

# V-Synth GT

Version 2 Supplementary Manual

Roland®

# Functions Added in Version 2

This manual explains the functions that have been added in version 2 of the V-Synth GT. Read this manual in conjunction with the V-Synth GT Owner's Manual.

## NOTE

**Please be aware that in the screen shots shown in this document, the patch names and tone names differ from the factory settings.**

## Cutting-edge Sounds Added

The latest sounds have been added to the internal preset patches, tones, and waves. You can select the sounds of either Version 2 or Version 1 when you perform a Factory Reset (p. 18).



For details on these sounds (patches, tones, waves), refer to the **"V-Synth GT Version 2 Sound List"** (PDF file) available on the Roland website (<http://www.roland.com/>).

## Enhanced Effects

New effects have been added for the Tone-FX and Reverb.

### Added Tone-FX (p. 6)

Twenty-two types of Tone-FX have been added.

### Added Reverb (p. 16)

Includes five types of reverb that have won broad acclaim since their introduction on the Fantom-G.

### Added Parameters for Tone-FX (p. 17)

Parameters have been added to some Tone-FX.

## Import Files

### Import Files Function (p. 20)

The capability of importing Patch, Tone, or Wave files into the V-Synth GT has been added.

## Chromatic Bend

### Chromatic Bend Function (p. 22)

A chromatic bend function has been added, letting you use the pitch bend lever to change the pitch in semitone steps. This makes it easy to recreate a variety of pitch transitions, such as those produced when using the slide technique on a guitar. When used with Vocal Designer, this lets you simulate the result of using pitch-correction software on a vocal performance.

## Tap Tempo

### Tap Tempo Function (p. 19)

A tap tempo function has been added, allowing you to set the tempo by tapping the tempo indication.

## Patch/Tone Edit Function

Copy and Delete have been added to the Patch/Tone edit functions.

### **Patch Copy Function (p. 23)**

Copies a patch.

### **Tone Copy Function (p. 24)**

Copies a tone.

### **Patch Delete Function (p. 26)**

Deletes a patch.

### **Tone Delete Function (p. 27)**

Deletes a tone.

## Arpeggio Enhancements

### **Arpeggio Template (p. 28)**

The newly added arpeggio template function lets you choose from sixteen different templates.

### **Grid Additions (p. 29)**

Whole note and half note have been added as choices for the arpeggio grids.

## Multi Step Modulator Enhancements

A copy graph function has been added to the template functions of the Multi Step Modulator. A shortcut that lets you jump from each edit screen to the Multi Step Modulator screen has also been added.

### **Shortcuts to the Multi Step Modulator Screen (p. 30)**

A shortcut icon to the Multi Step Modulator screen has been added in the lower left of each Pro Edit screen and each Sound Shaper screen.

### **Multi Step Modulator Template (p. 31)**

The newly added Multi Step Modulator Template function lets you choose from sixteen different templates.

### **Multi Step Modulator Copy Graph (p. 32)**

You can now copy a graph that you created in Multi Step Modulator.

### **Grid Additions (p. 32)**

Whole note and half note have been added as choices for the Multi Step Modulator grids.

## Other Functions Added

### Patch Write Screen

#### **Specify the Write-Destination Number for the Tone in Patch Write (p. 33)**

When writing a patch, you can now specify the tone number.

#### **Search Empty Function (p. 33)**

When you write a patch, a newly added function searches for the first empty number following the write-destination number.

### Utility Menu

#### **Wallpaper Screen (p. 34)**

You can now delete wallpaper in the Wallpaper screen.

#### **Factory Reset (p. 18)**

When executing a Factory Reset, you can now choose either the Version 2 or Version 1 sounds.

#### **USB Storage Screen (p. 39)**

<Mount the USB Memory> button have been added to the USB Storage screen.

### Project Menu

#### **Clean Project Function (p. 35)**

A newly added Clean Project function deletes files that cannot be handled by V-Synth GT and waves that are not used by any tone.

### System Common

#### **Arpeggio MIDI Out Switch (p. 37)**

A switch that outputs the arpeggio data to MIDI OUT and USB MIDI OUT has been added.

### Patch Common

#### **Receive Switch (p. 36)**

A Receive screen has been added for each tone.

#### **Bender Setting (p. 22)**

A Chromatic Bend setting has been added for each tone.

### Tone Common

#### **Controls Added to Matrix Control (p. 38)**

SW1 and SW2 (S1 and S2 switches) have been added to Matrix Control.

# Contents

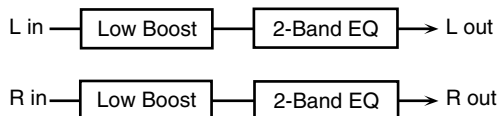
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Functions Added in Version 2.....	2
List of Added Tone-FX .....	6
List of Added Reverb .....	16
Parameters Added to Tone-FX .....	17
Factory Reset.....	18
Tap Tempo.....	19
Importing Individual Patch, Tone or Wave Files (Import Files) .....	20
Chromatic Bend .....	22
Copying Patch Settings (Patch Copy) .....	23
Copying Tone Settings (Tone Copy).....	24
Deleting Patches (Patch Delete) .....	26
Deleting Tones (Tone Delete) .....	27
Arpeggio Template.....	28
New Functionality in the Multi Step Modulator.....	30
Added Functionality in the Patch Write Screen .....	33
Delete Wallpaper.....	34
Delete Unneeded Files (Clean Project) .....	35
Enabling Controller Reception on an Individual Tone Basis (Receive Switch).....	36
Sending Arpeggio Data to MIDI Output (Arpeggio MIDI Out Switch).....	37
Controls Added to Matrix Control.....	38
USB Storage Screen .....	39
List of Added Shortcut Keys .....	40

# List of Added Tone-FX

## 42: Low Boost

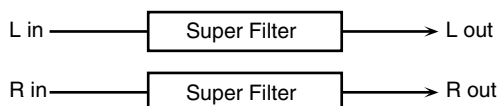
Boosts the volume of the lower range, creating powerful lows.




Parameter	Value	Description
Boost Frequency #1	50–125 Hz	Center frequency at which the lower range will be boosted
Boost Gain #2	0– +12 dB	Amount by which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Level	0–127	Output level

## 43: Super Filter

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



Parameter	Value	Description
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter <b>LPF</b> : frequencies below the cutoff <b>BPF</b> : frequencies in the region of the cutoff <b>HPF</b> : frequencies above the cutoff <b>NOTCH</b> : frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave <b>-36 dB</b> : extremely steep <b>-24 dB</b> : steep <b>-12 dB</b> : gentle
Filter Cutoff #1	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance #2	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Modulation Sw	OFF, ON	On/off switch for cyclic change

Parameter	Value	Description
Modulation Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated <b>TRI</b> : triangle wave <b>SQR</b> : square wave <b>SIN</b> : sine wave <b>SAW1</b> : sawtooth wave (upward) <b>SAW2</b> : sawtooth wave (downward)
	SAW1 SAW2	
Rate #3	0.05–10.00 Hz, note	Rate of modulation
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output level

## 44: Step Filter

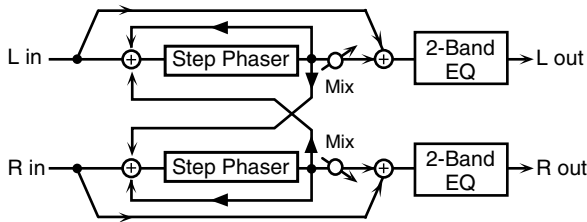
This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.



