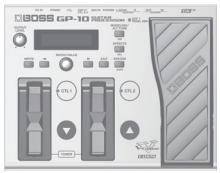
GP-10 GUITAR PROCESSOR

Parameter Guide



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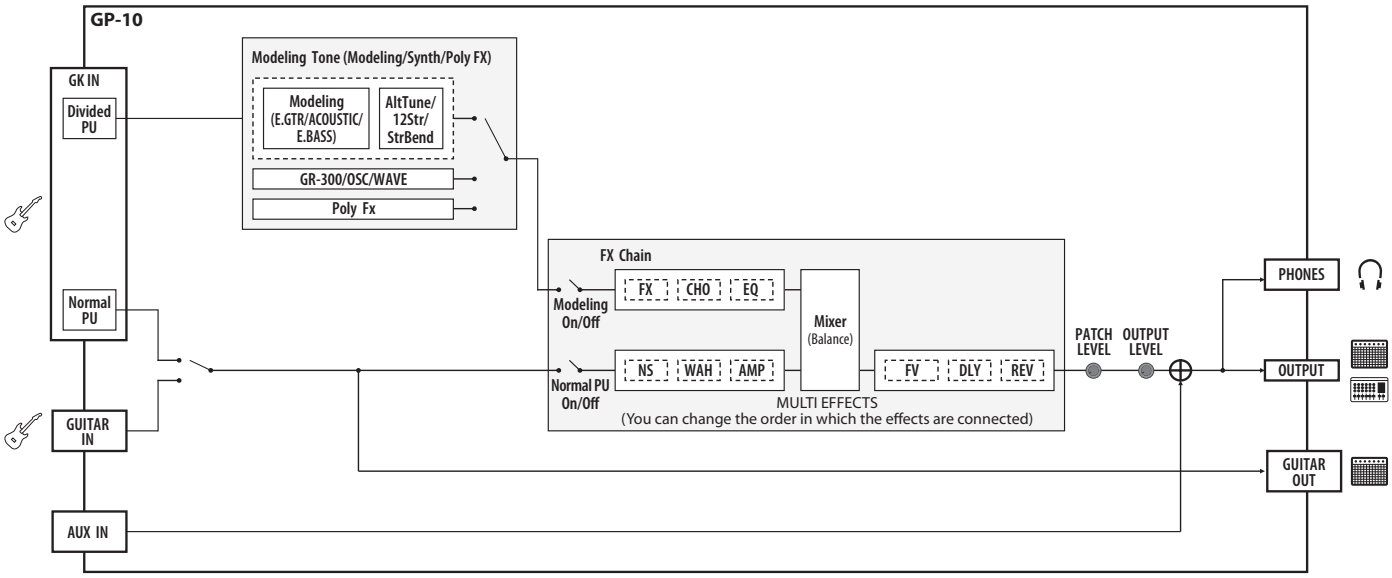
Signal Flow (Simplified Version)



Functions Available for Each Modeling

MODELING TYPE		ALT. TUNE	12Str	StrBend	NS	Str Level	Str Pan
E. GTR		✓	✓	✓	Not available when FRETLESS	✓	✓
ACOUSTIC		✓	✓	✓	Not available when NYLON or SITAR	✓	Available when NYLON, RESO, BANJO, or SITAR
E. BASS		✓	✓	✓	Not available when FRETLESS	✓	✓
SYNTH	GR-300	–	–	–	–	✓	✓
	OSC SYNTH	–	–	–	–	✓	✓
	WAVE SYNTH	–	–	–	–	✓	✓
POLYFX	DISTORTION	–	–	–	–	✓	✓
	CRYSTAL	–	–	–	–	✓	✓
	RICH MODULATION	–	–	–	–	✓	✓
	SLOW PAD	–	–	–	–	✓	✓
	TOUCH WAH	–	–	–	–	✓	✓

Convenient Functions When Editing

When moving from the Play screen to Effect/System settings, you can jump to a specific parameter by pressing the following buttons simultaneously.

Buttons			Jump destination
Hold down	[◄]	and press [EFFECTS]	FxChain:
	[◄] [►]		Ctl: CTL1 Func
	[►]		Asgn1: On/Off

Buttons			Jump destination
Hold down	[◄]	and press [SYSTEM]	Sys: Patch Extent
	[◄] [►]		SysCtl: CTL1 Func
	[►]		USBAudio: Routing

Alternate Tuning (AltTune: Type)

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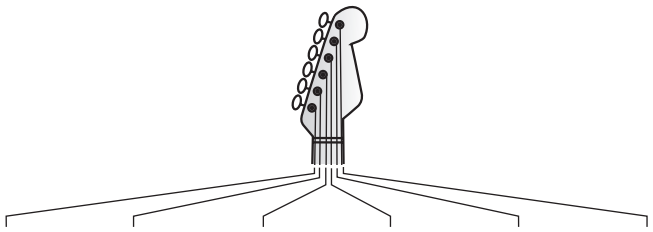
The strings of the guitar are tuned as follows depending on the type you select.



