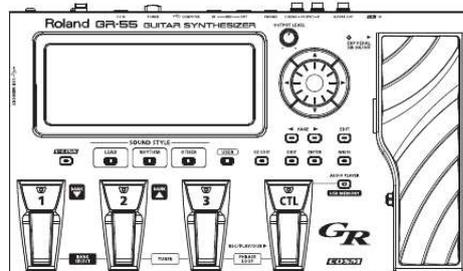




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You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND GR-55. You'll find the answers to all your questions on the ROLAND GR-55 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND GR-55
User guide ROLAND GR-55
Operating instructions ROLAND GR-55
Instructions for use ROLAND GR-55
Instruction manual ROLAND GR-55



GR-55
GUITAR SYNTHESIZER

Owner's Manual

Roland



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..... 71 Tuning it, and consult an audiologist. Do not place containers containing liquid on this product. @@@@Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Servicry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data. · To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you. · When you need to transport the unit, package it in the box (including padding) that it came in, if possible.

Otherwise, you will need to use equivalent packaging materials. · The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

Using External Memories · Carefully insert the USB memories all the way in--until it is firmly in place. Placement · Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference. · This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

· Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off. · Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit. · When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated. · Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface. You can place a piece of felt or cloth under the rubber feet to prevent this from happening.

If you do so, please make sure that the unit will not slip or move accidentally. · Do not put anything that contains water on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth. · Never touch the terminals of the USB memories. Also, avoid getting the terminals dirty. · USB memories are constructed using precision components; handle the cards carefully, paying particular note to the following. · To prevent damage to the cards from static electricity, be sure to discharge any static electricity from your own body before handling the cards. · Do not touch or allow metal to come into contact with the contact portion of the cards.

· Do not bend, drop, or subject cards to strong shock or vibration. · Do not keep cards in direct sunlight, in closed vehicles, or other such locations. · Do not allow cards to become wet. · Do not disassemble or modify the cards. Additional Precautions · Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit.

To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on USB memories. · Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory or on USB memories once it has been lost. Roland Corporation assumes no liability concerning such loss of data. · Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.

· Never strike or apply strong pressure to the display. · When connecting / disconnecting all cables, grasp the connector itself--never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements. · When you operate the expression pedal, please be careful not to get your fingers pinched between the movable part and the panel. In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. Maintenance · For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth. · Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation. ·

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· The screen shots in this document are used in compliance with the guidelines of the Microsoft Corporation. · Windows® is known officially as: "Microsoft® Windows® operating system." · Apple and Macintosh are registered trademarks of Apple Inc. · Mac OS is a trademark of Apple Inc. · MMP (Moore Microprocessor Portfolio) refers to a patent portfolio concerned with microprocessor architecture, which was developed by Technology Properties Limited (TPL). Roland has licensed this technology from the TPL Group. · All product names mentioned in this document are trademarks or registered trademarks of their respective owners. 5 Main Features Sound: Sophisticated fusion of a PCM synthesizer and COSM modeling sound generator Sounds produced by a high-quality PCM synthesizer and a realistic COSM modeling sound generator can be freely combined to take advantage of each method's unique characteristics. You can intuitively create new sound combinations with a high degree of freedom. For example, you could create a new lead guitar sound that's based on a standard distorted guitar combined with a synth lead or organ.

Alternatively, you might layer a flute or a synth bell sound with an acoustic guitar to create fantastic new tones. COSM amps and various effects units are provided independently, allowing you to create an incredible variety ranging, from raw guitar amp sounds to tricky noise sounds. Expressiveness: Newly developed guitar pitch detection technology The independent pickup signal from each of the six strings is analyzed at high speed by a newly developed algorithm, ensuring quick and accurate response from the sound generator. In addition, your picking position as well as the differences between notes played with a pick or with your fingers are also detected and transmitted to the sound generator, giving the GR-55 a range of performance expression that's much broader and more natural than any previous guitar synthesizer. Easy use: Use SOUND STYLE to select a sound, and use EZ EDIT to edit it The three SOUND STYLE buttons "LEAD," "RHYTHM," and "OTHER" provide performance-ready sounds in a wide range of musical styles.

A large-screen LCD ensures excellent visibility at your feet. Press the [EZ EDIT] button to make easy graphical adjustments to the sound; this is a great convenience especially when playing live. What is the COSM? Technology that simulates existing physical structures, materials, and the like using different, virtual means is called "modeling technology." COSM (Composite Object Sound Modeling) is a technical innovation from Roland that combines a number of such sound-modeling technologies to create new and unique sounds. 6 Settings This chapter explains how to make the necessary settings when using the GR-55 for the first time.

First, get your guitar/bass ready · In order to use the GR-55, you'll need a guitar or bass equipped with a divided pickup (GK pickup), which outputs a separate signal for each string. You can use GK pickups such as the Roland GK-3 or GK-3B. · For details on how to install a GK pickup, refer to the owner's manual that came with your GK pickup. MEMO · Be aware that string buzz due to a warped neck or worn frets, or faulty octave adjustment, can cause problems such as wrong notes being produced. · This unit does not support 7-string guitars/basses or other non-standard guitars/basses. Check the Web for details about installing GK pickups · On the Roland website, the "GK-3/3B Installation Tips" page provides an explanation and photos on how to attach a GK pickup. Be sure to take a look! [http://www.roland.com/GK/Preparations_for_Using_the_GR-55_Connections_Guitar_equipped_with_a_GK-3/GK-2A_bass_equipped_with_a_GK-3B/GK-2B_or_a_commercially_available_GK-ready_guitar_or_bass_Amp_or_PA_\(line\)_Headphones_AC_adaptor_The_GUITAR_OUT_jack_outputs_the_sound_of_the_normal_pickups_and_the_sound_of_the_modeling_tone_\(p.22\).](http://www.roland.com/GK/Preparations_for_Using_the_GR-55_Connections_Guitar_equipped_with_a_GK-3/GK-2A_bass_equipped_with_a_GK-3B/GK-2B_or_a_commercially_available_GK-ready_guitar_or_bass_Amp_or_PA_(line)_Headphones_AC_adaptor_The_GUITAR_OUT_jack_outputs_the_sound_of_the_normal_pickups_and_the_sound_of_the_modeling_tone_(p.22).)