Parameter	Value	Description
Step 01–16	0–127	Cutoff frequency at each step
Rate #1	0.05–10.00 Hz, note	Rate of modulation
Attack	0–127	Speed at which the cutoff frequency changes between steps
Filter Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter <b>LPF</b> : frequencies below the cutoff <b>BPF</b> : frequencies in the region of the cutoff <b>HPF</b> : frequencies above the cutoff <b>NOTCH</b> : frequencies other than the region of the cutoff
Filter Slope	-12, -24, -36 dB	Amount of attenuation per octave <b>-12 dB</b> : gentle <b>-24 dB</b> : steep <b>-36 dB</b> : extremely steep
Filter Resonance #2	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0– +12 dB	Amount of boost for the filter output
Level	0–127	Output level
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected

## 45: Step Phaser

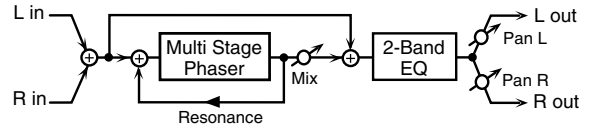
The phaser effect will be varied gradually.



Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual #1	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. <b>INVERSE:</b> The left and right phase will be opposite. When using a mono source, this spreads the sound. <b>SYNCHRO:</b> The left and right phase will be the same. Select this when inputting a stereo source.
Resonance #2	0–127	Amount of feedback
Cross Feedback	-98– +98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate #3	0.10–20.00 Hz, note	Rate of the step-wise change in the phaser effect
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

## 46: Multi Stage Phaser

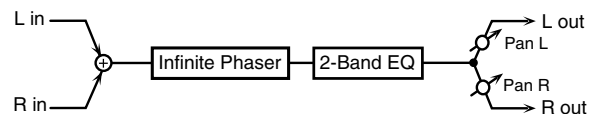
Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Description
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of phaser stages
Manual #1	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate #2	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Resonance #3	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output Level

## 47: Infinite Phaser

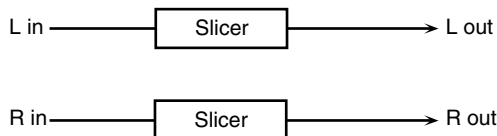
A phaser that continues raising/lowering the frequency at which the sound is modulated.



Parameter	Range	Explanation
Mode	1, 2, 3, 4	Higher values will produce a deeper phaser effect.
Speed #1	-100– +100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance #2	0–127	Amount of feedback
Mix #3	0–127	Volume of the phase-shifted sound
Pan	L64–63R	Panning of the output sound
Low Gain	-15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15– +15 dB	Amount of boost/cut for the high-frequency range
Level	0–127	Output volume

## 48: Slicer

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

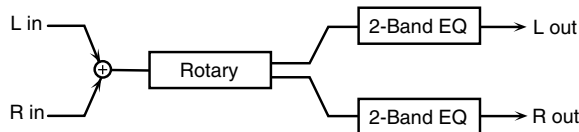


Parameter	Value	Description
Step 01–16	0–127	Level at each step
Rate #1	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack	0–127	Speed at which the level changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. <b>LEGATO:</b> The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. <b>SLASH:</b> The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle #2	0–127	Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output level

## 49: VK Rotary

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

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

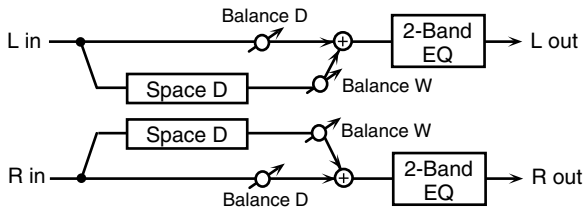


Parameter	Value	Description
Speed #1	SLOW, FAST	Rotational speed of the rotating speaker
Brake #2	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Woofer Slow Speed	0.05–10.00 Hz	Low-speed rotation speed of the woofer
Woofer Fast Speed	0.05–10.00 Hz	High-speed rotation speed of the woofer
Woofer Trans Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Woofer Trans Down	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Woofer Level	0–127	Volume of the woofer
Tweeter Slow Speed	0.05–10.00 Hz	Settings of the tweeter The parameters are the same as for the woofer.
Tweeter Fast Speed	0.05–10.00 Hz	
Tweeter Trans Up	0–127	
Tweeter Trans Down	0–127	
Tweeter Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Level #3	0–127	Output Level
Speaker Type	STANDARD, STACK, CLEAN	Type of speaker



## 50: Space-D

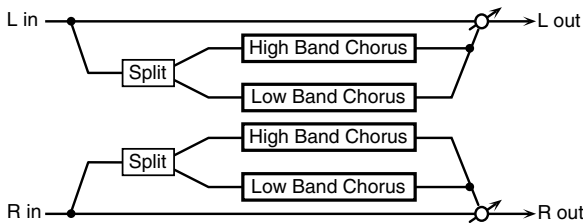
This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.



Parameter	Value	Description
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate #1	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance #2	DRY100:0WET–DRY0:100WET	Volume balance between the direct sound (DRY) and the chorus sound (WET)
Level	0–127	Output Level

## 51: 2 Band Chorus

A chorus effect that lets you apply an effect independently to the low-frequency and high-frequency ranges.

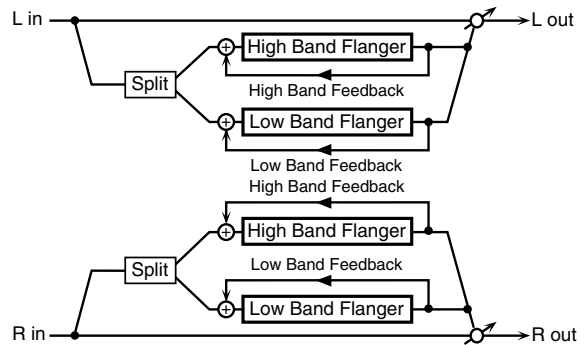


Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range chorus sound is heard
Low Rate #1	0.05–10.00 Hz, note	Rate at which the low-range chorus sound is modulated
Low Depth	0–127	Modulation depth for the low-range chorus sound
Low Phase	0–180 deg	Spaciousness of the low-range chorus sound
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range chorus sound is heard

Parameter	Range	Explanation
High Rate #2	0.05–10.00 Hz, note	Rate at which the low-range chorus sound is modulated
High Depth	0–127	Modulation depth for the high-range chorus sound
High Phase	0–180 deg	Spaciousness of the high-range chorus sound
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance of the original sound (DRY) and chorus sound (WET)
Level	0–127	Output volume

## 52: 2 Band Flanger

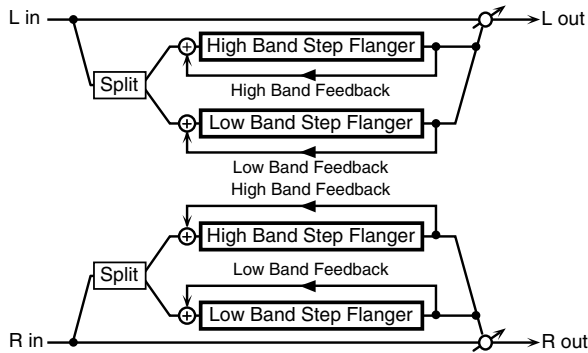
A flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate #1	0.05–10.00 Hz, note	Rate at which the low-range flanger sound is modulated
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	-98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
High Rate #2	0.05–10.00 Hz, note	Rate at which the high-range flanger sound is modulated
High Depth	0–127	Modulation depth for the high-range flanger sound
High Phase	0–180 deg	Spaciousness of the high-range flanger sound
High Feedback	-98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance of the original sound (DRY) and flanger sound (WET)
Level	0–127	Output volume