Type		6	5	4	3	2	1
OPEN	OPEN D	D	A	D	F♯/G♭	A	D
	OPEN E	E	B	E	G♯/A♭	B	E
	OPEN G	D	G	D	G	B	D
	OPEN A	E	A	E	A	C♯/D♭	E
DROP	DROP D	D	A	D	G	B	E
	DROP D♭	C♯/D♭	G♯/A♭	C♯/D♭	F♯/G♭	A♯/B♭	D♯/E♭
	DROP C	C	G	C	F	A	D
	DROP B	B	F♯/G♭	B	E	G♯/A♭	C♯/D♭
	DROP B♭	A♯/B♭	F	A♯/B♭	D♯/E♭	G	C
	DROP A	A	E	A	D	F♯/G♭	B
D-MODAL		D	A	D	G	A	D
NASHVL		E (+1 OCT)	A (+1 OCT)	D (+1 OCT)	G (+1 OCT)	B	E
-12 STEP		E	A	D	G	B	E
-11 STEP		F	A♯/B♭	D♯/E♭	G♯/A♭	C	F
-10 STEP		F♯/G♭	B	E	A	C♯/D♭	F♯/G♭
-9 STEP		G	C	F	A♯/B♭	A♯/B♭	G
-8 STEP		G♯/A♭	C♯/D♭	F♯/G♭	B	D♯/E♭	G♯/A♭
-7 STEP		A	D	G	C	E	A
-6 STEP		A♯/B♭	D♯/E♭	G♯/A♭	C♯/D♭	F	A♯/B♭
-5 STEP		B	E	A	D	F♯/G♭	B
-4 STEP		C	F	A♯/B♭	D♯/E♭	G	C
-3 STEP		C♯/D♭	F♯/G♭	B	E	G♯/A♭	C♯/D♭
-2 STEP		D	G	C	F	A	D
-1 STEP		D♯/E♭	G♯/A♭	C♯/D♭	F♯/G♭	A♯/B♭	D♯/E♭
+1 STEP		F	A♯/B♭	D♯/E♭	G♯/A♭	C	F
+2 STEP		F♯/G♭	B	E	A	C♯/D♭	F♯/G♭
+3 STEP		G	C	F	A♯/B♭	D	G
+4 STEP		G♯/A♭	C♯/D♭	F♯/G♭	B	D♯/E♭	G♯/A♭
+5 STEP		A	D	G	C	E	A
+6 STEP		A♯/B♭	D♯/E♭	G♯/A♭	C♯/D♭	F	A♯/B♭
+7 STEP		B	E	A	D	F♯/G♭	B
+8 STEP		C	F	A♯/B♭	D♯/E♭	G	C
+9 STEP		C♯/D♭	F♯/G♭	B	E	G♯/A♭	C♯/D♭
+10 STEP		D	G	C	F	A	D
+11 STEP		D♯/E♭	G♯/A♭	C♯/D♭	F♯/G♭	A♯/B♭	D♯/E♭
+12 STEP		E	A	D	G	B	E
USER		-24–+24 of the normal tuning					

Tuning of the secondary strings when the 12Str: Type is NORMAL (interval from the primary strings)

Type	6	5	4	3	2	1
12STR	+12	+12	+12	+12	0	0

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FX Parameter

For an explanation of the parameters other than the FX parameters, refer to the owner's manual.

FX (Fx:)

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

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

OD/DS (FxODDS:)

Parameter	Explanation	
Type	Type of OD/DS	
	MID BOOST	A booster with unique characteristics in the midrange. Making the connection before the amp produces sound suitable for solos.
	CLEAN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
	TREBLE BOOST	This is a booster that has bright characteristics.
	CRUNCH	A lustrous crunch sound with an added element of amp distortion.
	NATURAL OD	An overdrive sound that provides distortion with a natural feeling.
	WARM OD	A warm overdrive.
	FAT DS	A distortion sound with thick distortion.
	LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
	METAL DS	A distortion sound that is ideal for performances of heavy riffs.
	OCT FUZZ	A fuzz sound with rich harmonic content.
	BLUES OD	A crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
	OD-1	Models the sound of the BOSS OD-1. Produces sweet, mild distortion.
	T-SCREAM	Models an Ibanez TS-808.
	TURBO OD	High-gain overdrive sound of the BOSS OD-2.
	DIST	Gives a basic, traditional distortion sound.
	RAT	Models a Proco RAT.
	GUV DS	Models a Marshall GUV'NOR.
	DST+	Models a MXR DISTORTION+.
	METAL ZONE	Models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
	'60S FUZZ	Models a Fuzz Face. It produces a fat fuzz sound.
	MUFF FUZZ	Models an Electro-Harmonix Big Muff π.
Drive	Adjusts the depth of distortion.	
Tone	Adjusts the tone.	
Level	Adjusts the volume of the effect sound.	
Bottom	Adjusts the tone for the low frequency range.	
D. Level	Adjusts the volume of the direct sound.	
Solo Sw	Switches the tone to one suitable for solos.	
Solo Lv	Adjusts the volume level when the Solo Sw is ON.	

COMPRESSOR (FxComp:)

Parameter	Explanation	
Type	BOSS COMP	Models a BOSS CS-3.
	Hi-BAND	A compressor that adds an even stronger effect in the high end.
	LIGHT	A compressor with a light effect.
	D-COMP	Models a MXR DynaComp.
	ORANGE	Modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	FAT	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
	MILD	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
	STEREO COMP	Selects a stereo compressor.
Sustain	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.	
Attack	Adjusts the strength of the picking attack when the strings are played. Higher values result in sharper attack, creating a more clearly defined sound.	
Tone	Adjusts the volume.	
Level	Adjusts the tone.	

LIMITER (FxLmtr:)

Parameter	Explanation	
Type	BOSS LIMITER	Selects a stereo limiter.
	RACK 160D	Models a dbx 160X.
	VTG RACK U	Models a UREI 1178.
Attack	Adjusts the strength of the picking attack when the strings are played. Higher values result in sharper attack, creating a more clearly defined sound.	
Threshold	Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting will be applied.	
Ratio	Selects the compression ratio used with signals in excess of the threshold level.	
Release	Adjusts the release time.	
Level	Adjusts the volume.	