For details, refer to "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 54). If you're using monaural output, connect only to the L/MONO jack. Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards. The indicator will light when you plug the AC adaptor into an AC outlet. To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration. NOTE! · To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. · Switch on the power to all of your equipment before you raise the volume of the amp. Turning the Power On/Off Turning the power on Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

* Always make sure to have the volume level turned down before switching on power. Even with the volume all the way down, you may still hear some sound when the power is switched on, but this is normal, and does not indicate a malfunction. * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally. 1.

Press the GR-55's [POWER] switch to turn the power on. 2. Turn on the power of your amp. Turning the power off 1. Check the following before you turn the power off.

· Have you minimized the volume on the connected equipment? · Have you saved the data (settings, sounds, etc.) that you want to keep? 2. Turn off the power of your guitar amp or other connected equipment. 3. Press the GR-55's [POWER] switch to turn the power off. If you don't want the power to turn off automatically, turn the "AUTO POWER OFF" setting off! With the factory settings, the GR-55's power will automatically be switched off 10 hours after you stop playing or operating the unit. If you want to have the power remain on all the time, change the "AUTO POWER OFF" setting to "OFF" as described on p. 71. NOTE! The settings you were editing will be lost when the power is turned off. If you want to keep your settings, you must save your settings before turning the power off.

8 Preparations for Using the GR-55 Selecting Guitar or Bass (GUITAR<->BASS) Before you use the GR-55, you must make a mode setting that specifies whether you're using it with a guitar or with a bass. * With the factory settings, this is set to "GUITAR." * If BASS MODE is selected, some parameter names are displayed differently than in GUITAR MODE.



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(Example) String numbers "1, 2, 3, 4, 5, 6" --> "H, 1, 2, 3, 4, L." Adjusting the Pickups (GK SETTING) To ensure that the GR-55 is in the best possible playing condition, please make the appropriate adjustments for the divided pickup (GK settings). Making these settings will ensure that the GR-55 is operating optimally. NOTE! GK settings are extremely important in order to play the GR-55 with the best possible sound. You must be sure to make these settings correctly. 1. Press the [EDIT] button to access the EDIT screen .

MEMO If you connect different guitars to the GR-55 at different times, you can individually save settings for each guitar. For details, refer to "Setting the GK Pickups (GK SETTING)" (p. 69). 1. Press the [EDIT] button to access the EDIT screen .

2. Use the PAGE [] [] buttons to select the SYSTEM tab . 2. Use the PAGE [] [] buttons to access the SYSTEM tab . 3.

Use the cursor [] [] buttons to select the BACKUP/INIT icon, and press the [ENTER] button . 3. Use the cursor [] [] buttons to select the GK SETTING icon, and press the [ENTER] button . 4. Use the cursor [] [] buttons to select the GUITAR<->BASS icon and press the [ENTER] button . 4. Use the PAGE [] [] buttons to select the PU tab . 5. If you want to change the mode, use the cursor [] [] buttons to select "OK," and press the [ENTER] button . 5.

Adjust your pickup . If you're using a guitar "Adjusting Your Guitar Pickup" (p. 10) "Adjusting Your Bass Pickup" (p. 11) If you decide not to change the mode, choose "CANCEL" and press the [ENTER] button. 6. When the following screen appears, turn the GR-55's power off . The next time you turn the GR-55's power on, the screen will indicate the specified mode ("GUITAR MODE" or "BASS MODE"). Once you've set the mode, the GR-55 will start up in the specified mode each time it's powered up. 9 Preparations for Using the GR-55 Adjusting Your Guitar Pickup 1. Use the cursor [] [] buttons to move the cursor to "PU TYPE," and use the dial to select the type of pickup that's installed on your guitar .

4. Use the cursor [] [] buttons to select each string, and for each string, specify the distance from the center of the pickup to the bridge saddle . * If PU TYPE is set to one of the piezo-type pickups, this setting is not necessary . Value GK-3 GK-2A PIEZO PIEZO F PIEZO G PIEZO L PIEZO R Description Choose this if you're using a GK-3. Choose this if you're using a GK-2A.

This setting is appropriate if you're using a piezo pickup that has a flat response. This setting is appropriate for a Fishman piezo pickup. This setting is appropriate for a Graph Tech piezo pickup. This setting is appropriate for an L.R.

Baggs piezo pickup. This setting is appropriate for an RMC piezo pickup. A piezo pickup is a type of pickup that is mounted on the bridge of the guitar, and uses a piezoelectric element to detect the vibrations of the strings. If you're using a guitar equipped with a GK pickup that's not of the piezo type, choose "GK-2A." * If you're not sure which piezo type setting is appropriate, try selecting different choices while you play your guitar, and choose the piezo type that produces the most natural sound . In this case, the difference will be easier to notice if you turn off the PCM 1 and 2 tone switches (p . 25) . * If you've chosen PIEZO, PIEZO F, PIEZO G, PIEZO L, or PIEZO R as the PU Type setting, you'll be able to make further adjustments to the tone quality of the high range and low range (p . 75) . 5.