### 53: 2 Band Step Flanger

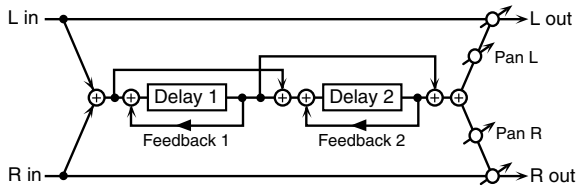
A step flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Range	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate	0.05–10.00 Hz, note	Rate at which the low-range flanger sound is modulated
Low Depth	0–127	Modulation depth for the low-range flanger sound
Low Phase	0–180 deg	Spaciousness of the low-range flanger sound
Low Feedback	–98– +98%	Proportion of the low-range flanger sound that is to be returned to the input (negative values invert the phase)
Low Step Rate #1	0.10–20.00 Hz, note	Rate at which the steps will cycle for the low-range flanger sound
High Pre Delay	0.0–100.0 ms	Delay time from when the original sound is heard to when the high-range flanger sound is heard
High Rate	0.05–10.00 Hz, note	Rate at which the high-range flanger sound is modulated
High Depth	0–127	Modulation depth for the high-range flanger sound
High Phase	0–180 deg	Spaciousness of the high-range flanger sound
High Feedback	–98– +98%	Proportion of the high-range flanger sound that is to be returned to the input (negative values invert the phase)
High Step Rate #2	0.10–20.00 Hz, note	Rate at which the steps will cycle for the high-range flanger sound
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance of the original sound (DRY) and flanger sound (WET)
Level	0–127	Output volume

### 54: Serial Delay

This delay connects two delay units in series. Feedback can be applied independently to each delay unit, allowing you to produce complex delay sounds.

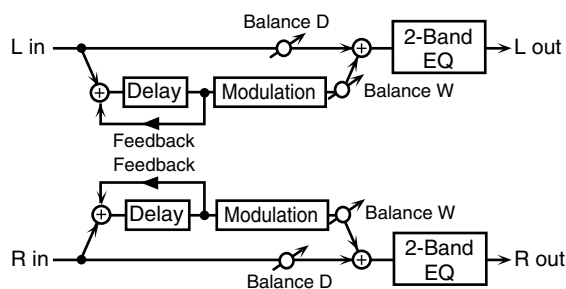


Parameter	Range	Explanation
Delay1 Time	0–1300 ms, note	Delay time from when sound is input to delay 1 until the delay sound is heard
Delay1 Feedback #1	–98– +98%	Proportion of the delay sound that is to be returned to the input of delay 1 (negative values invert the phase)
Delay1 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 1 will be cut (BYPASS: no cut)
Delay2 Time	0–1300 ms, note	Delay time from when sound is input to delay 2 until the delay sound is heard
Delay2 Feedback #2	–98– +98%	Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase)
Delay2 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 2 will be cut (BYPASS: no cut)
Pan	L64–63R	Panning of the delay sound
Low Gain	–15– +15 dB	Amount of boost/cut for the low-frequency range
High Gain	–15– +15 dB	Amount of boost/cut for the high-frequency range
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance of the original sound (DRY) and delay sound (WET)
Level	0–127	Output volume

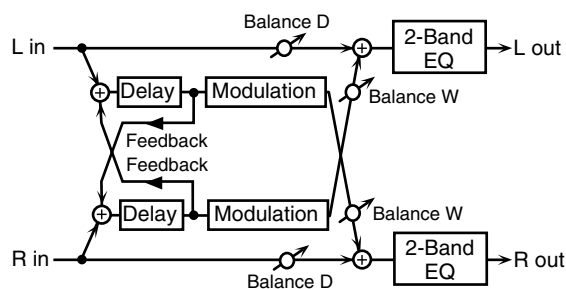
## 55: Modulation Delay

Adds modulation to the delayed sound.

When Feedback Mode is NORMAL:



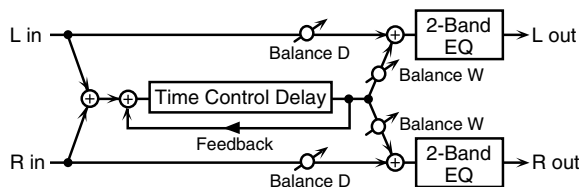
When Feedback Mode is CROSS:



Parameter	Value	Description
Delay Left	0–1300 ms, note	Adjusts the time until the delay sound is heard.
Delay Right		
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect (See the figures above.)
Feedback #1	-98– +98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Rate #2	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance between the direct sound (DRY) and the delay sound (WET)
Level	0–127	Output level

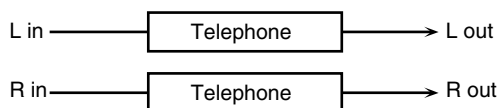
## 56: Long Time Ctrl Delay

A delay in which the delay time can be varied smoothly, and allowing an extended delay to be produced.



Parameter	Value	Description
Delay Time #1	0–2600 ms, note	Adjusts the time until the delay is heard.
Acceleration	0–15	Adjusts the time over which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
Feedback #2	-98– +98%	Adjusts the amount of the delay that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Pan	L64–63R	Stereo location of the delay
Low Gain	-15– +15 dB	Gain of the low frequency range
High Gain	-15– +15 dB	Gain of the high frequency range
Balance #3	DRY100:0WET–DRY0:100WET	Volume balance between the direct sound (DRY) and the delay sound (WET)
Level	0–127	Output level

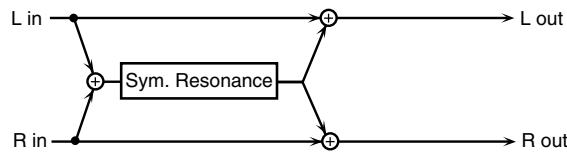
## 57: Telephone



Parameter	Value	Description
Voice Quality #1	0–15	Audio quality of the telephone voice
Treble	-15– +15 dB	Bandwidth of the telephone voice
Balance #2	DRY100:0WET–DRY0:100WET	Volume balance between the direct sound (DRY) and the effect sound (WET)
Level	0–127	Output level

## 58: Sympathetic Resonance

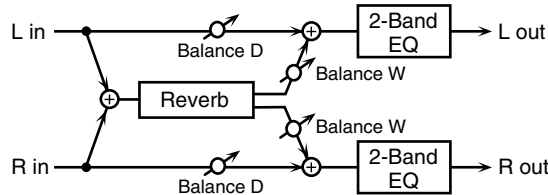
On an acoustic piano, holding down the damper pedal allows other strings to resonate in sympathy with the notes you play, creating rich and spacious resonances. This effect simulates these sympathetic resonances.



Parameter	Value	Description
Damper #1	0–127	Depth to which damper pedal is pressed (controls the sympathetic resonance)
Depth #2	0–127	Depth of the effect
Octave	-3– +3 oct	Octave shift amount for the sympathetic resonance
Detune	-50– +50 cent	Pitch shift amount for the sympathetic resonance
Phase	NORMAL, INVERSE	Phase at which the sympathetic resonance is generated
Low Damp Freq	20–1000 Hz	Frequency at which the low range of the sympathetic resonance is cut
Low Damp	1–100%	Amount of attenuation by which the low range of the sympathetic resonance is cut (100%: no effect)
High Damp Freq	1000–10000 Hz	Frequency at which the high range of the sympathetic resonance is cut
High Damp	1–100%	Amount of attenuation by which the high range of the sympathetic resonance is cut (100%: no effect)
Time	10–5000 ms	Time over which the sympathetic resonance will decay (lowering the Octave setting will make this more noticeable)
Level	0–127	Output Level

## 59: Reverb

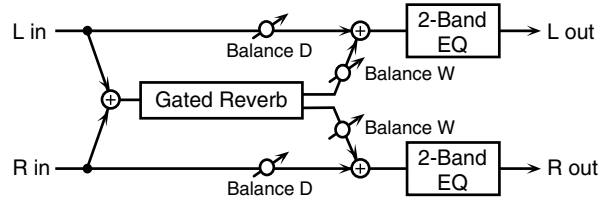
Adds reverberation to the sound, simulating an acoustic space.