EQ (FxEQ:)

Parameter	Explanation
Low Gain	Adjusts the low frequency range tone.
Hi Gain	Adjusts the high frequency range tone.
LowMid Freq	Specifies the center of the frequency range that will be adjusted by the LowMid Gain.
LowMid Q	Adjusts the width of the area affected by the EQ centered at the LowMid Freq. Higher values will narrow the area.
LowMid Gain	Adjusts the low-middle frequency range tone.
Hi Mid Freq	Specifies the center of the frequency range that will be adjusted by the Hi Mid Gain.
Hi Mid Q	Adjusts the width of the area affected by the EQ centered at the Hi Mid Freq. Higher values will narrow the area.
Hi Mid Gain	Adjusts the low-middle frequency range tone.
Low Cut	Sets the frequency at which the low cut filter begins to take effect. When FLAT is selected, the low cut filter will have no effect.
Hi Cut	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter will have no effect.
Level	Adjusts the overall volume level of the equalizer.

T. WAH (FxT. Wah:)

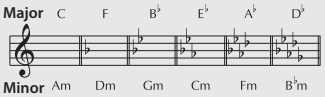
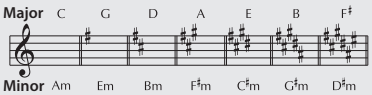
Parameter	Explanation	
Mode	LPF	Creates a wah effect over a wide frequency range.
	BPF	Creates a wah effect in a narrow frequency range.
Polar	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
Sens	Adjusts the sensitivity at which the filter will change in the direction determined by the polarity setting. Higher values will result in a stronger response. With a setting of 0, the strength of picking will have no effect.	
Freq	Adjusts the center frequency of the Wah effect.	
Peak	Adjusts the way in which the wah effect applies to the area around the center frequency. Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of 50 a standard wah sound will be produced.	
E. Level	Adjusts the volume of the effect sound.	
D. Level	Adjusts the volume of the direct sound.	

PITCH SHIFTER (FxPS:)

Parameter	Explanation	
Voice	1-VOICE	One-voice pitch-shifted sound output in monaural.
	2-MONO	Two-voice pitch-shifted sound (PS1, PS2) output in monaural.
	2-STEREO	Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.
Mode1 Mode2 *1	FAST, MEDIUM, SLOW	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
	MONO	MONO is used for inputting single notes. * You may be unable to produce the intended effect when playing chords (two or more notes played simultaneously).
Pitch1 Pitch2 *1	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.	
Fine1 Fine2 *1	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.	
P. Delay1 P. Delay2 *1	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
F. Back1	Adjusts the feedback amount of the pitch shift sound.	
E. Level1 E. Level2 *1	Adjusts the volume of the pitch shifter.	
D. Level	Adjusts the volume of the direct sound.	

*1: Setting not available when Voice is set to 1-VOICE.

HARMONIST (FxHrm:)

Parameter	Explanation	
Voice	1-VOICE	One-voice pitch-shifted sound output in monaural.
	2-MONO	Two-voice pitch-shifted sound (PS1, PS2) output in monaural.
	2-STEREO	Two-voice pitch-shifted sound (PS1, PS2) output through left and right channels.
Harm1 harm2 *1	Determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound.	
P. Delay1 P. Delay2 *1	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
F. Back1	Adjusts the feedback amount of the pitch shift sound.	
E. Level1 E. Level2 *1	Adjusts the volume of the pitch shifter.	
MastrKey	The key setting corresponds to the key of the song (#, b) as follows. Major C F B♭ E♭ A♭ D♭  Minor Am Dm Gm Cm Fm B♭m Major C G D A E B F♯  Minor Am Em Bm F♯m C♯m G♯m D♯m	
D. Level	Adjusts the volume of the direct sound.	

*1: Setting not available when Voice is set to 1-VOICE.

PEDAL BEND (FxP. Bnd:)

Parameter	Explanation
Pitch	Sets the pitch at the point where the EXP Pedal is all the way down.
Position	Adjusts the pedal position for pedal bend. This parameter is used after it's been assigned to an EXP Pedal or similar controller.
E. Level	Adjusts the volume of the pitch bend sound.
D. Level	Adjusts the volume of the direct sound.

PHASER (FxPhasr:)

Parameter	Explanation	
Type	4STAGE	A four-phase effect. A light phaser effect is obtained.
	8STAGE	An eight-phase effect. It is a popular phaser effect.
	12STAGE	A twelve-phase effect. A deep phase effect is obtained.
	BiPHASE	The phaser with two phase shift circuits connected in series.
Rate	Sets the rate of the phaser effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
Depth	Determines the depth of the phaser effect.	
Manual	Adjusts the center frequency of the phaser effect.	
Reso	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.	
Step Rate	Sets the cycle of the step function that changes the rate and depth. When it is set to a higher value, the change will be finer. Set this to "Off" when not using the Step function. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
E. Level	Adjusts the volume of the phaser.	
D. Level	Adjusts the volume of the direct sound.	

FLANGER (FxFlngr:)

Parameter	Explanation
Rate	Sets the rate of the flanging effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
Depth	Determines the depth of the flanging effect.
Manual	Adjusts the center frequency at which to apply the effect.
Reso	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
Separatn	Adjusts the diffusion. The diffusion increases as the value increases.
Low Cut	Sets the frequency at which the low cut filter begins to take effect. When "Flat" is selected, the low cut filter will have no effect.
E. Level	Adjusts the volume of the flanger.
D. Level	Adjusts the volume of the direct sound.

TREMOLO (FxTrml:)

Parameter	Explanation
Wave Shape	Adjusts changes in volume level. A higher value will steepen wave's shape.
Rate	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
Depth	Adjusts the depth of the effect.
E. Level	Adjusts the volume.