Use the PAGE [] [] buttons to select the SEN tab . 6. Use the cursor [] [] buttons to move the cursor to 6TH STRING SENS . Play the 6th string as strongly as you ever expect to play it in actual performance, and use the dial to adjust the sensitivity as high as possible without allowing the meter to reach the full-scale position. 2. Use the cursor [] [] buttons to move the cursor to "SCALE," and use the dial to specify your guitar's scale length (the distance between the bridge and nut) . * If the level meter reaches the full-scale position, the level is excessive . Lower the sensitivity . * Depending on the guitar you're using, the level meter might reach full-scale even if the sensitivity is at minimum . If this is the case, adjust the distance between the divided pickup and the string so it's somewhat greater than the recommendation .

7. In the same way, adjust the sensitivity for the 5th through 1st strings as well . 8. Check the volume balance of the six strings . Choose the closest value in the range of 500660 mm.

Choose "ST" (648 mm) for a standard Stratocaster type, or choose "LP" (628 mm) for a Les Paul type. For details on the other parameters, refer to "GK SETTING" (p. 74). Play each of the strings 61 at normal strength; if a string sounds unusually loud, lower the sensitivity of that string to minimize any discrepancy in volume between the strings. 9.

Press the [EXIT] button a number of times to return to the top screen . These settings are required when you've newly installed a divided pickup on your guitar, or when you've adjusted the height of the divided pickup. These settings will be retained even while the power is switched off. Once you've made them correctly, there's no need to make them again each time you perform. For details on the other parameters, refer to "GK SETTING" (p. 74). 3. Use the PAGE [] [] buttons to select the DIS tab . 10 Preparations for Using the GR-55 Adjusting Your Bass Pickup 1. Use the cursor [] [] buttons to move the cursor to "PU TYPE," and use the dial to select the type of pickup that's installed on your bass .

3. Use the cursor [] [] buttons to move the cursor to "GK PU POS," and use the dial to select the position of the divided pickup . For a 4-string bass: 4STR-1 4STR-2 4STR-3 1st string 2nd string 3rd string 4th string Value GK-3B GK-2B PIEZO PIEZO G PIEZO R Description Choose this if you're using a GK-3B. Choose this if you're using a GK-2B. This setting is appropriate if you're using a piezo pickup that has a flat response. This setting is appropriate for a Graph Tech piezo pickup. This setting is appropriate for an RMC piezo pickup. For a 5-string bass 5STR Lo1 1st string 2nd string 3rd string 4th string Low B string 5STR Lo2 Hi C string 1st string 2nd string 3rd string 4th string 5STR Hi1 5STR Hi2 For a 6-string bass: A piezo pickup is a type of pickup that is mounted on the bridge of the bass, and uses a piezoelectric element to detect the vibrations of the strings. If you're using a bass equipped with a GK pickup that's not of the piezo type, choose "GK-2B." * If you're not sure which piezo type setting is appropriate, try selecting different choices while you play your bass, and choose the piezo type that produces the most natural sound .



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* If you've chosen "PIEZO," "PIEZO G," or "PIEZO R" as the PU Type setting, you'll be able to make further adjustments to the tone quality of the high range and low range (p. 75). 6STR Hi C string 1st string 2nd string 3rd string 4th string Low B string 4. Use the PAGE [] [] buttons to select the DIS tab . 2.

Use the cursor [] [] buttons to move the cursor to "SCALE," and use the dial to specify your bass's scale length (the distance between the bridge and nut) . 5. Use the cursor [] [] buttons to select each string, and for each string, specify the distance from the center of the divided pickup to the bridge saddle . * If PU TYPE is set to one of the piezo-type pickups, this setting is not necessary . Choose the closest value in the range of 710940 mm.

For a standard Jazz Bass type or Precision Bass type, choose LONG JB/PB (864 mm). For details on the other parameters, refer to "GK SETTING" (p. 74). 6. Use the PAGE [] [] buttons to select the SEN tab . 11 Preparations for Using the GR-55 7. Use the cursor [] [] buttons to move the cursor to the STRING SENS field for the lowest string . Play the lowest string as strongly as you ever expect to play it in actual performance, and use the dial to adjust the sensitivity as high as possible without allowing the meter to reach the full-scale position. Specifying the Output System (OUTPUT SELECT) Here's how to specify the device (amp) that's connected to the OUTPUT jacks. The tone will be adjusted within the GR-55 to ensure that the optimal sound is produced on the device you specified.

* If the level meter reaches the full-scale position, the level is excessive . Lower the sensitivity . * Depending on the bass you're using, the level meter might reach full-scale even if the sensitivity is at minimum . If this is the case, adjust the distance between the divided pickup and the string so it's somewhat greater than the recommendation . 1. Press the [EDIT] button to access the EDIT screen . 2. Use the PAGE [] [] buttons to select the SYSTEM tab . 8. In the same way, adjust the sensitivity of the remaining strings as well .

9. Check the volume balance of the strings . Play each of the strings at normal strength; if a string sound unusually loud, lower the sensitivity of that string to minimize any discrepancy in volume between the strings. 3. Use the cursor [] [] buttons to select the OUTPUT SELECT icon, and press the [ENTER] button . 10. Press the [EXIT] button a number of times to return to the top screen . These settings are required when you've newly installed a divided pickup on your bass, or when you've adjusted the height of the divided pickup. These settings will be retained even while the power is switched off. Once you've made them correctly, there's no need to make them again each time you perform.

For details on the other parameters, refer to "GK SETTING" (p. 74). The OUTPUT SELECT screen will appear. 4. Use the dial to select the type of device (amp) that's connected to the OUTPUT jacks . * With the factory settings, this is set to "LINE/PHONES ." * If headphones are connected, this will automatically be "LINE/ PHONES" regardless of the OUTPUT SELECT setting . Setting LINE/PHONES JC-120 SMALL Description This is the appropriate setting when using headphones, or for when the GR-55 is connected to a keyboard amp, mixer, or digital recorder. Choose this setting if the GR-55 is connected to the guitar input of a Roland JC-120 guitar amp. Choose this setting if the GR-55 is connected to a small guitar amp.

