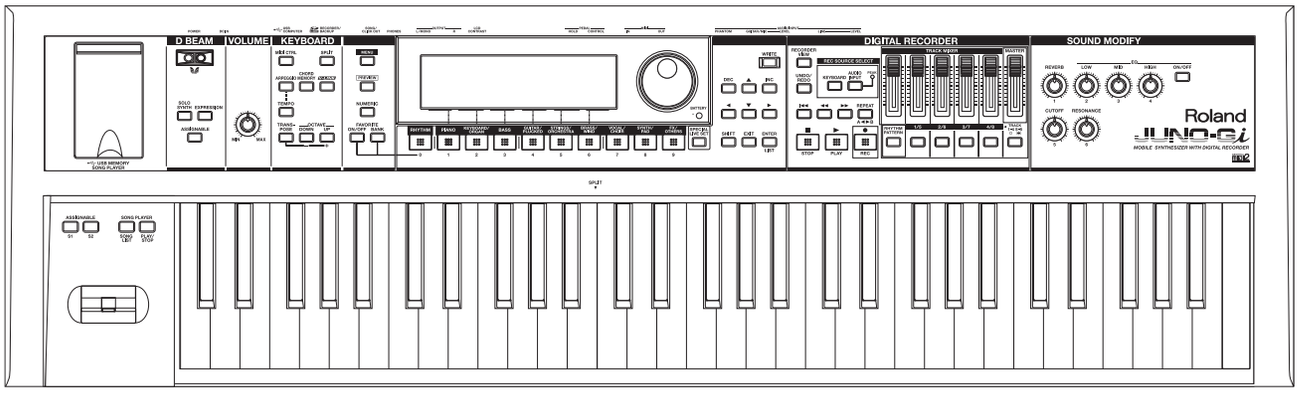
Contents

Digital Recorder 1 (Recording/Playing/Editing) 86

igital Recorder 2 (Effects) 105

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 147) and "IMPORTANT NOTES" (p. 148). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's Manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

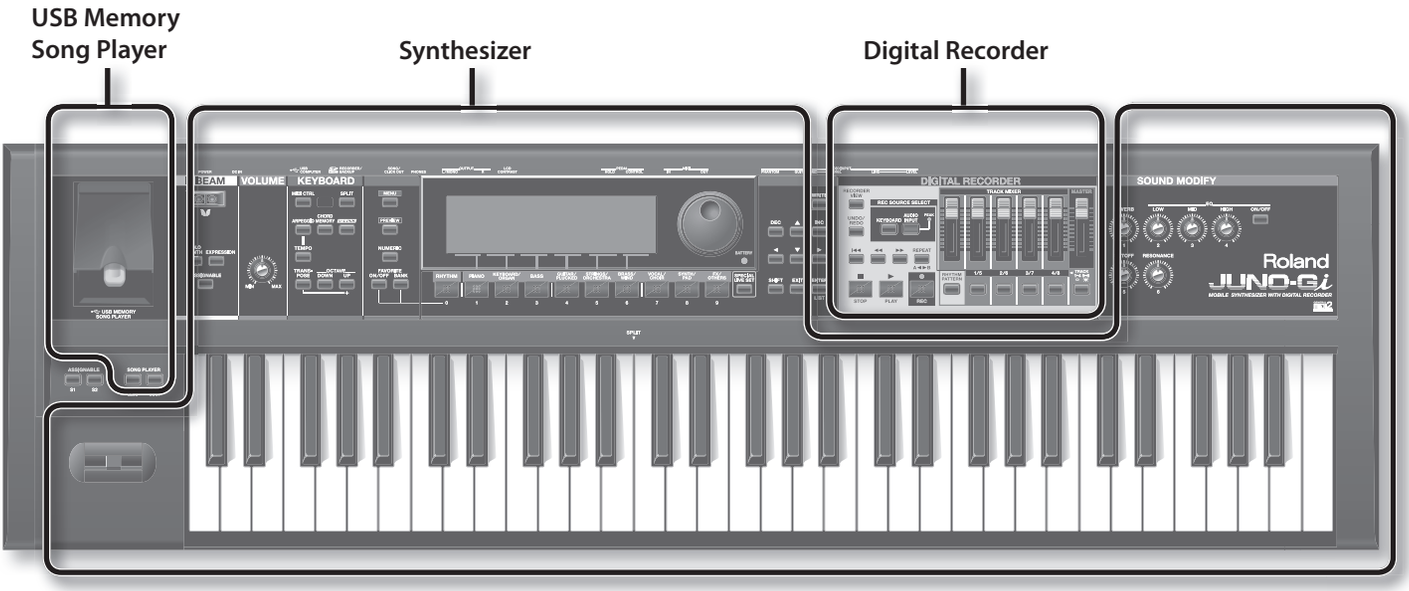
Overview


D BEAM
VOLUME
KEYBOARD
DIGITAL RECORDER
SOUND MODIFY
Roland
JUNO-Gi
MODULE SYNTHESIZER WITH DIGITAL RECORDER

Overview of the JUNO-Gi

Broadly speaking, the JUNO-Gi consists of three sections: "Synthesizer," "Digital Recorder," and "USB Memory Song Player."

The explanations in this manual are also organized according to these sections. You can use the index tabs at the right edge of each page to jump to the section you want to read.



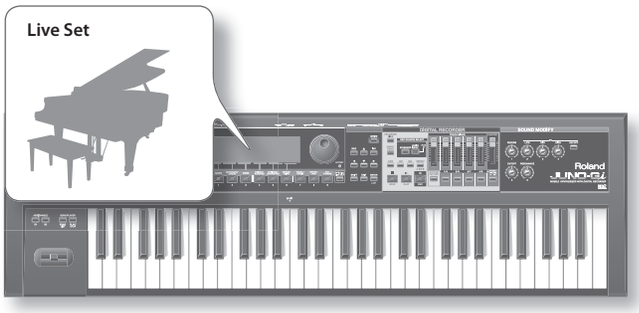
About the Synthesizer

The synthesizer section lets you select sounds and play them from the keyboard.

Live Sets and Tones

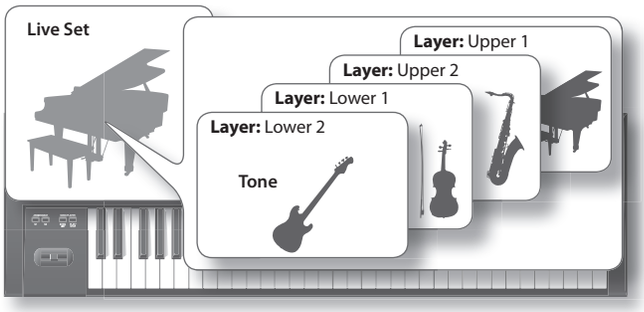
What's a Live Set?

On the JUNO-Gi, "Live Sets" are the units of sound that you select and use.



What are Layers and Tones?

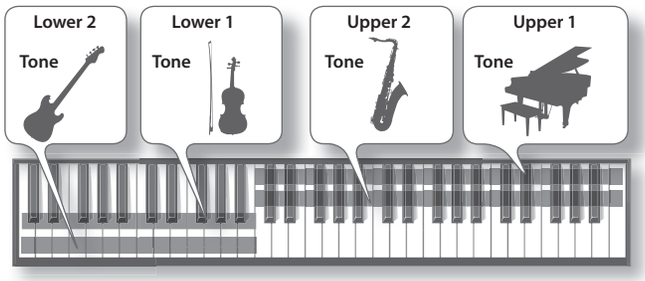
Each Live Set has four "Layers" (Upper 1, 2, Lower 1, 2), and a "Tone" is assigned to each of these Layers. A tone is the lowest-level unit of sound; you can't play a tone by itself.



What is a Split?

A "Split" is a setting in which you can play different tones with your left and right hands.

When you turn Split on, your left hand will play the tones of the lower layer, and your right hand will play the tones of the upper layer.



Saving a Live Set

If you've created a live set, and then select a different live set without saving the one you created, your changes will be lost. After creating a live set, you must save it as a "User Live Set" so that it can be used again later.

For details on saving, refer to "Saving a Live Set (WRITE)" (p. 35).

What is a Special Live Set?

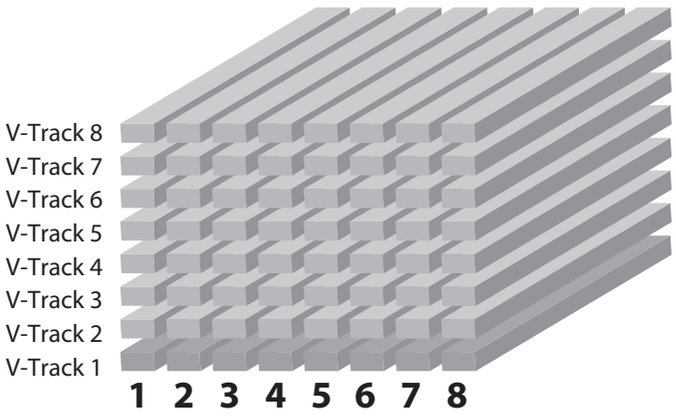
A "Special Live Set" is a particularly rich-sounding live set that uses layers to take full advantage of the JUNO-Gi's functionality.

About the Digital Recorder

The JUNO-Gi's digital recorder lets you record the JUNO-Gi's performance and the sound of a connected guitar or microphone on separate tracks. You can also save your completed song as an audio file on an SD card, and then use your computer to create a CD from it or distribute it via the Internet.

Tracks and V-tracks

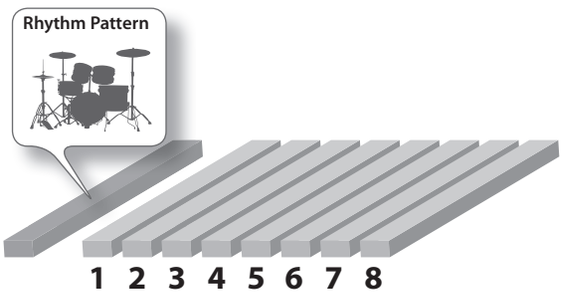
The digital recorder provides eight tracks. Each track consists of eight virtual tracks (V-tracks), and you can select one of these V-tracks for playback and recording. In other words, you can use 8 x 8 = 64 tracks to record your performance, and choose eight of these for playback.



Rhythm Pattern

The digital recorder has eight tracks, and can also play rhythm patterns like a rhythm machine.

In addition to playing a single rhythm pattern as a guide while you record, you can also arrange different rhythm patterns as suitable for the structure of your song.

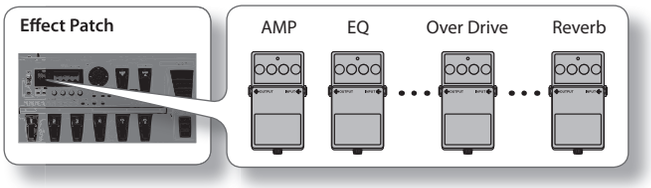


Insert Effects

The digital recorder provides effects (i.e., separately from the synthesizer's effects) that are powerful enough to rival a standalone effects processor, and you can apply these effects to your guitar or other source while you record.

What is an Effect Patch?

The insert effects provide numerous effects, such as amp modeling and overdrive. An "Effect Patch" is a combination of these effects together with their settings.

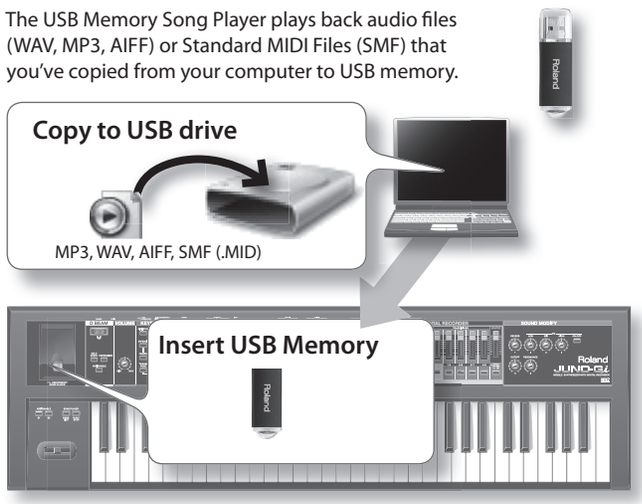


About the Recorder Tempo

The JUNO-Gi uses two types of tempo: the "keyboard tempo" and the "recorder tempo." The keyboard tempo is used for the synthesizer's arpeggio playback etc , and the recorder tempo is the tempo of the digital recorder (p. 32).

About the USB Memory Song Player

The USB Memory Song Player plays back audio files (WAV, MP3, AIFF) or Standard MIDI Files (SMF) that you've copied from your computer to USB memory.



SD Cards and USB Memory

SD cards

SD cards store the following data.

- Data recorded by the Digital Recorder
- Backup data for the JUNO-Gi

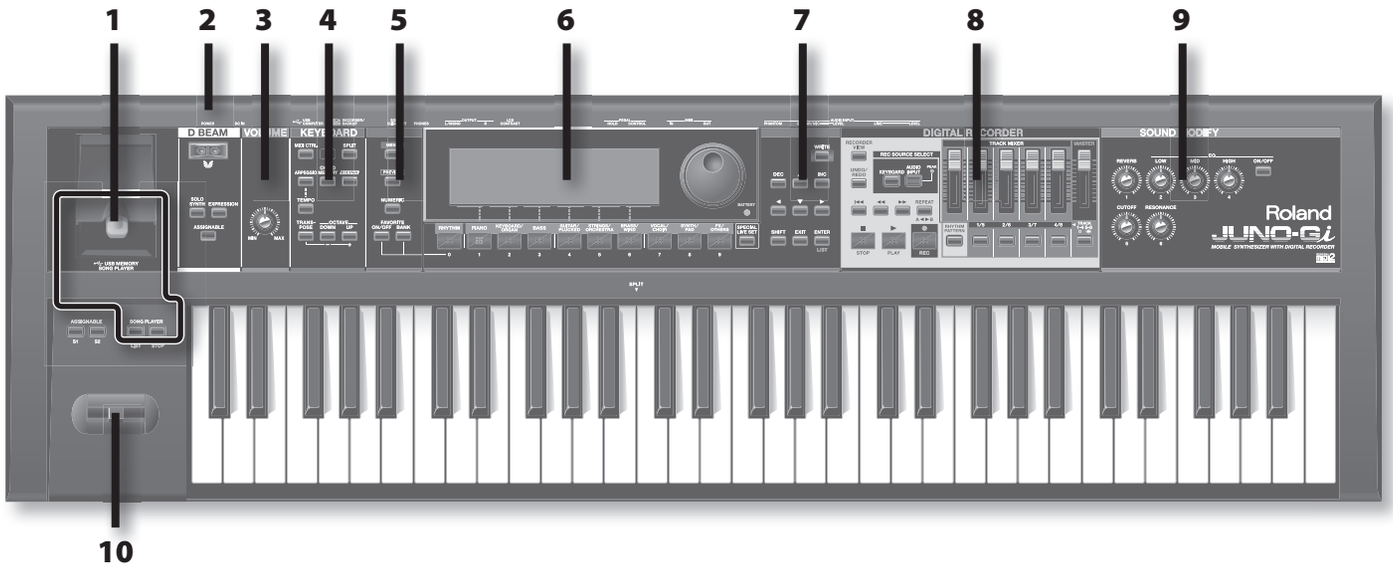
By using a commercially available high-capacity SD/SDHC card, you'll be able to record for extended lengths of time.

USB memory

USB memory is used as playback media for the USB Memory Song Player. Data recorded by the Digital Recorder and backup data of the JUNO-Gi can't be saved to USB memory.

Panel Descriptions

Front Panel



Number	Name	Explanation	Page
1	**USB MEMORY SONG PLAYER area**	Here you can play back audio files (WAV, MP3, AIFF) or Standard MIDI Files (SMF) that you've copied from your computer to USB memory.	
	USB MEMORY slot	Connect your USB memory (sold separately) here.	p. 128
	[SONG LIST] button	Opens the song list (a list of the audio/MIDI files on USB memory).	p. 128
	[PLAY/STOP] button	Starts/stops playback for the USB Memory Song Player.	p. 128
2	**D BEAM**	Move your hand above the D Beam to apply various effects to the sound.	p. 28
3	**[VOLUME] knob**	Adjusts the volume of the entire JUNO-Gi.	p. 16
4	**KEYBOARD area**	Here you can make keyboard-related settings.	
	[MIDI CTRL] button	Puts the JUNO-Gi in MIDI Controller mode.	p. 133
	[SPLIT] button	Selects "Split" mode, in which the keyboard is divided into left and right zones that each play different Tones.	p. 26
	[ARPEGGIO] button	Turns the Arpeggio function on/off.	p. 32
	[TEMPO] button	Opens the Tempo window.	p. 32
	[CHORD MEMORY] button	Turns the Chord Memory function on/off.	p. 31
	[V-LINK] button	Turns the V-LINK function on/off. When you press the button to turn this on, a setting screen will appear.	p. 135
	[TRANSPOSE] button	Hold down the [TRANSPOSE] button and use the [–] [+] buttons to shift the pitch range in semitone steps.	p. 27
	OCTAVE [DOWN/–] [UP/+] button	Change the pitch range in one-octave steps.	p. 27
5	**[MENU] button**	Access a menu.	p. 19
	[PREVIEW] button	Hold down this button to audition the currently selected Live Set (or Tone).	p. 23
	[NUMERIC] button	While this button is on, the [0]–[9] buttons can be used to enter numeric values.	p. 19
	FAVORITE [ON/OFF] button	Turns the Favorite function on/off.	p. 24
	FAVORITE [BANK] button	While this button is on, the [0]–[9] buttons will select Favorite banks.	p. 24
6	**Display**	Information about the current operation is shown here.	p. 17
	Category Group [RHYTHM/0]–[FX/OTHERS/9] buttons	Select the Live Set category group.	p. 22
	Function buttons [1]–[6]	The six buttons located below the display are also used to execute the function indicated at the bottom of the screen.	p. 18
	[SPECIAL LIVE SET] button	Selects special Live Sets.	p. 23
	BATTERY indicator	Indicates the amount of battery power remaining.	p. 14

Number	Name	Explanation	Page
7	[DEC] [INC] buttons	Edit the value. The value will change more quickly if you press one button while holding down the other button. The value will change in larger steps if you press one of these buttons while holding down the [SHIFT] button.	p. 18
	[▲] [▼] [◀] [▶] (Cursor buttons)	Move the cursor position up/down/left/right.	p. 18
	VALUE dial	Edits the value. The value will change more quickly if you turn the VALUE dial while holding down [SHIFT].	p. 18
	[SHIFT] button	By pressing this in combination with another button, you can access the corresponding setting screen.	p. 18
	[EXIT] button	Returns you to the previous screen, or closes the open window. In some screens, this halts the function that's being executed.	––
	[ENTER] (LIST) button	Confirms a value or executes an operation. This button is also used to display a list of Live Sets or Tones.	p. 22
8	DIGITAL RECORDER area	Here you can make settings for the Digital Recorder.	
	[RECORDER VIEW] button	Accesses the Digital Recorder screen.	p. 86
	[UNDO/REDO] button	Cancels (Undo) or re-executes (Redo) an operation of the Digital Recorder.	p. 96
	REC SOURCE SELECT [KEYBOARD]/[AUDIO INPUT] button	Selects the source for recording. Press the [KEYBOARD] button to record the JUNO-Gi's keyboard sound, or press the [AUDIO INPUT] button to record the sound of the external input.	p. 93
	PEAK indicator	Indicates the level of the input to the AUDIO INPUT jacks (LINE, GUITAR/MIC) on the rear panel. Adjust the [LEVEL] knob on the rear panel so that this lights in orange when the loudest volume occurs. If this lights red, the maximum level has been exceeded.	p. 92
	[⏮] (SONG TOP) button	Returns you to the beginning of the song.	p. 87
	[◀◀] (REWIND) button	Rewinds the song while you continue holding down the button.	p. 87
	[▶▶] (FAST-FORWARD) button	Fast-forwards the song while you continue holding down the button.	p. 87
	[REPEAT] (A ◀ ▶ B) button	This button is used for Repeat Playback/Recording and for Auto Punch-In.	p. 90
	[■] (STOP) button	Stops song playback/recording.	p. 87
	[▶] (PLAY) button	Plays the song.	p. 87
	[●] (REC) button	Enters recording-standby mode. Recording will start when you then press the [▶] button.	p. 94
	[TRACK MIXER] sliders	Adjust the volume of each track.	p. 88
	[MASTER] slider	Adjusts the volume of the entire digital recorder.	p. 88
	[RHYTHM PATTERN] button	Turns the Rhythm Pattern on/off.	p. 121
	[1/5]–[4/8] buttons	Mute each track or select the recording track.	p. 88
	[TRACK 1–4 5–8] button	Switches the set of tracks controlled by the TRACK MIXER buttons and sliders. When unlit: Tracks 1–4 are controlled. When lit: Tracks 5–8 are controlled.	p. 88
9	SOUND MODIFY area	Use these knobs to adjust the sound.	
	[REVERB] knob	Adjusts the amount of reverb for the Synthesizer section.	p. 29
	[EQ] knobs	Adjust the three-band equalizer. This applies to both the Synthesizer section and the Digital Recorder. To turn off the equalizer, press the [ON/OFF] button so its indicator goes out.	
	[CUTOFF] [RESONANCE] knobs	Use these to make realtime changes to the sound of the Synthesizer section.	
10	[S1] [S2] buttons	You can assign various parameters or functions to these buttons.	p. 28
	Pitch Bend/Modulation Lever	Modifies the pitch or applies vibrato.	p. 29

Rear Panel Connections

The JUNO-Gi does not contain an amp or speakers. In order to produce sound, you'll need to connect the rear panel OUTPUT jacks to an audio device such as an amplified speaker system (subsequently referred to as "speakers"), or use headphones.

AUDIO INPUT jacks p. 92

Connect the equipment that you'll be recording on the Digital Recorder.

Use the LINE jacks to connect your audio player or audio device.

Connect your microphone or guitar to the GUITAR/MIC jack as shown in the illustration.

To adjust the level, use the [LEVEL] knob located at the left of the jacks. Adjust the knob so that the front panel PEAK indicator lights orange during the loudest passages. If this indicator lights red, input overload has occurred.

MIDI connectors p. 133

For connecting MIDI device.

PEDAL jacks p. 30

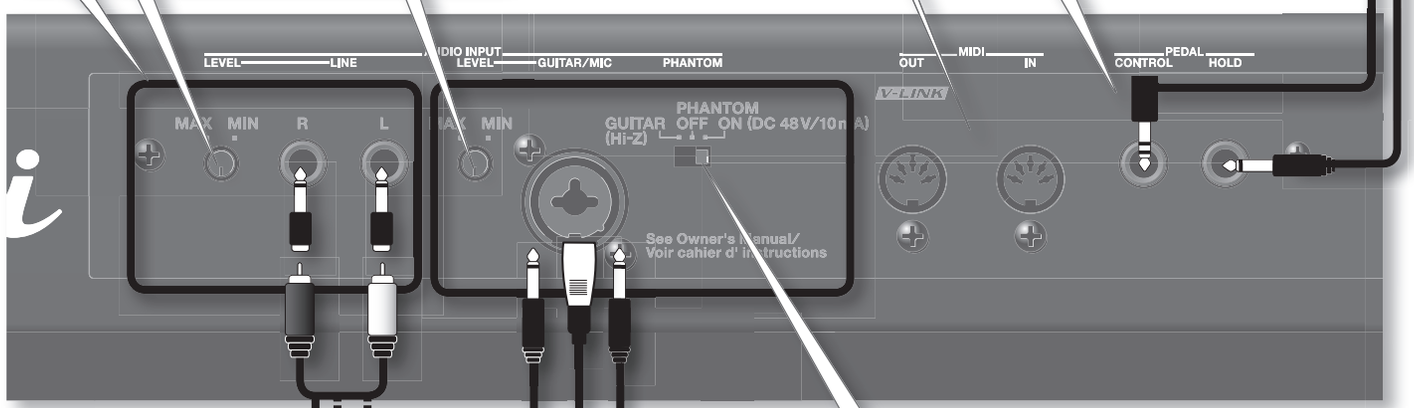
HOLD jack

Here you can connect a pedal switch (such as one from the DP series; sold separately) and use it as a Hold pedal.

CONTROL jack

Here you can connect an expression pedal (EV-5; sold separately) and use it to control various parameters or functions.

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



Output jack of your digital audio player

LINE OUT jacks of your stereo system

OUTPUT jacks of your keyboard

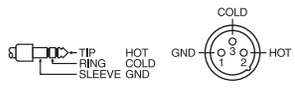
If you connect a guitar or bass, set this to **"GUITAR."**

If you're using a condenser microphone, connect it to the balanced (XLR) jack and choose the **"PHANTOM ON"** setting. (Phantom power is not supplied to the phone jack.)

If you're using a dynamic microphone, choose the **"PHANTOM OFF"** setting.

* **Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power. You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it.**
(This instrument's phantom power: 48 V DC, 10 mA Max)

This instrument is equipped with balanced (XLR/TRS) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.



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.
- When connection cables with resistors are used, the volume level of equipment connected to the inputs (AUDIO INPUT jacks) may be low. If this happens, use connection cables that do not contain resistors.
- Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
  1. Changing the orientation of the microphone(s). **2.** Relocating microphone(s) at a greater distance from speakers. **3.** Lowering volume levels.

OUTPUT jacks

Connect your speakers here. To employ monaural output, connect to the L/MONO jack.

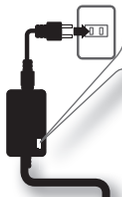
SD card slot

p. 15

Insert an SD card here. When the JUNO-Gi is shipped from the factory, the included SD card is inserted and the SD card protector is fastened with screws. If you want to replace the card, remove the screws as described in "About SD Cards" (p. 15).

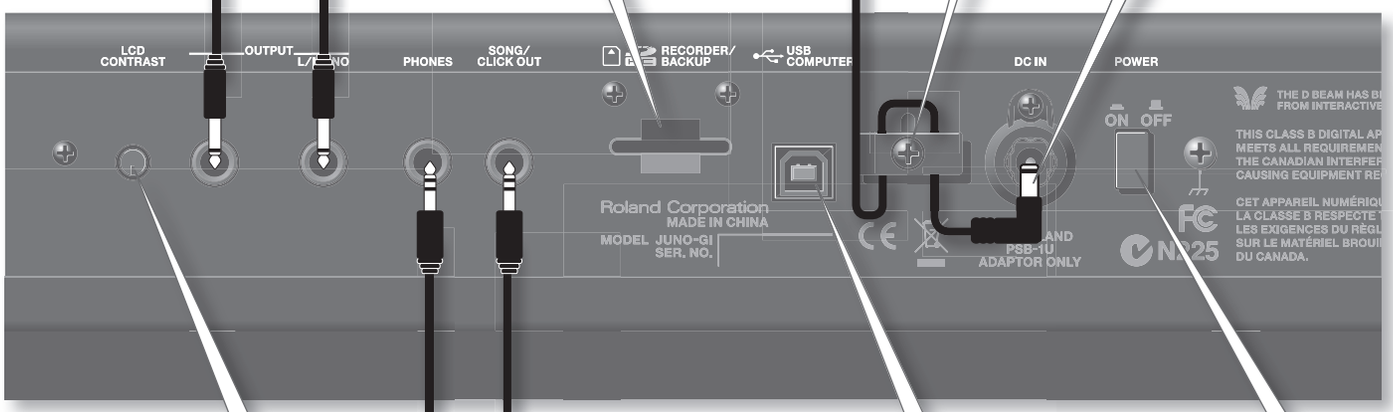
DC IN jack

Connect the included AC adaptor here.



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 DC IN jack, anchor the power cord using the cord hook, as shown in the illustration.



[LCD CONTRAST] knob

p. 17

This knob adjusts the contrast of the display.

USB COMPUTER connector

p. 132

With a USB cable, you can connect the JUNO-Gi to your computer.

[POWER] switch

p. 16

This turns the power on/off.

PHONES jack

You can connect a set of headphones (sold separately) here.

SONG/CLICK OUT jack

p. 83

This jack will output one of the following audio signals.

- USB Memory Song Player
- USB Memory Song Player's click tone
- Digital Recorder

About 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, microphones connected to it, or the metal portions of other objects, 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)

About Batteries

If you're operating the JUNO-Gi on batteries, you'll need eight rechargeable Ni-MH batteries (AA, HR6). The battery life will depend on the specifications of the battery and on the conditions of use, but for continuous use, will be approximately 3 hours (approximately 2 hours if USB memory is connected).

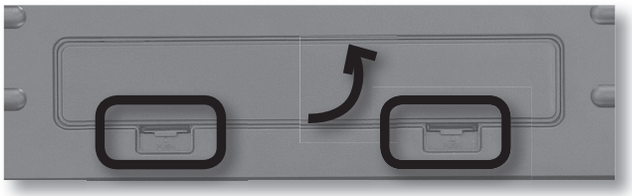
About rechargeable batteries

When using rechargeable batteries, the battery lifespan will normally become shorter with each recharge cycle. If the batteries run down soon after being recharged, it's time to replace them.

Installing Batteries

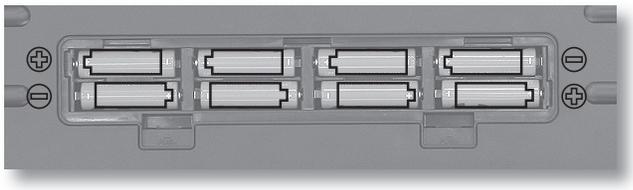
1. **Switch off the JUNO-Gi's power (p. 16).**
2. **Remove the cover of the battery compartment located on the JUNO-Gi's bottom panel.**

   While pressing the tabs of the cover, lift the cover up and remove it.



3. **Insert the batteries into the battery compartment.**

   Make sure to observe the correct polarity (+/– orientation) for each battery when inserting it.



4. **Replace the battery compartment cover.**

*** When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.**

*** When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.**

When to Replace the Batteries (BATTERY Indicator)

The BATTERY indicator shows the state of the batteries.

Indication	Explanation
Unlit	Batteries are not installed.
Green	Operating on batteries, with sufficient battery power remaining.
Red	Batteries have run low. We recommend that you replace the batteries.
Blinking red	Batteries are nearly depleted. Stop use, and recharge the batteries. If you continue using the JUNO-Gi when the indicator is blinking red, the indication "Battery Low!" will appear, and further operation will not be possible.

*** The remaining battery indication is an approximation.**

MEMO

- In order to reduce battery consumption, you can turn off the display backlight when it's not required. Refer to "Turning the Display Backlight On/Off" (p. 17).
- The System setting "Power Save Mode" (p. 80) lets you choose to turn off the backlight when no operation has been performed for a certain length of time. (With the factory settings, the backlight will dim after five minutes.)
- The System setting "Auto Power Off" (p. 80) lets you choose to turn off the power automatically when no operation has been performed for a certain length of time. (With the factory settings, the power will turn off after 240 minutes.)

Removing Batteries

To remove the batteries, switch off the JUNO-Gi's power, remove the battery case cover, and remove the batteries as described in "Installing Batteries."

Note the following when using batteries

- Do not use alkaline batteries or carbon-zinc batteries.
- The use of an AC adaptor is recommended as the unit's power consumption is relatively high. Should you prefer to use batteries, please use the rechargeable Ni-MH type.
- When installing or replacing batteries, always turn off the power on this unit and disconnect any other devices you may have connected. This way, you can prevent malfunction and/or damage to speakers or other devices.
- We recommend that you keep batteries installed in the unit even though you'll be powering it with the AC adaptor. That way, you'll be able to continue a performance even if the cord of the AC adaptor gets accidently disconnected from the unit.
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.
- If used improperly, batteries may explode or leak and cause damage or injury. In the interest of safety, please read and observe the following precautions.
  - Carefully follow the installation instructions for batteries, and make sure you observe the correct polarity.
  - Avoid using new batteries together with used ones. In addition, avoid mixing different types of batteries.
  - Remove the batteries whenever the unit is to remain unused for an extended period of time.
  - If a battery has leaked, use a soft piece of cloth or paper towel to wipe all remnants of the discharge from the battery compartment. Then install new batteries. To avoid inflammation of the skin, make sure that none of the battery discharge gets onto your hands or skin. Exercise the utmost caution so that none of the discharge gets near your eyes. Immediately rinse the affected area with running water if any of the discharge has entered the eyes.
  - Never keep batteries together with metallic objects such as ballpoint pens, necklaces, hairpins, etc.

About SD Cards

An SD card containing a demo song is inserted when the JUNO-Gi is shipped from the factory. You'll be able to record for longer lengths of time if you use a commercially available high-capacity SD/SDHC card.

When using a commercially available SD/SDHC card, insert it as follows.

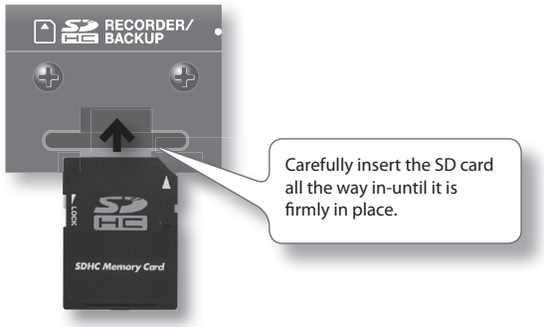
1. Remove the SD card protector screws.

When the JUNO-Gi is shipped from the factory, the SD card protector is attached by screws at the locations shown in the illustration. To remove the card protector, use a Phillips screwdriver to remove these screws.

NOTE

- Keep the removed screws and SD card protector out of the reach of small children so that they won't be swallowed accidentally.
- Never insert or remove a SD card while this unit's power is on. Doing so may corrupt the unit's data or the data on the SD card.

2. Remove the included SD card, insert your SD card into the slot, and then reattach the SD card protector.



SD cards usable with the JUNO-Gi

The JUNO-Gi supports SDHC/SD cards up to a capacity of 32 GB.

Preparing an SD card for use

When using a commercially available SD card with the JUNO-Gi, you must first format it as described in "Formatting SD Card (SD Card Format)" (p. 79). However, **don't format the SD card that's included with the JUNO-Gi**. If you format the included SD card, you'll lose all of the demo song data that was on the card.

Once you format an SD card, the data that used to be on it cannot be recovered. We recommend that you back up the data as described in "Backing Up SD Card Data to Your Computer" (p. 79).

In order to record, you'll need to unlock the SD card.

If the SD card is locked, **the JUNO-Gi won't be able to perform recording or backup operations**. Make sure to unlock the SD card before inserting it.

Removing an SD card

1. Press the SD card inward.

2. Grasp the card and pull it out toward yourself.

SD card capacity and recording time

The following table shows the total amount of recording time that is available with one SD/SDHC card (when only one track is used).

If you use a high-capacity SD/SDHC card, you'll be able to save a larger number of samples.

The JUNO-Gi supports SDHC/SD cards up to a capacity of 32 GB.

Card Capacity	Recording Times	Card Capacity	Recording Times
1 GB	Approx. 6 hours	**8 GB**	Approx. 48 hours
2 GB	Approx. 12 hours	**16 GB**	Approx. 96 hours
4 GB	Approx. 24 hours	**32 GB**	Approx. 192 hours

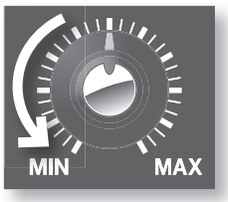
NOTE

- The maximum recording time (storage used) for one song is approximately 12 hours (2 GB).
- The above recording times are approximate.
- The above recording times are for when only one track is used. For example, if you record using all eight tracks, the available time for each track will be one eighth of the time listed.
- Since the 2 GB SD card included with the JUNO-Gi contains a demo song, the available recording time will be shorter than listed above.
- With the Track Export function, a maximum of approximately 6 hours and 40 minutes worth of monaural data (approximately 3 hours and 20 minutes worth of stereo data) can be output.

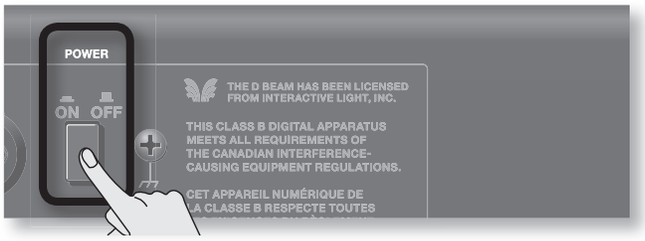
Turning the Power On

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

1. Minimize the volume of the JUNO-Gi and your speakers.

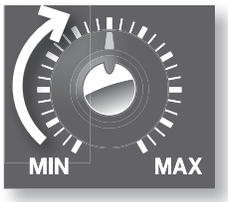


2. On the JUNO-Gi's rear panel, turn the [POWER] switch ON.



* 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.

3. Turn on the power of your speakers.
4. Use the [VOLUME] knob to adjust the volume appropriately.



Turning the Power Off

1. Minimize the volume of the JUNO-Gi and your speakers.
2. Turn off the power of your speakers.
3. Turn the JUNO-Gi's [POWER] switch OFF.

If you don't want the power to turn off automatically, turn off the "Auto Power Off" setting

The JUNO-Gi will automatically turn off when no operation has been performed for a certain length of time. (With the factory settings, the power will turn off after 240 minutes.)

NOTE

When the power turns off, any unsaved modifications that you've made in the settings will be lost. If you want to keep the setting changes you've made, make sure to save them beforehand.

