFACE	PEDAL & AMP	Fuzztone Lead LP
C52	TrueTele	DUAL AMP	Comp & Difused AC30s
C53	TwoTubes	DUAL AMP	A:Vox2x12~B:Slidn4x10
C54	CptFingr	PEDAL & AMP	RIT's BiPhase Rhythm
C61	CRYING V	ARTICULATED	Truely Evolutionary
C62	MOD BLUZ	AMP MONO	MOD STACK F-P90 PAUL
C63	TRAMPY12	AMP MONO	12 STRING W/PIEZO PU
C64	PurpHaze	PEDAL & AMP	Jimi Fuzz Lead Strat
C71	AHH VIA	AMP MONO	HOT STACK R-PAF PAUL
C72	VH-Stack	DUAL AMP	MT>MS&OD>SLDN FS=Tap
C73	TooMuch?	PEDAL & AMP	MT-2 & Hi-Gain Stack
C74	Flangete	DUAL AMP	A&B=ClscCombo Flange
C81	AXISBOLD	PEDAL & AMP	Jimi Bold WAH STACK
C82	CleanWah	PEDAL & AMP	Cry-B Wah & Phaser
C83	FunkRytm	DUAL AMP	TELE F&R REVERSE WAH
C84	Asian Gt	HOLLOW ST	Asian 6-StringGuitar
D11	R&B RICK	AMP MONO	4x10" AC30 RICK FPU
D12	RoknRICK	AMP MONO	My Generation RICK
D13	LUCILLE	AMP MONO	'59-335/PAF&VinTwin
D14	LP&STACK	AMP MONO	LP Bridge Brit Stack
D21	Marti Gt	HOLLOW ST	TheStandardAcoustic
D22	WESTERN	HOLLOW ST	COWBOY FLAT TOP
D23	DeltaDBR	HOLLOW ST	METAL BODY
D24	Kantaro	HOLLOW ST	50's f-HoleBluesAcGt
D31	VeryEFX2	HOLLOW ST	StringPan&PitchShift
D32	BURN!	PEDAL & AMP	DEEPURPL F PU STRAT
D33	Split /Bs	HOLLOW ST	fHoleJazzGt/AcouBass
D34	V-BOW	BOWED	Bowed Cello Guitar
D41	5StBanjo	HOLLOW ST	5-StringHollowBanjo
D42	VGMBanjo	HOLLOW ST	6-String VGM Banjo
D43	10th AVE	PEDAL & AMP	COMP R PU STRAT
D44	Mandolin	HOLLOW ST	SmallBody12StringGtr
D51	Vio-Funk	VIO GUITAR	PU\PhaseOut EXP=Tone
D52	Vio-Orch	VIO GUITAR	12VoiceStrngsEXP=Lvl
D53	Vio-Bass	VIO GUITAR	Contrabass EXP=PSbal
D54	FoxyLady	PEDAL & AMP	Jimi Fuzz Fpu Strat
D61	SpinVOX	VIO GUITAR	VIO/VOICE HRM w/EFX
D62	CARLOS	AMP MONO	LP-Fro & Studio Lead
D63	Sparkle	VIO GUITAR	HighOctaveVioGuitar
D64	Wah-Pipe	PIPE	12ToneCry EXP=Cutoff
D71	DualSect	DUAL	BrassySplitEXP=TSens
D72	Synth5th	SYNTHETIC	PA-PO-PA EXP=Cutoff
D73	FlashBak	VIO GUITAR	VIOGTR EXP=RevLevel
D74	ESQUIRE	AMP MONO	R PU TELE Tweed 2x12
D81	Reso Pad	RESONATOR	Harmo5ths[C] EXP=Vol
D82	Crystal5	CRYSTAL	QuartalBells EXP=Vol
D83	Complex	COMPLEX	DoubleFlanger EXP=DD
D84	Bee+Pedl	DRAWBER	Organ/Bs EXP=Volume

Patch initialize function for Demonstration

- * This function will be available after the VG8S-1 has been used to expand the functionality of the VG-8. For details on the expansion procedure, refer to "Chapter 1. Expanding the VG-8's functionality" in the VG8S-1 owner's manual.