PAN (FxPan:)

Parameter	Explanation	
Type	AUTO	Varies the volume level on the left and right according to the settings for Wave Shape, Rate, and Depth.
	MANUAL	Output uses the volume balance set with Manual Position.
Wave Shape *1	Adjusts changes in volume level. A higher value will steepen wave's shape.	
Rate *1	Adjusts the frequency (speed) of the change. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
Depth	Adjusts the depth of the effect.	
M. Position *2	Adjusts the volume balance between the left and right channels.	
E. Level	Adjusts the volume.	

*1: Setting available when Type is set to AUTO.

*2: Setting available when Type is set to MANUAL.

ROTARY (FxRot:)

Parameter	Explanation
SpeedSelct	Changes the simulated speaker's rotating speed (SLOW or FAST).
Rate Slow	Adjusts the Speed Select of rotation when set to "SLOW."
Rate Fast	This parameter adjusts the speed select of rotation when set to "FAST." * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
Rise Time	Adjusts the time it takes for the rotation Speed Select to change when switched from "SLOW" to "FAST."
Fall Time	Adjusts the time it takes for the rotation Speed Select to change when switched from "FAST" to "SLOW."
Depth	Adjusts the amount of depth in the rotary effect.
E. Level	Adjusts the volume.

UNI-V (FxUni-V:)

Parameter	Explanation
Rate	Adjusts the rate of the UNI-V effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
Depth	Adjusts the depth of the UNI-V effect.
E. Level	Adjusts the volume.

CHORUS (FxChorus:)

Parameter	Explanation	
Mode	MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1	A stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
Rate	Adjusts the rate of the chorus effect. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
Depth	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.	
Pre Dly	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).	
Low Cut	Sets the frequency at which the low cut filter begins to take effect. When "Flat" is selected, the low cut filter will have no effect.	
Hi Cut	Sets the frequency at which the high cut filter begins to take effect. When "Flat" is selected, the high cut filter will have no effect.	
E. Level	Adjusts the volume of the effect sound.	

DELAY (FxDly:)

Parameter	Explanation	
Type	MONO	A simple monaural delay.
	PAN	Provides a tap delay effect that divides the delay time between the left and right channels.
Time	Adjusts the delay time. * When set to BPM, the value of each parameter will be set according to the value of the "MASTER BPM" specified for each patch. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.	
Feedback	Adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.	
High Cut	Sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.	
Pan Tap Time *1	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).	
E. Level	Adjusts the volume of the delay sound.	
D. Level	Adjusts the volume of the direct sound.	

*1: Setting available when Type is set to PAN.

Stereo/Mono Support for Each Effect

MONO : This effect sound is mono.

MONO▸STEREO : These effects take a mono input and output it on two channels.

STEREO : This effect sound is output with two channels.

Type		MONO	MONO▸STEREO	STEREO
AMP		✓	–	–
FX	OD/DS	✓	–	–
	COMPRESSOR	except STEREO COMP	–	STEREO COMP only
	LIMITER	–	–	✓
	EQ	–	–	✓
	T. WAH	✓	–	–
	PITCH SHIFTER	except 2-STEREO	2-STEREO only	–
	HARMONIST	except 2-STEREO	2-STEREO only	–
	PEDAL BEND	✓	–	–
	PHASER	✓	–	–
	FLANGER	–	–	✓
	TREMOLO	–	–	✓
	PAN	–	–	✓
	ROTARY	–	✓	–
	UNI-V	✓	–	–
	CHORUS	MONO	STEREO 1, STEREO 2	–
	DELAY	MONO	PAN	–
WAH		✓	–	–
CHORUS		MONO	STEREO 1, STEREO 2	–
DELAY		except PAN, STEREO, and DUAL-L/R	PAN, STEREO only	DUAL-L/R only
REVERB		–	✓	–
EQ		–	–	✓
MIXER		–	–	✓

Control Function List

In "Pedal and Switch Settings for Each Patch (Ctl:)" (Owner's Manual p. 11) and "System Settings for the Pedals and Switches (SysCtl:)" (Owner's Manual p. 13), you can use the EXP 1 off Func, EXP 1 on Func, EXP 2 Func, and GKVOL Func settings to assign the following parameters and control them.

Type			Parameter	
FOOT VOL			FV: Level	
PATCH LEVEL			Patch: Level	
MODELING VOL	E. GTR		EG: Volume	
	ACOUSTIC		AC: Volume	
	E. BASS		EB: Volume	
	SYNTH	GR-300	GR300: Volume	
		OSC SYNTH	OSC: Volume	
		WAVE SYNTH	WAVE: Volume	
	PolyFx	DISTORTION	PolyFx: GtrVol	
		CRYSTAL		
		RICH MODULATION		
		SLOW PAD		
		TOUCH WAH	PFxTWah: Volume	
NORMAL PU VOL			NrmlPU: Volume	
MIXER BALANCE			Mixer: Balance	
STRING BEND CTL			StrBend: Control	
MODELING CTL	E. GTR		EG: Tone	
	ACOUSTIC		AC: Tone	
	E. BASS		EB: Tone	
	SYNTH	GR-300	GR300: Cutoff	
		OSC SYNTH	OSC: FilterCutoff	
		WAVE SYNTH	WAVE: Cutoff	
	PolyFx	DISTORTION	PFxDist: Gain	
		CRYSTAL	PFxCrystal: Color	
		RICH MODULATION	PFxRichMod: Color	
		SLOW PAD	PFxSlowPad: Color	
		TOUCH WAH	PFxTWah: Peak	
FX CTL	OD/DS		FxODDS: Drive	
	COMPRESSOR		FxComp: Sustain	
	LIMITER		FxLmtr: Threshold	
	EQ		FxEQ: Hi Mid Frq	
	T. WAH		FxT. Wah: Peak	
	PITCH SHIFTER		FxPS: E. Level1	FxPS: E. Level2
	HARMONIST		FxHrm: E. Level1	FxHrm: E. Level2
	PEDAL BEND		FxP. Bnd: Position	
	PHASER		FxPhasr: Rate	
	FLANGER		FxFlngr: Rate	
	TREMOLO		FxTrml: Rate	
	PAN		FxPan: Rate	
	ROTARY		FxRot: SpeedSelct	
	UNI-V		FxUni-V: Rate	
	CHORUS		FxChorus: E. Level	
	DELAY		FxDly: E. Level	
AMP GAIN			Amp: Gain	
WAH			Wah: Pdl Position	
CHORUS E. LEVEL			Chorus: E. Level	
DELAY E. LEVEL			Delay: E. Level	
REVERB E. LEVEL			Reverb: E. Level	
EQ HI MID FREQ			EQ: Hi Mid Freq	