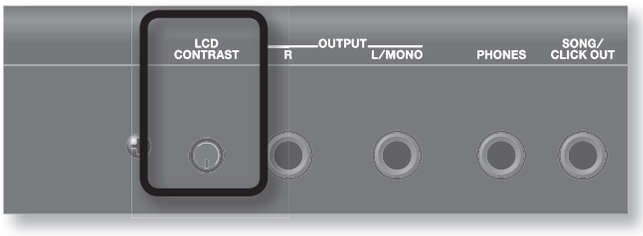
If you want to leave the power on at all times, turn off the "Auto Power Off" setting as described below.

1. Press the [MENU] button.
2. Use the VALUE dial or the cursor buttons to select "4. System," and then press the [ENTER] button.
3. Press the [1] (GENERAL) button.
4. Use the cursor buttons to select "Auto Power Off."
5. Use the VALUE dial to change the setting to the "OFF" setting.
6. Press the [6] (WRITE) button to save the setting.

About the Display

Adjusting the Display Contrast ([LCD CONTRAST] Knob)

The characters in the display may be difficult to read immediately after the power is turned on, or after you have been using the JUNO-Gi for an extended time, or due to the conditions in which it's being used. If this occurs, turn the rear panel [LCD CONTRAST] knob to make the display legible.



Turning the Display Backlight On/Off

To reduce battery consumption, you can turn off the display backlight when it's not required.

1. Hold down the [SHIFT] button and press the [EXIT] button.

The display backlight will turn off.

Turning the display backlight on

1. Hold down the [SHIFT] button and press the [ENTER] button.

The display backlight will turn on.

MEMO

The System setting "Power Save Mode" (p. 80) lets you choose to turn off the backlight when no operation has been performed for a certain length of time. (With the factory settings, the backlight will dim after five minutes.)

Screens shown in this manual

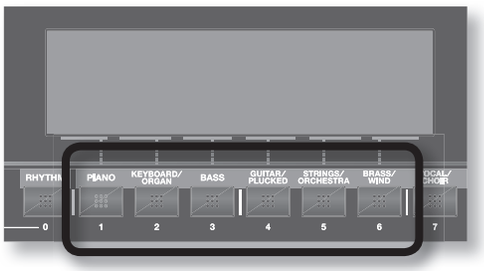
Various screens are shown in this manual for explanatory purposes, but please be aware that **the screen shots in this manual may not necessarily match the factory settings (e.g., the names of sounds)**.

Basic Operation of the JUNO-Gi

About the Function Buttons

The [1]–[6] buttons located below the display execute various functions (function buttons), and their operation will differ depending on the screen. The functions are shown in the bottom of the screen, and the corresponding function buttons will light.

*** When indications such as [6] (EXIT) appear in this manual, the numeral indicates the button name, and the text in parentheses indicates the function name displayed in the screen.**



The [SHIFT] Button Functions

By holding down the [SHIFT] button and pressing another button, you can access the screen for making settings related to that button. (In other words, the [SHIFT] button provides a shortcut to the corresponding screen.)

For example, if you hold down the [SHIFT] button and press the [SOLO SYNTH] button, the Solo Synth setting screen will appear.

For details, refer to the page where a particular function is explained.

In some screens, pressing the [SHIFT] button will change the operation of the function buttons. In this case, pressing the [SHIFT] button will change the name of the functions displayed at the bottom of the screen. To execute a function, hold down the [SHIFT] button and press the corresponding function button.

Editing a Value

Moving the Cursor

A single screen or window displays multiple parameters or items for selection. To edit the setting of a parameter, move the cursor to the value of that parameter. To select an item, move the cursor to that item. When selected with the cursor, a parameter value or other selection is highlighted.

Move the cursor with [▲] [▼] [◀] [▶] (cursor buttons).

If you hold down one cursor button while you also press the cursor button for the opposite direction, the cursor will move more rapidly in the direction of the first-pressed cursor button.

Changing a Value

To change the value, use the VALUE dial or the [DEC] [INC] buttons.

VALUE dial

Turning the VALUE dial clockwise increases the value, counterclockwise decreases the value.

The value will change in larger steps if you hold down the [SHIFT] button while turning the VALUE dial.

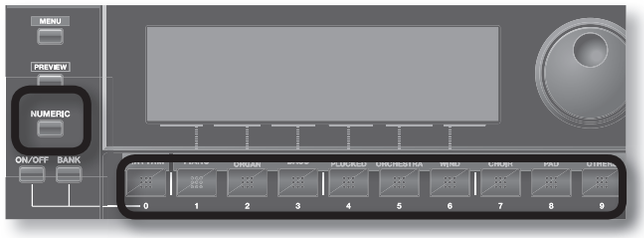
[DEC] and [INC] buttons

Pressing the [INC] button increases the value, and the [DEC] button decreases it.

- Keep the button pressed for continuous adjustment.
- For faster value increases, keep the [INC] button pressed down and press the [DEC] button. For decreasing value faster, keep the [DEC] button pressed down and press the [INC] button.
- The value will change in larger steps if you hold down the [SHIFT] button while you press the [INC] or [DEC] button.

Entering a Value ([NUMERIC] Button)

If you turn the [NUMERIC] button on, you'll be able to use the [0]–[9] buttons to enter numeric values.



You can use this method to numerically specify live set numbers or tone numbers.

1. **Use the cursor buttons to move the cursor to the number that you want to change.**
2. **Press the [NUMERIC] button so it's lit.**

   The [0]–[9] buttons will light.
3. **Use the [0]–[9] buttons to enter a numerical value, and then press the [ENTER] button.**

   Your input will be finalized, and the illumination of the [0]–[9] buttons will return to their previous state.

   If you press the [NUMERIC] button once again without pressing the [ENTER] button, the [0]–[9] buttons will return to their previous state without the number being changed.

MEMO

When you've turned the [NUMERIC] button on and are entering a number, pressing the [EXIT] button will cancel the value.

The [MENU] Button Function

When you press the [MENU] button, a menu will appear in the display.

1. **Press the [MENU] button.**
2. **Use the VALUE dial or cursor buttons to select menu and then press the [ENTER] button.**

Menu	Explanation	Page
1. Live Set Edit	Edit a Live Set	p. 34
2. Effect Edit	Edit effects	p. 44
3. Layer/Split	Settings for each layer	p. 25
4. System	Overall settings for the entire JUNO-Gi	p. 80
5. Utility	Back up data, format a card, etc.	p. 78

If you press the [MENU] button while in the RECORDER screen, a recorder-related menu will appear.

Menu	Explanation	Page
1. Song Edit	Song function menu	p. 98
2. Track Edit	Track editing function menu	p. 98
3. Utility	Back up data, format a card, etc.	p. 78

Assigning a Name

On the JUNO-Gi, you can assign names to each live set, song. The procedure is the same for any type of data.

1. **Press the [◀] [▶] buttons to move the cursor to the location where you wish to input a character.**
2. **Turn the VALUE dial, or press the [DEC] [INC] buttons to specify the character.**

Button	Explanation
[2] (TYPE)	Selects the type of character. Each time you press this, you will alternately select the first character of a character set: uppercase (A), lowercase (a), or numerals and symbols (0).
[3] (DELETE)	Deletes the character at the cursor location.
[4] (INSERT)	Inserts a space at the cursor location.
[5] (CANCEL)	Cancels the input and exits the naming screen.
[6] (NEXT) or **[6] (EXEC)**	Saves the changes you've made.
[◀] [▶]	Move the cursor.
[▲] [▼]	Switch between uppercase and lowercase letters.

MEMO

In a screen that allows you to assign a name, you can press the [MENU] button and perform the following operations.

Menu	Explanation
1. Undo	Return an edited name to its original state.
2. To Upper	Change the character at the cursor location to uppercase.
3. To Lower	Change the character at the cursor location to lowercase.
4. Delete All	Clear all of the currently entered characters.

NOTE

You can't enter lowercase characters for a file name (track export).

Listening to the Demo Song

The SD card included with the JUNO-Gi contains demo songs for the Digital Recorder. The first time that you turn on the power, the demo song in song data format will be loaded automatically.

1. Press the [▶] (PLAY) button.

The demo song will begin playing.

You can move the current location within the song in any of the following ways.

Operation	Explanation
Fast-forward	The song will fast-forward while you hold down the [▶▶] button.
Rewind	The song will rewind while you hold down the [◀◀] button.
Move to the beginning of the song	Press the [▌◀◀] button.

2. Press the [■] (STOP) button to stop.

MEMO

The SD card contains three demo songs. For details on how to select songs, refer to "Selecting and Playing a Song (Song Select)" (p. 87).

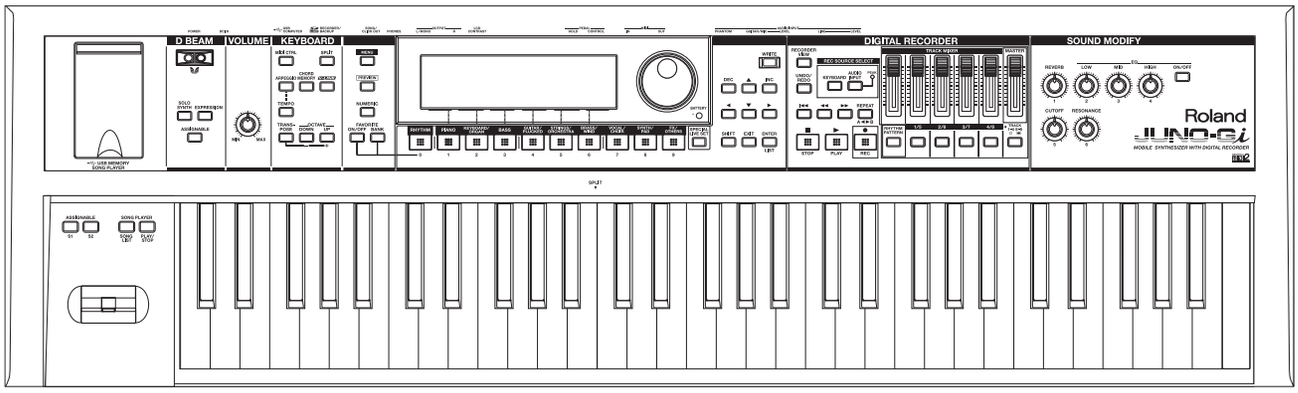
Demo song list

Song Name		Composer	Copyright
1	**Gonna Want It**	Scott Tibbs	©2010 Roland Corporation
2	**FARAWAY**	Mitsuru Sakaue	©2010 Roland Corporation
3	**Late Nite**	Scott Tibbs	©2010 Roland Corporation

NOTE

- Use of the demo song supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law.
- No data for the music that is played will be output from MIDI OUT connector.

Synthesizer



Selecting Live Sets

On the JUNO-Gi, "Live Sets" are the units of sound that you select and use.

The JUNO-Gi's Live Sets are divided into the following groups.

Live Set Group			
Group	**Explanation**	**Edit**	**Write**
PRESET	These live sets cannot be rewritten. You can edit one of these and save the edited result in the User group.	✓	
SPECIAL	These are high-quality live sets that were carefully created specifically for the JUNO-Gi. You can edit one of these and save the edited result in the User group.	✓	
USER	A live set you edit can be saved in this group.	✓	✓

About the LIVE SET PLAY Screen

When you power up the JUNO-Gi, the LIVE SET PLAY screen will appear.

Function buttons

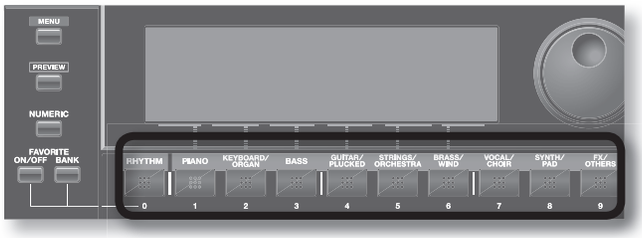
By holding down the [SHIFT] button and pressing a function button, you can turn each layer on/off or access an edit screen.

Button	Explanation	Page
[SHIFT]+[1] (U1)	Upper 1 Layer On/Off	p. 25
[SHIFT]+[2] (U2)	Upper 2 Layer On/Off	
[SHIFT]+[3] (L1)	Lower 1 Layer On/Off	
[SHIFT]+[4] (L2)	Lower 2 Layer On/Off	
[SHIFT]+[5] (LIVE SET)	Access the LIVE SET EDIT screen	p. 34
[SHIFT]+[6] (EFFECT)	Access the EFFECT ROUTING screen	p. 44

Selecting Live Sets from the List

You can view a live set list and select a live set from that list.

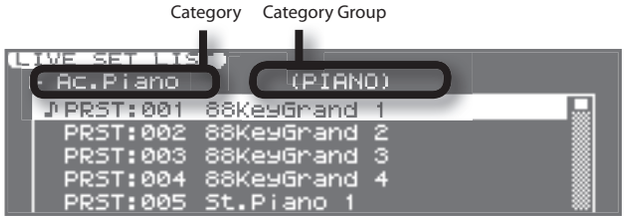
1. Press one of the [RHYTHM]–[FX/OTHERS] (category group) buttons to select the desired category group.



Category Group
RHYTHM
PIANO
KEYBOARD/ORGAN
BASS
GUITAR/PLUCKED
STRINGS/ORCHESTRA
BRASS/WIND
VOCAL/CHOIR
SYNTH/PAD
FX/OTHERS

2. Press the [ENTER] (LIST) button.

The LIVE SET LIST screen will appear.



3. Use the [◀] [▶] buttons to select the desired category.

Select a category within the currently selected category group.

You can also use the category group buttons or the [SHIFT]+[◀] [▶] buttons to select the category group.

4. Use the VALUE dial, the [▲] [▼] buttons or the [DEC] [INC] buttons to select the desired live set, and press the [ENTER] button.

If you press the [EXIT] button instead of pressing the [ENTER] button, you'll return to the previous screen without the live set number being changed.

Using the VALUE Dial to Select a Live Set

To select a live set, use the cursor buttons and the VALUE dial to change the value in the LIVE SET PLAY screen.

1. **In the LIVE SET PLAY screen, use the cursor buttons to move the cursor to the live set group (PRESET, SPECIAL or USER).**
2. **Use the VALUE dial or the [DEC] [INC] buttons to select the desired live set group (PRESET, SPECIAL or USER).**
3. **Use the cursor buttons to move the cursor to the live set number.**
4. **Use the VALUE dial or the [DEC] [INC] buttons to select the desired live set.**

Selecting live sets by category (category lock)

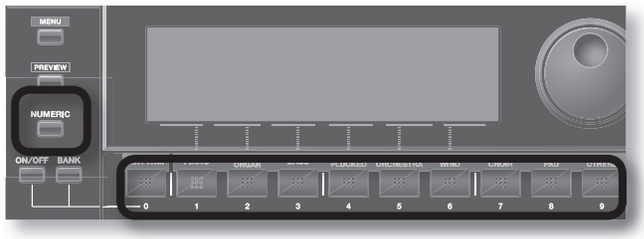
The lock icon ( ) shown in the LIVE SET PLAY screen specifies whether you'll be selecting live sets within the selected category or across categories.

If you move the cursor to the lock icon and use the VALUE dial or [DEC] [INC] buttons to select the " " position, you'll be able to select live set numbers across categories. If you select the " LOCK" position, you'll be able to change the live set number within the currently selected category.

Selecting Live Sets by Number ([NUMERIC] Button)

1. **Follow steps 1 through 3 of "Using the VALUE dial to Select a Live Set."**
2. **Press the [NUMERIC] button so it's lit.**

   The [0]–[9] buttons will light.



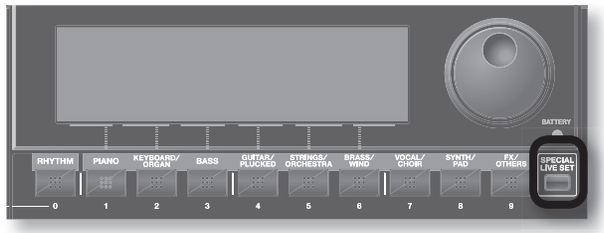
3. **Use the [0]–[9] buttons to enter the desired live set number, and press the [ENTER] button.**

   When you finalize the input, the [0]–[9] buttons will return to their previous state of illumination.

   If you press the [NUMERIC] button without pressing the [ENTER] button, the [0]–[9] buttons will return to their previous state without changing the live set number.

Selecting Special Live Sets ([SPECIAL LIVE SET] Button)

1. **Press the [SPECIAL LIVE SET] button.**



2. **Use the cursor buttons to move the cursor to the live set number.**
3. **Press the [ENTER] (LIST) button.**

   The SPECIAL LIVE SET LIST screen will appear.

4. **Use the VALUE dial, the [▲] [▼] buttons or the [DEC] [INC] buttons to select the desired special live set, and press the [ENTER] button.**

   If you press the [EXIT] button instead of pressing the [ENTER] button, you'll return to the previous screen without the live set number being changed.

MEMO

You can select a special live set as described in "Selecting Live Sets from the List," "Using the VALUE dial to Select a Live Set," or "Selecting Live Sets by Number," or by selecting the "SPECIAL" live set group.

Auditioning a Live Set ([PREVIEW] Button)

If you hold down the [PREVIEW] button, the selected live set will be played using an appropriate phrase.

1. **Press and hold the [PREVIEW] button.**

   A phrase will play using the live set that's selected in the screen.

2. **The phrase will stop playing when you release the [PREVIEW] button.**

MEMO

- If you want to change how the phrase plays when you press the [PREVIEW] button, refer to the system setting "Preview" (p. 80), the live set setting "Preview Type" (p. 38) and "Preview Phrase" (p. 38).
- If you hold down the [SHIFT] button while you press the [PREVIEW] button, the phrase will continue playing even after you remove your finger from the [PREVIEW] button, which will remain lighted. Press the [PREVIEW] button once again to turn off its light, and playback of the phrase will stop.

Registering and Calling Up Favorite Live Sets (FAVORITE)

If you register frequently used live sets as "favorites," you'll later be able to call them up instantly.

Each bank of favorites lets you register a total of ten live sets. You can create ten of these banks.

For example, if the sounds you use in your performance are registered in their order of appearance, it will be easy for you to select each sound as necessary.

Registering a Favorite Live Set

Here's how to register a live set in Favorites. You can register a sound in Favorites regardless of the FAVORITE [ON/OFF] button status.

1. Select the live set that you want to register.

2. If you want to switch Favorite banks, hold down the FAVORITE [BANK] button, and press the button of the bank ([0]–[9]) in which you want to register the sound.

When you press the FAVORITE [BANK] button, the button of the currently selected bank will blink.

Pressing one of the [0]–[9] buttons will select the Favorite bank in which the sound will be registered.

MEMO

You can also change the Favorites bank even if the FAVORITE [ON/OFF] button is off.

3. Hold down the FAVORITE [ON/OFF] button and press the button ([0]–[9]) to which you want to register the currently selected sound.

The screen will indicate "Live set registered to Bank:*-*." (* will be the number in which you registered the live set), and the live set will be registered in the selected favorite number.

It's a good idea to register your favorites in the order in which they'll be used in your song or live set.

Calling Up a Favorite Sound

If you leave the FAVORITE [ON/OFF] button turned on, you'll be able to switch between favorites simply by pressing the [0]–[9] buttons.

1. Press the FAVORITE [ON/OFF] button so it's lit.

Now you can use the [0]–[9] buttons to select favorites.

2. If you want to switch Favorites banks, hold down the FAVORITE [BANK] button and press the button ([0]–[9]) for the desired Favorites bank.

When you press the FAVORITE [BANK] button, the button corresponding to the currently selected bank will blink.

When you press one of the [0]–[9] buttons, the corresponding Favorites bank will be selected.

MEMO

You can also change the Favorites bank even if the FAVORITE [ON/OFF] button is off.

3. Use the [0]–[9] buttons to select a Favorites number.

MEMO

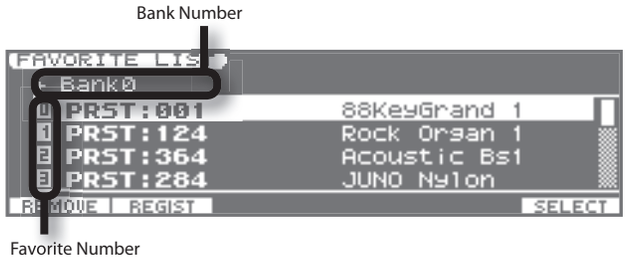
The screen's function buttons are not available if the FAVORITE [ON/OFF] button is on. If you want to use the [0]–[9] buttons as function buttons, turn off the FAVORITE [ON/OFF] button.

Registering, Calling Up, or Editing Favorites in a List

Regardless of whether FAVORITE [ON/OFF] button is on or off, you can view a list of the favorites you've registered, and add or call up registrations. You can also remove a previously registered favorite, or change the number to which it's registered.

1. Hold down the [SHIFT] button and press the FAVORITE [ON/OFF] button.

The FAVORITE LIST screen will appear.



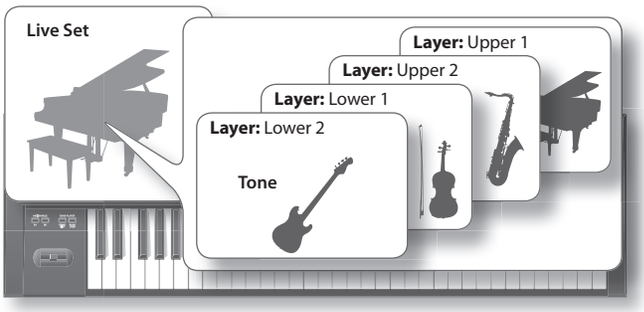
2. Use the [◀] [▶] buttons to select the desired bank.

3. Use the VALUE dial, the [▲] [▼] buttons, or the [DEC] [INC] buttons to select the desired favorite.

Button	Explanation
[ENTER] button or [6] (SELECT) button	Calls up the selected favorite.
[1] (REMOVE) button	Removes the selected favorite.
[2] (REGIST) button	Registers the currently selected live set at the selected favorite number. If a favorite has already been registered at the selected number, the registration will be overwritten.
Hold down [SHIFT] button and press [▲] [▼] button	Changes the registration number. If a favorite has already been registered at the move-destination number, the selected favorite will be inserted at the move destination. *** It can take several seconds for the move to be carried out.**

Selecting Tones (LAYER/SPLIT)

Each Live Set has four "Layers" (Upper 1, 2, Lower 1, 2), and a "Tone" is assigned to each of these Layers. A tone is the lowest-level unit of sound; you can't play a tone by itself.



The JUNO-Gi has the following types of tones.

Tone Type	
TONE	These are instruments such as piano or strings. All keys will play the sound of the same instrument.
RHYTHM (Rhythm Set)	These are instruments such as drum sets. Each key will play the sound of a different instrument.

Tones and rhythm sets have the following groups.

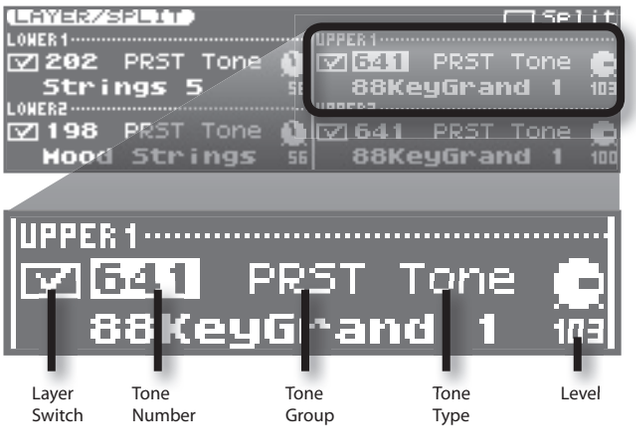
Tone Group	
PRESET	These are the tones unique to the JUNO-Gi.
GM (GM2)	These are tones compatible with the GM2 specification which was created as a common standard for MIDI devices across manufacturers and models.

It's not possible to edit or rewrite tones themselves on the JUNO-Gi. However, you can select the tones that will be played by a live set, and make relative adjustments (offsets) to the values of each tone. You can save the edited result in a user live set.

Selecting Tones or Rhythm Sets

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor buttons to select "3. Layer/Split", and press the [ENTER] button.**

   The LAYER/SPLIT screen will appears.

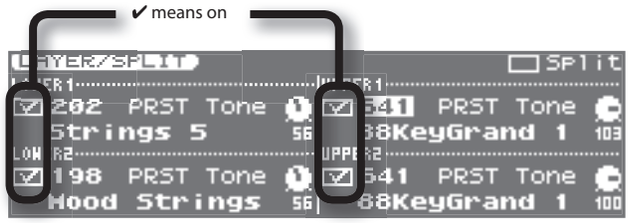


MEMO

You can also access the LAYER/SPLIT screen by holding down the [SHIFT] button and pressing the [SPLIT] button.

Layer On/Off

Each layer's on/off setting is indicated as shown below.



3. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to turn layer on/off.**

MEMO

You can turn each layer on/off by holding down the [SHIFT] button and pressing the [1]–[4] buttons.

Button	Layer
[SHIFT]+[1]	Upper 1 On/Off
[SHIFT]+[2]	Upper 2 On/Off
[SHIFT]+[3]	Lower 1 On/Off
[SHIFT]+[4]	Lower 2 On/Off

Selecting Tones

4. **Use the cursor buttons to move the cursor to the tone number field of the tone that you want to change, and use the VALUE dial or the [DEC] [INC] buttons to select the desired tone number.**

   You can select the tone group or tone type in the same way.

Parameter	Value
Tone Number	001–
Tone Group	PRST (PRESET), GM
Tone Type	Tone, Rhy (Rhythm)

Selecting Tones from the List

When you move the cursor to the tone number field and press the [ENTER] (LIST) button, the tone list will appear. Use the VALUE dial to select a tone, and then press the [ENTER] button to confirm.

Auditioning a Tone ([PREVIEW] Button)

In the tone list screen, you can hold down the [PREVIEW] button to audition the tone.

5. **Press the [EXIT] button to return to the previous screen.**

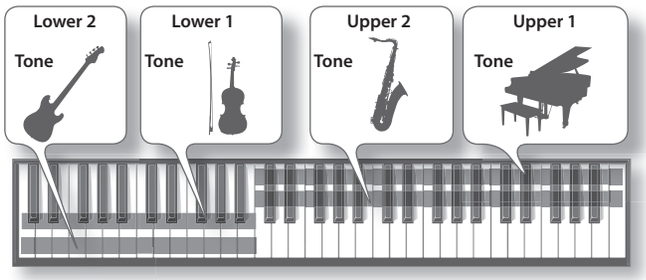
   If you want to save these settings, save the live set.

   For details, refer to "Saving a Live Set (WRITE)" (p. 35).

Setting the Octave for Each Layer

In the LAYER/SPLIT screen, you can press the OCTAVE [DOWN] button or [UP] button to raise or lower by an octave the key range of the layer at the position of the cursor.

"Split" refers to a setup in which the keyboard is divided into left-hand and right-hand areas with a different tone played by each area. The key at which the keyboard is divided is called the "split point."

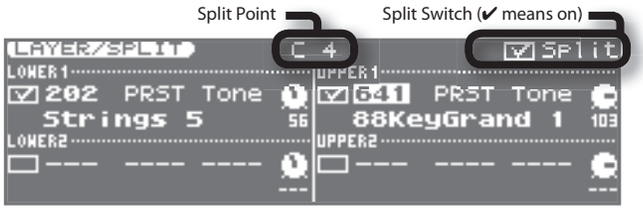


When you turn Split on, the right-hand area of the keyboard will play the upper tone, and the left-hand area will play the lower tone. The split point key is included in the upper tone.

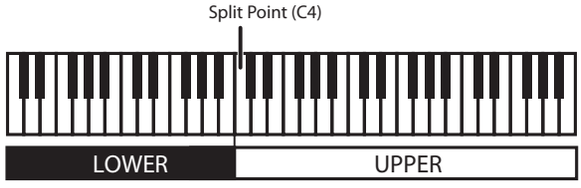
1. Press the [SPLIT] button so it's lit.

Split keyboard mode will be selected.

The LAYER/SPLIT screen will appear.



The right-hand keyboard area will play the upper tone, and the left-hand keyboard area will play the lower tone.



MEMO

By holding down the [SHIFT] button and pressing the [SPLIT] button, you can access the LAYER/SPLIT screen without turning the Split function on/off.

2. To cancel Split keyboard mode, press the [SPLIT] button so its illumination is turned off.

MEMO

- If you want to close the LAYER/SPLIT screen while leaving Split on, press the [EXIT] button.
- When you turn on the [SPLIT] button, the setting of the Layer switch will turn "ON" for UPPER 1 and LOWER 1.
- When you turn off the [SPLIT] button, the setting of the Layer switch will return to the value it had in the live set.

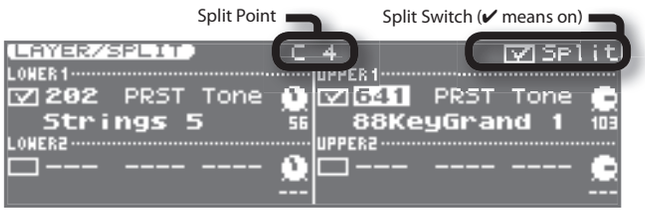
MIDI receive channel when in Split mode

If you want to play the JUNO-Gi from an external MIDI-connected device, use the MIDI channel that's specified by the System setting "Main Channel" (p. 82).

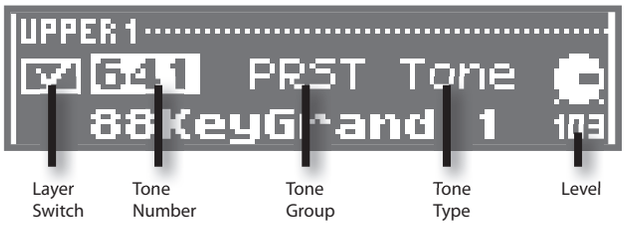
If the [SPLIT] button is on, the MIDI receive channel for the Lower layer can be specified by the "Sub Channel" (p. 82) setting separately from the Main Channel.

Changing the Tone or Volume in the LAYER/SPLIT Screen

In the LAYER/SPLIT screen, you can use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to change the following values.



Parameter	Value	Explanation
Switch	OFF, ON (✔)	Split on/off
Split Point	OFF, C#-–G9	Specifies the Split Point.



Parameter	Value	Explanation
Layer Switch	OFF, ON (✔)	Layer on/off
Number	001–	Tone Number
Type	Tone, Rhy (Rhythm)	Tone Type
Group	PRST (PRESET), GM	Tone Group
Level	0–127	Volume of each layer. This setting's main purpose is to adjust the volume balance between layers.

MEMO

If you want to exchange the Upper and Lower tones, refer to "Copying/Exchanging Layers" (p. 35).

Changing the Split Point

In Split keyboard mode, here's how to change the split point (the location at which the keyboard is divided).

1. Hold down the [SPLIT] button and press the key that you want to specify as the split point.

The key you pressed will become the new split point.

The split point key is included in the Upper area.

2. To close the setting window, press the [EXIT] button.

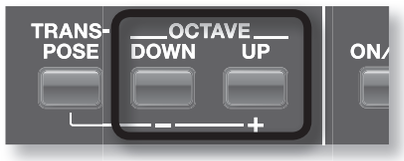
Changing the Keyboard Settings

Changing the Pitch in One-octave Steps (OCTAVE [DOWN] [UP] Button)

Octave Shift is a function that changes the pitch of the keyboard in steps of an octave.

If you're using your right hand to play a low-pitched part, such as a bass line, you'll find it easier to play if you shift the keyboard down one or two octaves.

1. Press the OCTAVE [DOWN] or [UP] button.



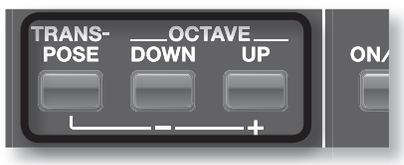
- Pressing the [DOWN] button will lower the pitch by one octave, and pressing the [UP] button will raise the pitch by one octave.
- You can change the pitch as much as three octaves down (-3) or three octaves up (+3).
- A setting window will open when you press one of these buttons, and will close shortly after you release the button.
- When set to any value other than "0," either OCTAVE [DOWN] or [UP] will light.
- By pressing OCTAVE [DOWN] and [UP] simultaneously you can reset the value to "0."
- There is a single Octave Shift setting for the entire JUNO-Gi. The changed setting will be remembered even if you switch live sets.
- This setting cannot be saved. The value will be reset to "0" when you power up the JUNO-Gi.
- If you want to change the octave setting for each layer of a live set, specify the "Octave" (p. 36) and then save the live set.
- In the LAYER/SPLIT screen, you can press the OCTAVE [DOWN] button or [UP] button to raise or lower by an octave the key range of the layer at the position of the cursor.

Transposing the Pitch in Semitone Steps ([TRANSPOSE] Button)

Transpose is a function that changes the pitch of the keyboard in semitone steps.

You can use this to play transposing instruments such as trumpet or clarinet at the pitches written in the score.

1. Hold down the [TRANSPOSE] button and press the [–] or [+] button.



- Specify the amount of transposition in semitone steps (G–F#: -5–+6 semitones).
- A setting window will open when you press one of these buttons, and will close shortly after you release the button.
- When any value other than "C" is set, the [TRANSPOSE] button will light.
- By holding down the [TRANSPOSE] button and pressing the [–] and [+] buttons simultaneously you can reset the value to "C."
- There is a single Transpose setting for the entire JUNO-Gi. The changed setting will be remembered even if you switch live sets.
- This setting cannot be saved. The value will be reset to "C" when you power up the JUNO-Gi.

Adjusting the Keyboard Touch

You can set the instrument so all notes sound at a fixed volume regardless of the strength (velocity) at which you play the keys, or adjust the way in which the keyboard responds to your playing touch.

1. Press the [MENU] button.

2. Use the VALUE dial or the cursor buttons to select "4. System," and press the [ENTER] button.

The System Menu window will appear.

3. Press the [2] (KBD/CTRL) button.

4. Press the [1] (KBD) button.

5. Use the cursor [▲] [▼] buttons to select a parameter.

6. Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.

For details on the parameters and values that you can assign, refer to "[1] (KBD)" (p. 81).

7. If you want to keep your settings, press the [6] (WRITE) button.

8. Press the [EXIT] button a number of times to return to the previous screen.

Changing the Temperament to an Arabian or Other Scale (Scale Tune)

Equal temperament is the method of tuning used by most music today, including Western music. However, the JUNO-Gi lets you recreate other temperaments by individually altering the pitches of the notes. Using this feature, you change the temperament of the instrument to that used for Baroque or other classical music, or set it for tuning used in Arabian music. This feature is called "Scale Tuning."

Scale tuning allows you to modify the pitch of each note in one-cent steps (1/100th of a semitone) relative to the equal-tempered pitch.

1. Press the [MENU] button.

2. Use the VALUE dial or the cursor buttons to select "4. System," and press the [ENTER] button.

The System Menu window will appear.

3. Press the [1] (GENERAL) button.

4. Press the [2] (SOUND) button.

5. Use the cursor [▲] [▼] buttons to move the cursor to "Scale Tune Switch" or "Patch Scale Tune for C–B."

6. Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.

For details on the parameters and values that you can assign, refer to "Scale Tune" (p. 80).

7. If you want to keep your settings, press the [6] (WRITE) button.

8. Press the [EXIT] button a number of times to return to the previous screen.

D Beam Controller

The D Beam controller can be used simply by waving your hand over it. It can be used to apply various effects, depending on the function that is assigned to it. On the JUNO-Gi, the D Beam controller can be used not only to modify the sounds, but also to control the pitch of a monophonic (solo) synthesizer sound.

1. Press either the D BEAM [SOLO SYNTH], [EXPRESSION], [ASSIGNABLE] button to turn on the D Beam controller.

Button	Explanation
[SOLO SYNTH] button	You can play a monophonic synthesizer by moving your hand above the D Beam controller.
[EXPRESSION] button	Lets you add expression.
[ASSIGNABLE] button	Operates the function assigned to the D Beam controller.

2. While you play the keyboard to produce sound, place your hand above the D Beam controller and move it slowly up and down.

To turn off the D Beam controller, once again press the button you pressed in step 1; it will go out.

MEMO

When you turn on the power, the D Beam controller will be off.

The usable range of the D Beam controller

The following diagram shows the usable range of the D Beam controller. Waving your hand outside this range will produce no effect.

NOTE

The usable range of the D Beam controller will become extremely small when used under strong direct sunlight. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location.
→"D Beam Sens" (p. 83)

D Beam Controller Settings

1. Hold down the [SHIFT] button, and press the D BEAM button ([SOLO SYNTH], [EXPRESSION], [ASSIGNABLE]) that you want to assign.

2. Use the cursor [▲] [▼] buttons to select a parameter.

3. Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.

For details on the parameters and values that you can assign, refer to "System Menu [5] (D BEAM)" (p. 83).

4. If you want to keep your settings, press the [6] (WRITE) button.

Setting for the D Beam controller are saved for system settings.

MEMO

You can use the function buttons shown below the screen to move to other setting screens of the D Beam controller.

5. Press the [EXIT] button a number of times to return to the previous screen.

[S1] [S2] buttons

You can assign various performance-related functions to the [S1] and [S2] buttons. When you turn the [S1] or [S2] button on/off, the assigned function will be switched or turned on/off.

1. Hold down the [SHIFT] button and press the [S1] or [S2] button.

2. Use the cursor [▲] [▼] buttons to select a parameter.

"Switch 1" is the setting for the [S1] button, and "Switch 2" is the setting for the [S2] button.

3. Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.