This function selects representative Patches from the factory settings PRESET C – D and USER A – B Patches, and rearranges them in USER A11 – B54 (in the order shown on the other side of this sheet). This allows you to audition a representative collection of VG-8 Patches simply by switching between USER A11 – B54. This is a convenient way to demonstrate the VG-8's sounds for storefront sales, etc.

- * When you execute the Patch initialize function for Demonstration, all Patches contained in USER A – B, including the Patches that you have created, will be lost. If necessary, save the USER A – B Patches to a memory card or to an external MIDI device.

Use the following procedure.

1. Turn the power off.
2. While holding down [PLAY], turn the power on again.
The display will ask "Demo Patch Initialize. Are you sure?"
3. To initialize, press [F1] (OK). To cancel without initializing, press [F5] (CANCEL).

When initialization has been completed, you will automatically return back to Play mode. Select Patches and try them out.

デモンストレーション用 パッチ・イニシャライズ機能

- ※ この機能は、VG8S-1でVG-8の機能を拡張した後に使用できます。拡張のしかたは、取扱説明書の第1章「VG-8の機能を拡張しよう」をお読みください。

この機能は、お買い上げ時のPRESET C～DとUSER A～Bのパッチの中から、代表的なパッチがUSER A11～A54へ並ぶように、パッチ（PRESET C～D、USER A～B）をイニシャライズする機能です（裏面のリストのように並びます）。USER A11～A54のパッチを切り換えて試奏することで、VG-8の代表的なパッチを簡単に聴くことができます。販売店店頭などでのVG-8の音色紹介に便利です。

- ※ デモンストレーション用パッチ・イニシャライズを実行すると、USER A～Bに保存されているパッチは、あなたが作成したパッチも含め、すべて失われてしまいます。必要に応じて、USER A～Bのパッチをメモリー・カードや外部MIDI機器などに保存しておいてください。

次のように操作してください。

1. 一度電源を切ります。
2. [PLAY] を押しながら、もう一度電源を入れます。
「Demo Patch Initialize. Are you sure?」と表示されます。
3. イニシャライズしたい場合は [F1] (OK) を押します。イニシャライズを中止したい場合は [F5] (CANCEL) を押してください。