Choose this setting if the GR-55 is connected to the guitar input of a combo-type guitar amp (i.e., an amp that contains the amp and speaker in a single unit) other than the JC-120. Depending on the guitar amp you're using, using the "JC-120" setting might produce better results. Choose this setting if the GR-55 is connected to the guitar input of a stack-type guitar amp (i.e., an amp in which the amp and speaker are separate units). Choose this setting if the GR-55 is connected to the JC-120's RETURN jack. Choose this setting if the GR-55 is connected to the RETURN jack of a combo-type guitar amp. Choose this setting if the GR-55 is connected to the RETURN jack of a stack-type guitar amp.

You should also choose the "STACK RETURN" setting when using the GR-55 with a guitar power amp and a speaker cabinet. COMBO STACK JC-120 RETURN COMBO RETURN STACK RETURN 12 Preparations for Using the GR-55 Setting B-AMP WITH TWEETER B-AMP NO TWEETER Description Choose this setting if the GR-55 is connected to a bass amp that has a tweeter. Choose this setting if the GR-55 is connected to a bass amp that does not have a tweeter. The high-frequency range will be corrected appropriately. 4.

Watch the screen, and tune your instrument so that only the center indicator is lit . Repeat steps 3 and 4 until all of the strings are tuned. MEMO When tuning a guitar that's equipped with a vibrato arm, tuning one string may cause other strings to drift out of tune. In this case, start by tuning each string approximately, so that the correct note name is shown, and then retune each string repeatedly until all strings are tuned correctly. 5.

Press the [EXIT] button a number of times to return to the top screen . Tuning Your Instrument (the Tuner Function) Here's how you can use the GR-55's Tuner function to tune your guitar or bass. 5. When you've finished tuning, press a pedal (any one of the [1][3] pedals or the [CTL] pedal) . You will return to the original screen. You can also return to the original screen by pressing the [EXIT] button. 1. Press the [2] pedal and [3] pedal simultaneously . Settings in the TUNER screen In the TUNER screen you can use the cursor buttons and the dial to make the following settings. Parameter MASTER TUNE Value 435 Hz - 445 Hz OFF Description Specifies the reference pitch.

* With the factory settings this is set to "440 Hz ." Sound will be output while you're tuning. Sound will not be output while you're tuning. * The factory setting is "ON ." The TUNER screen will appear. 2. Use the PAGE [] [] buttons to switch between the tabs to choose the mode of the Tuner function . Tab MULTI MODE SINGLE MODE Description Allows you to tune six strings at the same time. Allows you to tune by playing a single note on the specific string you're tuning. TUNER MUTE ON 3.

Play an unfretted note on the string that you want to tune, and tune the string so that the desired note name is shown in the display . When using MULTI MODE When using SINGLE MODE * In SYSTEM parameter GK SETTING, if DOWN TUNE (p. 75) is set to a value other than "0," the tuner screen will indicate the note names as if they were not down tuned . 13 MEMO 14 Quick Guide This chapter explains basic operation.



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Before you play, you should set your GK pickup's select switch to "MIX"! If a different setting is selected, the sound might not be output correctly.

Selecting and Playing Sounds Now that you've finished with preparations, here's how to operate the GR-55 while you play. Adjusting the Output Level 1. Adjust the GR-55's output level by turning the [OUTPUT LEVEL] knob. Turning the knob toward the right will increase the volume; turning the knob all the way toward the left will set the volume to zero. Normally, you can place the knob near the center position.

Step on the expression pedal. Raise the GK pickup's volume knob. Selecting a Sound (Patch) What is a Patch? A "patch" is a unit of sound on the GR-55; in addition to settings determining the type of sound, the patch also includes effect settings. You are free to modify (edit) the settings of a patch and store it in the GR-55 as a "user patch." (Patches that are already built into the GR-55 are called "preset patches.") For more about patches, refer to "How the GR-55 Works" (p. 22). What is a Sound Style? The GR-55 lets you select preset patches from three "sound styles." First select the style of sound that you want to play, and then select a patch from within that style. What is a Bank? A "bank" is a collection of three patches.

Sound style LEAD RHYTHM OTHER Summary Sound styles suitable for soloing, such as lead guitar sounds and wind instruments. Sound styles suitable for backing, such as when comping chords or playing arpeggios. Sound styles that include effective, characteristic synthesized sounds. Step1 Choose the sound style of the sound you want to play. Step4 Turn the GK-3's volume knob to adjust the volume of the patch. Step2 Choose a bank. 1. Press the [1] and [2] pedals simultaneously. The bank number in the display will blink; now you can choose a bank (BANK SELECT). At this point, the sound has not yet changed.

2. Use the [1]/[2] pedals to change banks. 3. Press the [3] pedal or the [CTL] pedal to confirm the selected bank. By pressing the [1] and [2] pedals simultaneously you can cancel your bank selection.

Step5 Play. Patch bank Patch number Sound style Patch name MEMO With the factory settings, you can use the GK pickup [S1]/[S2] buttons to switch banks.

Step3 Use the [1]/[3] pedals to select a patch. 16 Selecting and Playing Sounds Selecting a User Patch New patches that you create are saved in the GR-55 as "user patches" (p. 18).