Parameter	Value	Explanation
Assign	The function assigned to the [S1], [S2] buttons	
	TRANSPOSE UP	Shift the pitch of the keyboard upward in semitone steps (a maximum of six semitones).
	TRANSPOSE DOWN	Shift the pitch of the keyboard downward in semitone steps (a maximum of five semitones).
	TAP TEMPO	Used to set the keyboard tempo to the interval at which you press the button.
	MONO/POLY	Specify whether the tone will play polyphonically (POLY) or monophonically (MONO).
	PORTAMENTO	Turn the Portamento on/off.
	HOLD	Turn the Hold on/off.
	MFX1–2 SW	Switch the multi-effects 1–2 on/off.
	CHORUS SW	Switch the chorus on/off.
	REVERB SW	Switch the reverb on/off.
	SYS CTRL 1–4 SRC	Transmit the MIDI message specified by the System setting "Sys Ctrl 1–4 Source."
	LAYER 1–4 SW	Turns the Layer Switch On/Off for the specified layer
Type	The way in which the [S1], [S2] buttons will operate when pressed. *** Depending on the Assign setting, this may not be available.**	
	LATCH	The on/off status will alternate each time you press the button.
	MOMENTARY	The assigned function will turn on while you press the button, and will turn off when you release it.

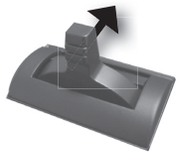
4. Press the [EXIT] button to return to the previous screen.

The [S1] [S2] settings are saved as live set settings. If you want to keep these settings, press the [WRITE] button to save them in the live set (p. 35).

Pitch Bend/Modulation Lever

While holding down a key, moving the lever to the left will lower the pitch, and moving it to the right will raise the pitch. This is called "pitch bend."

Pushing the lever away from yourself will apply vibrato. This is called "modulation."



Pushing the lever away from yourself while moving it to the left or right will apply both effects simultaneously.

MEMO

The pitch bend range can be specified separately for each layer. Refer to "Bend" (p. 36).

[SOUND MODIFY] Knob

You can use the SOUND MODIFY knobs to modify the sound in real time.

MEMO

By holding down the [SHIFT] button and moving a knob, you can check the current value without modifying the setting.

NOTE

Depending on the settings of the live set, turning a knob might not affect the sound in some cases.

Modifying the Tonal Character ([CUTOFF]/[RESONANCE] Knobs)

You can use these knobs to adjust the filter that cuts or boosts specific frequency regions of the sound.

These affect the following parameters of the currently selected live set.

Knob	Parameter	Value	Explanation
[CUTOFF] knob	**Cutoff Offset**	-64–+63	Adjusts the frequency (cutoff frequency) at which the filter begins to be applied. Turning the knob toward the right will brighten the sound, and turning it toward the left will darken the sound.
[RESONANCE] knob	**Resonance Offset**	-64–+63	Boosts the sound in the vicinity of the cutoff frequency, adding a distinctive character to the sound. Turning the knob toward the right will strengthen this character, and turning the knob toward the left will weaken it.

MEMO

The Cutoff and Resonance effects apply only to the Synthesizer. They do not affect the sound of the Digital Recorder or the USB Memory Song Player.

Adding Reverberation ([REVERB] Knob)

You can add reverb (reverberation) to the sounds that you play from the synthesizer.

By adding reverb, you can recreate the pleasant acoustics that are typical of a performance in a concert hall or similar space.

Knob	Parameter	Value	Explanation
[REVERB] knob	**Reverb Level**	0–127	Adjusts the amount of reverb. Turning the knob toward the right will deepen the reverb, and turning it toward the left will decrease the reverb.

MEMO

The Reverb effects apply only to the Synthesizer. They do not affect the sound of the Digital Recorder or the USB Memory Song Player.

Adjusting the Level of the Low, Middle and High Frequency Ranges (EQ [LOW]/[MID]/[HIGH] Knobs)

Use the knobs to adjust the equalizer (EQ) that applies to the overall sound.

Knob	Parameter	Value	Explanation
[LOW] knob	**Low Gain**	-15–0–+15 dB	Adjusts the low range sound. Turning the knob toward the right will boost the low range sound, while turning it toward the left will attenuate the low range sound.
[MID] knob	**Mid Gain**	-15–0–+15 dB	Adjusts the middle range sound. Turning the knob toward the right will boost the middle range sound, while turning it toward the left will attenuate the middle range sound.
[HIGH] knob	**High Gain**	-15–0–+15 dB	Adjusts the high range sound. Turning the knob toward the right will boost the high range sound, while turning it toward the left will attenuate the high range sound.

MEMO

- The equalizer applies not only to the Synthesizer but also to the sound of the Digital Recorder and the USB Memory Song Player.
- You can use the System setting "[3] (MST EQ)" (p. 81) to make more detailed equalizer settings.

Turning the equalizer on/off (EQ [ON/OFF] button)

You can use the EQ [ON/OFF] button to turn the equalizer on/off.

Using Pedals

You can connect a hold pedal (sold separately: DP series) and an expression pedal (sold separately: EV-5) to the JUNO-Gi.

If an optional hold pedal (DP series) is connected to the rear panel PEDAL HOLD jack, you can press the hold pedal to cause notes to sustain or "hold" even after their keys have been released.

If an optional expression pedal or pedal switch (EV-5, DP series.) is connected to the rear panel PEDAL CONTROL jack (1, 2), you can use the pedal to control the volume or various functions.

Holding Notes (HOLD Pedal)

While playing the keyboard, press the hold pedal.

The notes will be held while you are pressing the hold pedal.

Adding Expression to Your Performance (CONTROL Pedal)

While playing the keyboard, raise and lower the expression pedal.

CONTROL Pedal Settings

You can assign various performance-related functions to a pedal that is connected to the rear panel PEDAL CONTROL jack.

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor buttons to select "4. System," and press the [ENTER] button.**

   The System Menu window will appear.
3. **Press the [2] (KBD/CTRL) button.**
4. **Press the [2] (PEDAL) button.**
5. **Use the cursor [▲] [▼] buttons to select the "Control Pedal Assign."**
6. **Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.**

   For details on the values that you can assign, refer to "Control Pedal Assign" (p. 81).
7. **If you want to keep your settings, press the [6] (WRITE) button.**
8. **Press the [EXIT] button a number of times to return to the previous screen.**

Performing with a Microphone (Vocoder)

Connecting a microphone, and adjusting the Input level

Connect your microphone and adjust the input level as described in "Connecting the Equipment to Record and Adjusting the Input Level" (p. 92).

Using the Vocoder

The JUNO-Gi uses MFX to simulate a vocoder.

1. **Select "PRESET 621 VOCODER Ens" as the live set.**

   For details on how to select a live set, refer to "Selecting Live Sets" (p. 22).
2. **While you play the keyboard, vocalize into the microphone.**

NOTE

The vocoder is applied to the sound from the microphone. There will be no sound if you only play the keyboard without vocalizing into the microphone.

MEMO

Even for live sets other than the one listed above, you can apply the vocoder effect by selecting "79: VOCODER" as the effect.

Changing the Vocoder Settings

1. **Select "PRESET 621 VOCODER Ens" as the live set.**
2. **Press the [MENU] button.**
3. **Use the VALUE dial or the cursor buttons to select "2. Effect Edit," and press the [ENTER] button.**
4. **Press the [2] (MFX) button.**

   The MFX screen will appear. In this case, "79: VOCODER" will be selected for MFX.
5. **Use the cursor buttons to select the parameter you want to edit.**
6. **Use the VALUE dial or [DEC] [INC] to edit the value.**

Parameter	Value	Explanation
Mic Sens	0–127	Adjusts the input sensitivity of the microphone.
Synth Level	0–127	Adjusts the input level of the instrument.
Mic Mix	0–127	Adjusts the amount of sound from the microphone added to the vocoder's output.
Level	0–127	Adjusts the volume level of the sound that has passed through the vocoder.

If you want to keep the edited settings, save the live set as a user live set. For details, refer to "Saving a Live Set (WRITE)" (p. 35).

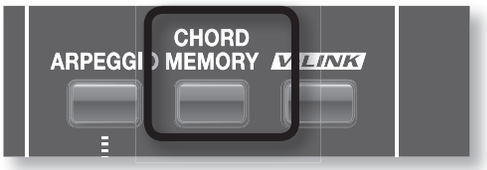
Using the Chord Memory Function

About the Chord Memory Function

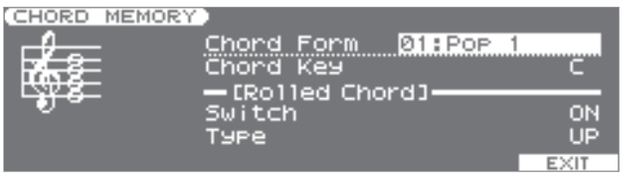
Chord Memory is a function that allows you to play chords based on pre-programmed Chord Forms, just by pressing a single key on the keyboard.

Performing with the Chord Memory Function

1. Press the [CHORD MEMORY] button to turn it on.



The button will light. The CHORD MEMORY screen will appear, allowing you to make chord memory settings.



2. Play the keyboard.

A chord will sound according to the currently selected chord form.

For details on the chord form, refer to "Chord Memory List" (p. 136).

3. To finish the chord Memory Function, press the [CHORD MEMORY] button again to turn it off.

Chord Memory Settings

1. Press the [CHORD MEMORY] button so it's lit. Alternatively, hold down the [SHIFT] button and press the [CHORD MEMORY] button.

MEMO

By holding down the [SHIFT] button and pressing the [CHORD MEMORY] button, you can access the "CHORD MEMORY" screen without turning the Chord Memory function on/off.

2. Use the cursor buttons to move the cursor to the item that you want to edit.

3. Use the VALUE dial or [DEC] [INC] to edit the value.

Item	Value	Explanation
Chord Form	01–17	Selects the type of chord set assigned to the C–B keys. For details on the chord form, refer to "Chord Memory List" (p. 136).
Chord Key	C–B	Changes the key of the chord.
Rolled Chord		
Switch	ON	The notes in the chord will be sounded sequentially rather than simultaneously. The speed at which the notes are sounded will depend on the force with which you strike the keys; this lets you realistically simulate guitar-like playing methods simply by using the keyboard.
	OFF	The notes will be sounded as a chord.
Type	UP	Notes will be sounded in order from bottom to top.
	DOWN	Notes will be sounded in order from top to bottom.
	ALTERNATE	The order in which the notes are sounded will change each time you play the keyboard.
Destination		
Destination	Specifies the layer played by the chord memory.	
	BOTH	The Upper and Lower layers will be played by the chord memory. *** If Split is on, the Upper layer will be played by the chord memory.**
	LOWER	The Lower layer will be played by the chord memory.
	UPPER	The Upper layer will be played by the chord memory.

The chord memory settings (including ON/OFF setting) are saved as live set settings. If you want to keep these settings, press the [WRITE] button to save them in the live set (p. 35).

Playing Arpeggios (ARPEGGIO)

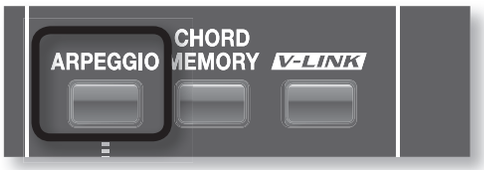
About Arpeggio

The JUNO-Gi's Arpeggio function lets you produce arpeggios automatically; simply hold down some keys, and a corresponding arpeggio will be played automatically

Playing by Using Arpeggios

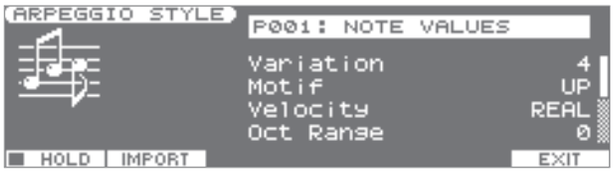
Turning Arpeggio On and Off

1. Press the [ARPEGGIO] button so it's lit.



The Arpeggio function will turn on.

The ARPEGGIO STYLE screen will appear.



To exit the ARPEGGIO STYLE screen, press the [EXIT] button.

2. Play a chord on the keyboard.

The JUNO-Gi will play an arpeggio, according to the notes forming the chord you have just voiced.

3. To finish playing arpeggios, press the [ARPEGGIO] button again so it's distinguished.

Holding an Arpeggio

By using the following procedure, you can produce arpeggios even without continuing to press the keyboard.

1. Press the [ARPEGGIO] button so it's lit.

The ARPEGGIO STYLE screen will appear.

2. Press the [1] (HOLD) button to add a check mark (✔).

3. Play a chord on the keyboard.

4. If you play a different chord or notes while the arpeggio is being held, the arpeggio will change accordingly.

5. To cancel Arpeggio Hold, press the [1] (HOLD) button once again.

When Using a Hold Pedal

If you play an arpeggio while pressing the hold pedal (p. 30), the arpeggio will continue to be played even if you release the chord.

1. Connect an optional pedal switch (DP series etc.) to the PEDAL HOLD jack.

2. Press the [ARPEGGIO] button to turn on the arpeggio.

3. Play a chord while pressing the hold pedal.

4. If you play a different chord or notes while the arpeggio is being held, the arpeggio will change accordingly.

Determining the Tempo for Arpeggio Performances

This sets the arpeggio tempo.

1. Press the [TEMPO] button.

The TEMPO window will open.

2. Use either of the following methods to set the tempo.

- Press the [4] (TAP) button three or more times at the desired tempo (The tempo will be set to the interval at which you pressed the button).
- Use the VALUE dial or the [DEC] [INC] buttons to change the desired value.

About tempo

The JUNO-Gi uses two kinds of tempo: the "keyboard tempo" and the "recorder tempo." The keyboard tempo is used for the synthesizer's arpeggio etc, and the recorder tempo is the tempo of the digital recorder.

MEMO

- Use the cursor [▲] [▼] buttons to select the tempo that you want to change (Keyboard Tempo, Recorder Tempo).
- If you press the [5] (LINK) button to assign a check mark (✔), the keyboard tempo will match the recorder tempo. This is convenient when you want to play arpeggios in time with the tempo of the recorder's song.
- If you use the USB memory song player to play back MIDI data (SMF) when the [5] (LINK) button is off, the keyboard tempo will be set to the tempo of the SMF data.
- You can save the current keyboard tempo by pressing the [WRITE] button while the TEMPO window is displayed.

*** If the [5] (LINK) button (Tempo Link) is on, the JUNO-Gi cannot synchronize to an external MIDI device (p. 134).**

3. To close the TEMPO window, press the [6] (CLOSE) button or the [EXIT] button.

Arpeggio Settings

1. Press the [ARPEGGIO] button so it's lit. Alternatively, hold down the [SHIFT] button and press the [ARPEGGIO] button.

The ARPEGGIO STYLE screen will appear.

MEMO

By holding down the [SHIFT] button and pressing the [ARPEGGIO] button, you can access the ARPEGGIO STYLE screen without turning the arpeggio function on/off.

2. Use the cursor [▲] [▼] buttons to select a parameter.

3. Use the VALUE dial or the [DEC] [INC] buttons to select the desired value.

Parameter	Value	Explanation
Style	P001–P128, U001–U064	Specifies the basic way in which the arpeggio will be played. **MEMO** You can create your own original Arpeggio Style by importing SMF or phrase data into an arpeggio user style. For details, refer to "Importing SMF on Your Computer to an Arpeggio Style" (p. 33).
Variation	1–	The arpeggiator provides several variations (performance patterns) for each arpeggio style. This parameter selects the variation number. The number of variations will differ according to the arpeggio style.
Motif	Sets the order in which notes of the chord will sound.	
	UP	Notes you press will be sounded, beginning from low to high.
	DOWN	Notes you press will be sounded, from high to low.
	UP&DOWN	Notes you press will be sounded, from low to high, and then back down from high to low.
	RANDOM	Notes you press will be sounded, in random order.
	NOTE_ORDER	Notes you press will be sounded in the order in which you pressed them. By pressing the notes in the appropriate order you can produce melody lines. Up to 128 notes will be remembered.
	GLISSANDO	Each chromatic step between the highest and lowest notes you press will sound in succession, repeating upward and downward. Press only the lowest and the highest notes.
	CHORD	All notes you press will sound simultaneously.
	AUTO1	The timing at which keys will sound will be assigned automatically, giving priority to the lowest key that was pressed.
	AUTO2	The timing at which keys will sound will be assigned automatically, giving priority to the highest key that was pressed.
	PHRASE	Pressing a single key will sound the phrase based on the pitch of that key. If multiple keys are pressed, the last-pressed key will be valid.
Velocity	REAL, 1–127	Specifies the loudness of the notes that you play. If you want the velocity value of each note to depend on how strongly you play the keyboard, set this parameter to "REAL." If you want each note to have a fixed velocity regardless of how strongly you play the keyboard, set this parameter to the desired value (1–127).
Oct Range	-3–+3	Sets the key range in octaves over which arpeggio will take place. If you want the arpeggio to sound using only the notes that you actually play, set this parameter to "0." To have the arpeggio sound using the notes you play and notes 1 octave higher, set this parameter to "+1." A setting of "-1" will make the arpeggio sound using the notes you play and notes 1 octave lower.
Accent	0–100%	Modifies the strength of accents and the length of the notes to adjust the "groove" feel of the arpeggio. A setting of "100%" will produce the most pronounced groove feel.
Shuffle Rate	0–100%	This setting lets you modify the note timing to create shuffle rhythms. With a setting of "50%" the notes will be spaced evenly. As the value is increased, the note timing will have more of a "dotted" (shuffle) feel.
Shuffle Resolution	♪16, ♪8	This setting lets you modify the note timing to create shuffle rhythms. With a setting of "50%" the notes will be spaced evenly. As the value is increased, the note timing will have more of a "dotted" (shuffle) feel.
Destination	Specifies the layer played by the arpeggio.	
	BOTH	The Upper and Lower layers will be played by the arpeggio. *** If Split is on, the Upper layer will be played by the arpeggio.**
	LOWER	The Lower layer will be played by the arpeggio.
	UPPER	The Upper layer will be played by the arpeggio.

Saving Arpeggio Settings (WRITE)

The arpeggio settings (including ON/OFF setting) are saved as live set settings. If you want to keep these settings, press the [WRITE] button to save them in the live set
(p. 35).

Importing SMF on Your Computer to an Arpeggio Style

You can create your own original Arpeggio Style (USER 01–64) by importing SMF on your computer.

MEMO

You'll need a commercially available SD card reader in order to perform this procedure.

1. **Using your computer and a commercially available SD card reader, copy your Standard MIDI File (.MID) into the SD card's "/ROLAND/IMPORT" folder.**
2. **Insert the SD card into the JUNO-Gi, and switch on the JUNO-Gi's power.**
3. **Press the [ARPEGGIO] button so it's lit.**

   The ARPEGGIO STYLE screen will appear.
4. **Press the [2] (IMPORT) button.**
5. **Turn the VALUE dial to select the SMF or phrase that you want to import.**

MEMO

- By pressing the [5] (PREVIEW) button you can audition the selected SMF or phrase.
- If you decide not to import, press the [EXIT] button.

6. **Press the [6] (NEXT) button.**
7. **Assign a name to the Arpeggio Style that you want to import. After you've assigned a name, press the [6] (NEXT) button.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
8. **Select the desired STYLE IMPORT DESTINATION. Turn the VALUE dial to make your choice.**
9. **Press the [6] (EXEC) button.**

   A confirmation message will appear.
10. **Press the [5] (EXEC) button to execute.**

    To cancel, press the [6] (CANCEL) button.

    The SMF or phrase will be imported into the arpeggio user style.

MEMO

Please note the following points regarding importing an arpeggio.

- Only SMF Format 0 is supported. If the data is incorrect, the screen will indicate **"Incorrect File!"**
- Only the note data will be imported from the original data into the arpeggio.
- Up to 500 notes (note on/off) can be imported. If there are more than 500 notes, the screen will indicate **"Too Much Data!"**
- A maximum of 64 files can be imported.

Editing a Live Set (LIVE SET EDIT)

If you want to create an original sound on the JUNO-Gi, you can edit a live set.

On the JUNO-Gi, it's not possible to edit or rewrite the tones themselves. However, you can select the tones that are played by a live set, and make relative adjustments (offsets) to the values of each tone.

The simplest way to create your own sound is to choose a live set that's close to what you have in mind, and then try exchanging different tones to combine the sounds in different ways.

You can save the edited result in a user live set.

Basic Operations in the LIVE SET EDIT Screen

Displaying the LIVE SET EDIT screen

1. Select the live set that you want to edit (p. 22).

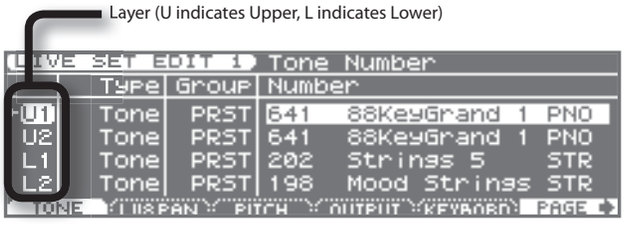
MEMO

If you want to create a live set from scratch, initialize the live set as described in "Initializing a Live Set" (p. 35).

2. Press the [MENU] button.

3. Use the VALUE dial or cursor buttons to select "1. Live Set Edit," and then press the [ENTER] button.

The LIVE SET EDIT screen will appear.



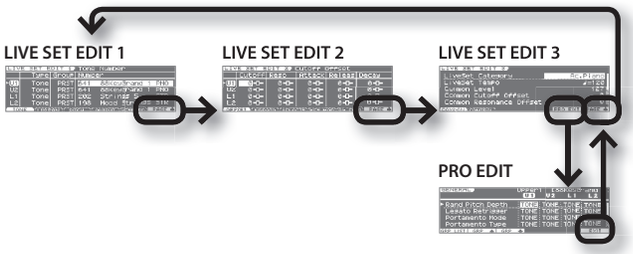
MEMO

Use the cursor [◀] [▶] buttons to scroll the LIVE SET EDIT screen to left or right. If the screen shown in the illustration does not appear, continue pressing the cursor [◀] button until the screen appears.

Moving within the LIVE SET EDIT screen

4. Use the following buttons to move within the LIVE SET EDIT screen.

Button	Explanation
Cursor [◀] [▶]	Move the cursor left/right. When the cursor reaches the edge of the screen, the screen will scroll to the left or right.
[SHIFT]+[◀] [▶]	Scroll the screen left/right.
Function Buttons [1]–[5]	Jump to the screen indicated by the button.
[6] (PAGE →)	Moves between pages in the order shown below. LIVE SET EDIT 1 → 2 → 3 → 1 → …
[5] (PRO EDIT) (LIVE SET EDIT 3 screen only)	Moves to the PRO EDIT screen.

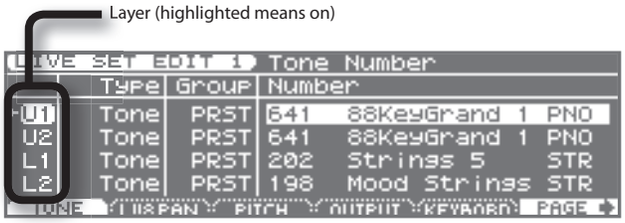


For details on each screen, refer to the following pages.

Screen	Explanation	Page
LIVE SET EDIT 1	Layer settings 1	p. 36
LIVE SET EDIT 2	Layer settings 2	p. 37
LIVE SET EDIT 3	Settings for the entire live set	p. 38
PRO EDIT	Detailed settings for each tone assigned to the layers	p. 39

Layer On/Off

Each layer's on/off setting is indicated as shown below.



5. You can turn each layer on/off by holding down the [SHIFT] button and pressing the [1]–[4] buttons.

Button	Layer
[SHIFT]+[1]	U1 (Upper 1) On/Off
[SHIFT]+[2]	U2 (Upper 2) On/Off
[SHIFT]+[3]	L1 (Lower 1) On/Off
[SHIFT]+[4]	L2 (Lower 2) On/Off

Entering a value

6. Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to change the value.

When you've finished editing

7. When you've finished editing, press the [EXIT] button.

You will return to the LIVE SET PLAY screen.

Saving

If you return to the LIVE SET PLAY screen without saving your changes, an "*" is shown at the left side of the live set group.

If you turn off the power or switch to a different live set while this "*" is displayed, the changes you made will be discarded. If you want to keep your changes, you must save the live set.

8. Press the [WRITE] button and proceed as described in "Saving a Live Set (WRITE)" (p. 35).

Initializing a Live Set

Here's how to return (initialize) the settings of the currently selected live set to their default values.

NOTE

Initialization will affect only the currently selected live set. If you want to return all settings to their factory-set state, execute the Factory Reset operation (p. 78).

1. **Select the user live set that you want to initialize.**
2. **Press the [MENU] button.**
3. **Use the VALUE dial or the cursor buttons to select "1. Live Set Edit," and press the [ENTER] button.**

   The LIVE SET EDIT screen will appear.
4. **Hold down the [SHIFT] button and press the [6] (INIT) button.**

   A confirmation message will appear.
5. **Press the [5] (EXEC) button to initialize the live set.**

   To cancel, press the [6] (CANCEL) button.

Copying/Exchanging Layers

Here's how to exchange the Upper and Lower layers, or to copy the Upper layer settings to the Lower layer.

1. **Select the live set that you want to edit.**
2. **Press the [MENU] button.**
3. **Use the VALUE dial or the cursor buttons to select "1. Live Set Edit," and then press the [ENTER] button.**

   The LIVE SET EDIT screen will appear.
4. **Hold down the [SHIFT] button and press the [5] (COPY) button.**
5. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to specify the copy-source and copy-destination layers.**

Display	Explanation
Source Layer	Copy-source layer
Destination Layer	Copy-destination layer

   If you press the [4] (EXCHG) button to add a check mark (✓), the layers you specified as the source and destination layers will be exchanged.
6. **Press the [6] (EXEC) button.**

   A confirmation message will appear.
7. **Press the [5] (EXEC) button to exchange the layers.**

   To cancel, press the [6] (CANCEL) button.

Saving a Live Set (WRITE)

Changes you make are temporary, and will be lost when you turn off the power or select another live set. If you want to keep the live set you modified, you must save it to internal user memory.

When you edit the settings of a live set in Live set mode, an "*" will be shown in the LIVE SET PLAY screen.

NOTE

When you save, the data that previously occupied the save destination will be overwritten.

1. **Press the [WRITE] button.**

   The LIVE SET NAME screen will appear.
2. **Assign a name to the live set.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
3. **When you've finished assigning a name, press the [6] (NEXT) button.**

   A screen allowing you to select the save destination will appear.
4. **Use the VALUE dial, the [DEC] [INC] buttons, or the cursor [▲] [▼] buttons to select the save destination live set number.**

   If you press the [4] (COMPR) button to apply a check mark (✔), you'll be able to play the save-destination live set (Compare function).
5. **Press the [6] (WRITE) button.**

   A confirmation message will appear.
6. **Press the [5] (EXEC) button to save the live set.**

   To cancel, press the [6] (CANCEL) button.

NOTE

Never turn off the power while data is being saved.

What the saved Live Set data contains

- LIVE SET EDIT parameters (p. 36)
- Chord Memory settings (p. 31)
- Arpeggio settings (p. 32)

For details on how to edit in each screen, refer to "Basic Operations in the LIVE SET EDIT Screen" (p. 34).

LIVE SET EDIT 1 Screen

[1] (TONE)

Parameter	Value	Explanation
Type (Tone Type)	Tone type of each layer	
	Tone	These are instruments such as piano or strings. All keys will play the sound of the same instrument.
	Rhythm	These are instruments such as drum sets. Each key will play the sound of a different instrument.
Group (Tone Group)	Tone group of each layer	
	PRST	These are the tones unique to the JUNO-Gi.
	GM	These are tones compatible with the GM2 specification which was created as a common standard for MIDI devices across manufacturers and models.
Number (Tone Number)	001–	Tone number of each layer

[2] (LV&PAN)

Parameter	Value	Explanation
Level	0–127	Volume of each layer. This setting's main purpose is to adjust the volume balance between layer.
Pan	L64–0–63R	Left/right position of each layer
Sw (Layer Switch)	OFF, ON (✔)	Layer on/off setting
Voice (Voice Reserve)	0–63, FULL	This setting specifies the number of voices that will be reserved for each layer when more than 128 voices are played simultaneously. *** It is not possible for the settings of all layers to total an amount greater than 64. The remaining number of available voices will be displayed at (rest=). Pay attention to this readout as you make Voice Reserve settings.** *** The JUNO-Gi is able to play up to 128 notes simultaneously. The polyphony, or the number of voices (sounds) does not refer only to the number of live sets actually being played, but changes according to the number of tones used in the live sets, and the number of waves used in the tones.**

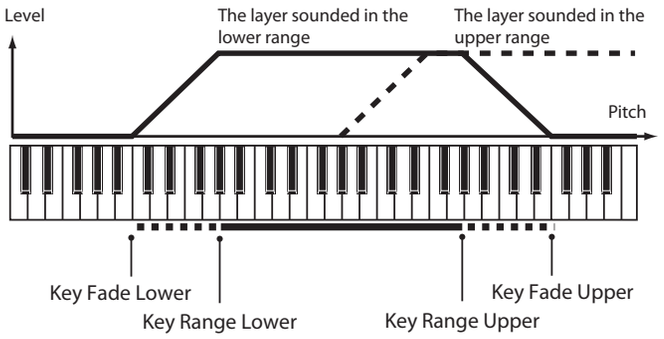
[3] (PITCH)

Parameter	Value	Explanation
Octave (Octave Shift)	-3–+3	Pitch of the layer's sound (in 1-octave units) *** Note that when a rhythm set is assigned to a layer, you cannot modify this parameter.**
Coarse (Coarse Tune)	-48–+48	Pitch of the layer's sound (in semitones, +/-4 octaves)
Fine (Fine Tune)	-50–+50	Pitch of the layer's sound (in 1-cent steps; one cent is 1/100th of a semitone)
Bend (Pitch Bend Range)	0–24	Amount of pitch change in semitones (2 octaves) that will occur when the Pitch Bend Lever is moved. The amount of change when the lever is tilted is set to the same value for both left and right sides.
	TONE	The bend range setting specified by the tone will be used.

[4] (OUTPUT)

Parameter	Value	Explanation
Asgn (Output Assign) (Output MFX Select)	Specifies for each layer how the direct sound will be output. • Chorus and reverb are output in mono at all times. • The output destination of the signal after passing through the chorus is set with the "Chorus Output" (p. 45) parameter.	
	MFX 1–2	Output in stereo through multi-effects. You can also apply chorus or reverb to the sound that passes through multi-effects. Specify which multi-effects (1–2) will be used.
	L+R	Output in stereo to the OUTPUT jacks without passing through the multi-effect
	L	Output in mono to the OUTPUT L jack without passing through the multi-effect
	R	Output in mono to the OUTPUT R jack without passing through the multi-effect
Output (Output Level)	0–127	Level of the signal that is sent to the output destination specified by Asgn
Chorus (Chorus Send Level)	0–127	Level of the signal sent to chorus for each layer
Reverb (Reverb Send Level)	0–127	Level of the signal sent to reverb for each layer

[5] (KEYBORD)



Parameter	Value	Explanation
K.L (Key Range Lower)	C-–(Upper)	Specifies the lowest note that the layer will sound for each layer.
K.U (Key Range Upper)	(Lower)–G9	Specifies the highest note that the layer will sound for each layer.
F.L (Key Fade Lower)	0–127	Determines what will happen to the layer's level when a note that's lower than Key Range Lower is played. If you don't want the layer to sound at all, set this parameter to "0."
F.U (Key Fade Upper)	0–127	Determines what will happen to the layer's level when a note that's higher than Key Range Upper is played. If you don't want the layer to sound at all, set this parameter to "0."

LIVE SET EDIT 2 Screen

[1] (OFFSET)

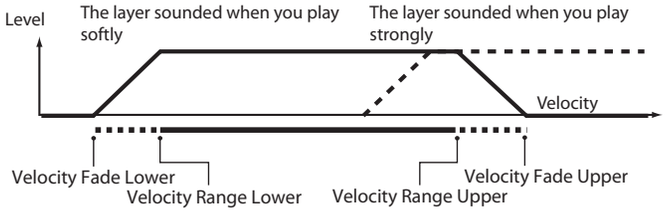
The values set here are applied to the parameters of the tones of the various layers, and are used in correcting the tone.

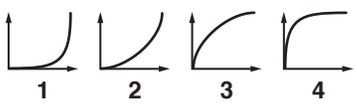
Parameter	Value	Explanation
Cutoff (Cutoff Offset)	-64–+63	Cutoff frequency
Reso (Resonance Offset)	-64–+63	Resonance
Attack (Attack Time Offset)	-64–+63	TVA/TVF Envelope Attack Time
Releas (Release Time Offset)	-64–+63	TVA/TVF Envelope Release Time
Decay (Decay Time Offset)	-64–+63	TVA/TVF Envelope Decay Time

[2] (VIBRATO)

Parameter	Value	Explanation
Vib Rate (Vibrato Rate)	-64–+63	For each layer, adjust the vibrato speed
Depth (Vibrato Depth)	-64–+63	For each layer, this adjusts the depth of the vibrato effect
Delay (Vibrato Delay)	-64–+63	For each layer, this adjusts the time delay until the vibrato

[3] (VELOCITY)



Parameter	Value	Explanation
Sns (Velocity Sens Offset)	-63–+63	Adjusts the velocity sensitivity. The higher the value, the greater the sensitivity.
Crv (Velocity Curve Type)	OFF, 1–4	Velocity curve for each layer Selects for each layer one of the four following Velocity Curve types that best matches the touch of the keyboard. Set this to "OFF" if you are using the keyboard's own velocity curve. 
V.L (Velocity Range Lower)	1–(Upper)	Specifies the lowest velocity at which the layer will sound.
V.U (Velocity Range Upper)	(Lower) –127	Specifies the highest velocity at which the layer will sound.
F.L (Velocity Fade Lower)	0–127	Determines what will happen to the tone's level when the tone is played at a velocity lower than Velo Range Lower. If you don't want the tone to sound at all, set this parameter to "0."
F.U (Velocity Fade Upper)	0–127	Determines what will happen to the tone's level when the tone is played at a velocity greater than Velo Range Upper. If you don't want the tone to sound at all, set this parameter to "0."

[4] (KEY MOD)

Parameter	Value	Explanation
Mono/Poly	MONO	The tone assigned to the layer will sound only one note at a time. *** Unavailable for a layer to which a rhythm set is assigned**
	POLY	Chords can be played on the tone assigned to the layer.
	TONE	The mono/poly setting of the tone assigned to the layer will be used.
Legato (Legato Switch)	Legato refers to playing smoothly without a perceptible break between notes. This produces an effect similar to the hammering-on/pulling-off technique of a guitarist. *** Unavailable for a layer to which a rhythm set is assigned**	
	OFF	Legato will not be applied to the layer.
	ON	Legato will be applied to the layer when you play single notes.
	TONE	The legato setting of the tone assigned to the layer will be used.
Portamento (Portamento Switch)	OFF	Portamento will not be applied.
	ON	Portamento will be applied.
	TONE	The portamento switch setting of the tone assigned to the layer will be used.
Time (Portamento Time)	0–127	Time over which the pitch change will occur when using portamento
	TONE	The portamento time setting of the tone assigned to the layer will be used.

[5] (RX FLTR)

Here you can specify whether specific MIDI messages will (On) or will not (Off) be received by each layer.

Parameter	Value	Explanation
Bd (Receive Bender)	OFF, ON (✔)	Turn reception on/off for specific MIDI messages on each MIDI channel
PA (Receive Poly Key Press)		
CA (Receive Channel Press)		
Md (Receive Modulation: CC01)		
Ex (Receive Expression: CC11)		
Hd (Receive Hold-1: CC64)		
Br (Receive Breath Type: CC02)		
Ft (Receive Foot Type: CC04)		
Po (Receive Portamento: CC05, CC65)		
Fl (Receive Filter Offset: CC71, CC74)		
Ev (Receive Envelope Offset: CC72, CC73, CC75)		
Ef (Receive Effect Send: CC91, CC93)		

LIVE SET EDIT 3 Screen

[1] (COMMON)

Parameter	Value	Explanation
LiveSet Category	Type (category) of the live set	
LiveSet Tempo	20–250	Tempo of the live set
Common Level	0–127	Adjusts the volume of the entire live set.
Common Cutoff offset	-64–+63	Adjusts the cutoff frequency of the entire live set. You can use the SOUND MODIFY [CUTOFF] knob to control this (p. 29).
Common Resonance offset	-64–+63	Adjusts the resonance of the entire live set. You can use the SOUND MODIFY [CUTOFF] knob to control this (p. 29).
Phase Lock	OFF, ON	Set to "ON" when you want to suppress discrepancies in timing of parts played on the same MIDI channel. *** When this parameter is set to "ON," parts on the same MIDI channel are put in a condition in which their timing is matched, enabling them to be played at the same time. Accordingly, a certain amount of time may elapse between reception of the Note messages and playing of the sounds. Turn this setting to "ON" only as needed.**
Preview Type	Type of phrase played back when you press the [PREVIEW] button *** Valid only if the System setting "Preview Mode" (p. 80) is set to "PHRASE."**	
	SINGLE	A single phrase for Upper and Lower
	RHYTHM	A phrase for a rhythm set
	MULTI	Different phrases for Upper and Lower
Preview Phrase	Phrase that is played back when you press the [PREVIEW] button	
Preview Octave	-3–+3	Pitch of the preview phrase (in octave steps)

[2] (CONTROL)

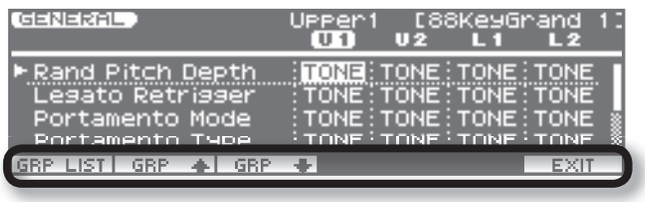
Parameter	Value	Explanation
Split Setting		
Split Switch	OFF, ON	Specifies the Split setting (p. 26).
Split Point	OFF, C#-–G9	Specifies the Split Point (p. 26).
Arpeggio Destination	Specifies the layer played by the arpeggio.	
	UPPER	The Upper layer will be played by the arpeggio.
	LOWER	The Lower layer will be played by the arpeggio.
	BOTH	The Upper and Lower layers will be played by the arpeggio. *** If Split is on, the Upper layer will be played by the arpeggio.**
Tone Control Source		
Tone Ctrl 1–4 Source	Selects the MIDI message used as the tone Control.	
	OFF	The tone control will not be used.
	CC01–31, 33–95	Controller numbers 1–31, 33–95
	PITCH BEND	Pitch Bend
	AFTERTOUCH	Aftertouch

Parameter	Value	Explanation
Assignable Switch		
Switch 1/Switch 2 Assign	The function assigned to the [S1], [S2] buttons	
	TRANSPOSE UP	Shift the pitch of the keyboard upward in semitone steps (a maximum of six semitones).
	TRANSPOSE DOWN	Shift the pitch of the keyboard downward in semitone steps (a maximum of five semitones).
	TAP TEMPO	Used to set the keyboard tempo to the interval at which you press the button.
	MONO/POLY	Specify whether the tone will play polyphonically (POLY) or monophonically (MONO).
	PORTAMENTO	Turn the Portamento on/off.
	HOLD	Turn the Hold on/off.
	MFX1, 2 SW	Switch the multi-effects 1–2 on/off.
	CHORUS SW	Switch the chorus on/off.
	REVERB SW	Switch the reverb on/off.
	SYS CTRL 1–4 SRC	Transmit the MIDI message specified by the System setting "Sys Ctrl 1–4 Source."
	LAYER 1 SW (U1) LAYER 2 SW (U2) LAYER 3 SW (L1) LAYER 4 SW (L2)	Turns the Layer Switch On/Off for the specified layer
Switch 1/Switch 2 Type	The way in which the [S1], [S2] buttons will operate when pressed. *** Depending on the Assign setting, this may not be available.**	
	LATCH	The on/off status will alternate each time you press the button.
	MOMENTARY	The assigned function will turn on while you press the button, and will turn off when you release it.