Parameter	Value	Description
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb <b>ROOM1</b> : dense reverb with short decay <b>ROOM2</b> : sparse reverb with short decay <b>STAGE1</b> : reverb with greater late reverberation <b>STAGE2</b> : reverb with strong early reflections <b>HALL1</b> : reverb with clear reverberance <b>HALL2</b> : reverb with rich reverberance
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time #1	0–127	Time length of reverberation
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the reverberant sound will be cut. As the frequency is set lower, more of the high frequencies will be cut, resulting in a softer and more muted reverberance. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance #2	DRY100:0WET– DRY0:100WET	Volume balance between the direct sound (DRY) and the reverb sound (WET)
Level	0–127	Output Level

## 60: Gated Reverb

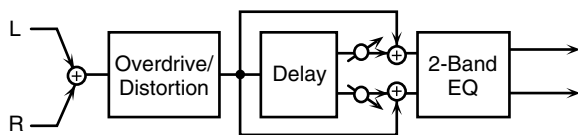
This is a special type of reverb in which the reverberant sound is cut off before its natural length.



Parameter	Value	Description
Type	NORMAL, REVERSE, SWEEP1, SWEEP2	Type of reverb <b>NORMAL</b> : conventional gated reverb <b>REVERSE</b> : backwards reverb <b>SWEEP1</b> : the reverberant sound moves from right to left <b>SWEEP2</b> : the reverberant sound moves from left to right
Pre Delay	0.0–100.0 ms	Adjusts the delay time from the direct sound until the reverb sound is heard.
Gate Time	5–500 ms	Adjusts the time from when the reverb is heard until it disappears.
Low Gain	-15– +15 dB	Gain of the low range
High Gain	-15– +15 dB	Gain of the high range
Balance #1	DRY100:0WET– DRY0:100WET	Volume balance between the direct sound (DRY) and the reverb sound (WET)
Level #2	0–127	Output Level

## 61: OD/DS -> Stereo Delay (Overdrive/Distortion->Stereo Delay)

This effect connects either Overdrive or Distortion and Delay in series.

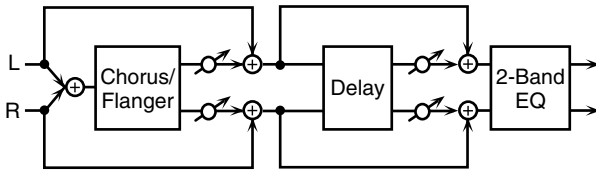


Parameter	Value	Description
Drive Mode	OD, DS	Selects whether to use overdrive (OD) or distortion (DS).
Drive #1	0–127	Degree of distortion
Amp Sim Sw	OFF, ON	Turns the amp simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp SMALL: small amp BUILT-IN: single-unit type amp 2-STACK: large double stack amp 3-STACK: large triple stack amp
Distortion Level	0–127	Volume of the overdrive or distortion sound.
Delay Time	0–1300 ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Mode	MONO, STEREO, ALTERNATE	Switches stereo, monaural, or alternate. MONO: This is a single-input, dual-output delay. Stereo sound (left and right) are mixed before being input. STEREO: This is a dual-input, dual-output delay. The delay sound output features the same stereo placement as that of the input. ALTERNATE: The left and right delay sound output alternately. (Alternate delay)
Delay Time	0–1300 ms (MONO), 0–650 ms (STEREO, ALTERNATE), note	Adjusts the delay time from the direct sound until the delay sound is heard.
L-R Shift	0–650 ms, note	Of the left and right delay sounds, the delay time will be increased for only one side. If the L-R order is L→R, the R sound will be later. In the case of R→L, the L sound will be later. When the mode is set to MONO or ALTERNATE, this setting will be ignored.
L-R Order	L→R, R→L	In STEREO or ALTERNATE mode, this setting determines which of the left or right sides has the delay sound before the other L→R: The left side is expressed first R→L: The right side is expressed first In MONO mode, this setting will be ignored.
Feedback #2	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Damp Freq	50–4000 Hz	Adjusts the frequency below which sound fed back to the effect will be cut. The lower range is attenuated earlier than other ranges (low-damp effect).
Low Damp Gain	-36–0 dB	Degree of Low Damp

Parameter	Value	Description
Hi Damp Freq	2000–20000 Hz	Adjusts the frequency above which sound fed back to the effect will be cut. High Damp, by attenuating the higher frequencies first, makes the delay sound more natural.
Hi Damp Gain	-36–0 dB	Degree of High Damp
Balance #3	DRY100:0WET– DRY0:100WET	Volume balance between the direct sound (DRY) and the delay sound (WET)
Ps Low Freq	50–4000 Hz	Frequency of the low range
Ps Low Gain	-15– +15 dB	Gain of the low range
Ps Hi Freq	2000–20000 Hz	Frequency of the high range
Ps Hi Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output level

## 62: Cho/Flg->Stereo Delay (Chorus/Flanger->Stereo Delay)

This effect connects either Chorus or Flanger and Delay in series.

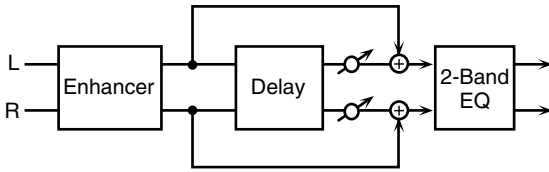


Parameter	Value	Description
Mod Mode (Chorus / Flanger)	CHORUS, FLANGER	Selects whether to use chorus or flanger.
Mod Rate #1	0.05–10.0 Hz, note	Adjusts the speed of modulation for the chorus or flanger.
Mod Depth	0–127	Adjusts the depth of modulation for the chorus or flanger.
Mod Phase	0–180 deg	Sets how the chorus or flanger sound is spread.
Mod Pre Delay	0–50.0 ms	Adjusts the delay time from the direct sound until the chorus or flanger sound is heard.
Mod Feedback	-98– +98%	Adjusts the proportion of the effect sound that is fed back into the effect. Negative (-) settings will invert the phase.
Xover LowFreq	50–4000 Hz	Attenuates the effect in the range below the specified frequency.
Xover Low Gain	-36–0 dB	Specifies how greatly the low range will be attenuated.
Xover HiFreq	2000–20000 Hz	Attenuates the effect in the range above the specified frequency.
Xover Hi Gain	-36–0 dB	Specifies how greatly the high range will be attenuated.
Mod Level	0–127	Volume of the chorus or flanger sound.
Mode	MONO, STEREO, ALTERNATE	Switches stereo, monaural, or alternate. MONO: This is a single-input, dual-output delay. Stereo sound (left and right) are mixed before being input. STEREO: This is a dual-input, dual-output delay. The delay sound output features the same stereo placement as that of the input. ALTERNATE: The left and right delay sound output alternately. (Alternate delay)
Delay Time	0–1300 ms (MONO), 0–650 ms (STEREO, ALTERNATE), note	Adjusts the delay time from the direct sound until the delay sound is heard.
L-R Shift	0–650 ms, note	Of the left and right delay sounds, the delay time will be increased for only one side. If the L-R order is L→R, the R sound will be later. In the case of R→L, the L sound will be later. When the mode is set to MONO or ALTERNATE, this setting will be ignored.

Parameter	Value	Description
L-R Order	L→R, R→L	In STEREO or ALTERNATE mode, this setting determines which of the left or right sides has the delay sound before the other L→R: The left side is expressed first R→L: The right side is expressed first In MONO mode, this setting will be ignored.
Feedback #2	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Damp Freq	50–4000 Hz	Adjusts the frequency below which sound fed back to the effect will be cut. The lower range is attenuated earlier than other ranges (low-damp effect).
Low Damp Gain	-36–0 dB	Degree of Low Damp
Hi Damp Freq	2000–20000 Hz	Adjusts the frequency above which sound fed back to the effect will be cut. High Damp, by attenuating the higher frequencies first, makes the delay sound more natural.
Hi Damp Gain	-36–0 dB	Degree of High Damp
Balance #3	DRY100:0WET– DRY0:100WET	Volume balance between the direct sound (DRY) and the delay sound (WET)
Ps Low Freq	50–4000 Hz	Frequency of the low range
Ps Low Gain	-15– +15 dB	Gain of the low range
Ps Hi Freq	2000–20000 Hz	Frequency of the high range
Ps Hi Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output level

### 63: Enh->Stereo Delay (Enhancer->Stereo Delay)

This effect connects an Enhancer and a Delay in series.