Press the [USER] button to select user patches in Step 1 of "Selecting a Sound (Patch)." The rest of the procedure is the same as when selecting a preset patch. Playing Your Guitar You can apply effects to the sound by pressing the following pedals while you play. Expressionpedal When you operate this pedal while playing, the effect assigned to each patch will be applied. Normally, the volume will change, but depending on the patch, a variety of other effects may be assigned. If you depress this pedal completely, placing your weight on the toe, the EXP PEDAL SW indicator will light, and the expression pedal will switch to a different function. Normally, it will control an effect such as wah pedal, but this too may be assigned to a different effect depending on the patch. You can change each of these effects according to your taste (p. 61). [CTL]pedal When you press this pedal while playing, an effect specified for each patch will be applied; for example, raising the synthesizer sound by an octave, or extending the decay of the synthesizer note you're playing.

You are also free to change this effect to your taste (p. 61). * When operating the expression pedal, be careful so as not to get your toes pinched between the moving portion and the main part of the GR-55. If there are young children in your household, don't let them use or play with the GR-55 without adult supervision.

17 Selecting and Playing Sounds Creating an Original Sound Using the EZ EDIT Function to Create a Sound You can easily edit the selected patch to your taste by using the GR-55's EZ EDIT function. Step1 Select a patch (p. 16). Step2 Press the [EZ EDIT] button to access the EZ EDIT screen.

Step3 Edit the sound by using [] [] [] [] (cursor buttons) to move the cursor within the grid. Step4 Turn the dial to adjust the volume of the overall patch. Display Parameter WET DRY MILD BRIGHT Description Gives the sound richer ambience (reverb/delay). Gives the sound less ambience (reverb/delay).

Helps the sound blend in with the mix. Helps the sound stand out from the mix. Saving the Sound You Created When you've created a sound that you like, you should save it as a user patch.

Be aware that if you switch to another patch without saving the patch you edited, the changes you made will be lost. Step1 Press the [WRITE] button. The WRITE screen will appear. Step2 Turn the dial to specify the save-destination patch number. Step3 Press the [WRITE] button to save the patch in the specified destination.

The screen will indicate "NOW WRITING.." and the patch will be saved. If you decide not to save the patch, press the [EXIT] button to return to the previous screen. * For more about saving patches, refer to "Saving a Patch (PATCH WRITE)" (p. 60). 18 Reference Panel Descriptions Front Panel [OUTPUT LEVEL] knob Adjusts the volume of the output jacks and the headphone jack. Dial Use this to switch patches or edit values. [] [] [] [] (cursor buttons) Use these to move the cursor up/down/left/right. Expression pedal When you operate this pedal while playing, the effect assigned to each patch will be applied.

Normally, the volume will change, but depending on the patch, a variety of other effects may be assigned. If you depress this pedal completely, placing your weight on the toe, the EXP PEDAL SW indicator will light, and the expression pedal will switch to a different function. Normally, it will control an effect such as wah pedal, but this too may be assigned to a different effect depending on the patch. You can change each of these effects according to your taste (p. 61). *

When operating the expression pedal, be careful so as not to get your toes pinched between the moving portion and the main part of the GR-55. If there are young children in your household, don't let them use or play with the GR-55 without adult supervision. Display Button [V-LINK] [LEAD]/[RHYTHM]/[OTHER] Description Switches V-LINK on/off (p. 68). Switches the sound style (p.

16). Selects user patches (p. 17). Accesses the EZ EDIT screen (p. 18).

] Pressed to navigate to the next left/right tab in the screen. Cancels an operation, or takes you to the next higher level in the screen. Confirms an operation. Accesses the EDIT screen (p. 20).

Saves the patch (p. 60). Accesses the AUDIO PLAYER screen (p. 65). The AUDIO PLAYER is available only if USB memory is inserted in the GR-55.



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[1] ([BANK]), [2] ([BANK]), [3] pedals Press these pedals to select patches or patch banks. By pressing the [BANK] pedal and [BANK] pedal simultaneously, you can turn "Bank Select" on/off, allowing you to select the desired patch bank (p. 16). By pressing the [2] pedal and [3] pedal simultaneously, you can tune your guitar (p. 13).

[CTL] (control) pedal By holding down this pedal you can apply the effect that is assigned by the patch, such as sustaining or modifying the currently playing note. You are also free to assign other functions (p. 61). By pressing the [3] pedal and [CTL] pedal simultaneously, you can use the PHRASE LOOP function (p. 64). [USER] [EZ EDIT] PAGE [] [EXIT] [ENTER] [EDIT] [WRITE] [AUDIO PLAYER]] About the Top Screen A short while after you turn on the power of the GR-55, this screen will appear. In this manual, the explanations of various procedures will start from this screen unless otherwise specified. Patch bank Patch number Sound style Patch name About the EDIT Screen The EDIT screen will appear when you press the [EDIT] button. Use the PAGE [] [] buttons to switch between tabs in the EDIT screen. For details on each screen, refer to the following pages.

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

23 p. 38 p. 54 p. 69 20 Panel Descriptions Rear Panel 1 1. Security Slot (2.

GK IN connector) 2 3 4 5 6 7 8 9 10 11 7. USB COMPUTER connector Use a USB cable to connect the GR-55 to your computer (p. 66).

<http://www.kensington.com/> Use the included GK cable (or a separately sold GKC-5 or GKC-10) to connect your divided pickup to this connector. * For details on connecting a commercially available GK-equipped guitar, refer to the guitar manufacturer or your dealer . 8. [POWER] switch This turns the power on/off (p. 8).

9. DC IN (AC adaptor) jack Connect the included AC adaptor here (p. 8). 10. Cord hook Use this to fasten the AC adaptor cord so that it will not be unplugged accidentally (p. 8). 3. GUITAR OUT jack This jack outputs the sound of the guitar's normal pickup and the sound of the GR-55's modeling tone (p. 22). Connect it to your guitar amp.