PRO EDIT Screen

Basic operations in the Pro Edit screen

Basic operations in the Pro Edit screen are the same as described in "Basic Operations in the LIVE SET EDIT Screen" (p. 34), but the function buttons operate as follows.



Button	Explanation
[1] (GRP LIST)	Lists the edit groups. Use the VALUE dial or the cursor [▲] [▼] buttons to select a group, and press the [ENTER] button to confirm.
[2] (GRP ↑)	Moves to the preceding edit group.
[3] (GRP ↓)	Moves to the next edit group.
[6] (EXIT)	Moves to the LIVE SET EDIT 3 screen.

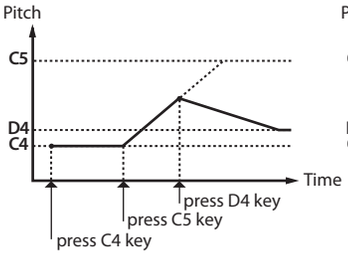
MEMO

By holding down the [SHIFT] button and pressing the cursor [▶] button, you can select the same parameter for multiple layers and set them simultaneously.

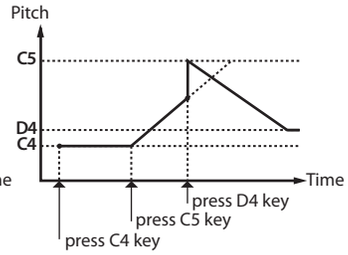
1. GENERAL

Parameter	Value	Explanation
Rand Pitch Depth	0–1200	Width of random pitch deviation that will occur each time a key is pressed (in 1-cent steps) If you do not want the pitch to change randomly, set this to "0."
	TONE	The setting of the tone assigned to the layer will be used.
Legato Retrigger	OFF	When one key is held down and another key is then pressed, only the pitch changes, without the attack of the latter key being played. Set this to "OFF" when performing wind and string phrases or when using modulation with the mono synth keyboard sound.
	ON	Normally you will leave this parameter "ON." *** Legato Retrigger is valid when the Mono/Poly is set to "MONO" and the Legato Switch is set to "ON."**
	TONE	The setting of the tone assigned to the layer will be used.
Portamento Mode	NORM	Portamento will always be applied.
	LEGT	Portamento will be applied only when you play legato.
	TONE	The setting of the tone assigned to the layer will be used.
Portamento Type	RATE	Speed of pitch change is uniform (the time required for the pitch change will correspond to the distance of the pitch change)
	TIME	The time it takes will be constant, regardless of how far apart in pitch the notes are.
	TONE	The setting of the tone assigned to the layer will be used.
Portamento Start	PITCH	Starts a new portamento when another key is pressed while the pitch is changing.
	NOTE	Portamento will begin anew from the pitch where the current change would end.
	TONE	The setting of the tone assigned to the layer will be used.
Delay Mode	NORM	The tone begins to play after the time specified in the Tone Delay Time parameter has elapsed.
	HOLD	Although the tone begins to play after the time specified in the Tone Delay Time parameter has elapsed, if the key is released before the time specified in the Tone Delay Time parameter has elapsed, the tone is not played.
	OFFN	Rather than being played while the key is pressed, the tone begins to play once the period of time specified in the Tone Delay Time parameter has elapsed after release of the key. This is effective in situations such as when simulating noises from guitars and other instruments. *** If you have selected a waveform that is a decay-type sound (i.e., a sound that fades away naturally even if the key is not released), selecting "OFFN" may result in no sound being heard.**
	OFFD	Rather than being played while the key is pressed, the tone begins to play once the period of time specified in the Tone Delay Time parameter has elapsed after release of the key. Here, however, changes in the TVA Envelope begin while the key is pressed, which in many cases means that only the sound from the release portion of the envelope is heard. *** If you have selected a waveform that is a decay-type sound (i.e., a sound that fades away naturally even if the key is not released), selecting "OFFD" may result in no sound being heard.**
	TONE	The setting of the tone assigned to the layer will be used.
Delay Time	0–127	Time from when the key is pressed (or if the Tone Delay Mode parameter is set to "OFFN" or "OFFD," the time from when the key is released) until when the tone will sound
	Note	Specify this as a note value if you want to synchronize the delay to the tempo of the JUNO-Gi.
	TONE	The setting of the tone assigned to the layer will be used.

Portamento Start: PITCH



Portamento Start: NOTE

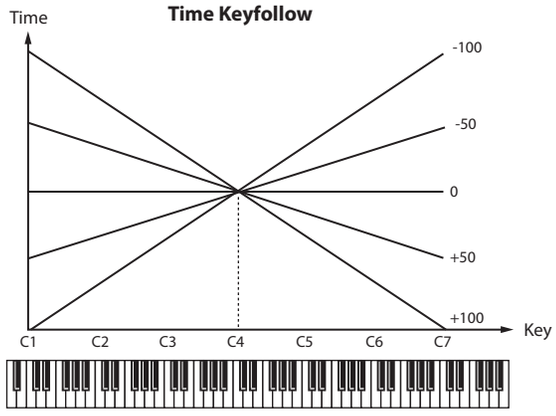


2. PITCH ENV

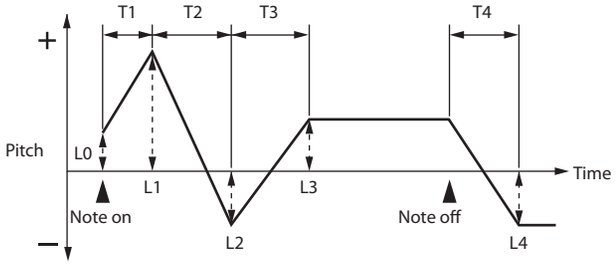
Parameter	Value	Explanation
P-Env V-Sens	-64–+63	Keyboard playing dynamics can be used to control the depth of the pitch envelope. If you want the pitch envelope to have more effect for strongly played notes, set this parameter to a positive (+) value.
P-Env T1 V-Sens	-64–+63	This allows keyboard dynamics to affect the T1 of the Pitch envelope. If you want T1 to be speeded up for strongly played notes, set this parameter to a positive (+) value.

Parameter	Value	Explanation
P-Env T4 V-Sens	-64–+63	Use this parameter when you want key release speed to affect the T4 value of the Pitch envelope. If you want T4 to be speeded up for quickly released notes, set this parameter to a positive (+) value.
P-Env Time KF **(Time Keyfollow)**	-64–+63	Use this setting if you want the pitch envelope times (T2–T4) to be affected by the keyboard location. Based on the pitch envelope times for the C4 key, positive (+) settings will cause notes higher than C4 to have increasingly shorter times.
P-Env Depth	-12–+12	Depth of the Pitch envelope Higher settings will cause the pitch envelope to produce greater change. Negative (-) settings will invert the shape of the envelope.
P-Env Time1 [A]	-64–+63	Pitch envelope times (T1–T4) Higher settings will result in a longer time until the next pitch is reached.
P-Env Time2		
P-Env Time3 [D]		
P-Env Time4 [R]		
P-Env Level0	-64–+63	Pitch envelope levels (L0–L4) Specify how the pitch will change at each point, relative to the pitch set with Coarse Tune or Fine Tune.
P-Env Level1		
P-Env Level2		
P-Env Level3 [S]		
P-Env Level4		

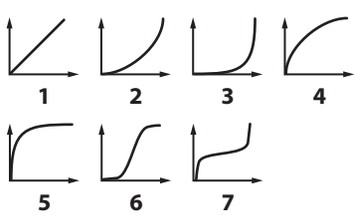
Time Keyfollow

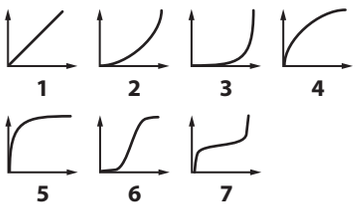


Pitch Envelope

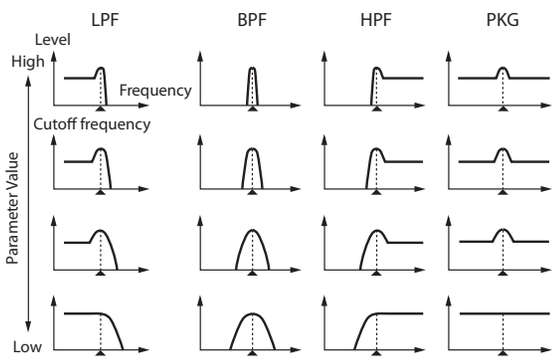


3. TVF PARAMETER

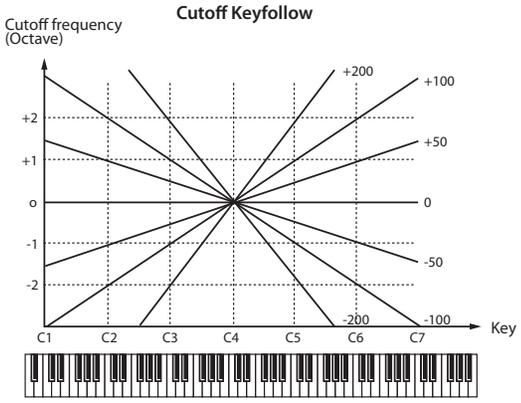
Parameter	Value	Explanation
Filter Type	OFF	No filter is used.
	LPF	Low Pass Filter. This reduces the volume of all frequencies above the Cutoff Frequency in order to round off, or un-brighten the sound.
	BPF	Band Pass Filter. This leaves only the frequencies in the region of the Cutoff Frequency, and cuts the rest. This can be useful when creating distinctive sounds.
	HPF	High Pass Filter. This cuts the frequencies in the region below the Cutoff Frequency. This is suitable for creating percussive sounds emphasizing their higher tones.
	PKG	Peaking Filter. This emphasizes the frequencies in the region of the Cutoff Frequency. You can use this to create wah-wah effects by employing an LFO to change the Cutoff Frequency cyclically.
	LPF2	Low Pass Filter 2. Although frequency components above the Cutoff Frequency are cut, the sensitivity of this filter is half that of the LPF. This filter is good for use with simulated instrument sounds such as the acoustic piano. *** If you set "LPF2" the setting for the Resonance parameter will be ignored.**
	LPF3	Low Pass Filter 3. Although frequency components above the Cutoff Frequency are cut, the sensitivity of this filter changes according to the Cutoff Frequency. While this filter is also good for use with simulated acoustic instrument sounds, the nuance it exhibits differs from that of the LPF2, even with the same TVF Envelope settings. *** If you set "LPF3," the setting for the Resonance parameter will be ignored.**
	TONE	The setting of the tone assigned to the layer will be used.
Cutoff Frequency	-63–+63	Frequency at which the filter begins to have an effect on the waveform's frequency components
Resonance	-64–+63	Emphasizes the portion of the sound in the region of the cutoff frequency, adding character to the sound Excessively high settings can produce oscillation, causing the sound to distort.
Cutoff Keyfollow	-200–+200	Use this parameter if you want the cutoff frequency to change according to the key that is pressed Relative to the cutoff frequency at the C4 key (center C), positive (+) settings will cause the cutoff frequency to rise for notes higher than C4. Larger settings will produce greater change.
Cutoff V-Curve	FIX, 1–7, TONE	Curve that determines how keyboard playing dynamics (velocity) will affect the cutoff frequency Set this to "FIX" if you don't want the Cutoff frequency to be affected by the keyboard velocity. 

Parameter	Value	Explanation
Cutoff V-Sens	-64–+63	Use this parameter when changing the cutoff frequency to be applied as a result of changes in playing velocity. If you want strongly played notes to raise the cutoff frequency, set this parameter to positive (+) settings.
Resonance V-Sens	-64–+63	This allows keyboard velocity to modify the amount of Resonance. If you want strongly played notes to have a greater Resonance effect, set this parameter to positive (+) settings.
F-Env V-Curve	FIX, 1–7, TONE	Curve that determines how keyboard playing dynamics (velocity) will affect the TVF envelope Set this to "FIX" if you don't want the TVF Envelope to be affected by the keyboard velocity. 
F-Env V-Sens	-63–+63	Specifies how keyboard playing dynamics will affect the depth of the TVF envelope. Positive (+) settings will cause the TVF envelope to have a greater effect for strongly played notes.
F-Env T1 V-Sens	-63–+63	This allows keyboard dynamics to affect the T1 of the TVF envelope. If you want T1 to be speeded up for strongly played notes, set this parameter to a positive (+) value.
F-Env T4 V-Sens	-63–+63	Use this parameter when you want key release speed to affect the T4 value of the TVF envelope. If you want T4 to be speeded up for quickly released notes, set this parameter to a positive (+) value.

Resonance



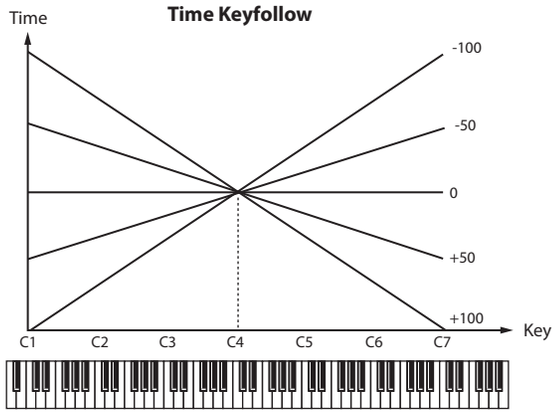
Cutoff Keyfollow



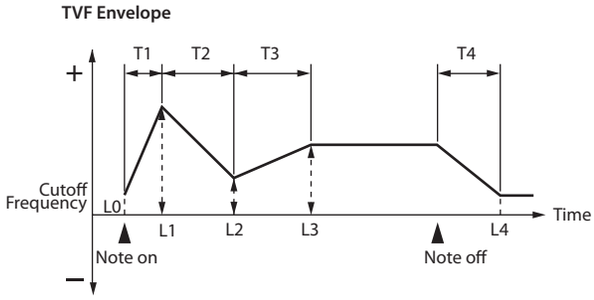
4. TVF ENVELOPE

Parameter	Value	Explanation
F-Env Depth	-63–+63	Depth of the TVF envelope Higher settings will cause the TVF envelope to produce greater change. Negative (-) settings will invert the shape of the envelope.
F-Env Time KF **(Time Keyfollow)**	-100–+100	Use this setting if you want the TVF envelope times (T2–T4) to be affected by the keyboard location. Based on the TVF envelope times for the C4 key (center C), positive (+) settings will cause notes higher than C4 to have increasingly shorter times.
F-Env Time1 [A] **F-Env Time2** **F-Env Time3 [D]** **F-Env Time4 [R]**	-64–+63	TVF envelope times (T1–T4) Higher settings will lengthen the time until the next cutoff frequency level is reached.
F-Env Level0 **F-Env Level1** **F-Env Level2** **F-Env Level3 [S]** **F-Env Level4**	-64–+63	TVF envelope levels (L0–L4) Specify how the cutoff frequency will change at each point, relative to the Cutoff Frequency value.

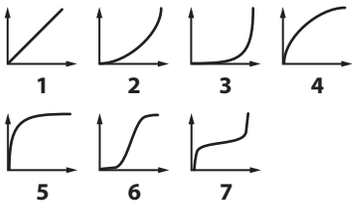
Time Keyfollow



TVF Envelope



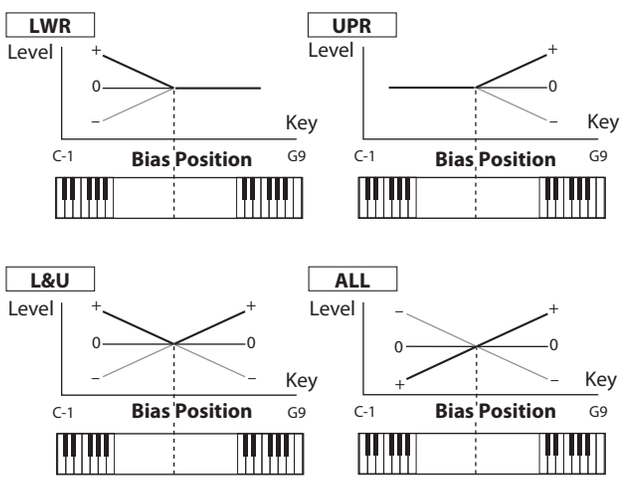
5. TVA PARAMETER

Parameter	Value	Explanation
Level V-Curve	FIX, 1–7, TONE	Curve that determines how keyboard playing dynamics (velocity) will affect the volume Set this to "FIX" if you don't want the volume of the tone to be affected by the keyboard velocity. 
Level V-Sens	-63–+63	Set this when you want the volume of the tone to change depending on keyboard playing dynamics Set this to a positive (+) value to have the changes in tone volume increase the more forcefully the keys are played; to make the tone play more softly as you play harder, set this to a negative (-) value.

Bias

Bias causes the volume to be affected by the keyboard position. This is useful for changing volume through keyboard position (pitch) when playing acoustic instruments.

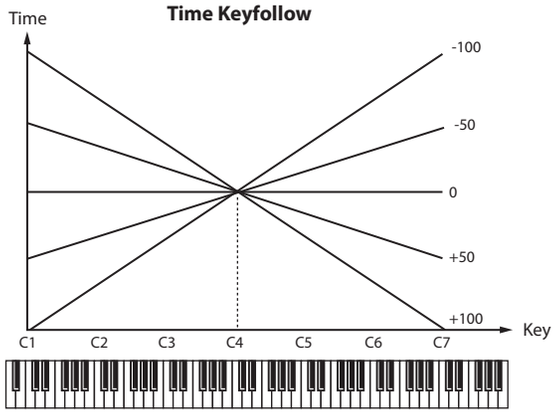
Bias Level	-100–+100, TONE	Angle of the volume change that will occur in the selected Bias Direction Larger settings will produce greater change. Negative (-) values will invert the change direction.
Bias Position	C–-G9, TONE	Key relative to which the volume will be modified
Bias Direction		Direction in which change will occur starting from the Bias Position
	LWR	The volume will be modified for the keyboard area below the Bias Point.
	UPR	The volume will be modified for the keyboard area above the Bias Point.
	L&U	The volume will be modified symmetrically toward the left and right of the Bias Point.
	ALL	The volume changes linearly with the bias point at the center.
	TONE	The setting of the tone assigned to the layer will be used.



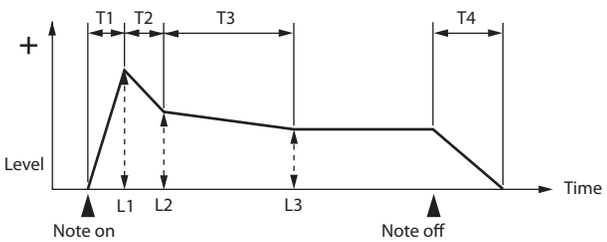
6. TVA ENVELOPE

Parameter	Value	Explanation
A-Env T1 V-Sens	-63–+63	This allows keyboard dynamics to affect the T1 of the TVA envelope. If you want Time 1 to be speeded up for strongly played notes, set this parameter to a positive (+) value.
A-Env T4 V-Sens	-63–+63	Use this parameter when you want key release speed to affect the T4 value of the TVA envelope. If you want T4 to be speeded up for quickly released notes, set this parameter to a positive (+) value.
A-Env Time KF (Time Keyfollow)	-100–+100	Use this setting if you want the TVA envelope times (T2–T4) to be affected by the keyboard location. Based on the TVA envelope times for the C4 key (center C), positive (+) settings will cause notes higher than C4 to have increasingly shorter times. Larger settings will produce greater change.
A-Env Time1 [A]	-64–+63	TVA envelope times (T1–T4) Higher settings will lengthen the time until the next volume level is reached.
A-Env Time2		
A-Env Time3 [D]		
A-Env Time4 [R]		
A-Env Level1	-64–+63	TVA envelope levels (L1–L3) Specify how the volume will change at each point, relative to the Tone Level value.
A-Env Level2		
A-Env Level3 [S]		

Time Keyfollow



TVA Envelope



7. LFO1/8. LFO2

Parameter	Value	Explanation
Rate	0–127	Modulation speed of the LFO
	Note	If you want the LFO rate to be synchronized with the tempo, this should be set in terms of a note value.
	TONE	The setting of the tone assigned to the layer will be used.
Key Trigger	OFF, ON	Specifies whether the LFO cycle will be synchronized to begin when the key is pressed (ON) or not (OFF).
	TONE	The setting of the tone assigned to the layer will be used.
Pitch Depth	OFF, -63–+63	How deeply the LFO will affect pitch If you choose the OFF setting, the tone's value will be set to 0.
TVF Depth	OFF, -63–+63	How deeply the LFO will affect the cutoff frequency If you choose the OFF setting, the tone's value will be set to 0.
TVA Depth	OFF, -63–+63	How deeply the LFO will affect the volume If you choose the OFF setting, the tone's value will be set to 0.
Pan Depth	OFF, -63–+63	How deeply the LFO will affect the pan If you choose the OFF setting, the tone's value will be set to 0.

Applying Effects (EFFECT EDIT)

You can apply two multi-effects (MFX1, MFX2), one chorus, and one reverb to each live set. The two multi-effects can not only be used individually but also as a combination of multi-effects.

Turning Effects On/Off (Effect Switch)

The JUNO-Gi's onboard effects can be switched on/off as a whole. Turn these OFF when you want to listen to the unprocessed sound as you create a sound, or if you want to use an external effects processor instead of the built-in effects.

NOTE

The effect on/off settings cannot be saved.

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor buttons to select "2. Effect Edit," and press the [ENTER] button.**

   The EFFECT ROUTING screen will appear.
3. **Press the [6] (SWITCH) button.**

   The EFFECT SWITCH window will appear.

4. **Press the [1] (MFX 1) Button–[4] (REVERB) buttons to turn each effect on/off.**

   The effect will turn on/off each time you press the button.
5. **To close the setting window, press the [6] (CLOSE) button or the [EXIT] button.**

   You will return to the EFFECT ROUTING screen.

Making Effect Settings

1. **Select the live set to which you want to apply effects.**
2. **Press the [MENU] button.**
3. **Use the VALUE dial or the cursor buttons to select "2. Effect Edit," and press the [ENTER] button.**

   The EFFECT ROUTING screen will appear.

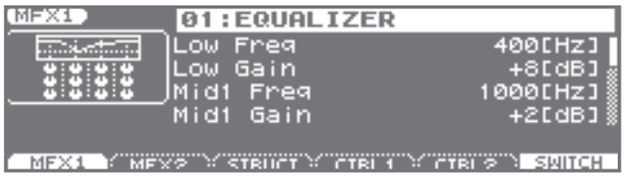
   MEMO

   You can turn each layer on/off by holding down the [SHIFT] button and pressing the [1]–[4] buttons.
4. **Press the [2] (MFX)–[4] (REVERB) button to select the effect for which you want to make settings.**

Button	Explanation	Page
[1] (ROUTING)	Overall effect-related settings, such as the output destination and level of each signal.	p. 45
[2] (MFX)	Multi-effect settings	p. 48
[3] (CHORUS)	Chorus settings	p. 76
[4] (REVERB)	Reverb settings	p. 77

5. **With the cursor located at the top line of the screen, use the VALUE dial or the [DEC] [INC] buttons to select the desired effect type.**

   (Example of MFX1 screen)



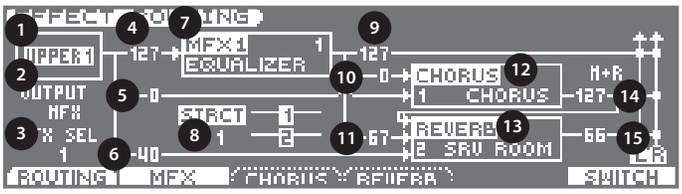
6. **Use the cursor buttons to move the cursor to the parameter that you want to edit.**
7. **Use the VALUE dial or the [DEC] [INC] buttons to edit the value.**
8. **When you've finished editing, press the [EXIT] button a number of times to return to the LIVE SET PLAY screen.**

Saving your effect settings

Changes you make to the live set's effect settings will be lost when you select another live set. If you want to keep the changes, press the [WRITE] button to save your live set settings as a User Live Set (p. 35).

Signal Flow and Parameters (EFFECT ROUTING)

Here you can make overall settings for effects, such as the output destination and level of the various signals.

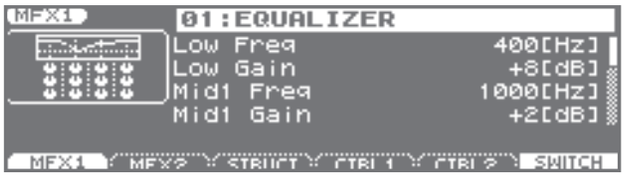


The parameters listed below in 7, 9–11 can be edited for each of the three multi-effects (MFX1–MFX2).

Number	Parameter	Value	Explanation
1	**Layer Select**	UPPER 1, UPPER 2, LOWER 1, LOWER 2	The layer for which to make settings
2	**Layer Output Assign**	Specifies how the unprocessed sound of each layer will be output	
		MFX	Output in stereo via the multi-effect. Chorus and reverb can also be applied after the multi-effect.
		L+R	Output in stereo from the OUTPUT jacks without passing through the multi-effect
		L	Output in mono from the OUTPUT L jack without passing through the multi-effect
		R	Output in mono from the OUTPUT R jack without passing through the multi-effect
3	**MFX Select**	1–2	Multi-effect used by the layer (choose one of MFX 1, 2)
4	**Layer Output Level**	0–127	Level of signal sent to the destination specified by Layer Output Assign
5	**Layer Chorus Send Level**	0–127	Level of signal sent from each layer to the chorus
6	**Layer Reverb Send Level**	0–127	Level of signal sent from each layer to the reverb
7	**MFX Type**	0–79	Type of multi-effect to use (choose one of 79 types) For details on each multi-effect, refer to "Multi-Effects Parameters (MFX1, 2)" (p. 48).
8	**MFX Structure**	1–3	How MFX 1, 2 will be combined (p. 46)
9	**MFX Output Level**	0–127	Volume of the sound that has been processed by the multi-effect
10	**MFX Chorus Send Level**	0–127	Amount of chorus applied to the sound that has been processed by the multi-effect
11	**MFX Reverb Send Level**	0–127	Amount of reverb applied to the sound that has been processed by the multi-effect
12	**Chorus Type**	Type of chorus	
		0 (OFF)	Chorus/delay will not be used
		1 (CHORUS)	Chorus
		2 (DELAY)	Delay
		3 (GM2 CHO)	GM2 chorus
13	**Reverb Type**	Type of reverb	
		0 (OFF)	Reverb will not be used
		1 (REVERB)	Basic reverb
		2 (SRV ROOM)	Reverb that simulates the reverberation of a room
		3 (SRV HALL)	Reverb that simulates the reverberation of a hall
		4 (SRV PLATE)	Simulation of a plate echo (a reverb device that uses a metal plate)
		5 (GM2 REV)	GM2 reverb
14	**Chorus Output**	Output destination of the sound that has been processed by the chorus	
		MAIN	Output in stereo to the OUTPUT jacks
		REV	Output in mono to reverb
		M+R	Output in stereo to the OUTPUT jacks and in mono to the reverb
	Chorus Level	0–127	Volume of the sound that has been processed by the chorus
15	**Reverb Level**	0–127	Volume of the sound that has been processed by the reverb

Multi-Effect Settings (MFX1, 2)

From the EFFECT ROUTING screen (p. 45), press the [2] (MFX) button to access the MFX screen.



Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to choose the desired value.

Parameter	Value	Explanation
(MFX Type)	00: THRU– 79: VOCODER	Selects the type of multi-effect used by MFX. Choose "00: THRU" if you don't want to apply a multi-effect.
Parameters for each MFX type	Edit the parameters of the MFX type you've selected. Refer to "Multi-Effects Parameters (MFX1, 2)" (p. 48).	

Controlling a Multi-Effect via MIDI (MFX1, 2 CTRL)

In the MFX screen, press the [4] (CTRL 1) button or the [5] (CTRL 2) button, the MFX CTRL screen will appear.

Use the cursor buttons to move the cursor to the parameter you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to specify the value.

Multi-Effect Control

In order to control the multi-effect's volume or delay time from an external MIDI device, you would normally need to transmit system exclusive messages (MIDI messages that are specific to the JUNO-Gi). However, system exclusive messages are more complex to set up, and require a larger amount of data to be transmitted.

For this reason, the JUNO-Gi allows you to use control changes and other common MIDI messages to control the most important multi-effect parameters.

For example, you might use the pitch bend lever to control the degree of distortion, or use keyboard touch to change the delay time. The parameters that can be controlled in this way are predetermined for each type of multi-effect; such parameters are indicated by a "#" in the parameter lists in "Multi-Effects Parameters (MFX1, 2)" (p. 48). "Multi-effect control" is the capability of using MIDI messages in this way to control multi-effect parameters in real time. You can specify up to four multi-effect control assignments for each MFX 1, 2.

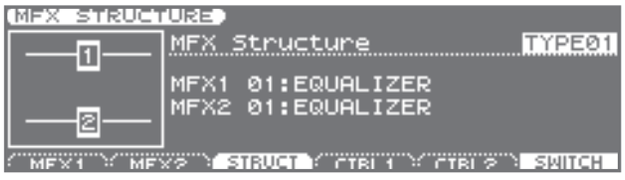
In order to use multi-effect control, you'll need to specify which MIDI message (Source) will control which parameter (Destination) by what amount (Sens).

Parameter	Value	Explanation
Source (1–4) (Control Source)	Specifies the MIDI message that will control the corresponding MFX control parameter.	
	OFF	MFX will not be used.
	CC01–31	Controller number 1–31
	CC33–95	Controller number 33–95
	PITCH BEND	Pitch bend
	AFTERTOUCH	Aftertouch
	SYS CTRL1–4	Use the controller that is assigned by the System setting Sys Ctrl 1–4 Source (p. 82).
Destination (1–4) (Control Destination)	Refer to "Multi-Effects Parameters (MFX1, 2)" (p. 48)	Selects the multi-effect parameter that will be controlled by control source 1–4. The type of parameters that can be selected will depend on the type of multi-effect you've selected in MFX Type.
Sens (1–4) (Control Sensitivity)	-63–+63	Specifies the depth of multi-effect control. Specify a positive (+) value if you want to change the value of the assigned destination in a positive direction (larger, toward the right, faster, etc.), or specify a negative value (-) if you want to change the value in a negative direction (smaller, toward the left, slower, etc.). Larger values will allow a greater amount of control.

Specifying How Multi-Effects are Combined (MFX STRUCTURE)

Here you can specify how MFX 1, 2 will be combined.

In the MFX screen or MFX CTRL screen, press the [3] (STRUCT) button to access the MFX STRUCTURE screen.

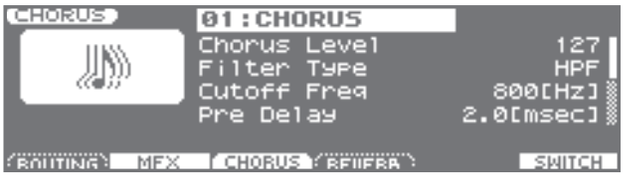


Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
MFX Structure	TYPE01–TYPE03	Specifies how MFX 1, 2 will be combined
MFX1, 2	00: THRU– 79: VOCODER	Specifies the multi-effect type for each MFX 1, 2

Chorus Settings (CHORUS)

From the EFFECT ROUTING screen (p. 45), press the [3] (CHORUS) button to access the CHORUS screen.



Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
(Chorus Type)	00: OFF– 03: GM2 CHORUS	Selects the type of chorus. Choose "00: OFF" if you don't want to apply chorus.
Parameters for each chorus type	Set the parameters of the selected chorus type. Refer to "Chorus Parameters" (p. 76).	

Reverb Settings (REVERB)

From the EFFECT ROUTING screen (p. 45), press the [4] (REVERB) button to access the REVERB screen.

Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
(Reverb Type)	00: OFF– 05: GM2 REVERB	Selects the type of reverb. Choose "00: OFF" if you don't want to apply reverb.
Parameters for each reverb type	Set the parameters of the selected reverb type. Refer to "Reverb Parameters" (p. 77).	

Multi-Effects Parameters (MFX1, 2)

The multi-effects feature 79 different kinds of effects. Some of the effects consist of two or more different effects connected in series.

Parameters marked with a sharp "#" can be controlled using a Multi-Effects Control (p. 46) (Two setting items will change simultaneously for "#1" and "#2").

FILTER (10 types)		
01	EQUALIZER	p. 50
02	SPECTRUM	p. 50
03	ISOLATOR	p. 50
04	LOW BOOST	p. 50
05	SUPER FILTER	p. 51
06	STEP FILTER	p. 51
07	ENHANCER	p. 51
08	AUTO WAH	p. 52
09	HUMANIZER	p. 52
10	SPEAKER SIMULATOR	p. 52
MODULATION (12 types)		
11	PHASER	p. 53
12	STEP PHASER	p. 53
13	MULTI STAGE PHASER	p. 53
14	INFINITE PHASER	p. 54
15	RING MODULATOR	p. 54
16	STEP RING MODULATOR	p. 54
17	TREMOLO	p. 54
18	AUTO PAN	p. 55
19	STEP PAN	p. 55
20	SLICER	p. 55
21	ROTARY	p. 56
22	VK ROTARY	p. 56
CHORUS (12 types)		
23	CHORUS	p. 56
24	FLANGER	p. 57
25	STEP FLANGER	p. 57
26	HEXA-CHORUS	p. 58
27	TREMOLO CHORUS	p. 58
28	SPACE-D	p. 58
29	3D CHORUS	p. 59
30	3D FLANGER	p. 59
31	3D STEP FLANGER	p. 59
32	2BAND CHORUS	p. 60
33	2BAND FLANGER	p. 60
34	2BAND STEP FLANGER	p. 60
DYNAMICS (8 types)		
35	OVERDRIVE	p. 61
36	DISTORTION	p. 61
37	VS OVERDRIVE	p. 61
38	VS DISTORTION	p. 61
39	GUITAR AMP SIMULATOR	p. 62
40	COMPRESSOR	p. 62
41	LIMITER	p. 63
42	GATE	p. 63
DELAY (13 types)		
43	DELAY	p. 63
44	LONG DELAY	p. 64
45	SERIAL DELAY	p. 64
46	MODULATION DELAY	p. 64
47	3TAP PAN DELAY	p. 65
48	4TAP PAN DELAY	p. 65
49	MULTI TAP DELAY	p. 65
50	REVERSE DELAY	p. 66
51	SHUFFLE DELAY	p. 66
52	3D DELAY	p. 66
53	TIME CTRL DELAY	p. 67
54	LONG TIME CTRL DELAY	p. 67
55	TAPE ECHO	p. 68
LO-FI (5 types)		
56	LOFI NOISE	p. 68
57	LOFI COMPRESS	p. 69
58	LOFI RADIO	p. 69
59	TELEPHONE	p. 69
60	PHONOGRAPH	p. 69
PITCH (3 types)		
61	PITCH SHIFTER	p. 69
62	2VOICE PITCH SHIFTER	p. 70
63	STEP PITCH SHIFTER	p. 70
REVERB (2 types)		
64	REVERB	p. 71
65	GATED REVERB	p. 71
COMBINATION (12 types)		
66	OVERDRIVE → CHORUS	p. 71
67	OVERDRIVE → FLANGER	p. 72
68	OVERDRIVE → DELAY	p. 72
69	DISTORTION → CHORUS	p. 72
70	DISTORTION → FLANGER	p. 72
71	DISTORTION → DELAY	p. 72
72	ENHANCER → CHORUS	p. 73
73	ENHANCER → FLANGER	p. 73
74	ENHANCER → DELAY	p. 73
75	CHORUS → DELAY	p. 73
76	FLANGER → DELAY	p. 74
77	CHORUS → FLANGER	p. 74
PIANO (1 type)		
78	SYMPATHETIC RESONANCE	p. 75
VOCODER (1 type)		
79	VOCODER	p. 75

About Note

Some effect parameters (such as Rate or Delay Time) can be set in terms of a note value. Such parameters have a num/note switch that lets you specify whether you will set the value as a numerical value or as a note value. If you want to set Rate (Delay Time) as a numerical value, set the num/ note switch to "Hz" ("msec"). If you want to set it as a note value, set the num/note switch to "NOTE."