Parameter	Value	Description
Enhance Sens #1	0–127	Sensitivity of the enhancer
Enhance Frequency	0–127	Sets the lower limit of the frequencies to which the enhancement effect is added.
Enhance Mix Level	0–127	Level of the overtones generated by the enhancer
Enhance Level	0–127	Volume of the enhancer sound
Mode	MONO, STEREO, ALTERNATE	Switches stereo, monoaural, or alternate. MONO: This is a single-input, dual-output delay. Stereo sound (left and right) are mixed before being input. STEREO: This is a dual-input, dual-output delay. The delay sound output features the same stereo placement as that of the input. ALTERNATE: The left and right delay sound output alternately. (Alternate delay)
Delay Time	0–1300 ms (MONO), 0–650 ms (STEREO, ALTERNATE), note	Adjusts the delay time from the direct sound until the delay sound is heard.
L-R Shift	0–650 ms, note	Of the left and right delay sounds, the delay time will be increased for only one side. If the L-R order is L→R, the R sound will be later. In the case of R→L, the L sound will be later. When the mode is set to MONO or ALTERNATE, this setting will be ignored.
L-R Order	L→R, R→L	In STEREO or ALTERNATE mode, this setting determines which of the left or right sides has the delay sound before the other L→R: The left side is expressed first R→L: The right side is expressed first In MONO mode, this setting will be ignored.
Feedback #2	-98– +98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Damp Freq	50–4000 Hz	Adjusts the frequency below which sound fed back to the effect will be cut. The lower range is attenuated earlier than other ranges (low-damp effect).
Low Damp Gain	-36–0 dB	Degree of Low Damp
Hi Damp Freq	2000–20000 Hz	Adjusts the frequency above which sound fed back to the effect will be cut. High Damp, by attenuating the higher frequencies first, makes the delay sound more natural.
Hi Damp Gain	-36–0 dB	Degree of High Damp

Parameter	Value	Description
Balance #3	DRY100:0WET– DRY0:100WET	Volume balance between the direct sound (DRY) and the delay sound (WET)
Ps Low Freq	50–4000 Hz	Frequency of the low range
Ps Low Gain	-15– +15 dB	Gain of the low range
Ps Hi Freq	2000–20000 Hz	Frequency of the high range
Ps Hi Gain	-15– +15 dB	Gain of the high range
Level	0–127	Output level

# List of Added Reverb

## 14: FG ROOM

This is a reverb used in the Fantom-G.  
Simulates the reverberation of a room.

Parameter	Value	Description
Pre Delay	0–127	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–3.0 sec	Time length of reverberation
Low Damp Freq	20–1000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or “damped.”
Low Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of “100%,” there will be no reduction of the reverb’s low-frequency content.
Hi Damp Freq	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or “damped.”
High Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of “100%,” there will be no reduction of the reverb’s high-frequency content.
High Cut	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb will be reduced.

## 15: FG HALL

This is a reverb used in the Fantom-G.  
Simulates the reverberation of a concert hall.

Parameter	Value	Description
Pre Delay	0–127	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–6.0 sec	Time length of reverberation
Low Damp Freq	20–1000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or “damped.”
Low Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of “100%,” there will be no reduction of the reverb’s low-frequency content.
Hi Damp Freq	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or “damped.”
High Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of “100%,” there will be no reduction of the reverb’s high-frequency content.
High Cut	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb will be reduced.

## 16: FG PLATE

This is a reverb used in the Fantom-G.  
Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate).

Parameter	Value	Description
Pre Delay	0–127	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–6.0 sec	Time length of reverberation
Low Damp Freq	20–1000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or “damped.”

Parameter	Value	Description
Low Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of “100%,” there will be no reduction of the reverb’s low-frequency content.
Hi Damp Freq	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or “damped.”
High Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of “100%,” there will be no reduction of the reverb’s high-frequency content.
High Cut	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb will be reduced.

## 17: FG STUDIO

This is a reverb used in the Fantom-G.  
Simulates the reverberation of a studio.

Parameter	Value	Description
Pre Delay	0–127	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–3.0 sec	Time length of reverberation
Low Damp Freq	20–1000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or “damped.”
Low Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of “100%,” there will be no reduction of the reverb’s low-frequency content.
Hi Damp Freq	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or “damped.”
High Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of “100%,” there will be no reduction of the reverb’s high-frequency content.
High Cut	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb will be reduced.

## 18: FG CHURCH

This is a reverb used in the Fantom-G.  
Simulates the reverberation of a church.

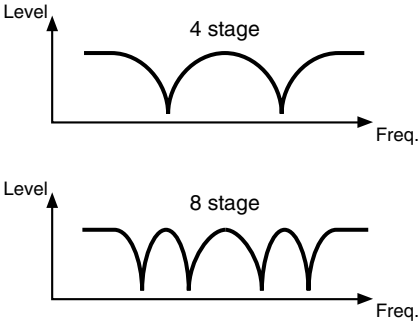
Parameter	Value	Description
Pre Delay	0–127	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–6.0 sec	Time length of reverberation
Low Damp Freq	20–1000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or “damped.”
Low Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of “100%,” there will be no reduction of the reverb’s low-frequency content.
Hi Damp Freq	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or “damped.”
High Damp	1–100%	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of “100%,” there will be no reduction of the reverb’s high-frequency content.
High Cut	1000–10000 Hz	Adjusts the frequency above which the high-frequency content of the reverb will be reduced.



# Parameters Added to Tone-FX

The parameter (Shift Mode: 4STAGE) described in the table below has been added to the following Tone-FX.

- 15: Band Pass Delay
- 36: EP Multi
- 37: Keyboard Multi

Parameter	Value	Description
Shift Mode	4STAGE, 8STAGE	<p>Sets the number of stages in the phase shift circuit (four (4STAGE) or eight (8STAGE)).</p> <p>In version 1, this operated with eight stages (8STAGE). Version 2 gives you the choice of switching to four-stage (4STAGE) operation.</p> <p>Setting this to four stages (4STAGE) decreases the number of the frequency points that sound is canceled, giving a smoother effect.</p>
		

# Factory Reset

This restores all data in the V-Synth GT to the factory-set condition (Factory Reset).

When executing the Factory Reset, you can choose either the Version 2 or Version 1 sounds.

## NOTE

If there is important data you've created that's stored in the V-Synth GT's internal memory, all such data is discarded when a Factory Reset is performed. If you want to keep the existing data, save it on a USB memory or USB backing up onto a computer.

### 1. Press [UTILITY] button to access the Utility Menu screen.

### 2. Touch <Factory Reset>.

The Factory Reset screen appears.



### 3. Select the sounds that will be loaded following the reset.

Button	Description
Version 2	Following the reset, the patches, tones, and waves will be the sounds of the V-Synth GT Version 2.
Version 1	Following the reset, the patches, tones, and waves will be the sounds of the V-Synth GT Version 1.
GT_Analog	Following the reset, the patches, tones, and waves will be analog synth-type sounds.

### 4. Touch <OK> to execute the Factory Reset.

## NOTE

It will take several minutes for the factory reset to be carried out.

### 5. When "Completed!" is displayed, the factory reset is finished.

Touch <OK> to return to the Patch Play screen.

# Tap Tempo

In the Patch Play, Arpeggio, and Sampling Metronome screens you can set the tempo by tapping the tempo indication.

## 1. Tap the tempo area in the screen four or more times at quarter-note intervals of the desired tempo.

- Patch Play Screen



- Arpeggio Screen



- Sampling Metronome Screen



# Importing Individual Patch, Tone or Wave Files (Import Files)

Here's how to individually import patches, tones, and waves; they should be imported from some other Project into a Project in the temporary area.