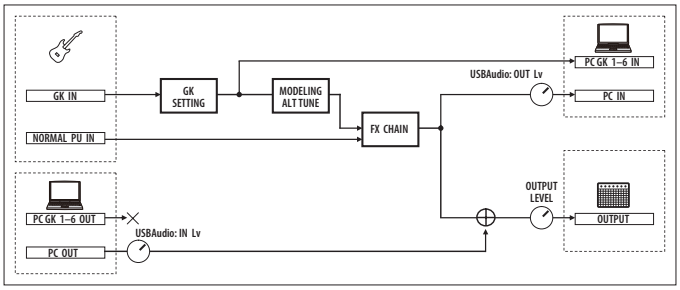
USB Routing (USBAudio: Routing)

Owner's Manual p. 13

STANDARD

Use this setting if you're playing guitar while playing back a song from your computer.

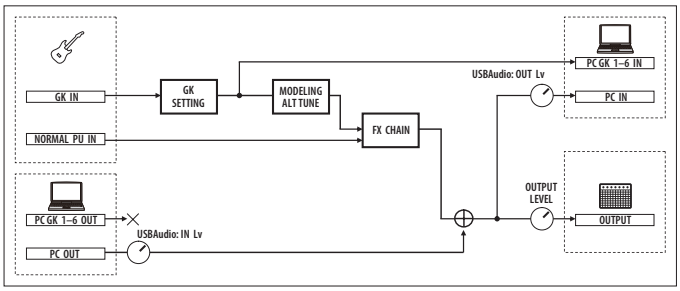
Only the sound of the GP-10 is output to the computer.



MIX

Use this setting if you're playing guitar while playing back a song from your computer.

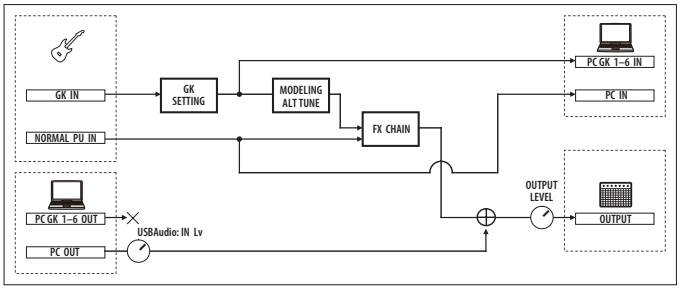
The sound of the GP-10 and the backing from the computer are mixed and output to the computer.



DRY-GUITAR

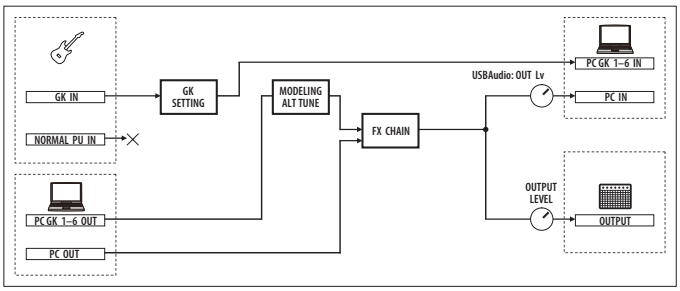
Use this setting if you want to "re-guitar" or "re-amp" your guitar sound after you've recorded it.

The original sound of the guitar without modeling or effects is output to the computer. The individual strings are output as six separate channels from the modeling signal route, and the original sound from the normal guitar route is also output.



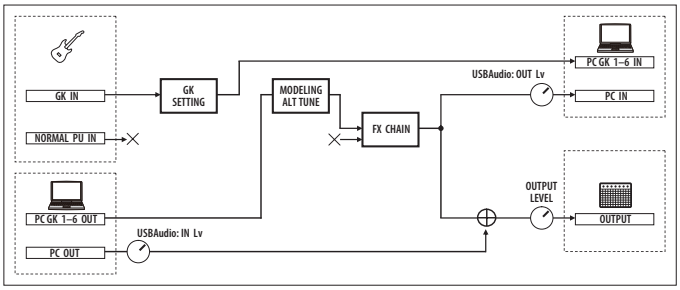
RE-GUITAR/AMP I

Use this setting if you want the original sound of the guitar without modeling or effects to be input to the GP-10 so that you can re-guitar or re-amp.