*** If the Rate is specified as a note value, the modulation will be synchronized with the keyboard tempo**

note:

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	Sixty-fourth-note triplet	𝅘𝅥𝅯	Sixty-fourth note	𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰	Thirty-second-note triplet	𝅘𝅥𝅰	Thirty-second note
𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰	Sixteenth-note triplet	𝅘𝅥𝅰.	Dotted thirty-second note	𝅘𝅥𝅰	Sixteenth note	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	Eighth-note triplet
𝅘𝅥𝅯.	Dotted sixteenth note	𝅘𝅥𝅯	Eighth note	𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥	Quarter-note triplet	𝅘𝅥𝅯.	Dotted eighth note
𝅘𝅥	Quarter note	𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥	Half-note triplet	𝅘𝅥	Dotted quarter note	𝅗𝅥	Half note
𝅝𝅘𝅥𝅘𝅥𝅘𝅥	Whole-note triplet	𝅗𝅥.	Dotted half note	𝅝	Whole note	𝅗𝅥𝅗𝅥𝅗𝅥	Double-note triplet
𝅝.	Dotted whole note	𝅜	Double note				

NOTE

- If a parameter whose num/note switch is set to "NOTE" is specified as a destination for multi-effect control, you will not be able to use multi-effect control to control that parameter.
- If you specify the delay time as a note value, slowing down the tempo will not change the delay time beyond a certain length. This is because there is an upper limit for the delay time; if the delay time is specified as a note value and you slow down the tempo until this upper limit is reached, the delay time cannot change any further. This upper limit is the maximum value that can be specified when setting the delay time as a numerical value.

When Using 3D Effects

The following 3D effects utilize RSS (Roland Sound Space) technology to create a spaciousness that cannot be produced by delay, reverb, chorus, etc.

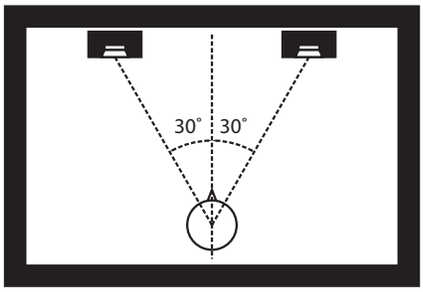
52: 3D DELAY

29: 3D CHORUS

30: 3D FLANGER

31: 3D STEP FLANGER

When using these effects, we recommend that you place your speakers as follows. Also, make sure that the speakers are at a sufficient distance from the walls on either side.



If the left and right speakers are too far alayer, or if there is too much reverberation, the full 3D effect may not appear. Each of these effects has an "Output Mode" parameter. If the sound from the OUTPUT jacks is to be heard through speakers, set this parameter to "SPEAKER." If the sound is to be heard through headphones, set it to "PHONES." This will ensure that the optimal 3D effect will be heard. If this parameter is not set correctly, the full 3D effect may not appear.

About the STEP RESET function

06: STEP FILTER

16: STEP RING MODULATOR

19: STEP PAN

20: SLICER

63: STEP PITCH SHIFTER

The above five types contain a sixteen-step sequencer. For these types, you can use a multi-effect control (p. 46) to reset the sequence to play from the first step. To do this, set the multi-effect control Destination to "Step Reset."

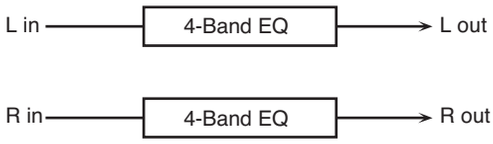
For example if you are using the modulation lever to control the effect, you would make the following settings.

Parameter	Value
Source	CC01: MODULATION
Destination	Step Reset
Sens	+63

With these settings, the sequence will play back from the first step whenever you operate the modulation lever.

01: EQUALIZER

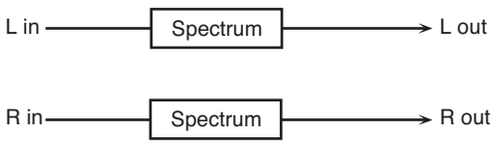
This is a four-band stereo equalizer (low, mid x 2, high).



Parameter	Value	Explanation
Low Freq	200, 400 Hz	Frequency of the low range
Low Gain #	-15–+15 dB	Gain of the low range
Mid1 Freq	200–8000 Hz	Frequency of the middle range 1
Mid1 Gain	-15–+15 dB	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq	200–8000 Hz	Frequency of the middle range 2
Mid2 Gain	-15–+15 dB	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
High Freq	2000, 4000, 8000 Hz	Frequency of the high range
High Gain #	-15–+15 dB	Gain of the high range
Level #	0–127	Output Level

02: SPECTRUM

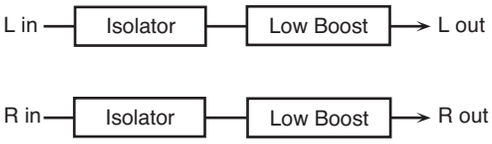
This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.



Parameter	Value	Explanation
Band1 (250 Hz)	-15–+15 dB	Gain of each frequency band
Band2 (500 Hz)		
Band3 (1000 Hz)		
Band4 (1250 Hz)		
Band5 (2000 Hz)		
Band6 (3150 Hz)		
Band7 (4000 Hz)		
Band8 (8000 Hz)		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level #	0–127	Output Level

03: ISOLATOR

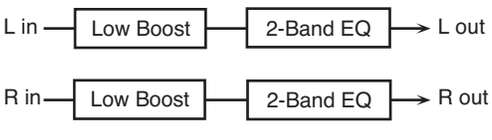
This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.



Parameter	Value	Explanation
Boost/Cut Low #	-60–+4 dB	These boost and cut each of the High, Middle, and Low frequency ranges. At -60 dB, the sound becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/Cut Mid #		
Boost/Cut High #		
Anti Phase Low Sw	OFF, ON	Turns the Anti-Phase function on and off for the Low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Anti Phase Low Level	0–127	Adjusts the level settings for the Low frequency ranges. Adjusting this level for certain frequencies allows you to lend emphasis to specific parts. (This is effective only for stereo source.)
Anti Phase Mid Sw	OFF, ON	Settings of the Anti-Phase function for the Middle frequency ranges The parameters are the same as for the Low frequency ranges.
Anti Phase Mid Level	0–127	
Low Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the bottom to create a heavy bass sound.
Low Boost Level	0–127	Increasing this value gives you a heavier low end. *** Depending on the Isolator and filter settings this effect may be hard to distinguish.**
Level	0–127	Output Level

04: LOW BOOST

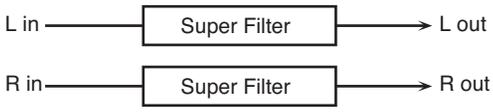
Boosts the volume of the lower range, creating powerful lows.



Parameter	Value	Explanation
Boost Frequency #	50–125 Hz	Center frequency at which the lower range will be boosted
Boost Gain #	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

05: SUPER FILTER

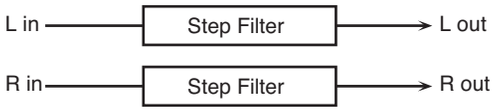
This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.



Parameter	Value	Explanation
Filter Type	Filter type Frequency range that will pass through each filter	
	LPF	Frequencies below the cutoff
	BPF	Frequencies in the region of the cutoff
	HPF	Frequencies above the cutoff
	NOTCH	Frequencies other than the region of the cutoff
Filter Slope	Amount of attenuation per octave	
	-12 dB	Gentle
	-24 dB	Steep
	-36 dB	Extremely steep
Filter Cutoff #	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance #	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
Modulation Wave	How the cutoff frequency will be modulated	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave (upward)
	SAW2	Sawtooth wave (downward)
		
Rate #	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

06: 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.



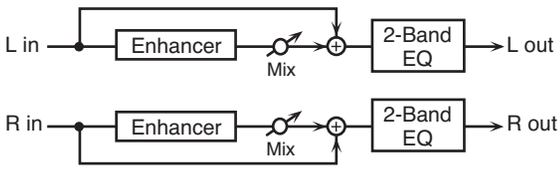
Parameter	Value	Explanation
Step 01-16	0–127	Cutoff frequency at each step
Rate #	0.05–10.00 Hz, note	Rate of modulation
Attack #	0–127	Speed at which the cutoff frequency changes between steps
Filter Type	Filter type Frequency range that will pass through each filter	
	LPF	Frequencies below the cutoff
	BPF	Frequencies in the region of the cutoff
	HPF	Frequencies above the cutoff
	NOTCH	Frequencies other than the region of the cutoff
Filter Slope	Amount of attenuation per octave	
	-12 dB	Gentle
	-24 dB	Steep
	-36 dB	Extremely steep
Filter Resonance #	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

MEMO

You can use multi-effect control to make the step sequence play again from the beginning (p. 46).

07: ENHANCER

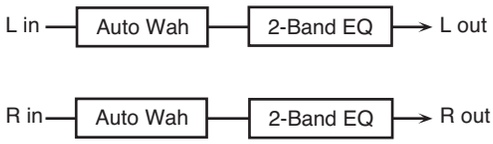
Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.



Parameter	Value	Explanation
Sens #	0–127	Sensitivity of the enhancer
Mix #	0–127	Level of the overtones generated by the enhancer
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

08: AUTO WAH

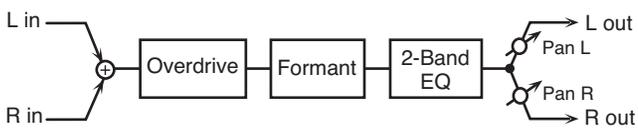
Cyclically controls a filter to create cyclic change in timbre.



Parameter	Value	Explanation
Filter Type	Type of filter	
	LPF	The wah effect will be applied over a wide frequency range.
	BPF	The wah effect will be applied over a narrow frequency range.
Manual #	0–127	Adjusts the center frequency at which the effect is applied.
Peak	0–127	Adjusts the amount of the wah effect that will occur in the range of the center frequency. Set a higher value for Q to narrow the range to be affected.
Sens #	0–127	Adjusts the sensitivity with which the filter is controlled.
Polarity	Sets the direction in which the frequency will change when the auto-wah filter is modulated.	
	UP	The filter will change toward a higher frequency.
	DOWN	The filter will change toward a lower frequency.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth #	0–127	Depth of modulation
Phase #	0–180 deg	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
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

09: HUMANIZER

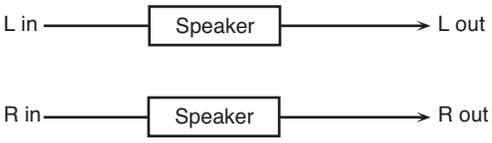
Adds a vowel character to the sound, making it similar to a human voice.



Parameter	Value	Explanation
Drive Sw	OFF, ON	Turns Drive on/off.
Drive #	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Selects the vowel.
Vowel2	a, e, i, o, u	
Rate #	0.05–10.00 Hz, note	Frequency at which the two vowels switch
Depth #	0–127	Effect depth
Input Sync Sw	OFF, ON	LFO reset on/off Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
Input Sync Threshold	0–127	Volume level at which reset is applied
Manual #	Point at which Vowel 1/2 switch	
	0–49	Vowel 1 will have a longer duration.
	50	Vowel 1 and 2 will be of equal duration.
	51–100	Vowel 2 will have a longer duration.
Low Gain	-15–+15 dB	Gain of the low frequency range
High Gain	-15–+15 dB	Gain of the high frequency range
Pan #	L64–63R	Stereo location of the output
Level	0–127	Output level

10: SPEAKER SIMULATOR

Simulates the speaker type and microphone settings used to record the speaker sound.



Parameter	Value	Explanation
Speaker Type	(See the table right.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.
Mic Level #	0–127	Volume of the microphone
Direct Level #	0–127	Volume of the direct sound
Level #	0–127	Output Level

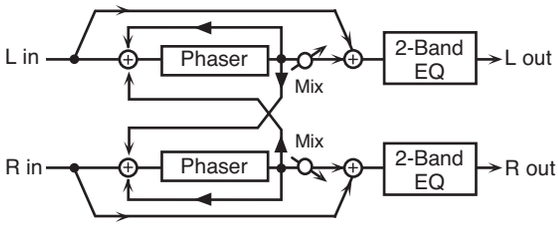
Specifications of each Speaker Type

The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	Small open-back enclosure	10	Dynamic
SMALL 2	Small open-back enclosure	10	Dynamic
MIDDLE	Open back enclosure	12 x 1	Dynamic
JC-120	Open back enclosure	12 x 2	Dynamic
BUILT-IN 1	Open back enclosure	12 x 2	Dynamic
BUILT-IN 2	Open back enclosure	12 x 2	Condenser
BUILT-IN 3	Open back enclosure	12 x 2	Condenser
BUILT-IN 4	Open back enclosure	12 x 2	Condenser
BUILT-IN 5	Open back enclosure	12 x 2	Condenser
BG STACK 1	Sealed enclosure	12 x 2	Condenser
BG STACK 2	Large sealed enclosure	12 x 2	Condenser
MS STACK 1	Large sealed enclosure	12 x 4	Condenser
MS STACK 2	Large sealed enclosure	12 x 4	Condenser
METAL STACK	Large double stack	12 x 4	Condenser
2-STACK	Large double stack	12 x 4	Condenser
3-STACK	Large triple stack	12 x 4	Condenser

11: PHASER

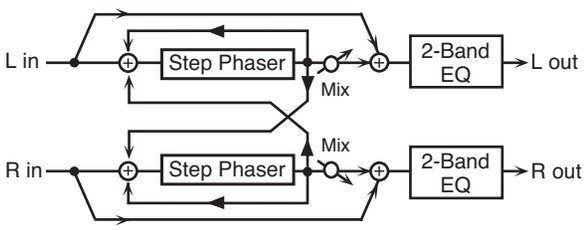
This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual #	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	Selects whether the left and right phase of the modulation will be the same or the opposite.	
	INVERSE	The left and right phase will be opposite. When using a mono source, this spreads the sound.
	SYNCHRO	The left and right phase will be the same. Select this when inputting a stereo source.
Resonance #	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.
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

12: STEP PHASER

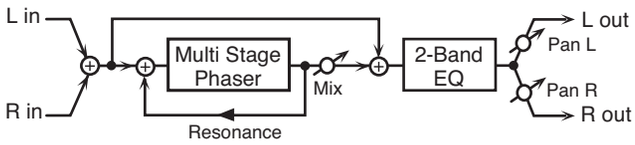
This is a stereo phaser. The phaser effect will be varied gradually.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual #	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	Selects whether the left and right phase of the modulation will be the same or the opposite.	
	INVERSE	The left and right phase will be opposite. When using a mono source, this spreads the sound.
	SYNCHRO	The left and right phase will be the same. Select this when inputting a stereo source.
Resonance #	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 #	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

13: MULTI STAGE PHASER

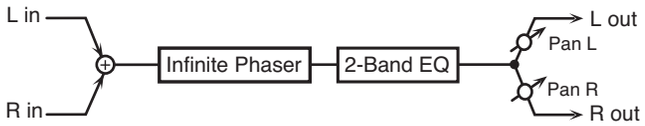
Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of phaser stages
Manual #	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
Resonance #	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

14: INFINITE PHASER

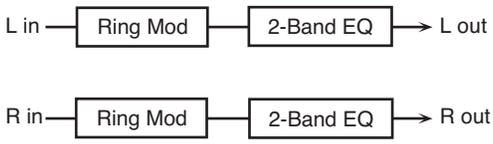
A phaser that continues raising/lowering the frequency at which the sound is modulated.



Parameter	Value	Explanation
Mode	1, 2, 3, 4	Higher values will produce a deeper phaser effect.
Speed #	-100–+100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance #	0–127	Amount of feedback
Mix #	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

15: RING MODULATOR

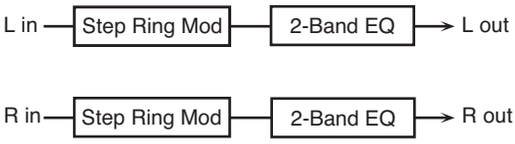
This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.



Parameter	Value	Explanation
Frequency #	0–127	Adjusts the frequency at which modulation is applied.
Sens #	0–127	Adjusts the amount of frequency modulation applied.
Polarity	Determines whether the frequency modulation moves towards higher frequencies or lower frequencies.	
	UP	Higher frequencies
	DOWN	Lower frequencies
Low Gain	-15–+15 dB	Gain of the low frequency range
High Gain	-15–+15 dB	Gain of the high frequency range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output level

16: STEP RING MODULATOR

This is a ring modulator that uses a 16-step sequence to vary the frequency at which modulation is applied.



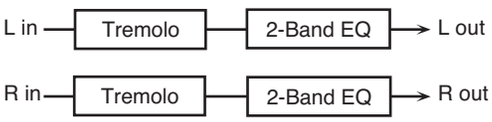
Parameter	Value	Explanation
Step 01-16	0–127	Frequency of ring modulation at each step
Rate #	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack #	0–127	Speed at which the modulation frequency changes between steps
Low Gain	-15–+15 dB	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 dB	Amount of boost/cut for the high-frequency range
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and effect sound (W)
Level	0–127	Output volume

MEMO

You can use multi-effect control to make the step sequence play again from the beginning (p. 46).

17: TREMOLO

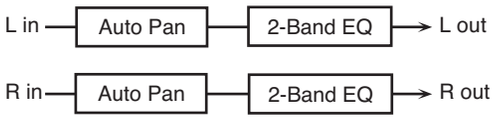
Cyclically modulates the volume to add tremolo effect to the sound.

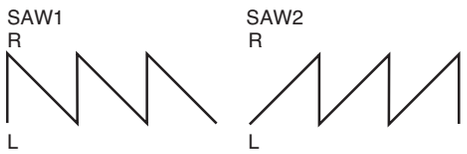


Parameter	Value	Explanation
Mod Wave	Modulation Wave	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1/2	Sawtooth wave
		
Rate #	0.05–10.00 Hz, note	Frequency of the change
Depth #	0–127	Depth to which the effect is applied
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Level	0–127	Output Level

18: AUTO PAN

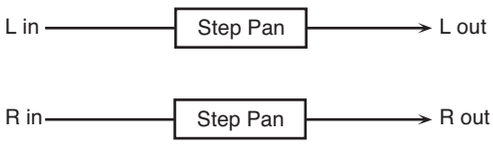
Cyclically modulates the stereo location of the sound.



Parameter	Value	Explanation
Mod Wave	Modulation Wave	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1/2	Sawtooth wave
		
Rate #	0.05–10.00 Hz, note	Frequency of the change
Depth #	0–127	Depth to which the effect is applied
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

19: STEP PAN

This uses a 16-step sequence to vary the panning of the sound.



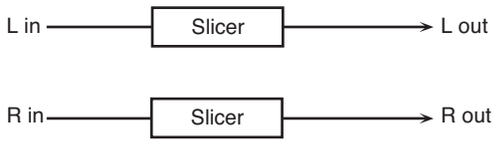
Parameter	Value	Explanation
Step 01-16	L64–63R	Pan at each step
Rate #	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack #	0–127	Speed at which the pan changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Level	0–127	Output volume

MEMO

You can use multi-effect control to make the step sequence play again from the beginning (p. 46).

20: 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.



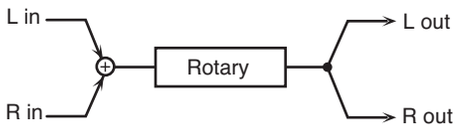
Parameter	Value	Explanation
Step 01-16	0–127	Level at each step
Rate #	0.05–10.00 Hz, note	Rate at which the 16-step sequence will cycle
Attack #	0–127	Speed at which the level changes between steps
Input Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
Input Sync Threshold	0–127	Volume at which an input note will be detected
Mode	Sets the manner in which the volume changes as one step progresses to the next.	
	LEGATO	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.
	SLASH	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 #	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

MEMO

You can use multi-effect control to make the step sequence play again from the beginning (p. 46).

21: ROTARY

The Rotary effect simulates the sound of the rotary speakers often used with the electric organs of the past. Since the movement of the high range and low range rotors can be set independently, the unique type of modulation characteristic of these speakers can be simulated quite closely. This effect is most suitable for electric organ Tones.

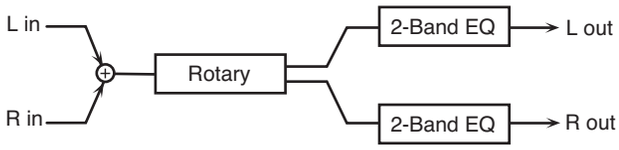


Parameter	Value	Explanation
Speed #	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor.	
	SLOW	Slows down the rotation to the Slow Rate.
	FAST	Speeds up the rotation to the Fast Rate.
Woofer Slow Speed	0.05–10.00 Hz	Slow speed (SLOW) of the low frequency rotor
Woofer Fast Speed	0.05–10.00 Hz	Fast speed (FAST) of the low frequency rotor
Woofer Acceleration	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Woofer Level	0–127	Volume of the low frequency rotor
Tweeter Slow Speed	0.05–10.00 Hz	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tweeter Fast Speed	0.05–10.00 Hz	
Tweeter Acceleration	0–15	
Tweeter Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level #	0–127	Output Level

22: VK ROTARY

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

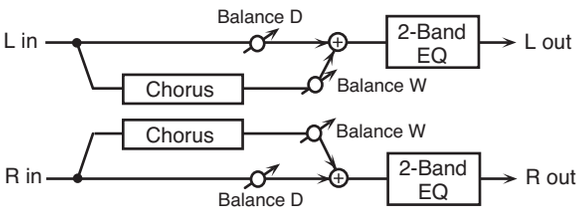
This effect features the same specifications as the VK-7's built-in rotary speaker.



Parameter	Value	Explanation
Speed #	Rotational speed of the rotating speaker	
	SLOW	Slow
	FAST	Fast
Brake #	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 #	0–127	Output Level

23: CHORUS

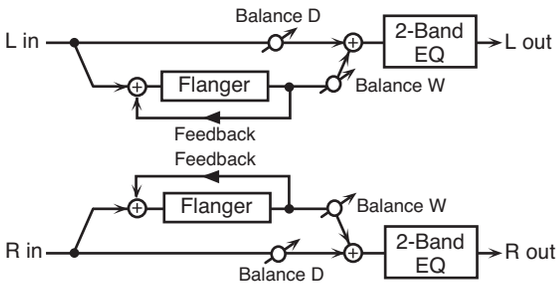
This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate #	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 #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

24: FLANGER

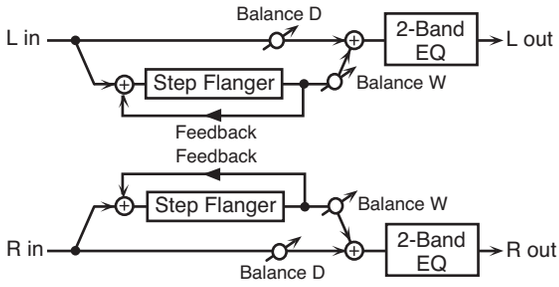
This is a stereo flanger. (The LFO has the same phase for left and right.)
It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

25: STEP FLANGER

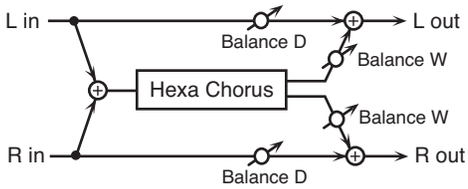
This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate #	0.10–20.00 Hz, note	Rate (period) of pitch change
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

26: HEXA-CHORUS

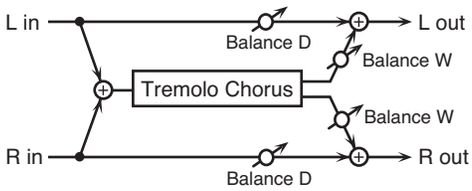
Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Explanation
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Pre Delay Deviation	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Deviation	-20–+20	Adjusts the difference in modulation depth between each chorus sound.
Pan Deviation	0–20	Adjusts the difference in stereo location between each chorus sound.
	0	All chorus sounds will be in the center.
	20	Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

27: TREMOLO CHORUS

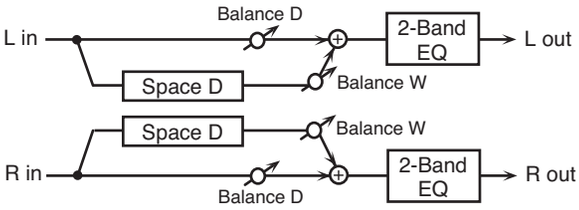
This is a chorus effect with added Tremolo (cyclic modulation of volume).



Parameter	Value	Explanation
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate #	0.05–10.00 Hz, note	Modulation frequency of the chorus effect
Chorus Depth	0–127	Modulation depth of the chorus effect
Tremolo Rate #	0.05–10.00 Hz, note	Modulation frequency of the tremolo effect
Tremolo Separation	0–127	Spread of the tremolo effect
Tremolo Phase	0–180 deg	Spread of the tremolo effect
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

28: SPACE-D

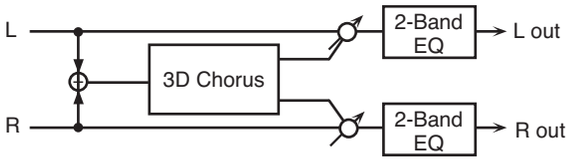
This is a multiple chorus that applies two-phase modulation in stereo. It gives no impression of modulation, but produces a transparent chorus effect.



Parameter	Value	Explanation
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate #	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 #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

29: 3D CHORUS

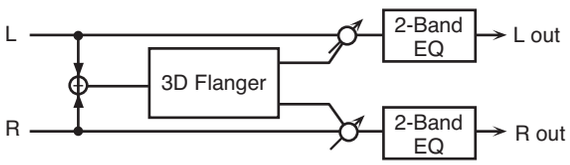
This applies a 3D effect to the chorus sound. The chorus sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Modulation depth of the chorus effect
Phase	0–180 deg	Spatial spread of the sound
Output Mode	The optimal 3D effect will be achieved.	
	SPEAKER	When using speakers
	PHONES	When using headphones
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

30: 3D FLANGER

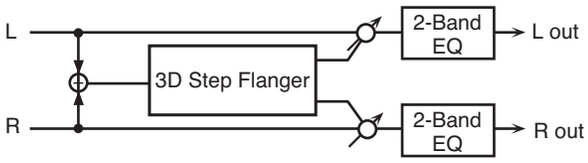
This applies a 3D effect to the flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Output Mode	The optimal 3D effect will be achieved.	
	SPEAKER	When using speakers
	PHONES	When using headphones
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

31: 3D STEP FLANGER

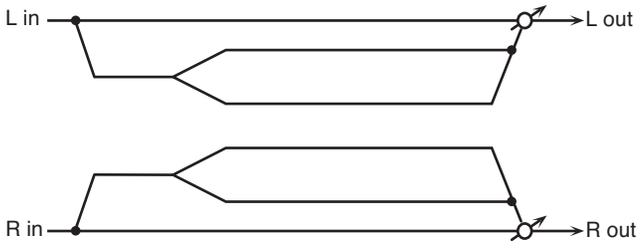
This applies a 3D effect to the step flanger sound. The flanger sound will be positioned 90 degrees left and 90 degrees right.



Parameter	Value	Explanation
Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Center frequency when using the filter to cut a specific frequency range
Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Rate #	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Step Rate #	0.10–20.00 Hz, note	Rate (period) of pitch change
Output Mode	The optimal 3D effect will be achieved.	
	SPEAKER	When using speakers
	PHONES	When using headphones
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

32: 2 BAND CHORUS

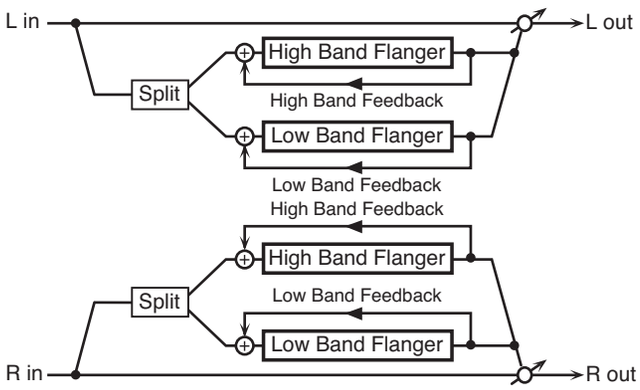
A chorus effect that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Value	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100 msec	Delay time from when the original sound is heard to when the low-range chorus sound is heard
Low Rate #	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 msec	Delay time from when the original sound is heard to when the high-range chorus sound is heard
High Rate #	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 #	D100:0W–D0:100W	Volume balance of the original sound (D) and chorus sound (W)
Level	0–127	Output Level

33: 2 BAND FLANGER

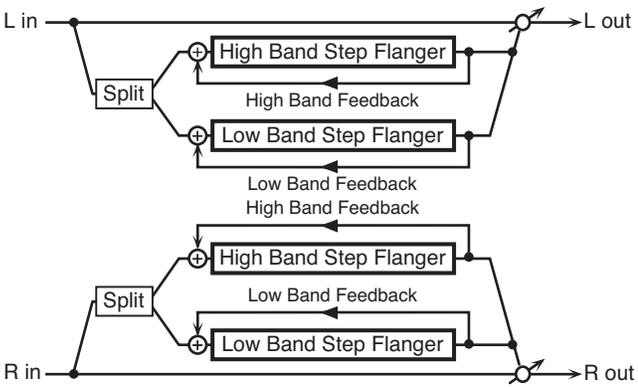
A flanger that lets you apply an effect independently to the low-frequency and high-frequency ranges.



Parameter	Value	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100 msec	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)
High Pre Delay	0.0–100 msec	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)
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output Level

34: 2 BAND STEP FLANGER

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

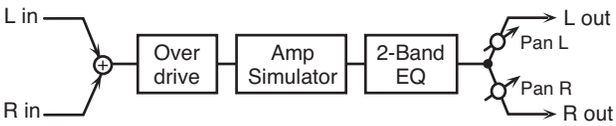


Parameter	Value	Explanation
Split Freq	200–8000 Hz	Frequency at which the low and high ranges will be divided
Low Pre Delay	0.0–100 msec	Delay time from when the original sound is heard to when the low-range flanger sound is heard
Low Rate #	0.05–10.00 Hz, note	Rate at which the low-range flanger sound 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 #	0.10–20.00 Hz, note	Rate at which the steps will cycle for the low-range flanger sound

Parameter	Value	Explanation
High Pre Delay	0.0–100 msec	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 #	0.10–20.00 Hz, note	Rate at which the steps will cycle for the high-range flanger sound
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and flanger sound (W)
Level	0–127	Output Level

35: OVERDRIVE

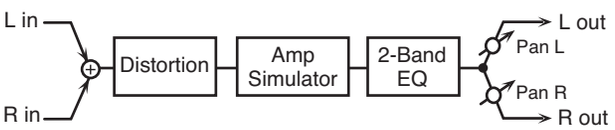
Creates a soft distortion similar to that produced by vacuum tube amplifiers.



Parameter	Value	Explanation
Drive #	0–127	Degree of distortion Also changes the volume.
Amp Type	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
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Pan #	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

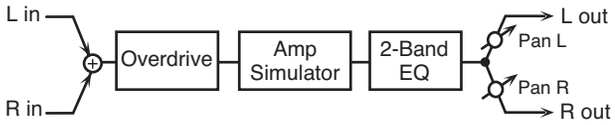
36: DISTORTION

Produces a more intense distortion than Overdrive. The parameters are the same as for "35: OVERDRIVE."



37: VS OVERDRIVE

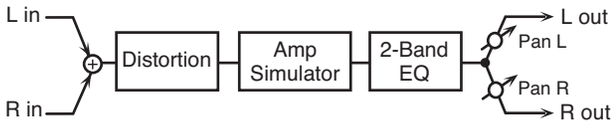
This is an overdrive that provides heavy distortion.



Parameter	Value	Explanation
Drive #	0–127	Degree of distortion Also changes the volume.
Tone #	0–127	Sound quality of the Overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	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
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Pan #	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

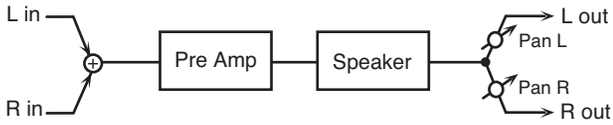
38: VS DISTORTION

This is a distortion effect that provides heavy distortion. The parameters are the same as for "37: VS OVERDRIVE."



39: GUITAR AMP SIMULATOR

This is an effect that simulates the sound of a guitar amplifier.



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
Pre Amp Type	JC-120, CLEAN TWIN, MATCH DRIVE, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL 5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Type of guitar amp
Pre Amp Volume #	0–127	Volume and amount of distortion of the amp
Pre Amp Master #	0–127	Volume of the entire pre-amp
Pre Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Pre Amp Bass	0–127	Tone of the bass/mid/treble frequency range Middle cannot be set if "MATCH DRIVE" is selected as the Pre Amp Type.
Pre Amp Middle		
Pre Amp Treble		
Pre Amp Presence	0–127	Tone for the ultra-high frequency range
Pre Amp Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. This parameter applies to the "JC-120," "CLEAN TWIN," and "BG LEAD" Pre Amp Types.
Speaker Sw	OFF, ON	Determines whether the signal passes through the speaker (ON), or not (OFF).
Speaker Type	(See the table below.)	Type of speaker
Mic Setting	1, 2, 3	Adjusts the location of the microphone that's capturing the sound of the speaker. This can be adjusted in three steps, from 1 to 3, with the microphone becoming more distant as the value increases.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Pan #	L64–63R	Stereo location of the output sound
Level #	0–127	Output Level

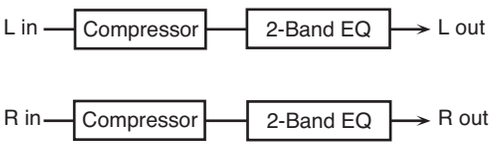
Specifications for each Speaker Type

The speaker column indicates the diameter of each speaker unit (in inches) and the number of units.

Type	Cabinet	Speaker	Microphone
SMALL 1	Small open-back enclosure	10	Dynamic
SMALL 2	Small open-back enclosure	10	Dynamic
MIDDLE	Open back enclosure	12 x 1	Dynamic
JC-120	Open back enclosure	12 x 2	Dynamic
BUILT-IN 1	Open back enclosure	12 x 2	Dynamic
BUILT-IN 2	Open back enclosure	12 x 2	Condenser
BUILT-IN 3	Open back enclosure	12 x 2	Condenser
BUILT-IN 4	Open back enclosure	12 x 2	Condenser
BUILT-IN 5	Open back enclosure	12 x 2	Condenser
BG STACK 1	Sealed enclosure	12 x 2	Condenser
BG STACK 2	Large sealed enclosure	12 x 2	Condenser
MS STACK 1	Large sealed enclosure	12 x 4	Condenser
MS STACK 2	Large sealed enclosure	12 x 4	Condenser
METAL STACK	Large double stack	12 x 4	Condenser
2-STACK	Large double stack	12 x 4	Condenser
3-STACK	Large triple stack	12 x 4	Condenser

40: COMPRESSOR

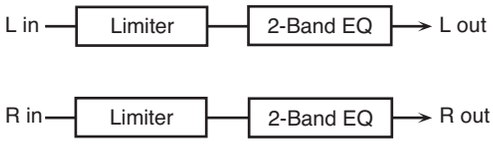
Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.



Parameter	Value	Explanation
Attack #	0–127	Sets the time from when the input exceeds the Threshold until the volume starts being compressed
Threshold #	0–127	Adjusts the volume at which compression begins
Post Gain	0–+18 dB	Adjusts the output gain.
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

41: LIMITER

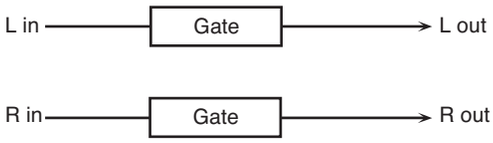
Compresses signals that exceed a specified volume level, preventing distortion from occurring.



Parameter	Value	Explanation
Release #	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold #	0–127	Adjusts the volume at which compression begins
Ratio	1.5:1, 2:1, 4:1, 100:1	Compression ratio
Post Gain	0–+18 dB	Adjusts the output gain.
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

42: GATE

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.

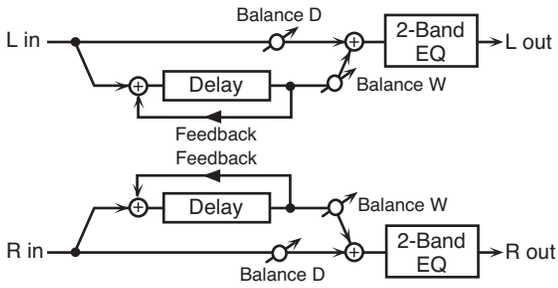


Parameter	Value	Explanation
Threshold #	0–127	Volume level at which the gate begins to close
Mode	Type of gate	
	GATE	The gate will close when the volume of the original sound decreases, cutting the original sound.
	DUCK (Ducking)	The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

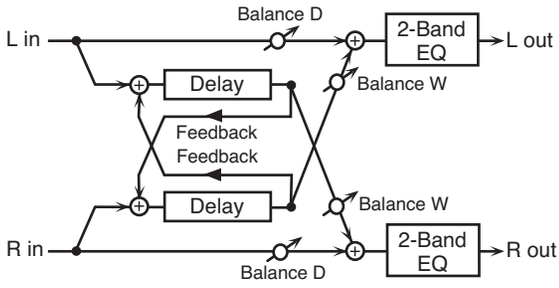
43: DELAY

This is a stereo delay.