For details on settings for the sound that is output from the GUITAR OUT jack, and how to make connections, refer to "GUITAR OUT Jack Settings (GUITAR OUT)" (p. 70). 11. Functional ground terminal Depending on the circumstances of a particular setup, you may experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device or the metal portions of other objects connected to it, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless.

However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. Unsuitable places for connection · Water pipes (may result in shock or electrocution) · Gas pipes (may result in fire or explosion) · Telephone-line ground or lightning rod (may be dangerous in the event of lightning) 4. OUTPUT R, L/MONO jacks These jacks output the sound of your performance using the GR-55.

If connecting to a monaural amp, use the L/MONO jack. Set the OUTPUT SELECT setting to specify the type of device (amp) that's connected to these jacks, as described in "Specifying the Output System (OUTPUT SELECT)" (p. 12). 5. PHONES jack Connect headphones (sold separately) to this jack (p. 8). 6. MIDI connectors (OUT, IN) Connect other MIDI equipment to these connectors (p. 67). Side Panel 1 1.

USB MEMORY connector Connect USB memory (sold separately) here. * Never insert or remove a USB memory while this unit's power is on . Doing so may corrupt the unit's data or the data on the USB memories . * Carefully insert the USB memory all the way in-until it is firmly in place . 21 How the GR-55 Works What is a Patch? A "patch" is a unit of sound on the GR-55. In addition to settings determining the type of sound, a patch also contains effect settings.

You can modify (edit) the settings of a patch, and save it as a "user patch." (The patches already built into the GR-55 are called "preset patches.") The following illustration shows how a patch is structured internally. PATCH Synthesizer sound PCM TONE 1 Effects This is a synthesizer sound that plays according to the performance data from your guitar.

Two PCM tones can be layered. These effects processors apply various effects to the sound. MFX is a stereo-in multi-effects processor. AMP uses COSM technology to simulate the response of the preamp, the size of the speakers, and the shape of the cabinet. MOD is a monaural-input guitar effects processor used in conjunction with AMP.

+ PCM TONE 2 MFX Multi-effect Modeling sound MODELING TONE AMP Preamp This is a modeled sound based on the audio from each guitar string. + EQ Equalizer MOD Guitar effects Normal pickup sound This is the sound of the guitar's normal pickup. CHORUS NORMAL PICKUP DELAY REVERB There are some restrictions on the functions that can be used with each tone and with the normal pickup; please refer to the following table. Parameter Description Page PCM tones 1, 2 Modeling tone Normal pickup HOLD Sustain the sound (Hold) p. 55, p.

76 × ALTERNATE TUNING Change the tuning of each string p. 54 × TONE EDIT Edit the tone p. 24 × GUITAR OUT Output from GUITAR OUT jack p. 54 × The available tones will depend on the position of the GK pickup's select switch. GK pickup select switch GK PCM tones 1, 2 Modeling tone Normal pickup × MIX * Even if a tone is available, there will be no sound if its tone switch (p. 23) is "OFF ." Normally, you should use the "MIX" setting . 22 Editing the Tones (TONE) As shown in the illustration below, a GR-55 patch consists of several tones. You can create a new patch by selecting different tones or by editing the detailed settings of each tone. PATCH PCM TONE 1 PCM TONE 2 Synthesizer sound This is a synthesizer sound that plays according to the performance data from your guitar.

Two tones can be layered. MODELING TONE Modeling sound This is a modeled sound based on the audio from each guitar string. Changing the Tone Here's how to create a new sound by changing the tone that's selected. Tone Category Tone category Ac.Piano Pop Piano E.Grand Piano E.Piano1 E.Piano2 E.Organ Pipe Organ Reed Organ Harpsichord Clav Celesta Accordion Harmonica Bell Number of tones 16 3 2 25 13 32 5 1 5 8 1 6 2 21 22 18 18 11 4 14 87 18 9 Tone category Ensemble Strings Orchestral Solo Brass Ensemble Brass Wind Flute Sax Recorder Vox/Choir Scat Synth Lead Synth Brass Synth Pad/Strings Synth Bellpad Synth PolyKey Synth FX Synth Seq/Pop Pulsating Beat&Groove Hit Sound FX Percussion Drums Number of tones 22 4 11 7 7 12 7 4 28 2 123 40 84 17 45 31 11 32 11 7 37 13 14 1.