RE-GUITAR/AMP II

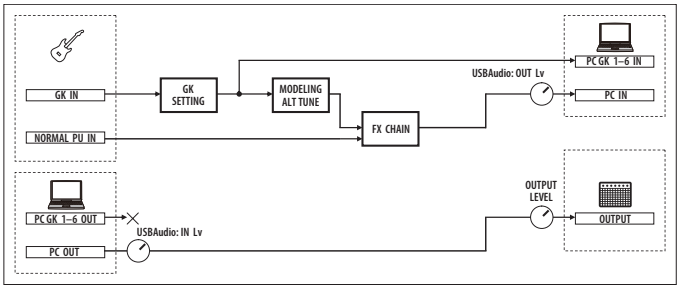
Use this setting to re-guitar along with backing that's played back from your computer.



DIRECT OFF

Use this setting if you want the signal processed by plug-in effects on your DAW to be output to the GP-10's OUTPUT.

The output of the GP-10 is output only to your computer.



What is RE-GUITAR/RE-AMP?

These are techniques in which the original sound of the guitar without modeling or effects is recorded on your DAW so that you can create the final guitar sound afterward.

Have you ever experienced either of these regrets or failures after recording an effect-processed guitar?

- You played well, but you're not happy with the sound.
- The guitar sound no longer stands out when combined with other parts in your DAW software.

As long as you still have the original sound, you can use re-guitaring or re-amping to reshape the sound of your original performance as many times as you like, letting you record a truly satisfactory sound and performance into your DAW.

If you want to record the original sound of your guitar without modeling or effects, choose "DRY-GUITAR," and then use "RE-GUITAR/AMP I" or "RE-GUITAR/AMP II" to re-record it.

Assign Target List (Asgn 1–8: Target)

Owner's Manual p. 12

Category	Target
MDL:	ON/OFF
	TYPE
EG:	TYPE
	CLST PU SEL
	MDS PU SEL
	TE PU SEL
	LP PU SEL
	P90 PU SEL
	335 PU SEL
	L4 PU SEL
	RICK PU SEL
	LIPS PU SEL
	WIDERNG PUSEL
	BRGHTHM PUSEL
	FRTLS T. TYPE
	FRTLS SENS
	FRTLS DEPTH
	FRTLS ATTACK
	FRTLS RESO
	FRTLS D. LEVEL
	VOLUME
	TONE
AC:	TYPE
	BODY
	ATTACK
	SITR PU SEL
	SITAR SENS
	SITAR COLOR
	SITAR DECAY
	SITAR BUZZ
	SITR ATTCK LV
	BNJ RESONANCE
	RES RESONANCE
	RESO SUSTAIN
	TONE
	VOLUME
EB:	TYPE
	JB REAR VOL
	JB FRONT VOL
	FRTLSS T. TYPE
	FRTLSS SENS
	FRTLSS DEPTH
	FRTLSS ATTACK
	FRTLSS RESO
	FRTLSS DLEVEL
	VOLUME
	TONE
SYNTH:	TYPE
GR300:	MODE
	VOLUME
	COMP SW
	CUTOFF
	RESONANCE
	ENVMODSW
	ENVMODSENS
	ENVMODATCK
	PITCH SW
	P. SHIFT A
	P. FINE A
	P. SHIFT B
	P. FINE B
	P. DUET
	SWEEP SW
	SWEEP RISE
	SWEEP FALL
	VIBRATO SW
	VIB RATE
	VIB DEPTH

Category	Target
OSC:	MODE
	VOLUME
	WAVEFORM1
	PITCH1
	PITCH FINE1
	PW WIDTH1
	PW MOD RATE1
	P. ENV ATTCK1
	P. ENV DECAY1
	P. ENV DEPTH1
	LEVEL 1
	WAVEFORM2
	PITCH2
	PITCH FINE2
	PW WIDTH2
	PW MOD RATE2
	P. ENV ATTCK2
	P. ENV DECAY2
	P. ENV DEPTH2
	LEVEL 2
	FILTER TYPE
	FILTER SLOPE
	FILTERCUTOFF
	FLTRCTOFFFLW
	FLTRRESO
	FLTRVELOSENS
	FLTRENVATTCK
	FLTRENVDECAY
	FLTRENVSUSTN
	FLTRENVRELS
	FLTRENVDEPTH
	AMPVELOSENS
	AMPENVATTCK
	AMPENVDECAY
	AMPENVSUSTN
	AMPENVRELS
	LFO1 SHAPE
	LFO1 RATE
	LFO1PTCHDPT1
	LFO1PTCHDPT2
	LFO1FLTDEPTH
	LFO1AMPDEPTH
	LFO1DLY TIME
	LFO1FADETIME
	LFO2 SHAPE
	LFO2 RATE
	LFO2PTCHDPT1
	LFO2PTCHDPT2
	LFO2FLTDEPTH
	LFO2AMPDEPTH
	LFO2DLY TIME
	LFO2FADETIME
	POLY/MONO
	CHROMATIC
	PORTAMENTO
	PORTA RATE
	PORTA MODE
	HOLD MODE
	LOWVELOCUT
WAVE:	TYPE
	VOLUME
	CUTOFF
	RESONANCE
	OCTAVE