When Feedback Mode is NORMAL:



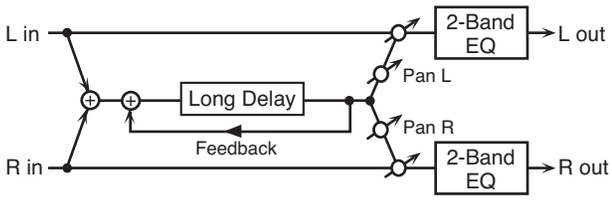
When Feedback Mode is CROSS:



Parameter	Value	Explanation
Delay Left	0–1300 msec, note	Adjusts the time until the delay sound is heard.
Delay Right		
Phase Left	Phase of the left delay sound	
	NORMAL	Non-inverted
	INVERT	Inverted
Phase Right	Phase of the right delay sound	
	NORMAL	Non-inverted
	INVERT	Inverted
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback #	-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.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

44: LONG DELAY

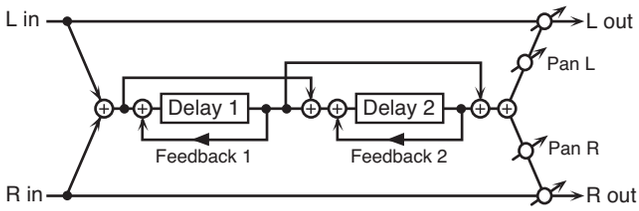
A delay that provides a long delay time.



Parameter	Value	Explanation
Delay Time	0–2600 msec, note	Delay time from when the original sound is heard to when the delay sound is heard
Phase	NORMAL, INVERSE	Phase of the delay (NORMAL: non-inverted, INVERT: inverted)
Feedback #	-98–+98%	Proportion of the delay sound that is to be returned to the input (negative values invert the phase)
HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound will be cut (BYPASS: no cut)
Pan #	L64–63R	Panning of the delay sound
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output Level

45: 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.

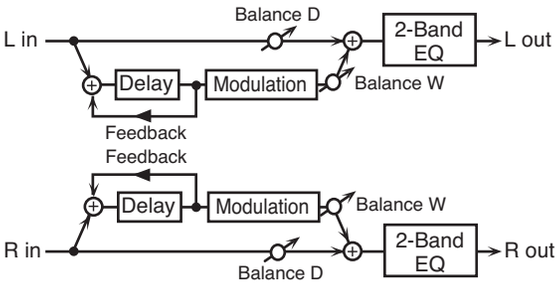


Parameter	Value	Explanation
Delay 1 Time	0–1300 msec, note	Delay time from when sound is input to delay 1 until the delay sound is heard
Delay 1 Feedback #	-98–+98%	Proportion of the delay sound that is to be returned to the input of delay 1 (negative values invert the phase)
Delay 1 HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the delayed sound of delay 1 will be cut (BYPASS: no cut)
Delay 2 Time	0–1300 msec, note	Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase)
Delay 2 Feedback #	-98–+98%	Proportion of the delay sound that is to be returned to the input of delay 2 (negative values invert the phase)
Delay 2 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	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output Level

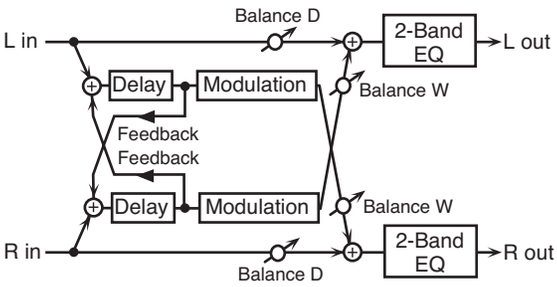
46: MODULATION DELAY

Adds modulation to the delayed sound.

When Feedback Mode is NORMAL:



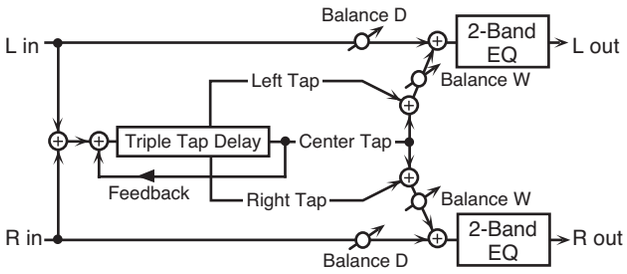
When Feedback Mode is CROSS:



Parameter	Value	Explanation
Delay Left	0–1300 msec, 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 #	-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 #	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 #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

47: 3TAP PAN DELAY

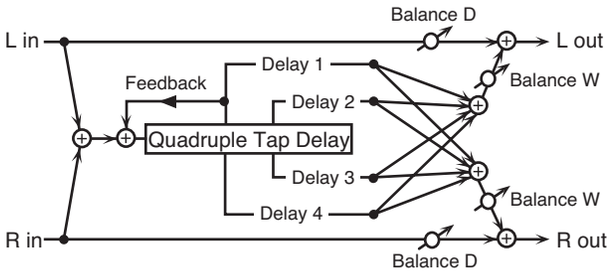
Produces three delay sounds; center, left and right.

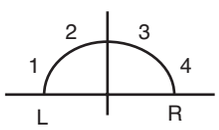


Parameter	Value	Explanation
Delay Left/Right/ Center	0–2600 msec, note	Adjusts the time from the original sound until the left, right, and center delayed sounds are heard
Center Feedback #	-98–+98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative (-) settings invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Left/Right/Center Level	0–127	Volume of each delay
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

48: 4TAP PAN DELAY

This effect has four delays.



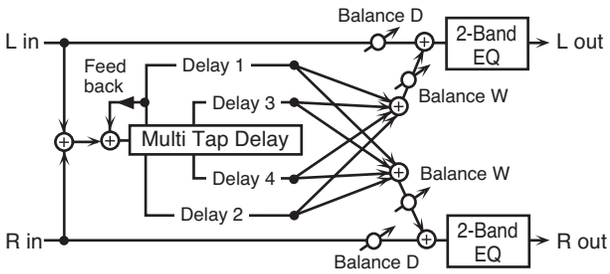


Stereo location of each delay

Parameter	Value	Explanation
Delay 1-4 Time	0–2600 msec, note	Adjusts the time from the original sound until delay sounds 1–4 are heard
Delay 1 Feedback #	-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 do not want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1-4 Level	0–127	Volume of each delay
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

49: MULTI TAP DELAY

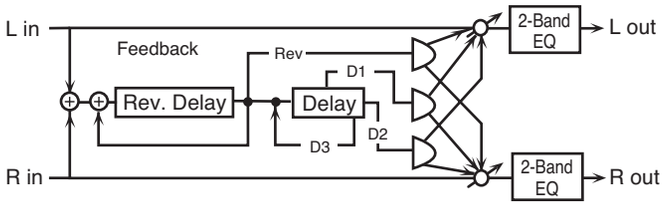
This effect provides four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.



Parameter	Value	Explanation
Delay 1-4 Time	0–2600 msec, note	Adjusts the time until Delays 1–4 are heard.
Delay 1 Feedback #	-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 the high frequencies, set this parameter to BYPASS.
Delay 1-4 Pan	L64–63R	Stereo location of Delays 1–4
Delay 1-4 Level	0–127	Output level of Delays 1–4
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

50: REVERSE DELAY

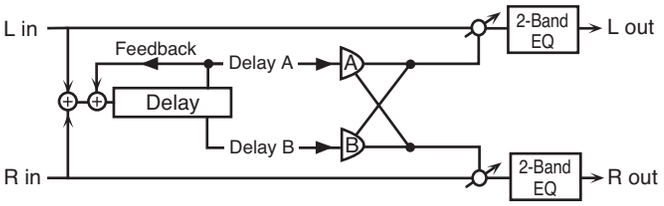
This is a reverse delay that adds a reversed and delayed sound to the input sound. A tap delay is connected immediately after the reverse delay.



Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Rev Delay Time	0–1300 msec, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Feedback #	-98–+98%	Proportion of the delay sound that is to be returned to the input of the reverse delay (negative values invert the phase)
Rev Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Delay Pan	L64–63R	Panning of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Delay 1 - 3 Time	0–1300 msec, note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Feedback #	-98–+98%	Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000 Hz, BYPASS	Frequency at which the hi-frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan, Delay 2 Pan	L64–63R	Panning of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and delay sound (W)
Level	0–127	Output Level

51: SHUFFLE DELAY

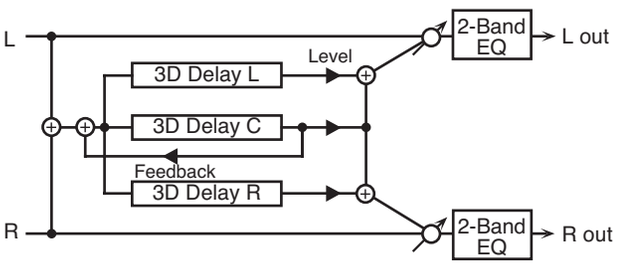
Adds a shuffle to the delay sound, giving the sound a bouncy delay effect with a swing feel.



Parameter	Value	Explanation
Delay Time #	0–2600 msec, note	Adjusts the time until the delay sound is heard.
Shuffle Rate #	0–100	Adjusts the ratio (as a percentage) of the time that elapses before Delay B sounds relative to the time that elapses before the Delay A sounds. When set to 100, the delay times are the same.
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to its specified new setting.
Feedback #	-98–+98%	Adjusts the amount of the delay that's feedback 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.
Pan A/B	L64–63R	Stereo location of Delay A/B
Level A/B	0–127	Volume of delay A/B
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

52: 3D DELAY

This applies a 3D effect to the delay sound. The delay sound will be positioned 90 degrees left and 90 degrees right.

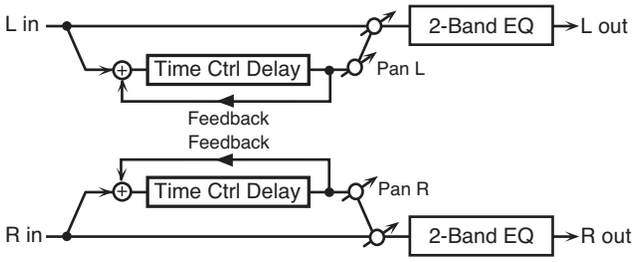


Parameter	Value	Explanation
Delay Left	0–2600 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Right		
Delay Center		
Center Feedback #	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.

Parameter	Value	Explanation
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Output level of the delay sound
Right Level		
Center Level		
Output Mode	The optimal 3D effect will be achieved.	
	SPEAKER	When using speakers
	PHONES	When using headphones
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

53: TIME CTRL DELAY

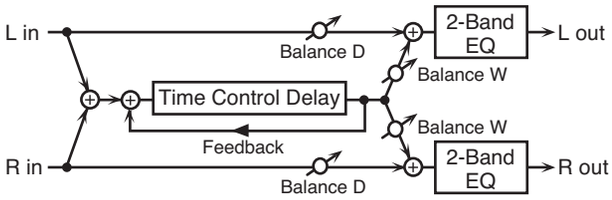
A stereo delay in which the delay time can be varied smoothly.



Parameter	Value	Explanation
Delay Time #	0–1300 msec, note	Adjusts the time until the delay is heard.
Acceleration	0–15	Adjusts the speed 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 #	-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.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

54: LONG TIME CTRL DELAY

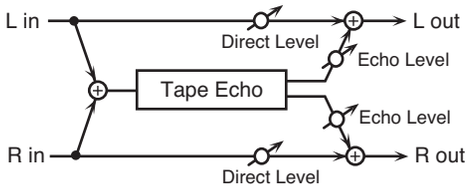
A delay in which the delay time can be varied smoothly, and allowing an extended delay to be produced.



Parameter	Value	Explanation
Delay Time #	0–2600 msec, note	Adjusts the time until the delay is heard.
Acceleration	0–15	Adjusts the speed 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 #	-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 range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

55: TAPE ECHO

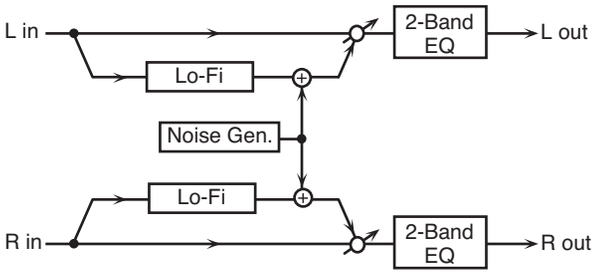
A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.



Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. S: short M: middle L: long
Repeat Rate #	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity #	0–127	Amount of delay repeats
Bass	-15–+15 dB	Boost/cut for the lower range of the echo sound
Treble	-15–+15 dB	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan		
Head L Pan		
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
Wow/Flutter Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
Wow/Flutter Depth	0–127	Depth of wow/flutter
Echo Level #	0–127	Volume of the echo sound
Direct Level #	0–127	Volume of the original sound
Level	0–127	Output Level

56: LOFI NOISE

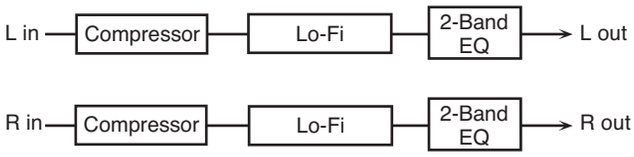
In addition to a lo-fi effect, this adds various types of noise such as white noise and disc noise.



Parameter	Value	Explanation
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter Type	Type of filter that follows the LoFi effect	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff.
	HPF	Cuts the frequency range below the Cutoff.
Post Filter Cutoff	200–8000 Hz	Center frequency of the filter
W/P Noise Type	WHITE, PINK	Switch between white noise and pink noise.
W/P Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the white/pink noise (BYPASS: no cut)
W/P Noise Level #	0–127	Volume of the white/pink noise
Disc Noise Type	LP, EP, SP, RND	Type of record noise The frequency at which the noise is heard depends on the selected type.
Disc Noise LPF	200–8000 Hz, BYPASS	Adjusts the cutoff frequency of the low pass filter applied to the record noise. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Disc Noise Level #	0–127	Volume of the record noise
Hum Noise Type	50 Hz, 60 Hz	Frequency of the hum noise
Hum Noise LPF	200–8000 Hz, BYPASS	Center frequency of the low pass filter applied to the hum noise (BYPASS: no cut)
Hum Noise Level #	0–127	Volume of the hum noise
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

57: LOFI COMPRESS

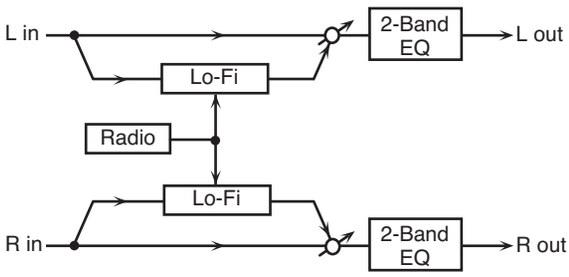
This is an effect that intentionally degrades the sound quality for creative purposes.



Parameter	Value	Explanation
Pre Filter Type	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect.	
	1	Compressor off
	2–6	Compressor on
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff
	HPF	Cuts the frequency range below the Cutoff
Post Filter Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level #	0–127	Output Level

58: LOFI RADIO

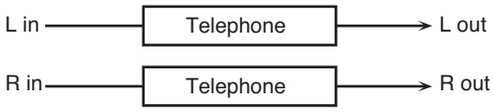
In addition to a Lo-Fi effect, this effect also generates radio noise.



Parameter	Value	Explanation
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter Type	Type of filter	
	OFF	No filter is used
	LPF	Cuts the frequency range above the Cutoff.
	HPF	Cuts the frequency range below the Cutoff.
Post Filter Cutoff	200–8000 Hz	Basic frequency of the Post Filter
Radio Detune #	0–127	Simulates the tuning noise of a radio. As this value is raised, the tuning drifts further.
Radio Noise Level #	0–127	Volume of the radio noise
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

59: TELEPHONE

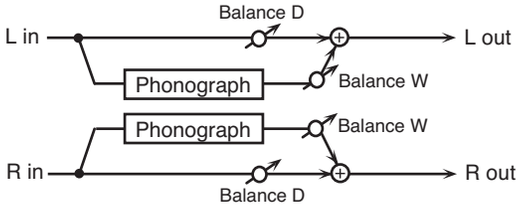
This effect produces a muffled sound, like that heard through a telephone.



Parameter	Value	Explanation
Voice Quality #	0–15	Audio quality of the telephone voice
Treble	-15–+15 dB	Bandwidth of the telephone voice
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

60: PHONOGRAPH

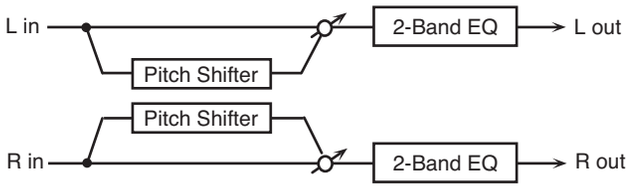
Simulates a sound recorded on an analog record and played back on a record player. This effect also simulates the various types of noise that are typical of a record, and even the rotational irregularities of an old turntable.



Parameter	Value	Explanation
Signal Distortion	0–127	Depth of distortion
Frequency Range	0–127	Frequency response of the playback system Decreasing this value will produce the impression of an old system with a poor frequency response.
Disc Type	LP, EP, SP	Rotational speed of the turntable This will affect the frequency of the scratch noise.
Scratch Noise Level	0–127	Amount of noise due to scratches on the record
Dust Noise Level	0–127	Volume of noise due to dust on the record
Hiss Noise Level	0–127	Volume of continuous "hiss"
Total Noise Level #	0–127	Volume of overall noise
Wow	0–127	Depth of long-cycle rotational irregularity
Flutter	0–127	Depth of short-cycle rotational irregularity
Random	0–127	Depth of indefinite-cycle rotational irregularity
Total Wow/Flutter #	0–127	Depth of overall rotational irregularity
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

61: PITCH SHIFTER

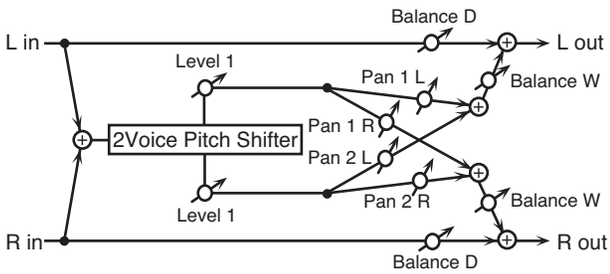
A stereo pitch shifter.



Parameter	Value	Explanation
Coarse #1	-24–+12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine #1	-100–+100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Time	0–1300 msec, note	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
Feedback #	-98–+98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

62: 2VOICE PITCH SHIFTER

Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.

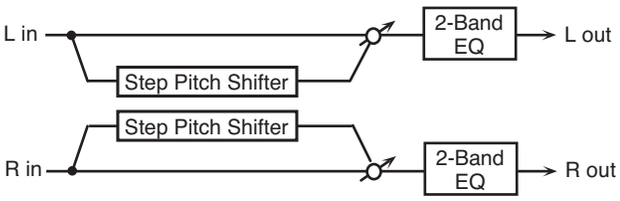


Parameter	Value	Explanation
Pitch1 Coarse #1	-24–+12 semi	Adjusts the pitch of Pitch Shift 1 in semitone steps.
Pitch1 Fine #1	-100–+100 cent	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
Pitch1 Delay	0–1300 msec, note	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard.
Pitch1 Feedback #	-98–+98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Pitch1 Pan #	L64–63R	Stereo location of the Pitch Shift 1 sound
Pitch1 Level	0–127	Volume of the Pitch Shift1 sound
Pitch2 Coarse #2	-24–+12 semi	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
Pitch2 Fine #2	-100–+100 cent	
Pitch2 Delay	0–1300 msec, note	
Pitch2 Feedback #	-98–+98%	
Pitch2 Pan #	L64–63R	
Pitch2 Level	0–127	

Parameter	Value	Explanation
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

63: STEP PITCH SHIFTER

A pitch shifter in which the amount of pitch shift is varied by a 16-step sequence.



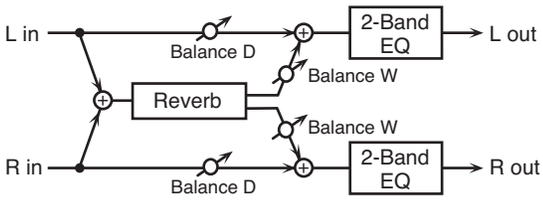
Parameter	Value	Explanation
Step 01-16	-24–+12 semi	Amount of pitch shift at each step (semitone units)
Rate #	0.05–10.0 Hz, note	Rate at which the 16-step sequence will cycle
Attack #	0–127	Speed at which the amount of pitch shift changes between steps
Gate Time #	0–127	Duration of the pitch shifted sound at each step
Fine	-100–+100 cent	Pitch shift adjustment for all steps (2-cent units)
Delay Time	0–1300 msec, note	Delay time from the original sound until the pitch-shifted sound is heard
Feedback #	-98–+98%	Proportion of the pitch-shifted sound that is to be returned to the input (negative values invert the phase)
Low Gain	-15–+15 dB	Gain of the low range
High Gain	-15–+15 dB	Gain of the high range
Balance #	D100:0W–D0:100W	Volume balance of the original sound (D) and pitch-shifted sound (W)
Level	0–127	Output Level

MEMO

You can use multi-effect control to make the step sequence play again from the beginning (p. 46).

64: REVERB

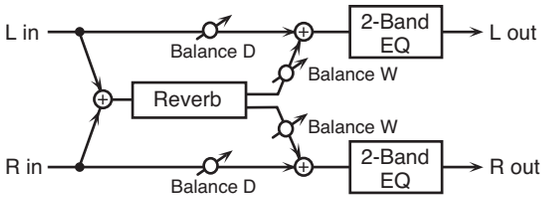
Adds reverberation to the sound, simulating an acoustic space.



Parameter	Value	Explanation
Type	Type of reverb	
	ROOM1	Dense reverb with short decay
	ROOM2	Sparse reverb with short decay
	STAGE1	Reverb with greater late reverberation
	STAGE2	Reverb with strong early reflections
	HALL1	Reverb with clear reverberance
	HALL2	Reverb with rich reverberance
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time #	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 #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level	0–127	Output Level

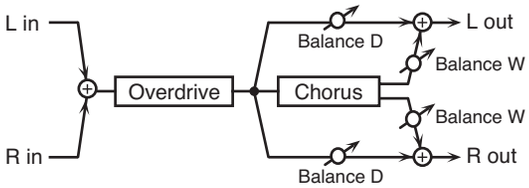
65: GATED REVERB

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



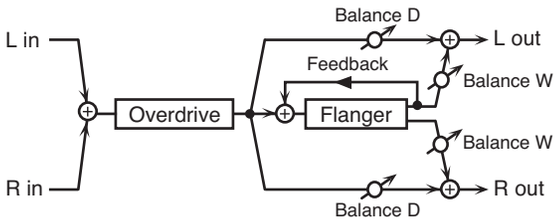
Parameter	Value	Explanation
Type	Type of reverb	
	NORMAL	Conventional gated reverb
	REVERSE	Backwards reverb
	SWEEP1	The reverberant sound moves from right to left
	SWEEP2	The reverberant sound moves from left to right
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Gate Time	5–500 msec	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 #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
Level #	0–127	Output Level

66: OVERDRIVE → CHORUS



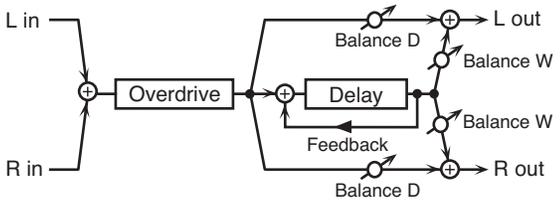
Parameter	Value	Explanation
Overdrive Drive #	0–127	Degree of distortion Also changes the volume.
Overdrive Pan #	L64–63R	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate #	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

67: OVERDRIVE → FLANGER



Parameter	Value	Explanation
Overdrive Drive #	0–127	Degree of distortion Also changes the volume.
Overdrive Pan #	L64–63R	Stereo location of the overdrive sound
Flanger Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate #	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

68: OVERDRIVE → DELAY



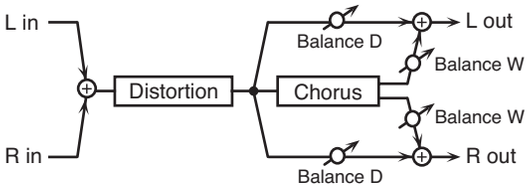
Parameter	Value	Explanation
Overdrive Drive #	0–127	Degree of distortion Also changes the volume.
Overdrive Pan #	L64–63R	Stereo location of the overdrive sound
Delay Time	0–2600 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback #	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

69: DISTORTION → CHORUS

The parameters are essentially the same as in "66: OVERDRIVE → CHORUS," with the exception of the following two.

Overdrive Drive → Distortion Drive,

Overdrive Pan → Distortion Pan

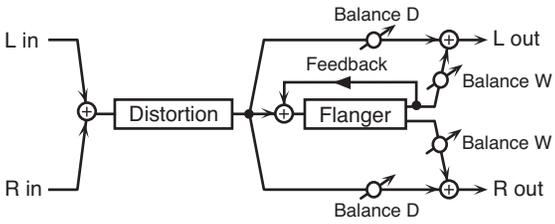


70: DISTORTION → FLANGER

The parameters are essentially the same as in "67: OVERDRIVE → FLANGER," with the exception of the following two.

Overdrive Drive → Distortion Drive,

Overdrive Pan → Distortion Pan

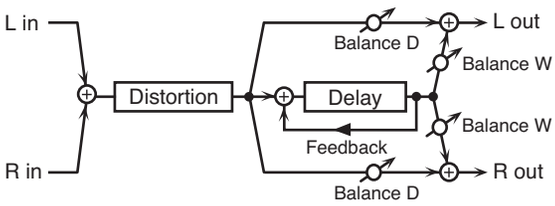


71: DISTORTION → DELAY

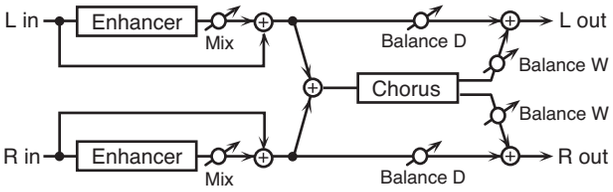
The parameters are essentially the same as in "68: OVERDRIVE → DELAY," with the exception of the following two.

Overdrive Drive → Distortion Drive,

Overdrive Pan → Distortion Pan

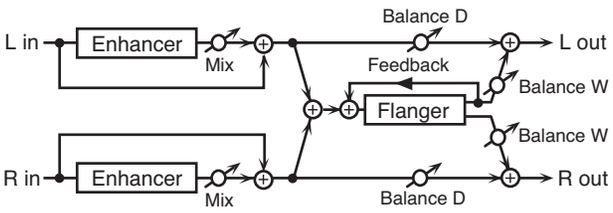


72: ENHANCER → CHORUS



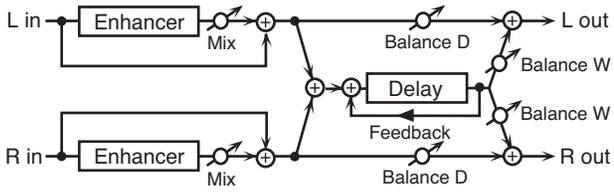
Parameter	Value	Explanation
Enhancer Sens #	0–127	Sensitivity of the enhancer
Enhancer Mix #	0–127	Level of the overtones generated by the enhancer
Chorus Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate #	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

73: ENHANCER → FLANGER



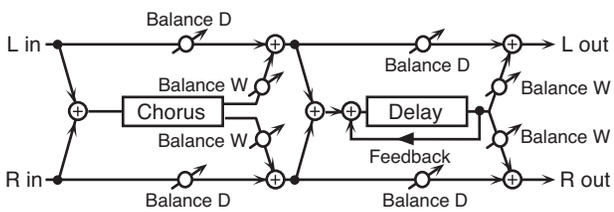
Parameter	Value	Explanation
Enhancer Sens #	0–127	Sensitivity of the enhancer
Enhancer Mix #	0–127	Level of the overtones generated by the enhancer
Flanger Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate #	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

74: ENHANCER → DELAY



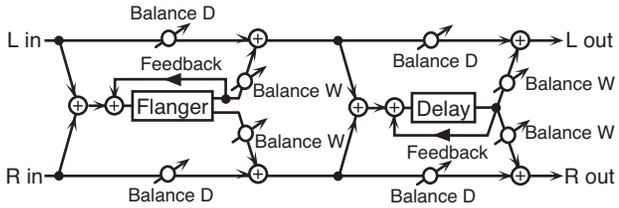
Parameter	Value	Explanation
Enhancer Sens #	0–127	Sensitivity of the enhancer
Enhancer Mix #	0–127	Level of the overtones generated by the enhancer
Delay Time	0–2600 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback #	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

75: CHORUS → DELAY



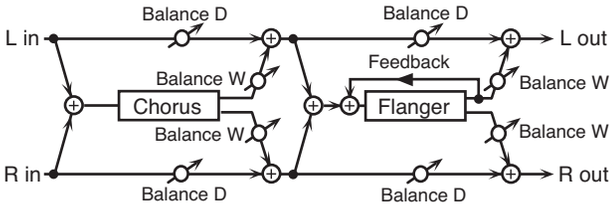
Parameter	Value	Explanation
Chorus Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate #	0.05–10.00 Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Time	0–2600 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback #	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

76: FLANGER → DELAY



Parameter	Value	Explanation
Flanger Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate #	0.05–10.00 Hz, note	Frequency of modulation
Flanger Depth	0–127	Depth of modulation
Flanger Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Time	0–2600 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback #	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Delay HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

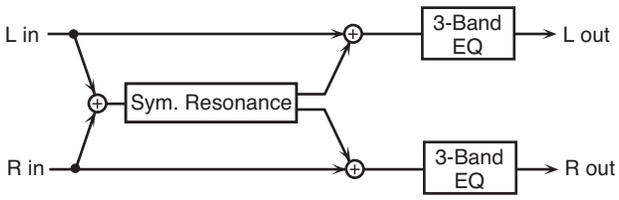
77: CHORUS → FLANGER



Parameter	Value	Explanation
Chorus Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Chorus Rate #	0.05–10.00 Hz, note	Modulation frequency of the chorus effect
Chorus Depth	0–127	Modulation depth of the chorus effect
Chorus Balance #	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flanger Pre Delay	0.0–100 msec	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Flanger Rate #	0.05–10.00 Hz, note	Modulation frequency of the flanger effect
Flanger Depth	0–127	Modulation depth of the flanger effect
Flanger Feedback #	-98–+98%	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flanger Balance #	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

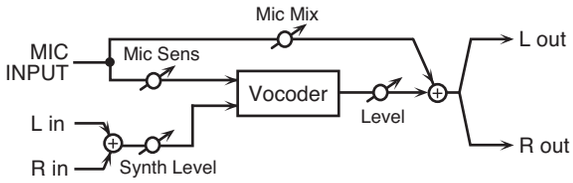
78: SYMPATHETIC RESONANCE

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	Explanation
Depth #	0–127	Depth of the effect
Damper #	0–127	Depth to which the damper pedal is pressed (controls the resonant sound)
Pre LPF	16–15000 Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000 Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000 Hz	Frequency of the filter that boosts/ cuts a specific frequency region of the input sound
Peaking Gain	-15–+15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the frequency region boosted/cut by the 'Peaking Gain' parameter (larger values make the region narrower)
HF Damp	16–15000 Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000 Hz	Frequency at which the low-frequency content of the resonant sound will be cut (BYPASS: no cut)
Lid	1–6	This simulates the actual changes in sound that occur when the lid of a grand piano is set at different heights.
EQ Low Freq	200, 400 Hz	Frequency of the low-range EQ
EQ Low Gain	-15–+15 dB	Amount of low-range boost/cut
EQ Mid Freq	200–8000 Hz	Frequency of the midrange EQ
EQ Mid Gain	-15–+15 dB	Amount of midrange boost/cut
EQ Mid Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of midrange (larger values make the region narrower)
EQ High Freq	2000, 4000, 8000 Hz	Frequency of the high-range EQ
EQ High Gain	-15–+15 dB	Amount of high-range boost/cut
Level	0–127	Output Level

79: VOCODER



Parameter	Value	Explanation
Mic Sens #	0–127	Input sensitivity of the microphone
Synth Level #	0–127	Input level of the instrument
Mic Mix #	0–127	Amount of microphone audio added to the output of the vocoder
Level	0–127	Volume level after passing through the vocoder

Chorus Parameters

The JUNO-Gi's Chorus effect unit can also be used as a stereo delay unit.

These settings allow you to select chorus or delay, and the characteristics of the selected effect type.

Parameter	Value	Explanation
Chorus Type	Selects either Chorus or Delay.	
	00: OFF	Neither Chorus or Delay is used.
	01: CHORUS	Chorus is used.
	02: DELAY	Delay is used.
	03: GM2 CHORUS	GM2 Chorus is used.
Chorus Level	0–127	Volume of the chorus sound
01: CHORUS		
Filter Type	Type of filter	
	OFF	No filter is used.
	LPF	Cuts the frequency range above the Cutoff Freq
	HPF	Cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000 Hz	Basic frequency of the filter
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0.05–10.00 Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180 deg	Spatial spread of the sound
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.
02: DELAY		
Delay Left	0–1000 msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Right		
Delay Center		
Center Feedback	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Left Level	0–127	Volume of each delay sound
Right Level		
Center Level		
03: GM2 CHORUS		
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the chorus. Higher values will cut more of the high frequencies.
Level	0–127	Volume of the chorus sound
Feedback	0–127	Adjusts the amount of the chorus sound that is fed back into the effect.
Delay	0–127	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate	0–127	Frequency of modulation
Depth	0–127	Depth of modulation
Send Level to Reverb	0–127	Adjusts the amount of chorus sound that will be sent to the reverb.

NOTE

If you specify the delay time as a note value, slowing down the tempo will not change the delay time beyond a certain length. This is because there is an upper limit for the delay time; if the delay time is specified as a note value and you slow down the tempo until this upper limit is reached, the delay time cannot change any further. This upper limit is the maximum value that can be specified when setting the delay time as a numerical value.

note:

	Sixty-fourth-note triplet		Sixty-fourth note		Thirty-second-note triplet		Thirty-second note
	Sixteenth-note triplet		Dotted thirty-second note		Sixteenth note		Eighth-note triplet
	Dotted sixteenth note		Eighth note		Quarter-note triplet		Dotted eighth note
	Quarter note		Half-note triplet		Dotted quarter note		Half note
	Whole-note triplet		Dotted half note		Whole note		Double-note triplet
	Dotted whole note		Double note				

Reverb Parameters

These settings allow you to select the desired type of reverb, and its characteristics.

Parameter	Value	Explanation
Reverb Type	Type of reverb	
	00: OFF	Reverb will not be used
	01: REVERB	Basic reverb
	02: SRV ROOM	Reverb that simulates the reverberation of a room
	03: SRV HALL	Reverb that simulates the reverberation of a hall
	04: SRV PLATE	Simulation of a plate echo (a reverb device that uses a metal plate)
	05: GM2 REVERB	GM2 reverb
Reverb Level	0–127	Volume of the reverb sound
01: REVERB		
Type	Type of reverb/delay	
	ROOM1	Short reverb with high density
	ROOM2	Short reverb with low density
	STAGE1	Reverb with greater late reverberation
	STAGE2	Reverb with strong early reflections
	HALL1	Very clear-sounding reverb
	HALL2	Rich reverb
	DELAY	Conventional delay effect
	PAN-DELAY	Delay effect with echoes that pan left and right
Time	0–127	Time length of reverberation (Type: ROOM1–HALL2) Delay time (Type: DELAY, PAN-DELAY)
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb sound will be cut, or "damped." If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Feedback	0–127	Adjusts the amount of delay feedback when the Type setting is DELAY or PAN-DELAY. Amount of delay sound returned to the input (this setting is valid only if Type is DELAY or PAN-DELAY)
02: SRV ROOM 03: SRV HALL 04: SRV PLATE		
Pre Delay	0.0–100 msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
Size	1–8	Size of the simulated room or hall
High Cut	160–12500 Hz, BYPASS	Adjusts the frequency above which the high-frequency content of the reverb will be reduced. If you do not want to reduce the high frequencies, set this parameter to BYPASS.
Density	0–127	Density of reverb
Diffusion	0–127	Adjusts the change in the density of the reverb over time. The higher the value, the more the density increases with time. (The effect of this setting is most pronounced with long reverb times.)
LF Damp Freq	50–4000 Hz	Adjusts the frequency below which the low-frequency content of the reverb sound will be reduced, or "damped."
LF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with LF Damp. With a setting of "0," there will be no reduction of the reverb's low-frequency content.
HF Damp Freq	4000–12500 Hz	Adjusts the frequency above which the high-frequency content of the reverb sound will be reduced, or "damped."
HF Damp Gain	-36–0 dB	Adjusts the amount of damping applied to the frequency range selected with HF Damp. With a setting of "0," there will be no reduction of the reverb's high-frequency content.
05: GM2 REVERB		
Character	Type of reverb	
	0–5	Reverb
	6, 7	Delay
Pre-LPF	0–7	Cuts the high frequency range of the sound coming into the reverb. Higher values will cut more of the high frequencies.
Level	0–127	Output level of reverberation
Time	0–127	Time length of reverberation
Delay Feedback	0–127	Adjusts the amount of the delay sound that is fed back into the effect when the Character setting is 6 or 7.