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

2. Use the PAGE [] [] buttons to access the TONE tab . The screen shows the structure of the currently selected patch. 3. Select a different tone . Use the cursor buttons to select the tone that you want to change, and use the dial to select a different tone. Mallet Ac.Guitar E.Guitar Dist.Guitar Ac. Bass E.Bass Synth Bass Plucked/Stroke Solo Strings Move the cursor to the tone switch, and turn the tone on /off . MEMO If you select the "Drums" tone category, there will be fewer editable parameters than those listed in this manual. The available tones are listed as shown in the illustration. You can use the cursor [] [] buttons to select the tone category (p. 23).
4. Press the [ENTER] button . 5. When you've finished making settings, press the [EXIT] button .
6. If you want to keep your settings, save the patch (p . 60) . 23 Editing the Tones (TONE) Editing the Tone Here's how to make various settings for the tone. If you want to edit detailed settings, refer to "Editing a Tone (Detailed Settings)" (p. 24). Editing a Tone (Detailed Settings) Here's how to edit the tone settings in detail. Basic operation 1. In step 3 of "Changing the Tone" (p . 23), select the tone that you want to edit .
 2. Press the [ENTER] button . The TONE EDIT screen will appear. Basic operation 1. In step 3 of "Changing the Tone" (p . 23), move the cursor to the TONE LEVEL field . You can use the dial to edit the volume of the tone. 3. Edit the parameter settings . Use the PAGE [] [] buttons to switch between tabs.
 2. Press the cursor [] button . The screen shows the parameters that can be edited for each tone. 3. Edit the parameter settings . Use the cursor buttons to select the tone parameter that you want to edit, and use the dial to edit the value. Use the cursor [] [] buttons to select the parameter that you want to edit, and use the dial to edit the value of the parameter. By holding down the cursor [make the cursor move faster.] [] buttons simultaneously you can For details on each parameter, refer to "Parameter List (PCM TONE 1/ PCM TONE 2)" (p. 25).
4. When you've finished editing, press the [EXIT] button . MEMO This screen shows the parameters that are marked by a "#" symbol in the parameter list (p. 25) . The parameters that you can edit will differ for each tone. 5. If you want to keep the changes you made, save the patch (p . 60) . 4. When you've finished editing, press the [EXIT] button .
5. If you want to keep your settings, save the patch (p . 60) . MEMO If you want to adjust the overall volume of the patch, use the cursor buttons to select the PATCH LEVEL field, and use the dial to edit the value. Value: 0200 24 Editing the Tones (TONE) Parameter List (PCM TONE 1/PCM TONE 2) Group Parameter SWITCH TONE CATEGORY TONE NUMBER LEVEL OCTAVE # CHROMATIC Value OFF, ON Description Turns the tone on/off. Tones that are turned "OFF" will not sound (they are muted). Selects the category (group) of tones. Selects the tone number. 0100 -3+3 OFF, ON OFF LEGATO Adjusts the volume of the tone. Shifts the tone's pitch in steps of an octave. Turn this "ON" if you want the tone to sound in chromatic steps. If this is "ON," the pitch will change only in semitone steps even if you "bend" a string. Turns the Legato function off. When you play notes in a smoothly connected manner by hammering-on or pulling-off, only the pitch will change, and no attack will be heard for the subsequently played note. The legato function can be used if CHROMATIC is ON. TONE LEVEL VELOCITY SENS -50+50 Adjusts the amount by which the tone's volume will be affected by your playing strength. With positive "+" values, the volume will increase as you play more strongly. Specifies the curve by which your playing strength will affect the tone's volume. Normally, you should choose "TONE." The optimal curve for each tone will be used. If you don't want the tone's volume to change, choose "FIX." VELOCITY CURVE TYPE FIX, 17, TONE ON 1 NUANCE SW PAN STRING LEVEL16 PITCH SHIFT PITCH FINE PORTAMENTO SW PITCH PORTAMENTO TYPE TIME PORTAMENTO TIME 0100 OFF, ON L50R50 1100 -24+24 -50+50 OFF ON TONE RATE 2 3 4 5 6 7 Specifies whether nuances of your performance (p. 28) will produce tonal change. Specifies the pan setting. Adjusts the volume of each string. For the PCM1, PCM2, and MODELING tones, you can specify a value of "0" for each string that you don't want to be sounded for that tone; this allows you to create "split" setups. Specifies the tone's pitch (semitone steps, +/-2 octaves). Specifies the tone's pitch (in one cent steps; equivalent to 1/100 semitone). Portamento will not be applied. Portamento will be applied. The setting most appropriate for the tone will be used. The time required for the pitch change is proportionate to the amount of pitch change. The pitch change will occupy the same length of time regardless of the amount of pitch change. Specifies the time required for the pitch change when using portamento. 25 Editing the Tones (TONE) Group Parameter Value OFF LPF BPF Description The filter will not be used. Low Pass Filter. The region above the cutoff frequency will be cut, making the sound more mellow. Band Pass Filter. The region around the cutoff frequency will remain, and the regions above and below will be cut. This is a useful way to create a distinctive sound. High Pass Filter. The region below the cutoff frequency will be cut. This is appropriate for percussive sounds with a distinctive high-frequency component. Peaking Filter. The region around the cutoff frequency will be emphasized. You can produce a wah effect by using an LFO to cyclically change the cutoff frequency. Low Pass Filter 2. The region above the cutoff frequency will be cut, but the filter sensitivity will be half that of LPF. This is suitable for simulating instruments such as acoustic piano. * If "LPF2" is selected, the RESONANCE setting will be unavailable . Low Pass Filter 3. The region above the cutoff frequency will be cut, but the filter sensitivity will change according to the cutoff frequency. This is suitable for simulating acoustic instruments, but even with the same TVF ENVELOPE settings, it will produce a sound with a different nuance than LPF2. * If "LPF3" is selected, the RESONANCE setting will be unavailable . TONE CUTOFF # RESONANCE CUTOFF VELOCITY SENS CUTOFF NUANCE SENS -50+50 -50-+50 -50+50 -50+50 The setting most appropriate for the tone will be used. Specifies the frequency at which the filter will begin to be applied. Boosts the region near the cutoff frequency, giving the sound a distinctive character. Raising this value excessively may cause oscillation and distortion.



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Specifies the amount by which your playing strength will vary the cutoff frequency. With positive "+" values, stronger playing will raise the cutoff frequency. Specifies how nuances of your performance (p. 28) will affect the filter cutoff frequency. Specifies the curve by which your playing strength will affect the cutoff frequency. Normally, you should choose "TONE." The optimal curve for each tone will be used.

If you don't want the cutoff frequency to be affected, choose "FIX." HPF PKG FILTER TYPE LPF2 LPF3 FILTER CUTOFF VELOCITY CURVE FIX, 17, TONE 1 CUTOFF KEYFOLLOW TVF ENV DEPTH TVF ATTACK TIME TVF DECAY TIME TVF TVF SUSTAIN LEVEL TVF RELEASE TIME TVF ATTACK VEL SENS TVF ATK NUANCE SENS -200+200 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 2 3 4 5 6 7 Specifies how the pitch of the note you play will affect the cutoff frequency. With positive "+" values, the cutoff frequency will rise as you play higher notes. Adjusts the depth of the TVF envelope. Higher values will increase the change produced by the TVF envelope.