イニシャライズが正常に実行されると、自動的にプレイ・モードになります。パッチを切り換えながら、試奏してみてください。

Patch Comments

PRESET Patches

No.	NAME	INSTRUMENT	COMMENT
C11	Acoustic	HOLLOW ST	TaylorMade EXP=12~6
C12	RndBack	HOLLOW ST	RoundElectroAcoustic
C13	Jumbo	HOLLOW ST	Acoustic Strummer
C14	Boston12	HOLLOW ST	Electro/Acoustic+FX
C21	METAL Gt	HOLLOW ST	METAL BODY IN OPEN G
C22	Ry Metal	HOLLOW&	Cood'sSteelEXP=OpenE
C23	BIG ARCH	HOLLOW&	E ARCHTOP 60's STYLE
C24	ES-175	HOLLOW&	Tweed>4x10EXP=Volume
C31	50's P90	HOLLOW&	E-Arch F&R PU w/Echo
C32	Harrison	HOLLOW&	GRECH F&R PU AC30TB
C33	335 REZ	HOLLOW ST	f-HOLE w/MAN-PHASER
C34	Mr.335	HOLLOW&	335 FPU AC30 1x12"
C41	ES-xxx!?	HOLLOW&	Full-Acou/ElectricGt
C42	Goodman	HOLLOW&	CharliesES-150 Tweed
C43	335FRONT	HOLLOW&	F PU 335 TWEED 2x12"
C44	Warm LIP	HOLLOW&	LIP F&R AC30 8x12"
C51	Bman4X10	DUAL AMP	A:U87 Off~B:RE20 On
C52	TrueTele	DUAL AMP	Comp & Difused AC30s
C53	TwoTubes	DUAL AMP	A:Vox2x12~B:Sltn4x10
C54	StudioBG	DUAL AMP	A:Rhy2x12~B:Lead2x12
C61	Dual SRV	DUAL AMP	British+TweedCombo's
C62	MOD BLUZ	AMP MONO	MOD STACK F-P90 PAUL
C63	SLDN8X12	DUAL AMP	A:RE20Off~B:RE20Angl
C64	Duo AC30	DUAL AMP	A&B=ClasicCombo Unis
C71	AHH VIA	AMP MONO	HOT STACK R-PAF PAUL
C72	VH-Stack	DUAL AMP	MT>MS&OD>SLDN FS=Tap
C73	DuoStack	DUAL AMP	A:Classic-B:Modern
C74	Flangete	DUAL AMP	A&B=ClscCombo Flange
C81	AXISBOLD	PEDAL & AMP	Jimi Bold WAH STACK
C82	CleanWah	PEDAL & AMP	Cry-B Wah & Phaser
C83	FunkRytm	DUAL AMP	TELE F-R REVERSE WAH
C84	Asian Gt	HOLLOW ST	Asian 6-StringGuitar
D11	R&B RICK	AMP MONO	4x10" AC30 RICK FPU
D12	RoknRick	AMP MONO	My Generation RICK
D13	RicknVox	DUAL AMP	Ricky>Match EXP=12~6
D14	12String	HOLLOW ST	F20 12StringAcoustic
D21	Marti Gt	HOLLOW ST	TheStandardAcoustic
D22	WESTERN	HOLLOW ST	COWBOY FLAT TOP
D23	DeltaDBR	HOLLOW ST	METAL BODY
D24	Kantaro	HOLLOW ST	50's f-HoleBluesAcGt
D31	VeryEFX2	HOLLOW ST	StringPan&PitchShift
D32	AC30Duet	DUAL AMP	3rd Harmony/C major
D33	Split/Bs	HOLLOW ST	fHoleJazzGt/ AcouBass
D34	PdlSteel	PEDAL ST	8va EXP=OpenD~OpenG
D41	5StBanjo	HOLLOW ST	5-StringHollowBanjo
D42	VGMBanjo	HOLLOW ST	6-String VGM Banjo
D43	AcouBass	HOLLOW ST	AcousticJazzBendBass
D44	Mandolin	HOLLOW ST	SmallBody12StringGtr
D51	Vio-Funk	VIO GUITAR	PU\PhaseOut EXP=Tone
D52	Vio-Orch	VIO GUITAR	12VoiceStrngsEXP=Lvl
D53	Vio-Bass	VIO GUITAR	Contrabass EXP=PSbal
D54	Syn-Bass	FILTER-BASS	T-Filter EXP=TouchS
D61	SpinVOX	VIO GUITAR	VIO/VOICE HRM w/EFX
D62	BowedPad	BOWED	Split&Pan EXP=Volume
D63	Sparkle	VIO GUITAR	HighOctaveVioGuitar
D64	Wah-Pipe	PIPE	12ToneCry EXP=Cutoff
D71	DualSect	DUAL	BrassySplitEXP=TSens
D72	Synth5th	SYNTHETIC	PA-PO-PA EXP=Cutoff
D73	FlashBak	VIO GUITAR	VIOGTR EXP=RevLevel
D74	D50Breth	VIO GUITAR	VIOGTR OCTAVE DROP
D81	Reso Pad	RESONATOR	Harmo5ths[C] EXP=Vol
D82	Crystal5	CRYSTAL	QuartalBells EXP=Vol
D83	Complex	COMPLEX	DoubleFlanger EXP=DD
D84	Bee+Pedl	DRAWBER	Organ/Bs EXP=Volume

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