Utility (UTILITY)

The Utility menu lets you back up your data and format a card.

Displaying the UTILITY MENU

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor buttons to select "5. Utility," and press the [ENTER] button.**

   The UTILITY MENU screen will appear.

Item	Explanation
User Backup	Backs up user data to an SD card.
User Restore	Returns backed-up data from an SD card into the JUNO-Gi (Restore).
Factory Reset	Returns all of the JUNO-Gi's settings to their factory-set state.
USB Mem Format	Formats (initializes) the USB memory.
SD Card Format	Formats (initializes) the SD card.

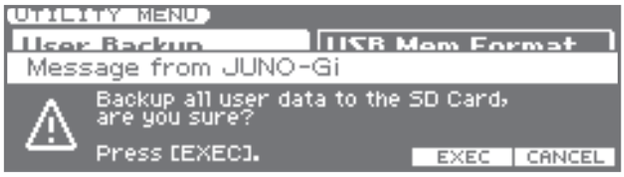
3. **Use the VALUE dial or the cursor buttons to select the item, and press the [ENTER] button.**

Backing Up JUNO-Gi Settings to SD Card (User Backup)

Here's how to back up user data to SD card.

1. **In the UTILITY MENU screen, use the cursor buttons to select "User Backup," and press the [ENTER] button.**

   The following screen will appear.



2. **Press the [5] (EXEC) button.**

   To cancel, press the [6] (CANCEL) button.

   When the backup has been completed, you will return to the UTILITY MENU screen.

Types of Data that can be backed up

When you back up settings from the JUNO-Gi to SD card, the following settings are backed up.

- User live sets
- Favorites
- User arpeggios
- MIDI controller mode settings
- System settings
- Following digital recorder settings
  - Insert effects user patches
  - Mastering tool kit user patches
  - User rhythm patterns

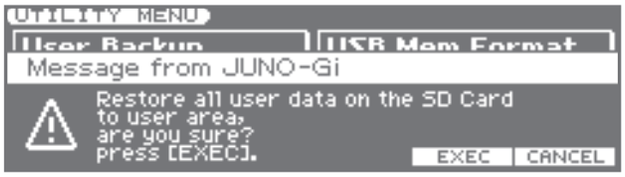
Restoring JUNO-Gi Settings from SD Card (User Restore)

Here's how to restore backed-up user data from SD card into the JUNO-Gi.

All user data will be rewritten when you execute the User Restore operation. If the JUNO-Gi contains important data that you want to keep, you must save it to a separate SD card device before you execute User Restore.

1. **In the UTILITY MENU screen, use the cursor buttons to select "User Restore," and press the [ENTER] button.**

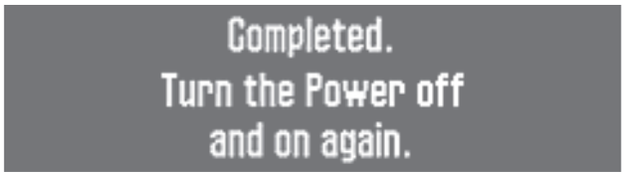
   The following screen will appear.



2. **Press the [5] (EXEC) button.**

   To cancel, press the [6] (CANCEL) button.

   When the restore operation has been completed, the following screen will appear.



3. **Turn the power of the JUNO-Gi off, then on again.**

Returning to the Factory Settings (Factory Reset)

You can return all of the JUNO-Gi's settings to the state they were in when the instrument was shipped from the factory. This operation is called "Factory Reset."

NOTE

If the JUNO-Gi's internal memory contains important data that you've created, be aware that all of this user data will be lost when you execute the factory reset operation. If you want to keep this data, save it to SD card before you continue.

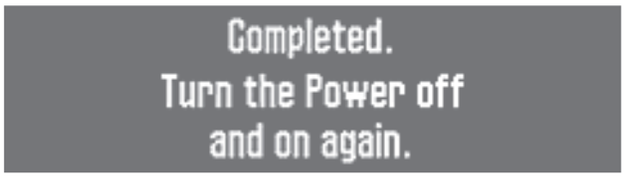
1. **In the UTILITY MENU screen, use the cursor buttons to select "Factory Reset," and press the [ENTER] button.**

   A confirmation message will appear.

2. **To execute the factory reset, press the [5] (EXEC) button.**

   To cancel, press the [6] (CANCEL) button.

   When the factory reset has been completed, the following screen will appear.



3. **Turn the power of the JUNO-Gi off, then on again.**

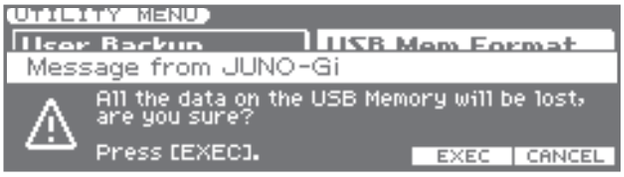
Formatting USB Memory (USB Memory Format)

You can initialize (format) USB memory.

If the USB memory contains important data that you've created, be aware that all of this data will be lost when you execute this operation.

1. **In the UTILITY MENU screen, use the cursor buttons to select "USB Mem Format," and press the [ENTER] button.**

   A confirmation message will appear.



2. **To execute the format operation, press the [5] (EXEC) button.**

   To cancel, press the [6] (CANCEL) button.

Formatting SD Card (SD Card Format)

You can initialize (format) SD card.

NOTE

- **Do not format the SD card that is included with the JUNO-Gi**

  Formatting the SD card included with the JUNO-Gi will erase all of the demo song data on the card.

- **Back up to your computer before you format**

  Formatting will erase all of the data. If the SD card contains important data, you should first back it up as described in "Backing up SD card data to your computer."

1. **In the UTILITY MENU screen, use the cursor buttons to select "SD Card Format," and press the [ENTER] button.**

   A confirmation message will appear.

2. **To execute the format operation, press the [5] (EXEC) button.**

   To cancel, press the [6] (CANCEL) button.

Backing Up SD Card Data to Your Computer

Here's how to back up SD card data to your computer.

NOTE

In order to perform this procedure, you'll need a computer and a commercially available SD card reader.

1. **Switch off the JUNO-Gi's power.**
2. **Remove the SD card from the JUNO-Gi, and use a commercially available SD card reader to open the SD card on your computer.**

MEMO

The JUNO-Gi's SD card slot is covered by an SD card protector, which is fastened by screws. To remove the card, remove the screws as described in "About SD Cards" (p. 15).

3. **Copy (drag and drop) the entire "ROLAND" folder from the SD card onto your computer.**

NOTE

You must copy the entire "ROLAND" folder. Copying just part of the files of the "ROLAND" folder will not create a correct backup.

4. **When copying is completed, unmount (disconnect) the SD card from the computer, and then remove the SD card from the SD card reader.**

Windows 7/Vista/XP users:

In My Computer (or Computer), right-click the "removable disk" icon, and choose "Eject."

Mac OSX users:

Drag the SD card icon to the Trash.

Restoring Backed Up Data to an SD Card

1. **Use a commercially available SD card reader to open the SD card on your computer.**
2. **Copy (drag and drop) the entire backed up "ROLAND" folder from your computer to the SD card.**

NOTE

- When you copy the backed up data to the SD card, all data that was previously on the SD card will be lost.
- You must copy the entire "ROLAND" folder. The system will not operate correctly if you copy only some of the files in the "ROLAND" folder.

3. **Remove the SD card from the SD card reader as described in step 4 of "Backing up SD card data to your computer."**

System Settings (SYSTEM)

Here you can make "System settings" that affect the operation of the entire JUNO-Gi, such as the tuning and how MIDI messages will be received.

Making System Settings

1. Press the [MENU] button.

2. Use the VALUE dial or the cursor buttons to select "4. System," and press the [ENTER] button.

The System Menu screen will appear.

3. Press one of the function buttons to select the setting that you want to edit.

Button	Explanation	Page
[1] (GENERAL)	Settings for the entire JUNO-Gi	p. 80
[2] (KBD/CTRL)	Keyboard and pedal settings	p. 81
[3] (MIDI/SYNC)	MIDI and synchronization settings	p. 82
[4] (CLICK/PLAYER)	USB Memory Song Player and click settings	p. 83
[5] (D BEAM)	D Beam controller settings	p. 83
[6] (INFORMATION)	Version information	p. 84

If necessary, press a function button again to access the desired setting screen.

4. Use the cursor buttons to select to the parameter that you want to set.

5. Use the VALUE dial or the [DEC] [INC] buttons to set the value.

Saving the System Settings (WRITE)

Changes you've made to the system settings will return to their original state when you turn off the power. If you want to keep the changes you've made, you must save them as follows.

1. Access a system function setting screen.

2. Press the [6] (WRITE) button.

"System Write Completed!" massage will appear, and the settings will be saved.

When the settings have been saved, you will return to the previous screen.

System Parameters

This section explains what the different System parameters do, and also how these parameters are organized.

System Menu [1] (GENERAL)

[1] (COMMON)

Parameter	Value	Explanation
Auto Power Off	OFF, 5–240min	Specifies the time after which the power will automatically turn off if no operation has been performed. * **When the power turns off, any unsaved modifications that you've made in the settings will be lost. If you want to keep the setting changes you've made, make sure to save them beforehand.**
Power Save Mode	OFF, 1–60min	Specifies the time after which the backlight will be turned off to save power if no operation has been performed.
Power Up Group	The Live Set group first loaded when the power is turned on	
	USER	User live set
	PRESET	Preset Live Set
	SPECIAL	Special Live Set
Master Level	0–127	Volume of the entire JUNO-Gi
USB Audio		
USB Audio Level	0–127	Volume of the USB audio from the computer connected to the USB COMPUTER connector
USB Audio To Computer	Selects the USB audio that will be sent to the computer when connected via USB	
	MIX	The output of the JUNO-Gi's OUTPUT jacks
	INPUT	The sound selected by AUDIO INPUT (p. 93)
	INPUT FX	The sound selected by AUDIO INPUT (p. 93), processed by the insert effect * **The effect will not be applied unless the insert effect's LOCATION (p. 108) is set to INPUT.**
Center Cancel	OFF, ON	Switch of the Center Cancel (p. 129)
Center Cancel Type	MID-HI	Mid-frequency and high-frequency sounds localized in the center will be eliminated.
	LOW	Low-frequency sounds localized in the center will be eliminated.
	ALL	All sounds localized in the center will be eliminated.

[2] (SOUND)

Parameter	Value	Explanation
Sound Generator		
Master Tune	415.3–466.2Hz	Overall tuning of the JUNO-Gi (the frequency of the A4 note).
Master Key Shift	-24–+24	Shifts the overall pitch of the JUNO-Gi in semitone steps.
Keyboard Level	0–127	Volume of the entire live set.
Keyboard Output Gain	-12–+12dB	Output gain from the live set's Output. When, for example, there are relatively few voices being sounded, boosting the output gain can let you attain the most suitable output level for recording and other purposes.
Preview		
Preview Mode	SINGLE	The notes specified by Preview 1–4 Note Number will sound successively one by one.
	CHORD	The notes specified by Preview 1–4 Note Number will sound simultaneously.
	PHRASE	The phrase specified by the Live Set's "Preview Type" (p. 38) and "Preview Phrase" (p. 38) will sound.
Preview 1–4 Note Number	C–-G9	Specify the pitch of the four notes that will sound when the Preview Mode is set to "SINGLE" or "CHORD." * **If "PHRASE" is selected for the Preview Mode parameter, these settings will have no effect.**
Preview 1–4 Velocity	OFF, 1–127	Specify the velocity of the four notes that will sound when the Preview Mode is set to "SINGLE" or "CHORD." * **If "PHRASE" is selected for the Preview Mode parameter, these settings will have no effect.**
Scale Tune		
Scale Tune Switch	OFF, ON	Turn this on when you wish to use a tuning scale other than equal temperament.
Scale Tune Type	These templates make the settings for Scale Tune C–B in one operation.	
	USER	User setting
	EQUAL	Equal temperament template
	JUST	Just intonation template
	ARABIC	Arabian scale template
Scale Tune Key	C–B	Specifies the scale tonic when Scale Tune Type is JUST or ARABIC.
Scale Tune for C–B	-64–+63	Specifies the pitch adjustment for each note of the scale.

Equal temperament

This divides the octave into twelve equal intervals, and is the most widely used type of tuning, particular in Western music.

Just intonation (tonic of C)

Compared to equal temperament, the principal triads have a more pure sound in just intonation. However, this is the case only in one key, and triads will sound ambiguous if you play in a different key.

Arabian scale

Compared to equal temperament, this scale pitches the E and B notes a quarter-tone lower, and the C#, F#, and G# notes a quarter-tone higher. There is a natural third (an interval between a major third and a minor third) between G and B, C and E, F and G#, Bb and C#, and Eb and F#.

Example: Tonic of C

If you want to use Just intonation with a tonic of C, or an Arabian scale, set the "Scale Tune Switch" to "ON," and set "Patch Scale Tune for C–B" as shown in the table.

Note name	Equal temperament	Just intonation	Arabian scale
C	0	0	-6
C#	0	-8	+45
D	0	+4	-2
Eb	0	+16	-12
E	0	-14	-51
F	0	-2	-8
F#	0	-10	+43
G	0	+2	-4
G#	0	+14	+47
A	0	-16	0
Bb	0	+14	-10
B	0	-12	-49

[3] (MST EQ)

Parameter	Value	Explanation
On/Off	OFF, ON	Switch of the master equalizer (EQ)
Low		
Low Gain	-15–+15dB	Gain of the low range
Low Freq	40Hz–1.6kHz	Frequency of the low range
Mid		
Mid Gain	-15–+15dB	Gain of the middle range
Mid Freq	20Hz–10kHz	Frequency of the middle range
Mid Q	0.5–16	Width of the middle range Set a higher value for Q to narrow the range to be affected.
High		
High Gain	-15–+15dB	Gain of the high range
High Freq	400Hz–16kHz	Frequency of the high range

System Menu [2] (KBD/CTRL)

[1] (KBD)

Parameter	Value	Explanation
Keyboard		
Velocity	Velocity value that will be transmitted when you play the keyboard	
	REAL	Actual keyboard velocity will be transmitted.
	1–127	A fixed velocity value will be transmitted regardless of how you play.
Keyboard Velocity Curve	LIGHT	This sets the keyboard to a light touch. You can achieve fortissimo (ff) play with a less forceful touch than MEDIUM setting, so the keyboard feels lighter. This setting makes it easier for children, whose hands have less strength.
	MEDIUM	This sets the keyboard to the standard touch.
	HEAVY	This sets the keyboard to a heavy touch. You have to play the keyboard more forcefully than MEDIUM setting in order to play fortissimo (ff), so the keyboard touch feels heavier. This setting allows you to add more expression when playing dynamically.
Keyboard Velocity Sens	-63–+63	Makes fine adjustments to the keyboard sensitivity following the "Velo Curve" selection. Higher settings for this value will increase the velocity value that is transmitted according to your playing strength.

[2] (PEDAL)

Parameter	Value	Explanation
Pedal		
Control Pedal Assign	Function of the pedal connected to the PEDAL CONTROL jack	
	CC01–31, 33–95	Controller numbers 1–31, 33–95
	BEND UP	The pitch will rise in semitone steps (maximum 4 octaves) each time you press the pedal.
	BEND DOWN	The pitch will fall in semitone steps (maximum 4 octaves) each time you press the pedal.
	AFTERTOUCH	Aftertouch
	OCT UP	Each pedal press raises the key range in octave steps (up to 3 octaves higher).
	OCT DOWN	Each pedal press lowers the key range in octave steps (up to 3 octaves lower).
	USB SONG START	The USB memory song player will start/stop.
	RECORDER START	The digital recorder will start/stop.
	RECORDER REC	The same operation as the Digital Recorder's [●] (REC) button.
	TAP TEMPO	Tap tempo (a keyboard tempo specified by the interval at which you press the pedal).
	PROGRAM UP	Select the next-numbered live set
	PROGRAM DOWN	Select the previous-numbered live set
	FAVORITE UP	The favorite of the next number or bank will be selected.
	FAVORITE DOWN	The favorite of the previous number or bank will be selected.
	ARP SW	Arpeggio/Rhythm Pattern function on/off
	CHORD SW	Chord memory function on/off
	INSERT FX CTRL	Controls the volume of the insert effect (p. 106). When WAH (p. 113) is selected and Mode is set to "MANUAL," the pedal will control the wah. When ROTARY (p. 114) is selected, the pedal will switch the speaker's rotation speed (Speed Select).
Control Pedal Polarity	STANDARD, REVERSE	Selects the polarity of the pedal connected to the PEDAL CONTROL jack or to the PEDAL HOLD jack.
Hold Pedal Polarity		On some pedals, the electrical signal output by the pedal when it is pressed or released is the opposite of other pedals. If your pedal has an effect opposite of what you expect, set this parameter to "REVERSE." If you are using a Roland pedal (that has no polarity switch), set this parameter to "STANDARD."

Parameter	Value	Explanation
Continuous Hold	OFF, ON	Determines whether the HOLD PEDAL jack will provide support for half-pedaling (ON), or not (OFF). When this is set to support use of half-pedaling techniques, you can then connect an optional expression pedal (DP-10, etc.), and employ pedal work to achieve even finer control in performances in which piano tones are used.

[3] (CTRL)

Parameter	Value	Explanation
Sys Ctrl 1–4 Source	Selects the MIDI message used as the System Control.	
	OFF	The system control knob will not be used.
	CC01–31, 33–95	Controller numbers 1–95
	PITCH BEND	Pitch Bend
	AFTERTOUCH	Aftertouch
Source Select	SYSTEM	"Sys Ctrl 1–4 Source" settings will be used for tone control.
	LIVE SET	"Tone Ctrl 1–4 Source" (p. 38) settings of each Live Set will be used for tone control.

System Menu [3] (MIDI/SYNC)

[1] (GENERL)

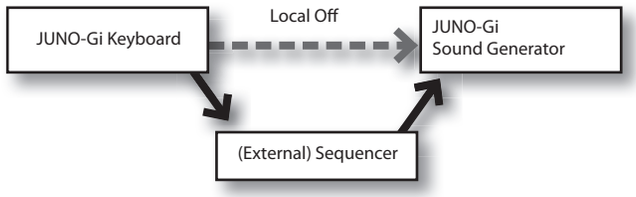
Parameter	Value	Explanation
Local Switch	OFF, ON	Determines whether the internal sound generator is disconnected (OFF) from the controller section (keyboard, pitch bend/modulation lever, knobs, buttons, D Beam controller, pedal, and so on); or not disconnected (ON). Normally this is left "ON," but if you wish to use the JUNO-Gi's keyboard and controllers to control only external sound modules, set it to "OFF."
Device ID	17–32	When you want to transmit or receive System Exclusive messages, set this parameter to match the Device ID number of the other MIDI device.
Remote Keyboard Switch	OFF, ON	Set this parameter "ON" when you want to use an external MIDI keyboard instead of the JUNO-Gi's keyboard. In this case, the MIDI transmit channel of the external MIDI keyboard can be set to any channel. Normally you will leave this parameter "OFF." *** Turn this "ON" when you want to control the JUNO-Gi from an external MIDI device when performing with the Arpeggio function.**
Main Channel	1–16	MIDI receive channel for playing the JUNO-Gi from an external MIDI device.
Sub Channel	1–16	MIDI receive channel on which an external MIDI device can play the JUNO-Gi's Lower layer when the [SPLIT] button is on.
USB MIDI		
USB-MIDI Thru	OFF, ON	If this is "ON," incoming MIDI messages will be re-transmitted without change from the MIDI OUT connector.

Using the Local Switch

When you're using the JUNO-Gi with external sequencer software, leave the Local Switch turned off. Read the following for details.

Typically, things are hooked up so the data travels as follows: the JUNO-Gi's keyboard → your external sequencer software → the JUNO-Gi's sound generator. Normally, the JUNO-Gi's keyboard section is internally connected to its sound generator section; this internal connection is controlled by the Local Switch. If you turn the Local Switch off, the JUNO-Gi's keyboard and sound generator sections will be independent, allowing you to use the connection described with your external sequencer software.

Connecting the JUNO-Gi to an external sequencer



[2] (TX)

Parameter	Value	Explanation
Transmit Program Change	OFF, ON	Specifies whether Program Change messages will be transmitted (ON) or not (OFF).
Transmit Bank Select	OFF, ON	Specifies whether Bank Select messages will be transmitted (ON) or not (OFF).
Transmit Active Sensing	OFF, ON	Specifies whether Active Sensing messages will be transmitted (ON) or not (OFF).
Transmit Edit Data	OFF, ON	Specify whether changes you make in the settings of a patch, performance will be transmitted as system exclusive messages (ON), or will not be transmitted (OFF).
Soft Through	OFF, ON	Thru function re-transmits all messages received at the MIDI IN connector to the MIDI OUT connector without modifying them in any way.

[3] (RX)

Parameter	Value	Explanation
Receive Program Change	OFF, ON	Specifies whether Program Change messages will be received (ON) or not (OFF).
Receive Bank Select	OFF, ON	Specifies whether Bank Select messages will be received (ON) or not (OFF).
Receive Exclusive	OFF, ON	Specifies whether System Exclusive messages will be received (ON) or not (OFF).
Receive GM System On	OFF, ON	Specifies whether General MIDI System On messages will be received (ON) or not (OFF).
Receive GM2 System On	OFF, ON	Specifies whether General MIDI 2 System On messages will be received (ON) or not (OFF).
Receive GS Reset	OFF, ON	Specifies whether GS Reset messages will be received (ON) or not (OFF).

[4] (SYNC)

Parameter	Value	Explanation
USB Song Sync Mode	Specifies the synchronization signals that the JUNO-Gi's USB memory song player will follow.	
	MASTER	The JUNO-Gi's USB memory song player will be the master. Choose this setting if you're operating the JUNO-Gi by itself, without synchronizing it to any other device.
	SLAVE	The JUNO-Gi's USB memory song player will be the slave. Choose this setting if you want the JUNO-Gi to operate according to MIDI Clock messages received from an external device.
	REMOTE	The JUNO-Gi's USB memory song player will obey MIDI Start, Continue, and Stop messages from an external device, but will use its own keyboard tempo.
MIDI Clock Output	OFF, ON	If this is ON, the JUNO-Gi will transmit MIDI clock to an external MIDI device. *** This cannot be set if USB Song Sync Mode is "SLAVE."**
LiveSet Tempo Switch	OFF, ON	If this is ON, switching live sets will make the keyboard tempo change to the "LiveSet Tempo" (p. 38) specified for that live set.
Tempo Link	OFF, ON	If this is ON, the keyboard tempo will match the recorder tempo. This is convenient when you want to play arpeggios in time with the tempo of the recorder's song (p. 32).

*** The JUNO-Gi's Digital Recorder cannot synchronize to an external MIDI device.**

*** If the Tempo Link is on, the JUNO-Gi cannot synchronize to an external MIDI device (p. 134).**

System Menu [4] (CLICK/PLAYER)

[1] (CLICKOUT)

Parameter	Value	Explanation
Click Setting		
Song/Click	Output from the SONG/CLICK OUT jack	
	CLICK	When the USB Memory Song Player is playing back, a click tone at the tempo of the USB memory song will be output from the SONG/CLICK OUT jack (it will not be output from the OUTPUT L/R jacks.)
	RECORDER	The sound from the Digital Recorder will be output from the SONG/CLICK OUT jack (it will not be output from the OUTPUT L/R jacks).
	USB SONG	The sound from the USB Song Player and USB audio of your computer will be output from the SONG/CLICK OUT jack (it will not be output from the OUTPUT L/R jacks).
Click Level	0–10	Volume of the click
Click Sound	Sound type of the click	
	TYPE 1	A conventional click sound (A bell will sound on the first beat.)
	TYPE 2	Clicks
	TYPE 3	Beeps
	TYPE 4	Cowbell
Level		
Song/Click Output Level	0–127	Volume of the output from the SONG/CLICK OUT jack

[2] (PLAYER)

Parameter	Value	Explanation
Song Player Level		
Audio Level	0–127	Sets the volume at which audio files will be played by the USB memory song player.
SMF Level	0–127	Sets the volume at which SMF will be played by the USB memory song player.

System Menu [5] (D BEAM)

[1] (GENERL)

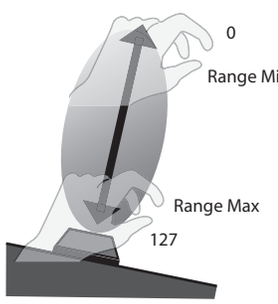
Parameter	Value	Explanation
Sensitivity		
D Beam Sens	0–127	This sets the D Beam controller's sensitivity. Increasing this value will make the D Beam controller more responsive.

[2] (SYNTH)

Parameter	Value	Explanation
Level & Range		
Level	0–127	Volume Level of the Solo Synth
Chorus Send Level	0–127	Level of the signal sent to chorus
Reverb Send Level	0–127	Level of the signal sent to reverb
Range	2OCT, 4OCT, 8OCT	Range in which the pitch of the solo synth will vary
Osc1		
Osc 1 Waveform	Waveform	
	SAW	Sawtooth wave
	SQR	Square wave
Osc 1 Pulse Width	0–127	Pulse width of the waveform By cyclically modifying the pulse width you can create subtle changes in the tone.
Osc 1 Coarse Tune	-48–+48	Pitch of the tone's sound (in semitones, +/-4 octaves)
Osc 1 Fine Tune	-50–+50	Pitch of the tone's sound (in 1-cent steps)
Osc2 & Sync		
Osc 2 Waveform	(same as Osc 1)	
Osc 2 Pulse Width		
Osc 2 Coarse Tune		
Osc 2 Fine Tune		
Osc 2 Level	0–127	Level of the OSC2
Osc Sync Switch	OFF, ON	Turning this switch on produces a complex sound with many harmonics. This is effective when the OSC1 pitch is higher than the OSC2 pitch.

Parameter	Value	Explanation
Filter		
Filter Type	Type of filter	
	OFF	No filter is used.
	LPF (Low Pass Filter)	This reduces the volume of all frequencies above the cutoff frequency (Cutoff).
	BPF (Band Pass Filter)	This leaves only the frequencies in the region of the cutoff frequency, and cuts the rest.
	HPF (High Pass Filter)	This cuts the frequencies in the region below the cutoff frequency.
	PKG (Peaking Filter)	This emphasizes the frequencies in the region of the cutoff frequency.
Cutoff	0–127	Frequency at which the filter begins to have an effect on the waveform's frequency components
Resonance	0–127	Emphasizes the portion of the sound in the region of the cutoff frequency, adding character to the sound.
LFO		
LFO Rate	0–127	Modulation speed of the LFO
LFO Osc 1 Pitch Depth	-63–+63	Depth to which the LFO will modulate the Osc 1 pitch
LFO Osc 2 Pitch Depth	-63–+63	Depth to which the LFO will modulate the Osc 2 pitch
LFO Osc 1 Pulse Width Depth	-63–+63	Depth to which the LFO will modulate the pulse width of the Osc 1 waveform *** The Pulse Width is activated when "SQR" is selected with Osc 1 waveform.**
LFO Osc 2 Pulse Width Depth	-63–+63	Depth to which the LFO will modulate the pulse width of the Osc 2 waveform *** The Pulse Width is activated when "SQR" is selected with Osc 2 waveform.**

[3] (EXP)

Parameter	Value	Explanation
Expression		
Range Min	0–127	Lower limit of the range of the Active Expression. The effect will be applied when the position of your hand above the D Beam controller is lower than this value.
Range Max	0–127	Upper limit of the range of the Active Expression. The effect will be applied when the position of your hand above the D Beam controller is above this value. *** By setting Range Max below Range Min you can invert the range of change.** 

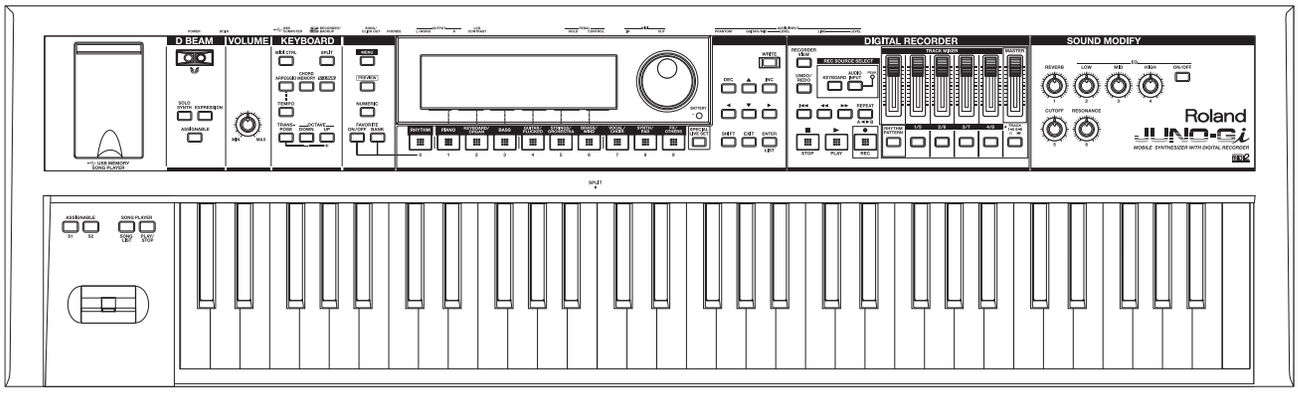
[4] (ASSIGN)

Parameter	Value	Explanation
User Assignable		
Type	Function controlled by the D Beam controller	
	CC01–31, 33–95	Controller numbers 1–31, 33–95
	BEND UP	Controls the pitch.
	BEND DOWN	Controls the pitch.
	USB SONG START	The USB memory song player will start/stop.
	RECORDER START	The digital recorder will start/stop.
	TAP TEMPO	Tap tempo (a keyboard tempo specified by the interval at which you move your hand over the D Beam controller).
	AFTERTOUCH	Produce the same effect as aftertouch.
Range Min	0–127	Lower limit of the range of the D Beam controller. The effect will be applied when the position of your hand above the D Beam controller is lower than this value.
Range Max	0–127	Upper limit of the range of the D Beam controller. The effect will be applied when the position of your hand above the D Beam controller is above this value. *** By setting Range Max below Range Min you can invert the range of change.**

System Menu [6] (INFORMATION)

Here you can view the JUNO-Gi's software version.

Digital Recorder



Displaying the Digital Recorder Screen

Displaying the RECORDER Screen

1. Press the [RECORDER VIEW] button so it's lit.

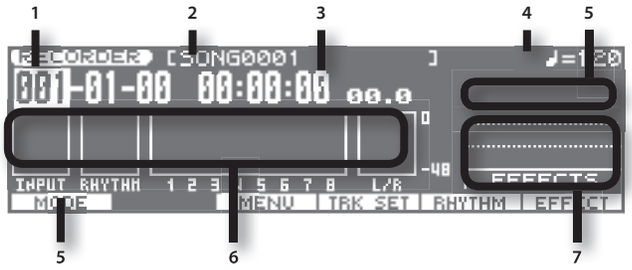
RECORDER screen will appear.

To return to Synthesizer screen (LIVE SET PLAY), press the [RECORDER VIEW] button to turn off its illumination, or press the [EXIT] button.

Synthesizer screen (LIVE SET PLAY)

Digital Recorder screen (RECORDER)

About the RECORDER Screen



Number	Name	Explanation
1	Measure	Indicates the current location within the song. From the left, the numbers indicate measure-beat-clock. *** When there are more than 999 measures, an "*" is shown for the hundreds place.**
2	Song name	Indicates the name of the song.
3	Current time	The current location within the song is shown as "hours: minutes: seconds–frames–sub-frames." • One frame is 1/30th of a second. • A sub-frame is 1/10th of a frame.
4	Recorder tempo	Indicates the tempo of the digital recorder. → "Setting the Recorder Tempo" (p. 122)
5	Mode indication (use the [1] (MODE) button to switch)	
	(unlit)	This means you're in Normal Recording mode.
	BOUNCE	This means you're in Bounce mode (p. 97).
	MASTERING	This means you're in Mastering mode (p. 118).
6	Level meter	
	INPUT	The input from the input jack (LINE IN, GUITAR/MIC IN) or keyboard is shown in the level meter.
	RHYTHM	The output level of the Rhythm Pattern is shown in the level meter.
	1–8	The output level from each track is shown in the level meters.
	L/R	The level of the entire Digital Recorder is shown. In bounce mode or mastering mode, the individual recording levels (bounce level/mastering level) will be shown.
7	Indicator	
	↻	This is displayed when Repeat is enabled.
	A ◀▶ B	This is displayed when you use the [REPEAT] (A ◀▶ B) button to specify the A–B region used by Repeat or Auto Punch In. It will blink when you specify the start time (A), and will display when you specify the end time (B).
	A.PUNCH	This is displayed when Auto Punch In/Out has been specified.
	PROTECT	Displayed when a song is protected.
	EFFECTS	This is displayed when the insert effect (p. 106) is on.

Function buttons

Button	Explanation	Page
[1] (MODE)	Changes the mode	p. 94
[3] (MENU)	Opens the Recorder menu	p. 98
[4] (TRK SET)	Opens the track settings screen	p. 89
[5] (RHYTHM)	Opens the Rhythm Pattern screen	p. 122
[6] (EFFECT)	Opens the recorder effect screen	p. 106

Selecting and Playing a Song (Song Select)

When the JUNO-Gi is shipped from the factory, an SD card containing demo songs are installed. Here's how to play these demo songs.

1. **In the RECORDER screen, press the [3] (MENU) button.**
2. **Use the VALUE dial or the cursor buttons to select "1. Song Edit," and press the [ENTER] button.**

   The SONG EDIT MENU will appear.
3. **Use the cursor [▲] [▼] buttons to select "Song Select," and press the [ENTER] button.**

   The SONG SELECT screen will appear.
4. **Use the VALUE dial or the cursor buttons to select the song.**
5. **Press the [6] (SELECT) button.**
6. **Press the [5] (EXEC) button.**
7. **Press the [►] (PLAY) button.**

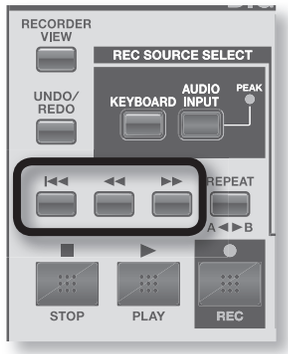
   The song will begin playing.

MEMO

- Playback will not stop automatically even if you play back to the end of the song.
- Use of the demo song supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

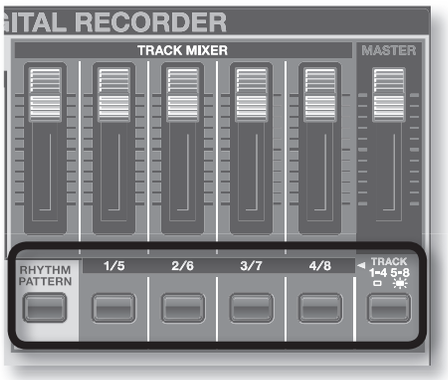
Changing the Current Position

You can use any of the following methods to change the current position within the song.



Operation	Explanation
Fast-forward	The song will fast-forward while you hold down the [►►] button.
Rewind	The song will rewind while you hold down the [◄◄] button.
Move to the beginning of the song	Press the [I◄◄] button.
Move to the end of the song	Hold down the [■] button and press the [►►] button.
Move in steps of hours/ minutes/seconds/ frames/sub-frames	Use the cursor buttons to move the cursor to the "hours/minutes/seconds/frames/sub-frames" indication, and use the VALUE dial or the [DEC] [INC] buttons to change the time.
Move in steps of measures/beats	Use the cursor buttons to move the cursor to the measure/beat indication, and use the VALUE dial or the [DEC] [INC] buttons to change the measure/beat.

Muting Tracks



Track button operations

Button	Status	Explanation
[TRACK 1–4 5–8]	Unlit	Controlling tracks 1–4
	Lit red	Controlling tracks 5–8
[RHYTHM PATTERN]	Unlit	Rhythm Pattern function is off
	Lit green	Rhythm Pattern function is on
[1/5]–[4/8]	Unlit	Track contains no recorded data
	Lit green	Track contains recorded data
	Blinking green	Muted
	Lit red	Recording track (p. 94)
	Blinking red	Selecting the track to record **MEMO** You can select the track to record by holding down the [SHIFT] button and pressing a TRACK [1/5]–[4/8] button.

Muting tracks 1–8

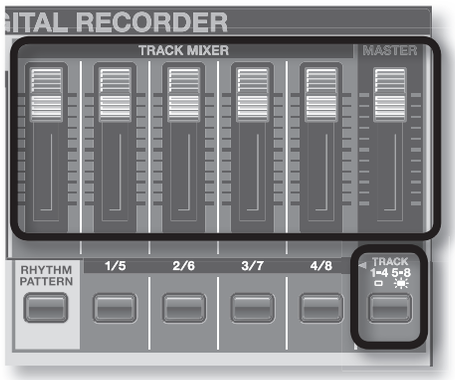
1. Use the TRACK [1/5]–[4/8] buttons to mute or unmute the tracks.

If the [TRACK 1–4 5–8] button is lit, you'll be controlling tracks 5–8.