Category	Target
POLYFX:	TYPE
	GTRVOL
	PFXDIST: GAIN
	PFXDIST: GAINBAL
	PFXDIST: COLOR
	PFXDIST: TONE
	PFXDIST: LEVEL
	PFXCRYSTAL: COLOR
	PFXCRYSTAL:TONE
	PFXCRYSTAL: LEVEL
	PFXRICHMOD: COLOR
	PFXRICHMOD: TONE
	PFXRICHMOD: LEVEL
	PFXSLOWPAD: COLOR
	PFXSLOWPAD: TONE
	PFXSLOWPAD: LEVEL
	PFXTWAH: MODE
	PFXTWAH: POLAR
	PFXTWAH: SENS
	PFXTWAH: FREQ
	PFXTWAH: DECAY
	PFXTWAH: PEAK
	PFXTWAH: TONETYPE
	PFXTWAH: COMP SW
	PFXTWAH: COMPSUS
	PFXTWAH: COMPATK
	PFXTWAH: VOLUME
ALTTUNE:	ON/OFF
	TYPE
	SHIFT 6
	SHIFT 5
	SHIFT 4
	SHIFT 3
	SHIFT 2
	SHIFT 1
	FINE 6
	FINE 5
	FINE 4
	FINE 3
	FINE 2
	FINE 1
12STR:	ON/OFF
	TYPE
	PITCHSHFT6
	PITCHSHFT5
	PITCHSHFT4
	PITCHSHFT3
	PITCHSHFT2
	PITCHSHFT1
	PITCHFINE6
	PITCHFINE5
	PITCHFINE4
	PITCHFINE3
	PITCHFINE2
	PITCHFINE1
	LEVEL 6
	LEVEL 5
	LEVEL 4
	LEVEL 3
	LEVEL 2
	LEVEL 1
	DELAY 6
	DELAY 5
	DELAY 4
	DELAY 3
	DELAY 2
	DELAY 1
STRBEND:	ON/OFF
	DEPTH 6
	DEPTH 5
	DEPTH 4
	DEPTH 3
	DEPTH 2
	DEPTH 1
	CONTROL
MDL: NS	ON/OFF
	THRESHLD
	RELEASE

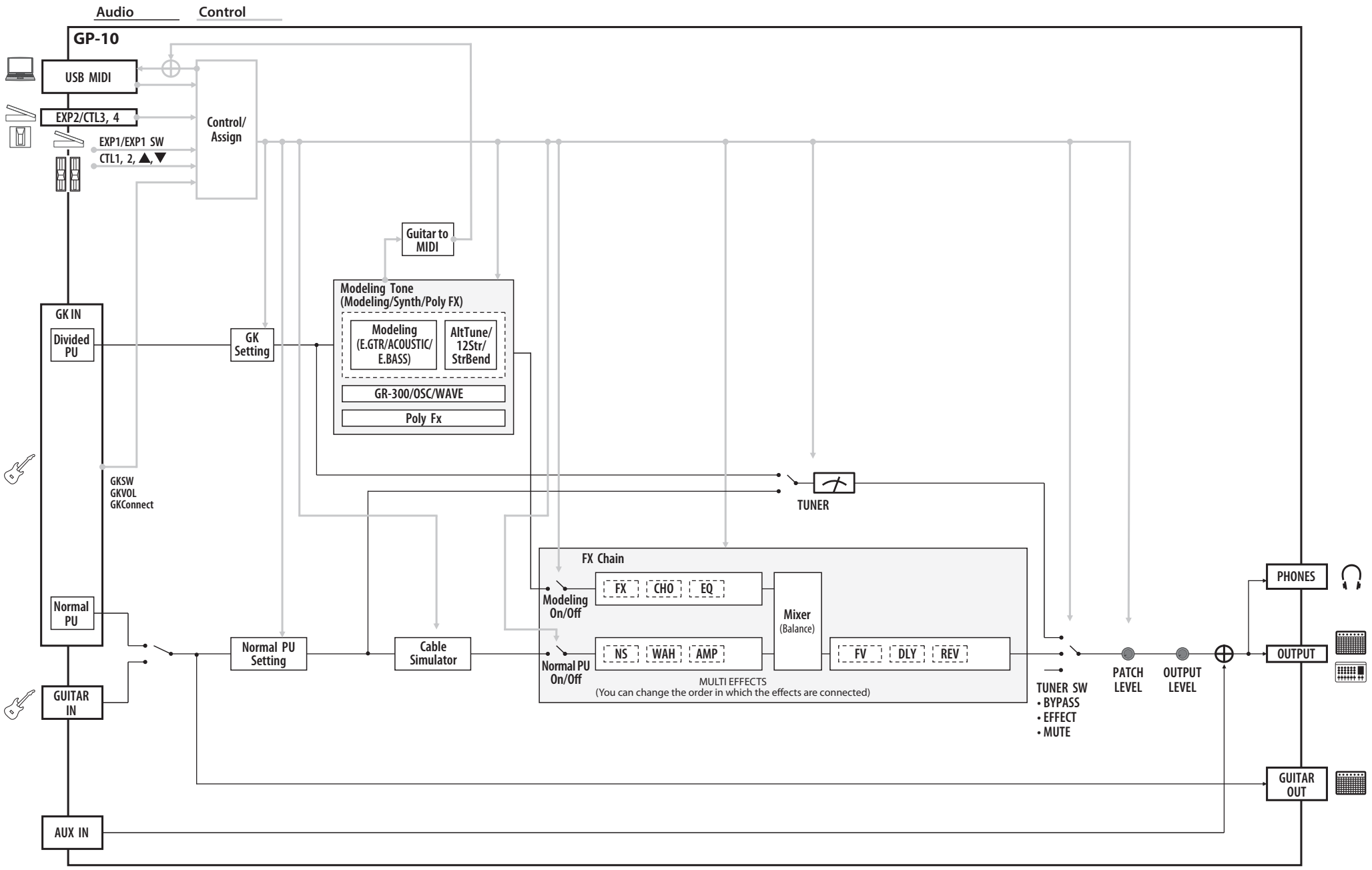
Assign Target List (Asgn 1–8: Target)