## NOTE

The data will be imported into unused patch/tone/wave numbers. Importing is not possible if there are no empty patches, tones or waves.

## NOTE

To save a Project in the temporary area, carry out "Save Project" (V-Synth GT Owner's Manual; p. 217).

1. Press [UTILITY] button.

2. Touch <Import Files>.

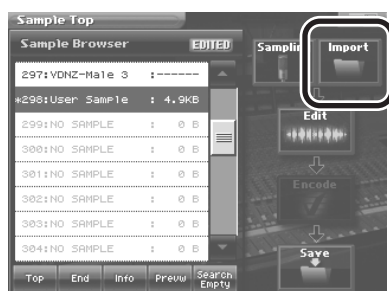


The Import Files Screen appears.



## MEMO

Alternatively, you can access the Import Files screen by touching <Import> in the Sample top screen that appears when you press the [SAMPLE] button.



3. Touch <Patch> if you want to import a patch, touch <Tone> if you want to import a tone, or touch <Wave> if you want to import a wave.

4. Touch <Preset> if you want to import from preset memory, touch <Int> if you want to import from internal memory, or touch <USB> if you want to import from a USB memory.

5. From the file list, select the file/folder that you want to import.

Here you can use the following functions. Touch the appropriate button to execute.

Button	Description
Mark All	Mark all files/folders in the file list.
Mark	Mark the selected file/folder in the file list.
Open Folder	Open the selected folder.
Close Folder	Move to the next higher folder.



If you have selected a patch whose oscillator type is "PCM," the wave used by that patch will also be imported.

6. Touch <OK>.

A WARNING window like the following appears.



If you want to cancel the procedure at this point, touch <EXIT>.

7. Touch <OK> to execute the operation.

# Chromatic Bend

A newly added Chromatic Bend function lets you use the pitch bend lever to change the pitch in semitone steps. This makes it easy to recreate a variety of pitch transitions, such as those produced when using the slide technique on a guitar. When used with Vocal Designer, this lets you simulate the result of using pitch-correction software on a vocal performance.

1. Touch <MENU> in the upper right of the Patch Play screen.



2. In the pull-down menu, touch <Patch Common> to open the Patch Common screen.
3. Touch <Bender> tab to open the Bender Setting Screen.



4. Specify the desired Chromatic Bend settings for the Lower Tone and the Upper Tone.

Parameter	Value	Description
<b>Chromatic Bend Down</b>	OFF, ON	If this is ON, the Chromatic Bend function will be active when you move the pitch bend lever toward the left to bend down.
<b>Chromatic Bend Up</b>	OFF, ON	If this is ON, the Chromatic Bend function will be active when you move the pitch bend lever toward the right to bend up.

# Copying Patch Settings (Patch Copy)

This operation copies the settings of any desired patch to the currently selected patch. You can use this feature to make the editing process faster and easier.

1. Access the Patch Play screen, and select the copy-destination patch (Dest Patch).
2. Touch <MENU> in the upper right of the screen.

A pull-down menu appears.



3. In the pull-down menu, touch <Patch Copy>.

The Patch Copy Screen appears.



4. Touch a button in the left side of the screen to select the object you want to copy.

Button	Description
CHO	Copy chorus settings.
REV	Copy reverb settings.
ARP	Copy arpeggiator settings.

5. Move the cursor to "Src Patch" and select the copy-source patch number.
6. Touch <Execute> to execute the copy operation.

# Copying Tone Settings (Tone Copy)

This operation copies the settings of any desired tone to the currently selected tone. You can use this feature to make the editing process faster and easier.

1. **Select the copy-destination tone (Dest Tone), and press [PRO EDIT] button to open the Pro Edit screen.**
2. **Touch <MENU> in the upper right of the screen.**

A pull-down menu appears.



3. **In the pull-down menu, touch <Tone Copy>.**

The Tone Copy Screen appears.



4. **Touch a button in the left side of the screen to select the object you want to copy.**

Button	Description
<b>ZONE</b>	Copy tone settings for one zone.
<b>OSC</b>	Copy oscillator parameter settings. Specify the copy-source (Source) and copy-destination (Destination) oscillator (OSC1/OSC2).
<b>COSM</b>	Copy COSM parameter settings. Specify the copy-source (Source) and copy-destination (Destination) COSM section (COSM1/COSM2).
<b>TVA</b>	Copy TVA parameter settings.
<b>APS</b>	Copy AP-Synthesis parameter settings.
<b>VOC</b>	Copy Vocoder parameter settings.
<b>STEP</b>	Copy Multi Step Modulator settings.
<b>TFX</b>	Copy Tone-FX settings.



**5. Specify the zone (Zone 01-Zone 16) for the copy source (Source) and copy destination (Destination). Move the cursor to "Zone\*\*" and make your selection.**

**6. Move the cursor to "Src Tone" and select the copy-source tone number.**



For the Zone Copy, Oscillator Copy, COSM Copy, and TVA Copy operations, you can specify the currently selected tone as the copy source by setting "SrcTone" to "TEMP."

**7. Touch <Execute> to execute the copy operation.**

# Deleting Patches (Patch Delete)

Delete unneeded patches.

## 1. Access the Patch Play screen, and touch <MENU> in the upper right of the screen.

A pull-down menu appears.



## 2. In the pull-down menu, touch <Patch Delete>.

The Patch Delete List Screen appears.



## 3. From the list, select the patch that you want to delete.

Either turn the VALUE dial or use [INC][DEC] to select a patch. You can also select a patch by touching it on the display.

### TIP

By touching <Mark> or <Mark All>, you can add marks to the list, allowing you to delete on multiple patches in a single operation.

- If you want to select multiple patches, touch <Mark> to add a check mark to each sample you want to select.
- If you touch <Mark All>, a check mark will be added to all patches in the list.

### MEMO

Version 2 adds the same <Mark> and <Mark All> buttons to the Sample Delete List (V-Synth GT Owner's Manual, p. 172) as well, allowing you to delete multiple samples in a single operation.

## 4. Touch <Execute>.

A confirmation window will appear.

## 5. Touch <OK>.

\* If you decide to cancel, touch <EXIT>.

The selected patch will be deleted.

## 6. If you want to continue deleting other patches, repeat steps 3–5.

## 7. Touch <EXIT>.

The Patch Delete List window closes.

# Deleting Tones (Tone Delete)

Delete unneeded tones.

**1. Access the Pro Edit screen, and touch <MENU> in the upper right of the screen.**

A pull-down menu appears.



**2. In the pull-down menu, touch <Tone Delete>.**

The Tone Delete List Screen appears.



**3. From the list, select the tone that you want to delete.**

Either turn the VALUE dial or use [INC][DEC] to select a tone. You can also select a tone by touching it on the display.



By touching <Mark> or <Mark All>, you can add marks to the list, allowing you to delete on multiple tones in a single operation.

- If you want to select multiple tones, touch <Mark> to add a check mark to each sample you want to select.
- If you touch <Mark All>, a check mark will be added to all tones in the list.

**4. Touch <Execute>.**

A confirmation window will appear.

**5. Touch <OK>.**

\* If you decide to cancel, touch <EXIT>.

The selected tone will be deleted.

**6. If you want to continue deleting other tones, repeat steps 3–5.**

**7. Touch <EXIT>.**

The Tone Delete List window closes.

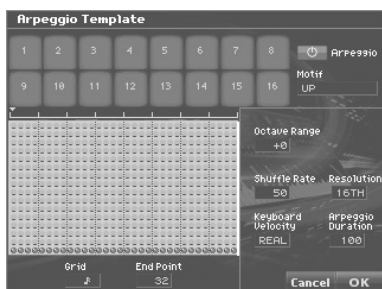
# Arpeggio Template

In the Arpeggio screen you can choose from sixteen different preset templates.