Adjusts the attack time of the filter envelope. Adjusts the decay time of the filter envelope. Adjusts the sustain level of the filter envelope. Adjusts the release time of the filter envelope. Specifies how your playing strength will affect the filter attack time. With positive "+" values, stronger playing will shorten the attack time. Specifies how nuances of your performance (p. 28) will affect the filter attack time. 26 Editing the Tones (TONE) Group Parameter TVA ATTACK TIME # TVA DECAY TIME TVA SUSTAIN LEVEL TVA RELEASE TIME # TVA ATTACK VEL SENS TVA ATK NUANCE SENS LEVEL NUANCE SENS Value -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 -50+50 1 RELEASE MODE 2 Description Adjusts the attack time of the amp envelope. Adjusts the decay time of the amp envelope.

Adjusts the sustain level of the amp envelope. Adjusts the release time of the amp envelope. Specifies how your playing strength will affect the attack time. With positive "+" values, stronger playing will shorten the attack time. Specifies how nuances of your performance (p. 28) will affect the attack time of the level. Specifies how nuances of your performance (p. 28) will affect the volume. The next note will be sounded while maintaining the release of a previously played note sounding on the same string. Any previously played note sounding on the same string will be forcibly decayed before the next note is sounded. Specifies how your playing strength will affect the depth of the pitch envelope. PITCH ENV VEL SENS PITCH ENV -50+50 With positive "+" values, stronger playing will increase the change produced by the pitch envelope. Adjusts the depth of the pitch envelope. Higher settings will increase the change produced by the pitch envelope. Adjusts the attack time of the pitch envelope.

Adjusts the decay time of the pitch envelope. Specifies the LFO rate (speed). Makes the LFO rate synchronize to the tempo in units of the note value you specify. The LFO rate will be set appropriately for the tone. Specifies how the LFO will affect the pitch.

Choose "OFF" if you don't want the LFO to affect the pitch. Specifies how the LFO will affect the cutoff frequency. Choose "OFF" if you don't want the LFO to affect the TVF. Specifies how the LFO will affect the volume. Choose "OFF" if you don't want the LFO to affect the TVA. Specifies how the LFO will affect pan (stereo position). Choose "OFF" if you don't want the LFO to affect pan. Specifies the LFO rate (speed). Makes the LFO rate synchronize to the tempo in units of the note value you specify. The LFO rate will be set appropriately for the tone.

Specifies how the LFO will affect the pitch. Choose "OFF" if you don't want the LFO to affect the pitch. Specifies how the LFO will affect the cutoff frequency. Choose "OFF" if you don't want the LFO to affect the TVF. Specifies how the LFO will affect the volume. Choose "OFF" if you don't want the LFO to affect the TVA. Specifies how the LFO will affect pan (stereo position). Choose "OFF" if you don't want the LFO to affect pan. TVA PITCH ENV DEPTH PITCH ATTACK TIME PITCH DECAY TIME -12+12 -50+50 -50+50 0100 LFO1 RATE BPM TONE LFO1 PITCH DEPTH LFO1 LFO1 TVF DEPTH LFO1 TVA DEPTH LFO1 PAN DEPTH OFF, -50+50 OFF, -50+50 OFF, -50+50 OFF, -50+50 0100 LFO2 RATE BPM TONE LFO2 PITCH DEPTH LFO2 LFO2 TVF DEPTH LFO2 TVA DEPTH LFO2 PAN DEPTH OFF, -50+50 OFF, -50+50 OFF, -50+50 OFF, -50+50 27 Editing the Tones (TONE) Using the Nuance parameters The Nuance parameters detect when you play your guitar/bass with a soft touch, and apply a corresponding change to the sound of the PCM tone.

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

As another example, you might use PCM TONE 1 to create the sound that will be heard when you pluck the string with a pick, and PCM TONE 2 to create the sound that will be heard when you pluck the string with your finger. Then set the Nuance parameters as follows, allowing you to switch between PCM TONE 1 and 2 by alternating your performance technique. · PCM TONE 1 settings TONE CATEGORY/NUMBER: the tone sounded for a note played with a pick LEVEL NUANCE SENS: +50 · PCM TONE 2 settings TONE CATEGORY/NUMBER: the tone sounded for a note played with your finger LEVEL NUANCE SENS: -50 To enable the Nuance parameters, turn NUANCE SW "ON" and adjust each NUANCE SENS parameter as desired. If you want to adjust the nuance so it's appropriate for the guitar or bass you're using, set the SYSTEM - GK SETTING parameters NUANCE DYNAMICS and NUANCE TRIM (p. 75). 28 Editing the Tones (TONE) Parameter List (MODELING TONE) Group Parameter SWITCH Value OFF, ON E.GTR, AC, E.BASS, SYNTH E.BASS, SYNTH, E.GTR TONE NUMBER LEVEL STRING LEVEL16 PITCH SHIFT PITCH FINE 12STR SW DIRECT LEVEL SHIFT16 001 0100 0100 -24+24 -50+50 OFF/ON 0100 -24+24 Description Turns the tone on/off.

Tones turned "OFF" will not sound (i.e., they are muted). If GUITAR<->BASS is set to "GUITAR" (p. 9) Selects the category (group) of tones. TONE CATEGORY If GUITAR<->BASS is set to "BASS" (p. 9) TONE Selects the category (group) of tones. Selects the tone. For an explanation, refer to the following table (TONE CATEGORY: E.GTRSYNTH).

Adjusts the volume of the tone. Adjusts the volume of each string. For the PCM1, PCM2, and MODELING tones, you can specify a value of "0" for each string that you don't want to be sounded for that tone; this allows you to create "split" setups.



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