Category	Target
MDL: STRING LV	6
	5
	4
	3
	2
	1
MDL: STRING PAN	6
	5
	4
	3
	2
	1
AMP:	ON/OFF
	TYPE
	GAIN
	LEVEL
	BASS
	MIDDLE
	TREBLE
	PRESENCE
	BRIGHT
	GAIN SW
	SOLO SW
	SOLO LEVEL
	T-COMP
	SPEAKER TYPE
	MIC TYPE
	MIC DISTANCE
	MIC POSITION
	MIC LEVEL
	DIRECT LEVEL
FX:	ON/OFF
	TYPE
FXODDS:	TYPE
	DRIVE
	TONE
	LEVEL
	BOTTOM
	D. LEVEL
	SOLO SW
	SOLO LV
FXPHASR:	TYPE
	RATE
	DEPTH
	MANUAL
	RESO
	STEPRATE
	E. LEVEL
	D. LEVEL
FXFLNGR:	RATE
	DEPTH
	MANUAL
	RESO
	SEPARAT
	LOW CUT
	E.LEVEL
	D. LEVEL
FXTRML:	WAVESHAPE
	RATE
	DEPTH
	E. LEVEL
FXPAN:	TYPE
	WAVE SHAPE
	RATE
	DEPTH
	M. POSITION
	E. LEVEL
FXROT:	SPEEDSELCT
	RATE SLOW
	RATE FAST
	RISE TIME
	FALL TIME
	DEPTH
	E. LEVEL
FXUNI-V:	RATE
	DEPTH
	E. LEVEL
FXCOMP:	TYPE
	SUSTAIN
	ATTACK
	TONE
	LEVEL

Category	Target
FXLMTR:	TYPE
	ATTACK
	THRESHOLD
	RATIO
	RELEASE
	LEVEL
FXEQ:	LOW GAIN
	HI GAIN
	LOWMID FRQ
	LOWMID Q
	LOWMID GAIN
	HI MID FRQ
	HI MID Q
	HI MID GAIN
	LOW CUT
	HI CUT
	LEVEL
FXCHORUS:	MODE
	RATE
	DEPTH
	PRE DLY
	LOW CUT
	HI CUT
	E. LEVEL
	D. LEVEL
FXPS:	VOICE
	MODE1
	PITCH1
	FINE1
	P. DELAY1
	F. BACK1
	E. LEVEL1
	MODE2
	PITCH2
	FINE2
	P. DELAY2
	E. LEVEL2
	D. LEVEL
FXHRM:	VOICE
	HARM1
	P. DELAY1
	F. BACK1
	E. LEVEL1
	HARM2
	P. DELAY2
	E. LEVEL2
	MASTER KEY
	D. LEVEL
FXDLY:	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	PANTAPTIME
	E. LEVEL
	D. LEVEL
FXT. WAH:	MODE
	POLAR
	SENS
	FREQ
	PEAK
	E. LEVEL
	D. LEVEL
FXP. BND:	PITCH
	POSITION
	E. LEVEL
	D. LEVEL
WAH:	ON/OFF
	TYPE
	PDL POSITION
	PEDAL MIN
	PEDAL MAX
	E. LEVEL
	D. LEVEL
CHORUS:	ON/OFF
	MODE
	RATE
	DEPTH
	PREDELAY
	LOW CUT
	HI CUT
	E. LEVEL
	D. LEVEL

Category	Target
DELAY:	ON/OFF
	TYPE
	TIME
	FEEDBACK
	HIGH CUT
	E. LEVEL
	D. LEVEL
	PANTAPTIME
	D1 TIME
	D2 TIME
	D1 F. BACK
	D2 F. BACK
	D1 HICUT
	D2 HICUT
	D1 E. LEVEL
	D2 E. LEVEL
	MOD RATE
	MOD DEPTH
REVERB	ON/OFF
	TYPE
	TIME
	PRE DELAY
	LOW CUT
	HIGH CUT
	DENSITY
	SPRINGSNS
	E. LEVEL
	D. LEVEL
EQ:	ON/OFF
	LOW GAIN
	HI GAIN
	LOWMID FRQ
	LOWMID Q
	LOWMID GAIN
	HI MID FRQ
	HI MID Q
	HI MID GAIN
	LOW CUT
	HI CUT
	LEVEL
NS:	ON/OFF
	THRESHOLD
	RELEASE
FV:	MIN
	MAX
	CURVE
	LEVEL
NRMLPU:	ON/OFF
	VOLUME
	CABLE SIM
MIXER:	MDL IN LV
	N. PU IN LV
	BALANCE
PATCH:	LEVEL
	TEMPO
CTL:	TUNER SW

Signal Flow


Audio
Control
GP-10
USB MIDI
EXP2/CTL3, 4
EXP1/EXP1 SW
CTL1, 2, ▲,▼
Control/
Assign
Guitar to
MIDI
Modeling Tone
(Modeling/Synth/Poly FX)
Modeling
(E.GTR/ACOUSTIC/
E.BASS)
AltTune/
12Str/
StrBend
GR-300/OSC/WAVE
Poly Fx
GK IN
Divided
PU
GK
Setting
GKSW
GKVOL
GKConnect
TUNER
FX Chain
Modeling
On/Off
FX
CHO
EQ
Mixer
(Balance)
Normal
PU
Normal PU
Setting
Cable
Simulator
Normal PU
On/Off
NS
WAH
AMP
FV
DLY
REV
MULTI EFFECTS
(You can change the order in which the effects are connected)
TUNER SW
• BYPASS
• EFFECT
• MUTE
PATCH
LEVEL
OUTPUT
LEVEL
PHONES
OUTPUT
GUITAR
IN
GUITAR
OUT
AUX IN