1. Touch <Template> in the lower left of the Arpeggio screen.

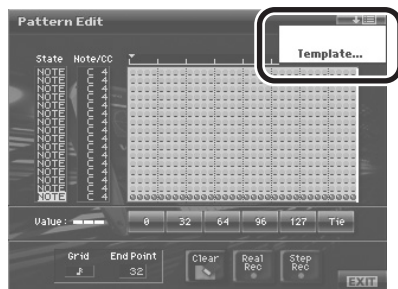


The Arpeggio Template Screen appears.ⒶB

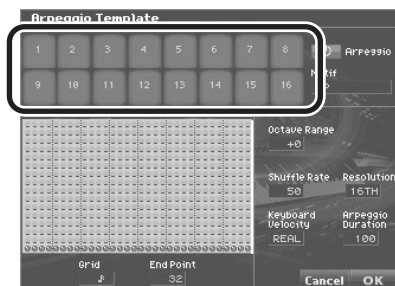


**MEMO**

Alternatively, you can access the Arpeggio Template screen by touching <MENU> located in the upper right of the Arpeggio Template screen, and choosing "Template..." from the menu that appears.



## 2. Touch <1>–<16> to select the template.



### MEMO

You can audition the sound by playing the keyboard.

## 3. Touch <OK>, and the selected template will be the arpeggio for the patch.

If you decide not to use an arpeggio template, touch <Cancel>.

\* When you touch <OK>, the arpeggio data that you were editing will be overwritten by the template data.

### MEMO

The arpeggio templates are preset data. It is not possible to edit the template itself.

## Added selections for Arpeggio Grid

Whole note and half note have been added as choices for the arpeggio grid.

Parameter	Value	Description
Grid	Note	<p>Specifies the note value that will correspond to "one step" of the arpeggio pattern.</p> <p>○ (Whole note),    ⏶ (Half note),            ♩ (Quarter note),   ♪ (Eighth note),   ♪₃ (Eighth note triplet),            ♪₄ (Sixteenth note),   ♪₃₄ (Sixteenth note triplet),            ♪₆₄ (Thirty-second note)</p>

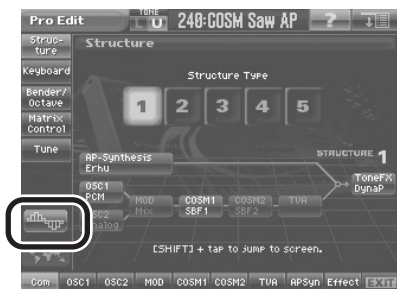
# New Functionality in the Multi Step Modulator

A new Template function and Copy Graph function have been added to the Multi Step Modulator. Also added is a shortcut for jumping from each edit screen to the Multi Step Modulator screen.

## Shortcut to the Multi Step Modulator Screen

A shortcut icon to the Multi Step Modulator screen has been added in the lower left of each Pro Edit screen and each Sound Shaper II screen.

Pro Edit Screen

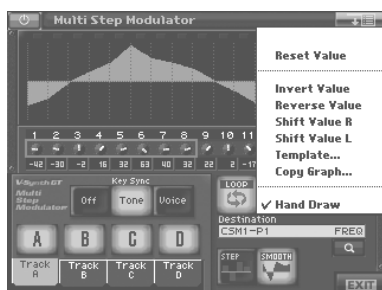


Sound Shaper II Screen



## Additional Item in the Multi Step Modulator Menu

The following item has been added to the menu that appears when you touch <MENU> in the Multi Step Modulator screen.

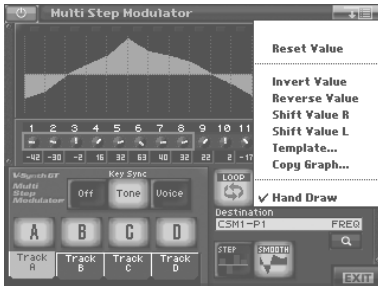


Menu	Description
Template...	Used to recall one of the sixteen preset template graphs
Copy Graph...	Copies the step bar graph. You can copy a graph between tones or tracks (A–D)
Hand Draw	If this is checked, you can draw the graph by directly touching the step bars with your finger (Default: On)

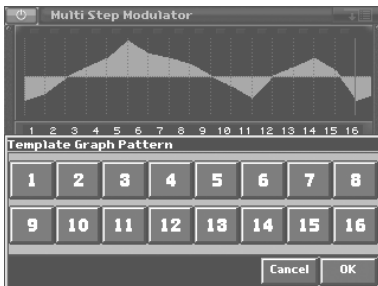
## Multi Step Modulator Template

This function lets you recall a preset template graph from the sixteen types available.

1. In the Multi Step Modulator screen, touch <MENU> and then choose “Template...” from the menu that appears.



The Template Graph Pattern window appears.



2. Touch <1>-<16> to select the template.
3. Touch <OK>, and the template will be selected.

If you decide not to use the template, touch <Cancel>.

\* When you touch <OK>, the graph that you were editing will be overwritten by the template data.

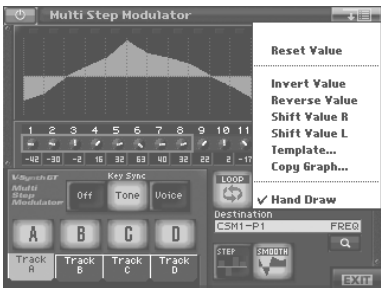
### MEMO

The Multi Step Modulator templates are preset data. It is not possible to edit the templates themselves.

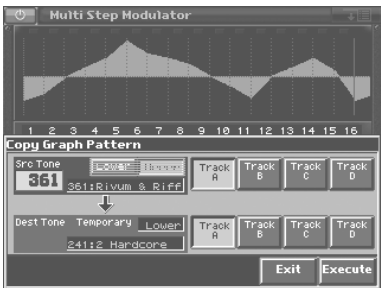
## Multi Step Modulator Copy Graph

This function copies a graph you created using Multi Step Modulator.

1. In the Multi Step Modulator screen, touch <MENU> and then choose “Copy Graph...” from the menu that appears.



The Copy Graph Pattern window will appear.



2. Select the copy-source tone number.  
**(MEMO)** When TEMP is selected for “Src Tone,” you’ll need to select either <Upper> or <Lower>.
3. Touch <Track A>–<Track D>, and select the copy-source track (Src) and copy-destination track (Dest).
4. Touch <Execute> to execute the copy.

## Grid Additions

Whole note and half note have been added as choices for the Multi Step Modulator grid.

Parameter	Value	Description
Grid (Step Grid)	Note	This specifies the note value of each step.  ○ (Whole note), ½ (Half note), ¼ (Quarter note), ⅛ (Eighth note), ⅛₃ (Eighth note triplet), ¹⁄₁₆ (Sixteenth note), ¹⁄₁₆₃ (Sixteenth note triplet), ¹⁄₃₂ (Thirty-second note)



# Added Functionality in the Patch Write Screen


## Specify the Tone Number When Saving a Patch

Now you can specify the tone number when saving a patch.

1. Touch <MENU> in the upper right of the Patch Play screen.



2. In the pull-down menu, touch <Patch Write> to open the Patch Write screen.

In addition to the patch number, as before, you can touch the  symbol shown in the illustration and choose the upper tone / lower tone to save by selecting it from a list.



## Search Empty Function

When you press the <Search Empty> symbol shown in the illustration, the first empty patch (or tone) number following the current save-destination number will be found and specified automatically. If none is found, the search will occur from the first number.



# Delete Wallpaper

Wallpaper imported by the user can now be deleted.

1. Press [UTILITY] button.
2. Touch <Wallpaper>.
3. Touch to select the image that you want to delete. Touch <Delete>.



A confirmation window will appear.

4. Touch <OK>.

\* If you decide to cancel, touch <EXIT>.



You can't delete wallpaper that was provided as part of the factory settings.

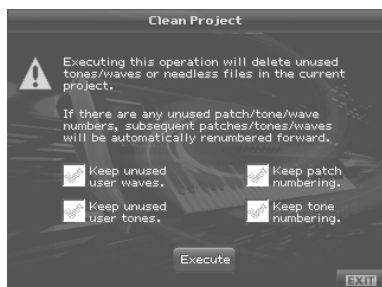
# Delete Unneeded Files (Clean Project)

This lets you clean up the contents by deleting files that cannot be used by the V-Synth GT or waves that are not used by tones. Executing this operation can increase the free space available on the memory. This operation can also be used to renumber the patches/tones/waves so that any numbers that weren't being used are put to use, thus bringing up the slack.

1. Press [UTILITY] button.
2. Touch <Project>.
3. Touch <Clean Project>.



The Clean Project screen appears.



4. Touch the check boxes to choose what the Clean Project command is to do.

Check box	Description
Keep unused user waves.	Check this box if you want to keep all the waves you've sampled or imported from an external device (user waves).
Keep unused user tones.	Check this box if you want to keep all user tones.
Keep tone numbering.	Check this box if you don't want tones to be renumbered to fill up any unused tone numbers.
Keep patch numbering.	Check this box if you don't want patches to be renumbered to fill up any unused patch numbers.

5. Touch <EXECUTE> to execute the operation.

# Enabling Controller Reception on an Individual Tone Basis (Receive Switch)

In the Patch Common, a Receive Switch setting has been added, allowing you to enable or disable controller data reception for each tone.

1. Touch <MENU> in the upper right of the Patch Play screen.



2. In the pull-down menu, touch <Patch Common> to open the Patch Common screen.
3. Touch <Receive Switch> tab to open the Receive Switch Screen.



4. Specify the Receive Switch setting for the Lower Tone and Upper Tone.

Parameter	Value	Description
Bender	OFF, ON	Bender data reception on/off
Volume	OFF, ON	Volume data (CC 7) reception on/off
Modulation	OFF, ON	Modulation data (CC 1) reception on/off
Channel Pressure	OFF, ON	Channel aftertouch data reception on/off
Hold	OFF, ON	Hold data (CC 64) reception on/off
Expression	OFF, ON	Expression data (CC 11) reception on/off
Pan	OFF, ON	Panpot data (CC 10) reception on/off
Poly. Key Pressure	OFF, ON	Polyphonic aftertouch data reception on/off

# Sending Arpeggio Data to MIDI Output (Arpeggio MIDI Out Switch)

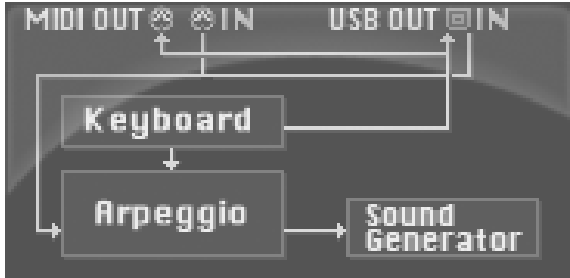
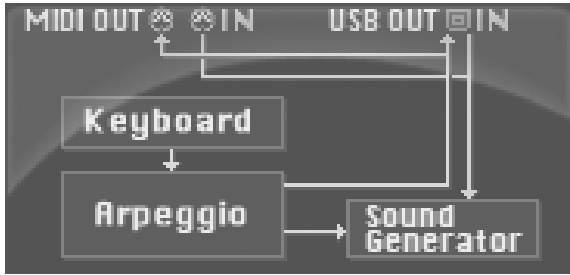
Here's how you can output the arpeggio data from MIDI OUT and USB MIDI OUT.

1. Press [SYSTEM] button.
2. Touch <Arpeggio> tab.



The Arpeggio Settings Screen appears.

3. If you turn the <Arpeggio MIDI Out> button on, the arpeggio data will be sent from MIDI OUT.

Parameter	Value	Description
Arpeggio MIDI Out	OFF, ON	<p>If this is on, the arpeggio data will be sent from MIDI OUT and USB MIDI OUT (Default: OFF).</p> <p><b>When OFF</b></p>  <p><b>When ON</b></p> 

## NOTE

When you turn the Arpeggio MIDI Out Switch on, the arpeggio will no longer be controlled by note messages received at MIDI IN or USB MIDI IN.

## NOTE

The way in which arpeggios play in response to MIDI may differ depending on the Layer, Split, and Arpeggio settings.

# Controls Added to Matrix Control

SW1 and SW2 (S1 and S2 switches) have been added to Source 1 and 2 of Matrix Control (V-Synth GT Owner's Manual; p. 92).



Parameter	Value	Description
<b>Source 1, 2</b> <b>(Matrix Control Source 1, 2)</b>  Sets the MIDI message used to change the patch parameter with the Matrix Control.	OFF	Matrix control will not be used.
	CC01-31, 33-95	Controller numbers 1-31, 33-95
	BEND	Pitch Bend
	AFT	Aftertouch
	+PAD-X	Time Trip pad (horizontal direction from the center)
	+PAD-Y	Time Trip pad (vertical direction from the center)
	PAD-X	Time Trip pad (horizontal direction)
	PAD-Y	Time Trip pad (vertical direction)
	TRIP-R	Time Trip pad (center from the circumference)
	BEAM-L	D Beam controller (left)
	BEAM-R	D Beam controller (right)
	KNOB1	Assignable Controller ([C1])
	KNOB2	Assignable Controller ([C2])
	VELO	Velocity (pressure you press a key with)
	KEYF	Note Number
	SW1	S1 switch
	SW2	S2 switch

# USB Storage Screen

<Mount the USB Memory> button have been added to the USB Storage screen (V-Synth GT Owner's Manual; p. 221).



Button	Description
<b>Mount the Internal Memory</b>	Mounts the internal memory as an external drive on your computer.
<b>Mount the USB Memory</b>	Mounts the USB memory as an external drive on your computer.

# List of Added Shortcut Keys

Shortcut	Explanation
[SHIFT] + [S1]	Accesses the S1/S2 Switch screen.
[SHIFT] + [S1]	
[SHIFT] + [TIME TRIP]	Accesses the TIME TRIP PAD screen.
[SHIFT] + [TIME TRIP ASSIGNABLE]	
[SHIFT] + [TIME TRIP HOLD]	
[SHIFT] + [D BEAM TIME TRIP]	Accesses the D BEAM screen.
[SHIFT] + [D BEAM TIME]	
[SHIFT] + [D BEAM PITCH]	
[SHIFT] + [D BEAM ASSIGNABLE]	
[SHIFT] + [CONTROL C1] knob	Accesses the C1/C2 Knob screen.
[SHIFT] + [CONTROL C2] knob	
[SHIFT] + [CONTROL ASSIGNABLE]	
[SHIFT] + [AP-SYNTHESIS MODIFY] knob	Accesses the AP-SYNTHESIS screen.
[SHIFT] + [OSC1 PITCH] knob	Accesses the OSC1 screen.
[SHIFT] + [OSC1 TIME] knob	
[SHIFT] + [OSC1 FORMANT] knob	
[SHIFT] + [OSC2 PITCH] knob	Accesses the OSC2 screen.
[SHIFT] + [OSC2 TIME] knob	
[SHIFT] + [OSC2 FORMANT] knob	
[SHIFT] + [COSM1 WIDTH] knob	Accesses the COSM1 screen.
[SHIFT] + [COSM1 DETUNE] knob	
[SHIFT] + [COSM2 WIDTH] knob	Accesses the COSM2 screen.
[SHIFT] + [COSM2 DETUNE] knob	
[SHIFT] + [TVA A] slider	Accesses the TVA screen.
[SHIFT] + [TVA D] slider	
[SHIFT] + [TVA S] slider	
[SHIFT] + [TVA R] slider	
[SHIFT] + [E1]–[E8] knob	Accesses the E1 - E8 Knob screen. (Only on the Patch Play screen)

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