Turning the Rhythm Pattern on/off

1. Press the [RHYTHM PATTERN] button to turn the Rhythm Pattern on/off.

Adjusting the Volume of the Tracks



Adjusting the volume of tracks 1–8

1. Use the TRACK MIXER[1/5]–[4/8] sliders to adjust the volume.

If the [TRACK 1–4 5–8] button is lit, you'll be controlling tracks 5–8.

MEMO

- By holding down the [SHIFT] button and moving a slider, you can check the current value without modifying the setting.
- If a slider is lowered all the way, the sound of that track will not be heard.
- For tracks for which Stereo Link (p. 89) is enabled, moving one slider will simultaneously change the volume of the two stereo-linked tracks.

Adjusting the Rhythm Pattern volume

1. Use the [RHYTHM PATTERN] slider to adjust the volume.

Adjusting the Digital Recorder's overall volume

1. Use the [MASTER] slider to adjust the volume.

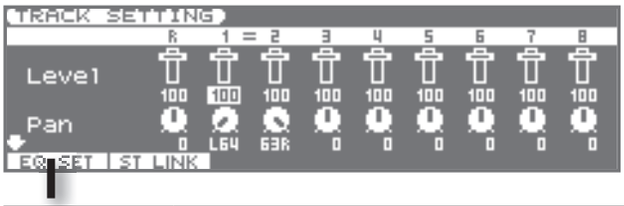
Adjusting the Pan, Reverb, and EQ (TRACK SETTING)

In the TRACK SETTING screen you can adjust the pan and reverb of tracks 1–8 and the Rhythm Pattern.

1. In the RECORDER screen, press the [4] (TRK SET) button.

The TRACK SETTING screen will appear.

Track Number	Explanation
R	Rhythm Pattern
1–8	Track 1–8



Function Buttons	Explanation
[1] (EQ SET)	Accesses the equalizer setting screen (EQ SETTING).
[2] (ST LINK)	Enables Stereo Link.

2. Use the cursor buttons to select to the parameter that you want to set.

3. Use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
Level	0–127	Volume of each track
Pan	L64–0–63R	Pan (left/right position) of each track
Reverb	0–127	Level of signal sent from each track to reverb
EQ	OFF, ON	Equalizer (EQ) switch for each track Press the [1] (EQ SET) button to open the equalizer setting screen for each track.
V-Track	1–8	V-Track number The status of the V-track is shown in the screen (■ indicates that data exists). *** The Rhythm Pattern does not have V-tracks.**

4. Press the [EXIT] button to return to the RECORDER screen.

Equalizer setting screen (EQ SETTING)

Here you can make equalizer (EQ) settings for each track.

MEMO

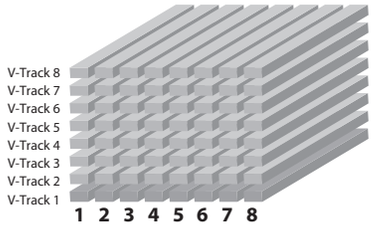
To switch the track that appears in the EQ SETTING screen, hold down the [SHIFT] button and use the cursor [◀] [▶] buttons.

Parameter	Value	Explanation
On/Off	OFF, ON	Equalizer (EQ) switch for each track
Low		
Low Gain	-12–+12 dB	Gain of the low range
Low Freq	40 Hz–1.6 kHz	Frequency of the low range
Mid		
Mid Gain	-12–+12 dB	Gain of the middle range
Mid Freq	20 Hz–10 kHz	Frequency of the middle range
Mid Q	0.5–16	Width of the middle range Set a higher value for Q to narrow the range to be affected.
High		
High Gain	-12–+12 dB	Gain of the high range
High Freq	400 Hz–16 kHz	Frequency of the high range

Switching V-tracks (V-Track)

The digital recorder provides eight tracks. Each track consists of eight virtual tracks (V-tracks), and you can select one of these V-tracks for playback and recording.

In other words, you can use 8 x 8 = 64 tracks to record your performance, and choose eight of these for playback.



1. In the TRACK SETTING screen, change the value for "V-Track."

The status of the V-track is shown in the screen (■ indicates that data exists).

Controlling the Parameters of Two Tracks Simultaneously (Stereo Link)

In some cases you may wish to adjust the parameters of two tracks simultaneously, such as when you're using two tracks to record or play back a stereo source. You can do this using the Stereo Link function.

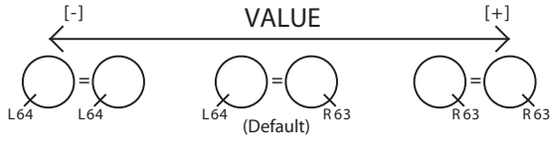
1. In the TRACK SETTING screen, move the cursor to the parameter for which you want to enable (or disable) stereo link.

2. Press the [2] (ST LINK) button.

- The indication "=" is shown for parameters that are stereo-linked.
- When you use the VALUE dial or the [DEC] [INC] buttons to modify the value of a track parameter that is stereo-linked, the two values will change together.

MEMO

- The value will not change immediately when you enable stereo link. Stereo-linked operation begins when you modify the value.
- Simply selecting stereo tracks for recording does not turn Stereo Link on. When you select stereo tracks for recording (two REC indications are shown) and then finish recording, Stereo Link will automatically be enabled for those tracks.
- The pan parameter changes as shown below when Stereo Link is on.



Playing Back Repeatedly (REPEAT)

The "repeat" function lets you play back a specified region repeatedly. This function is useful when you want to check the mix balance repeatedly, or can be used in conjunction with punch-in/out to perform Loop Recording (p. 96).

Specifying the A–B Region

1. Move to the point where you want to begin repeating (point A), and press the [REPEAT] (A ◀ ▶ B) button.

The "A ◀ ▶ B" indication will blink in the display, and that location will be registered as the starting point (A) of the repeated region.

2. Move to the point where you want to stop repeating (point B), and press the [REPEAT] (A ◀ ▶ B) button.

At this time, the "A ◀ ▶ B" indication will light, indicating that the A–B region has been assigned.

- When specifying the repeat end point (B), pressing the [REPEAT] (A ◀ ▶ B) button at a point that is earlier than the repeat start point (A) will cause that point to be reassigned as the repeat start point (A).
- There must be at least one second between the repeat start point (A) and end point (B). You can't specify an end point that's less than one second away from the start point.

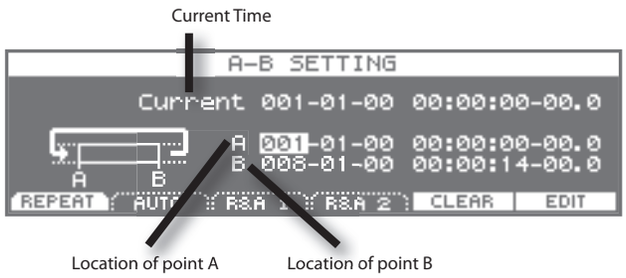
MEMO

You can also set the A-B region by pressing the [REPEAT] (A ◀ ▶ B) button while the song is playing.

Using the A–B SETTING Screen To Specify the Repeat Region

3. Hold down the [SHIFT] button and press the [REPEAT] (A ◀ ▶ B) button.

A–B SETTING screen will appear.

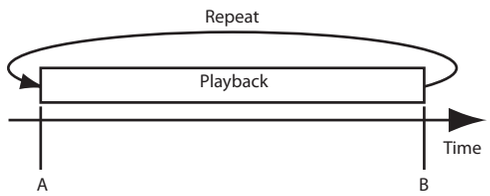


Function button

Button	Function	Page
[1] (REPEAT)	The region you specified (A–B) will be assigned as the repeat region.	––
[2] (AUTO)	The region you specified (A–B) will be assigned as the auto punch-in/out region.	p. 95
[3] (R&A1)	The region you specified (A–B) will be assigned as the auto punch-in/out region. The A–B region will be assigned as the repeat region.	p. 96
[4] (R&A2)	The region you specified (A–B) will be assigned as the auto punch-in/out region. One measure before and after the A–B region will be assigned as the repeat region.	p. 96
[5] (CLEAR)	The location data at the cursor will be cleared.	––
[6] (EDIT)	The track edit menu will open.	p. 98

4. Press the [1] (REPEAT) button.

The region you specified will be assigned as the repeat region.



5. Press [EXIT] button to close the A–B SETTING screen.

In the RECORDER screen, "↻" and "A ◀ ▶ B" will be displayed.

MEMO

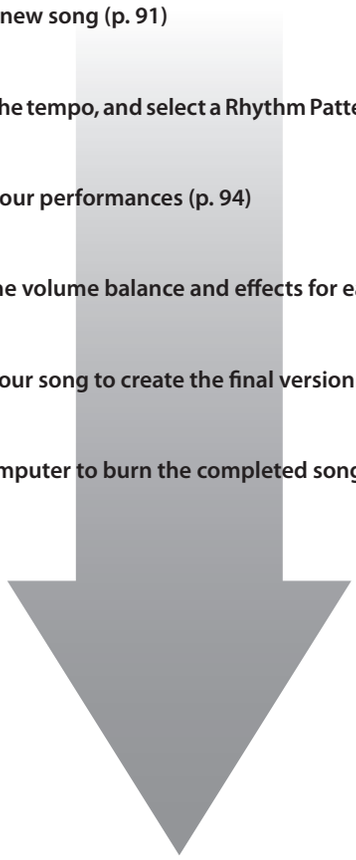
- If you want to cancel the repeat, press the [REPEAT] (A ◀ ▶ B) button once again. The repeat settings will be cancelled, and the "A ◀ ▶ B" will be unlit.
- If you want to preserve the repeat region you specified, press the [WRITE] button to save the song.

Song Production Flow

A general outline of the song production workflow is shown below.

This manual explains each function in detail, but when you're creating a song for the first time, please read the "Quick Guide" (separate document), which provides the explanations in the order of the song production workflow.

1. **Create a new song (p. 91)**
2. **Specify the tempo, and select a Rhythm Pattern to play (p. 121)**
3. **Record your performances (p. 94)**
4. **Adjust the volume balance and effects for each track (p. 89)**
5. **Master your song to create the final version (p. 118)**
6. **Use a computer to burn the completed song(s) to a CD**



Creating a New Song (Create New Song)

On the Digital Recorder, each of your compositions is managed as a "song." You'll need to create a song before you begin recording a new composition.

1. **In the RECORDER screen, press the [3] (MENU) button.**
2. **Use the VALUE dial or the cursor buttons to select "1. Song Edit," and press the [ENTER] button.**

   The SONG EDIT MENU will appear.
3. **Use the cursor [▲] [▼] buttons to select "Create New Song," and press the [ENTER] button.**
4. **Press the [5] (EXEC) button.**

   A new song will be created, and you will return to the RECORDER screen.

MEMO

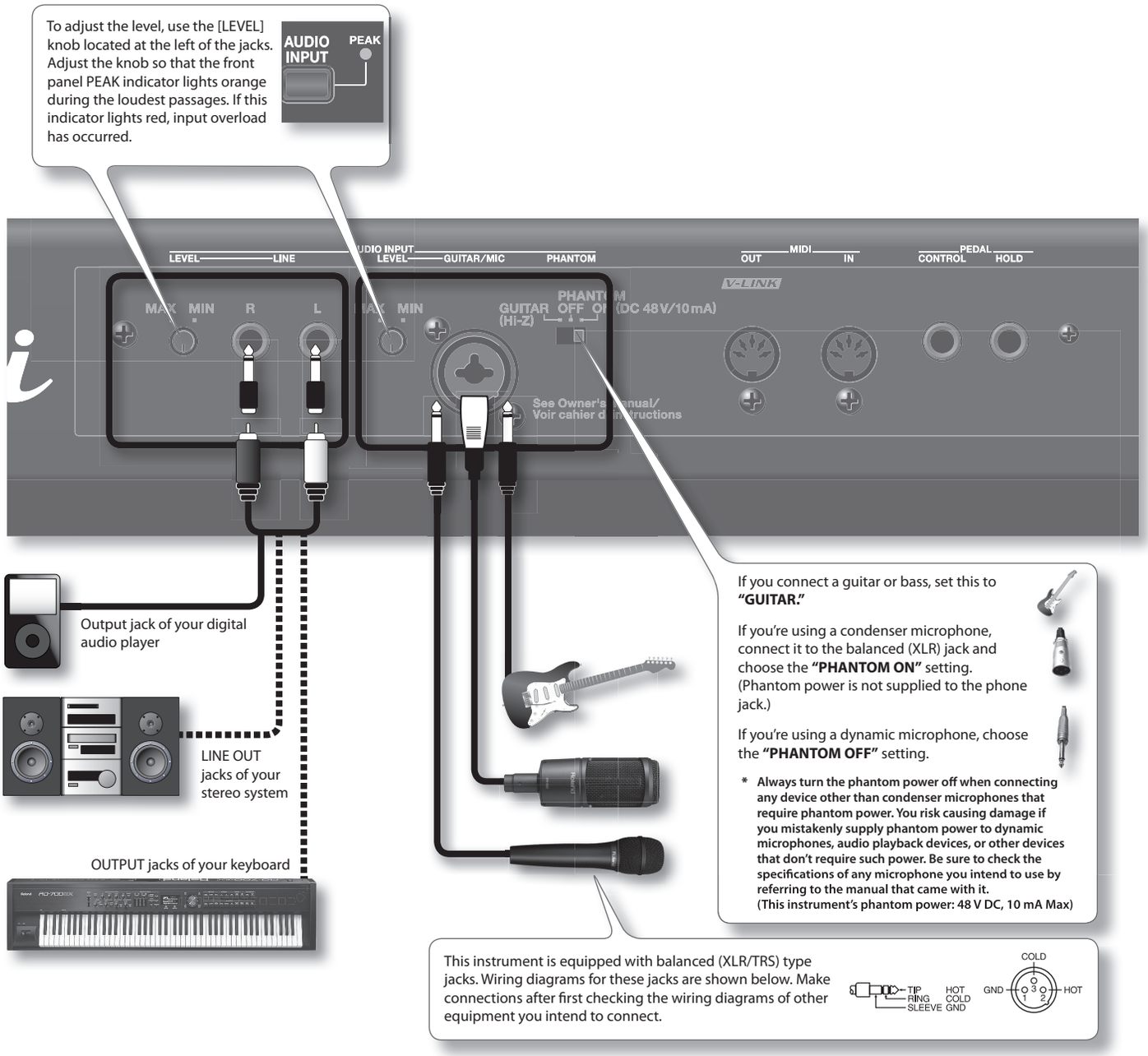
You can create up to a maximum of 99 songs with one SD card.

Connecting the Equipment to Record and Adjusting the Input Level

To the rear panel AUDIO INPUT jacks, connect the equipment that you want to record in the Digital Recorder.

Connect your digital audio player or other audio device to the LINE jacks.

Connect your microphone or guitar to the GUITAR/MIC jack as shown in the illustration.

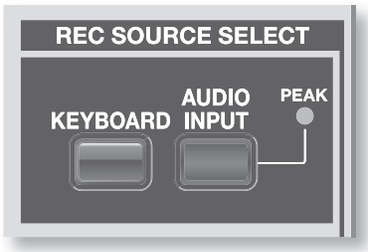


NOTE

- 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.
- When connection cables with resistors are used, the volume level of equipment connected to the inputs (AUDIO INPUT jacks) may be low. If this happens, use connection cables that do not contain resistors.
- Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
  1. Changing the orientation of the microphone(s). **2.** Relocating microphone(s) at a greater distance from speakers. **3.** Lowering volume levels.

Selecting an Instrument to Record (REC SOURCE SELECT)

Here's how to select the instrument you'll be recording.



Selecting the Sound of the Synthesizer (KEYBOARD)

1. If you want to record your Synthesizer performance, press the [KEYBOARD] button so it's lit.

The KEYBOARD INPUT window will appear.

Input Level Mater

2. Press [2] (KEYBOARD) to record just the synthesizer performance, or press [4] (KEYBOARD+INS FX) to record the synthesizer performance with the insert effect applied to it.

Button	Explanation
[2] (KEYBOARD)	Synthesizer performance recorded
[4] (KEYBOARD+INS FX)	Synthesizer performance and insert effect recorded

- When you press a button, the input corresponding to the button you pressed will be switched on.
- When you press the same button again, its input will be switched off.
- Multiple buttons cannot be on at the same time.

3. Set the input level and reverb. Use the cursor buttons to select a parameter, and use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
Input Level	0–127	Adjusts the internal digital input level. For example, if you apply an insert effect to the sound of the synthesizer, this may increase the internal digital level. In such cases, play the keyboard and adjust the Input Level value so that the level meter in the screen does not reach the maximum position ("CLIP" is shown when the level meter reaches the maximum position).
Reverb	0–127	Level of signal sent from the sound of the synthesizer to reverb * **Valid only when the [4] (KEYBOARD+INS FX) button is on.**

4. Press the [6] (CLOSE) button to close the KEYBOARD INPUT window.

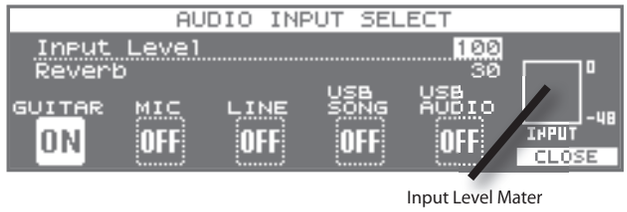
If you decide not to record your synthesizer performance, press the [KEYBOARD] button to turn off its illumination.

Selecting the Sound of the External Audio Input (AUDIO INPUT)

If you want to record the sound from a guitar, microphone, line input, or USB audio, select the desired sound as follows.

1. Press the [AUDIO INPUT] button.

The AUDIO INPUT SELECT window will appear.



Input Level Mater

2. Press the [1] (GUITAR)–[5] (USB AUDIO) button to select the input source.

Button	Explanation
[1] (GUITAR)	Sound of a guitar or bass connected to the GUITAR/MIC jack.
[2] (MIC)	Sound of a microphone connected to the GUITAR/MIC jack.
[3] (LINE)	Sound of the device connected to the LINE IN jack.
[4] (USB SONG)	Sound of the USB Memory Song Player.
[5] (USB AUDIO)	Sound of the USB audio from the computer connected to the USB COMPUTER connector.

- When you press a button, the input corresponding to the button you pressed will be switched on.
- When you press the same button again, its input will be switched off.
- Multiple buttons cannot be on at the same time.
- If you're not recording anything, turn off all of the inputs in order to minimize the noise from the input jacks.

3. Set the input level and reverb. Use the cursor buttons to select a parameter, and use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
Input Level	0–127	Adjusts the internal digital input level. For example, if you apply an insert effect to the input sound, this may increase the internal digital level. In such cases, play the input sound and adjust the Input Level value so that the level meter in the screen does not reach the maximum position ("CLIP" is shown when the level meter reaches the maximum position).
Reverb	0–127	Level of signal sent from the input sound to reverb

4. Press the [6] (CLOSE) button to close the AUDIO INPUT SELECT window.

MEMO

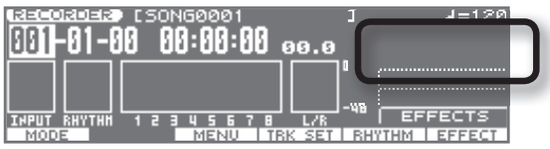
By holding down the [SHIFT] button and pressing the [KEYBOARD]/[AUDIO INPUT] button, you can access the KEYBOARD INPUT/AUDIO INPUT SELECT window without turning the audio input on/off.

Recording

Entering normal mode

1. In the RECORDER screen, press the [1] (MODE) button a number of times to select Normal mode.

Make sure that the display does not indicate "BOUNCE" or "MASTERING."



Mode indication (use the [1] (MODE) button to switch)	
(unlit)	This means you're in Normal Recording mode.
BOUNCE	This means you're in Bounce mode (p. 97).
MASTERING	This means you're in Mastering mode (p. 118).

Selecting the track to record

MEMO

If you want to switch V-tracks, select the desired V-track now as described in "Switching V-tracks (V-Track)" (p. 89) before you proceed.

2. Press the [●] (REC) button.

The [●] (REC) button will blink, and the digital recorder will be in recording standby condition.

In recording-standby mode, one of the TRACK [1/5]–[4/8] buttons (the track to record) will blink red.

3. Press the[1/5]–[4/8] button of the track you want to record.

Button	Explanation
When [TRACK 1–4 5–8] is unlit	
[1/5]–[4/8]	Select tracks 1–4.
When [TRACK 1–4 5–8] is lit	
[1/5]–[4/8]	Select tracks 5–8.

MEMO

Even when you're not in recording-standby mode, you can select the track to record by holding down the [SHIFT] button and pressing a TRACK [1/5]–[4/8] button.

Selecting stereo tracks for recording

If INPUT is set to "KEYBOARD", "LINE" or "USB"

Since the input is stereo, this will normally be stereo recording using two tracks. If you press the TRACK [1] or [2] button, recording will take place in stereo on tracks 1 and 2. Similarly if you press the [3] or [4] button, recording will take place in stereo on tracks 3 and 4.

However if you want to mix the sound from the L-channel and R-channel of the input and record it on track 1, press the TRACK [1] button once again from the state in which tracks 1 and 2 are selected. Track 1 will be selected as the recording destination. You can use the same operation to specify a different track as the recording destination.

If INPUT is set to "GUITAR" or "MIC"

If you want to record in stereo so that the insert effects will sound better, you can simultaneously press the TRACK [1] and [2] buttons or [3] and [4] buttons to specify stereo recording using two tracks.

Stereo link (p. 89) will be enabled (or disabled) for the pair of tracks you pressed simultaneously.

Recording

4. Press the [▶] (PLAY) button.

The [●] (REC) and [▶] (PLAY) buttons will light, and recording will begin. The button of the track being recorded will light red.

5. To stop recording, press the [■] (STOP) button.

The [●] (REC) and [▶] (PLAY) buttons will go dark.

*** You can't play back audio whose recording time was shorter than one second.**

*** The following operations cannot be performed (or will be invalid) while the recorder is operating (i.e., during recording or playback).**

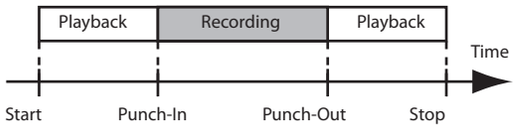
- Recorder Menu
- Undo/Redo
- Switching a mode ([1] (MODE) button)
- Arrange editing, etc...

Re-Recording Over a Mistake (Punch-In/Out)

During recording, you may sometimes play a wrong note or be unsatisfied with your performance. In such cases, you can punch-in/out to re-record just a specific region of your performance.

"Punch-in" is the action of switching from playback to recording while you play back a track. "Punch-out" is the action of switching from recording back to playback while the track continues to play.

In other words, you punch-in at the point where you want to start re-recording, and punch-out when you're finished recording.



On the JUNO-Gi, you can choose from two methods of doing this; manual punch-in/out and auto punch-in/out.

MEMO

- You can use the Undo function (p. 96) to return to the state prior to re-recording.
- The data prior to punching-in/out will remain on the SD card without being erased. If you no longer need this data, you should execute Song Optimize (p. 104) to erase the unneeded data from the SD card so that its storage capacity can be used effectively.

Manual Punch-In/Out

In this method, you punch-in/out by operating the [●] (REC) button.

*** When using manual punch-in/out, you must ensure that there is at least a 1.0 second interval between punch-in and punch-out.**

1. **Select the track that you want to punch into, as described in steps 2–3 of "Selecting the track to record" (p. 94).**
2. **Press the [●] (REC) button to turn off its illumination, thus exiting recording-standby mode.**
3. **Move to a location slightly earlier than the point at which you want to begin rerecording, and press the [►] (PLAY) button to play back the song.**
4. **At the point where you want to begin rerecording, press the [●] (REC) button.**

   Punch-in will begin, and you'll be in record mode.
5. **When you're ready to punch-out, press the [●] (REC) button (or press the [►] (PLAY) button).**

   Each time you press the [●] (REC) button, you'll alternately punch-in and punch-out, so simply perform the same procedure at any other location that you want to re-record.
6. **When you're finished recording, press the [■] (STOP) button.**

Auto Punch-In/Out

"Auto punch-in/out" is the method in which punch-in/out begins automatically at the time locations you specify beforehand.

This is convenient when you want to punch-in/out at precise points, or if you want to punch-in/out automatically so that you can concentrate on your playing.

*** When using auto punch-in/out, you must set the punchin and punch-out points at least 1.0 seconds apart.**

1. **Specify the punch-in and punch-out locations (the A–B region) as described in steps 1–2 of "Specifying the A–B Region" (p. 90).**
2. **Hold down the [SHIFT] button, and press the [REPEAT] (A ◄ ► B) button.**

   The A–B SETTING screen will appear.
3. **Press the [2] (AUTO) button.**

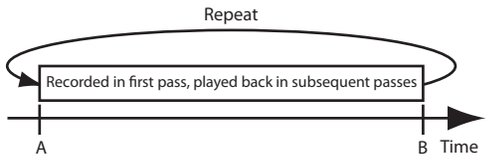
   The region you specified will be the auto punch-in/out region.
4. **Press [EXIT] button to close the A–B SETTING screen.**
5. **Move to a location slightly earlier than the point at which you want to begin rerecording.**
6. **Select the track that you want to punch into, as described in steps 2–3 of "Selecting the track to record" (p. 94).**
7. **Press the [►] (PLAY) button.**

   At the location you specified for punch-in, the [●] (REC) button will automatically turn red and recording will begin. When you reach the punch-out point, you will automatically return to playback.
8. **When you've finished recording, press the [■] (STOP) button.**

Repeatedly Recording the Same Region (Loop Recording)

"Loop recording" is when you use the Repeat function and the Auto Punch-In/Out function together to record repeatedly.

If you record on the A–B region during the first pass of the loop, that recorded content will play back on the second and subsequent passes of the loop, allowing you to check the content that was recorded.



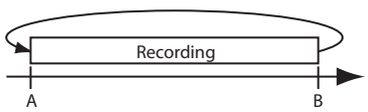
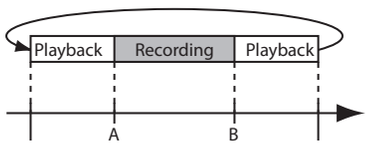
If you're not satisfied with the recorded content, you can press the [●] (REC) button and re-record from the beginning (A) of the next pass.

MEMO

While the loop plays back after it has been recorded, you can select a different track (hold down the [SHIFT] button and press a TRACK button) while loop playback continues; this lets you record smoothly on other tracks without having to stop the song.

1. **Specify the locations (A–B region) at which you want to auto punch-in/out and loop, as described in steps 1–2 of "Specifying the A–B Region" (p. 90).**
2. **Hold down the [SHIFT] button, and press the [REPEAT] (A ◀ ▶ B) button.**

   The A–B SETTING screen will appear.
3. **Press the [3] (R&A1) or [4] (R&A2) button.**

Button	Explanation
[3] (R&A1)	The region you specified (A–B) will be assigned as the auto punch-in/out region. The A–B region will be assigned as the repeat region. 
[4] (R&A2)	The region you specified (A–B) will be assigned as the auto punch-in/out region. One measure before and after the A–B region will be assigned as the repeat region. 

4. **Press [EXIT] button to close the A–B SETTING screen.**
5. **Move to a location slightly earlier than the point at which you want to begin rerecording.**
6. **Select the track that you want to punch into, as described in steps 2–3 of "Selecting the track to record" (p. 94).**
7. **Press the [▶] (PLAY) button.**

   When you press the [▶] (PLAY) button, you'll be able to record the region between punch-in and punch-out. Re-record your performance.

   After the repeat, playback will begin from the punch-in location. Listen to the re-recorded result. If you're not satisfied with the recording, press the [●] (REC) button and re-record from the beginning (A) of the next pass.
8. **When you're finished recording, press the [■] (STOP) button.**

Canceling a Recording/Editing (Undo/Redo)

Occasionally when the recording you make doesn't turn out as you wish, or the settings you make for an editing operation are incorrect, and you want to reverse what you have done. At these times, you can use the "Undo function."

Undo will cancel the result of the operation and revert the data to its previous state. If desired, you can then use "Redo" to cancel the Undo.

For example, let's suppose that you're performing punch-in recording, and have recorded twice over the same region. You could then execute Undo to cancel the second recording and revert to the first recording.

After you've executed Undo, you could execute Redo if you wanted to cancel the Undo and revert to the state following your second recording.

NOTE

- After executing Undo, you'll only be able to execute Redo.
- If, after executing Undo, you then record or execute a track editing operation, you will no longer be able to execute Redo.
- Undo applies only to the audio data recorded on the tracks.
- Parameters such as track settings, rhythm settings, and effect settings cannot be restored to their original state.
- If you execute Song Optimize (p. 104), the operating history for all data will be cleared. This means that you won't be able to execute Undo immediately after executing Song Optimize.

Reverting to the Previous State (Undo)

1. **Press the [UNDO/REDO] button.**
2. **If you want to execute Undo, press the [6] (EXEC) button.**

   If you decide not to execute Undo, press the [EXIT] button.

   When you execute Undo, the display will indicate "Undo Completed!" and the most recently executed recording or editing operation will be cancelled.

Canceling the Undo (Redo)

You can execute Redo if you decide to cancel the Undo operation you just executed.

1. **Press the [UNDO/REDO] button.**
2. **If you want to execute Redo, press the [6] (EXEC) button.**

   If you decide not to execute Redo, press the [EXIT] button.

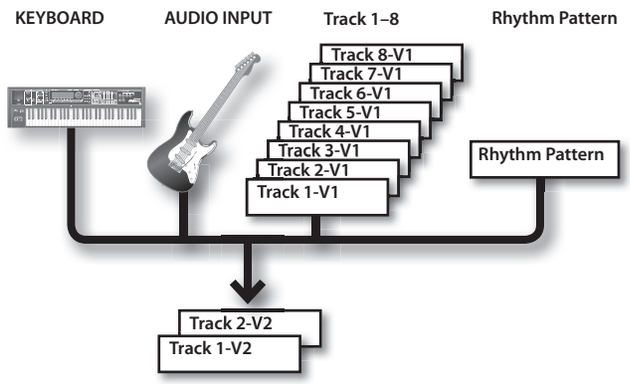
   When you execute Redo, the display will indicate "Redo Completed!" and the Undo operation you just executed will be cancelled.

Putting Multiple Tracks Together (BOUNCE Mode)

Although the JUNO-Gi allows the simultaneous playback of eight tracks, when you run out of tracks, the JUNO-Gi also lets you copy the recordings of multiple tracks together onto one track (V-Track). This is called "bounce" (also known as bounce recording or ping-pong recording). By combining multiple tracks in this way, you can free up other tracks in order to record additional performances.

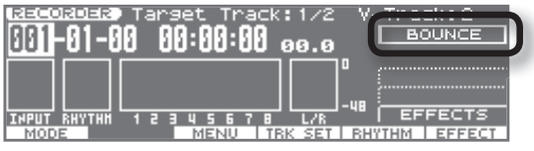
In Bounce mode, you can play back eight tracks simultaneously and record them all to a single, separate V-Track.

When the [KEYBOARD] or [AUDIO INPUT] buttons are on, you can have those sounds recorded together. Furthermore, you can include the sounds from the Rhythm Pattern (p. 121) in the recording.

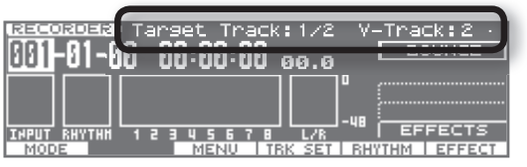


Bounce-Recording

1. In the RECORDER screen, press the [1] (MODE) button a number of times until "BOUNCE" appears in the display.



2. Use the cursor buttons to move the cursor to the "Target Track" field, and use the VALUE dial or the [DEC] [INC] buttons to specify the bounce-destination track and V-track.

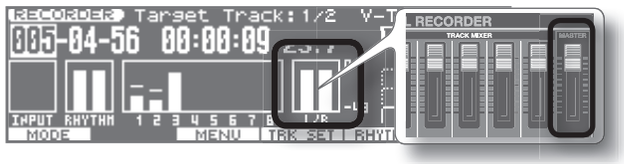


(Example: If you want to bounce-record to V-track 2 of tracks 1 and 2, you would specify "Target Track: 1/2" and "V-Track: 2")

- To bounce in stereo, choose Target Track: 1/2–7/8.
- To bounce in monaural, choose Target Track: 1–8.
- If the V-track contains data, a ■ symbol is shown beside the V-track column.

3. Play back the song, and use the [MASTER] slider to adjust the master level.

Raise the volume level until it is as high as you can get it without causing the level meter to reach the maximum (the point at which distortion would occur).



4. Press the [⏮] (Song Top) button to move to the beginning of the song.

5. Press the [●] (REC) button and then the [▶] (PLAY) button; bounce-recording will begin.

6. When you've finished recording, press the [■] (STOP) button.

MEMO

You can apply reverb (p. 117) or the insert effects (p. 106) during bounce-recording. If you want to use the insert effects on a specific track, refer to "Changing the Location of the Insert Effects (LOCATION)" (p. 108).

Listening the Result of the Bounce-Recording

1. Press the [1] (MODE) button a number of times to select Normal mode.

Make sure that the display does not indicate "BOUNCE" or "MASTERING."

2. Press the [4] (TRK SET) button.

The TRACK SETTING screen will appear.

3. Move the cursor to the "V-Track" field of the track that you bounce-recorded, and use the VALUE dial to specify the number of the V-track you bounce-recorded.

(Example: If you bounce-recorded to V-track 2 of tracks 1 and 2, set the V-Track field to "2" for tracks 1 or 2.)

4. Set the "Level" field values to 0 for all tracks other than the bounced tracks, and set "Reverb" field values to 0 for all tracks.

Alternatively, you can use the track buttons to mute all tracks other than the bounced tracks (see "Muting Tracks," p. 88).

If the Target Track is stereo, set the pan of the bounce-destination tracks (1 and 2) to far left and far right, respectively.

5. Press the [EXIT] button.

6. Press the [⏮] (Song Top) button to move to the beginning of the song.

7. Press the [▶] (PLAY) button to hear the bounce-recorded sound.

8. If you want to save the settings to the currently selected song, press the [WRITE] button.

Selecting the RECORDER MENU

1. In the RECORDER screen, press the [3] (MENU) button.

The Recorder Menu screen will appear.

MEMO

You can also access the Recorder Menu screen from the RECORDER screen by pressing the [MENU] button.

2. Use the VALUE dial or the cursor buttons to select the menu, and press the [ENTER] button.

Menu	Explanation	Page
1. Song Edit	Song function menu	p. 98
2. Track Edit	Track editing function menu	p. 98
3. Utility	Back up data, format a card, etc.	p. 78

3. Use the VALUE dial or the cursor buttons to select the item, and press the [ENTER] button.

For details on the items in each menu, refer to the page references below.

SONG EDIT Menu

Menu	Explanation	Page
Song Select	Selects a song.	p. 87
Create New Song	Creates a new song.	p. 91
Information	Displays information about the song.	p. 103
Song Name Edit	Edits the name of the song.	p. 103
Song Remove	Deletes the selected song.	p. 103
Song Copy	Copies the song.	p. 103
Song Protect	Turns the song's Protect setting on/off.	p. 104
Song Optimize	Deletes unneeded data to conserve space on the SD card.	p. 104

TRACK EDIT Menu

Menu	Explanation	Page
Track Copy	Copies track data.	p. 98
Track Move	Moves track data.	p. 99
Track Erase	Erases track data.	p. 100
Track Exchange	Exchanges track data.	p. 100
Track Import	Imports audio files (WAV or AIFF) from the SD card into a track.	p. 101
Track Export	Exports a track's data to an SD card as an audio file.	p. 102

TRACK EDIT Menu (Editing a Track)

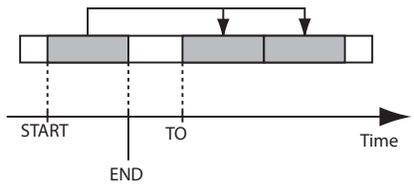
These operations let you change the structure of your song by copying track data or moving it to another location.

Track Copy (Copying Data)

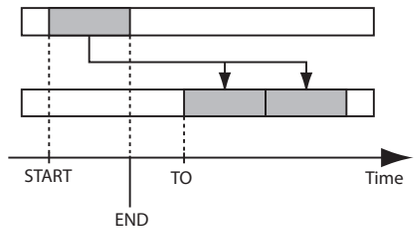
This operation copies data from the specified region of a track (or the entire track) to another location. You can copy the track data just once, or copy the specified region of data several times in succession to the specified destination.

If you want to use a phrase that's already been recorded on a track, or if you want to use the same phrase repeatedly, you can use the Copy operation to assemble your song efficiently.

Example 1: Copying twice to the same track



Example 2: Copying twice to a different track



NOTE

- If the copy destination contains data, that data will be overwritten.
- The copy region you specify must be longer than 1.0 seconds. If the region is shorter than 1.0 seconds, the sound won't be heard even if the data was copied.

1. **Choose Recorder Menu → 2. Track Edit → Track Copy (p. 98).**

   The TRACK COPY screen will appear.

2. **Specify the Source Track, Source V-Track, Start and End for the Copy operation, and press the [6] (NEXT) button.**

Function Button	Edit Region
[1] (ALL)	The edit region will be the entire track you specified.
[2] (AB)	The edit region will be the region between the points A and B you specified. If you want to copy/move/erase the A–B region, you must set point A and point B beforehand (p. 90).

3. **Specify the destination Target Track, Target V-Track, To and Repeat (the number of times to copy the data) for the Copy operation, and press the [6] (EXEC) button.**

   The display will ask "Copy OK?"

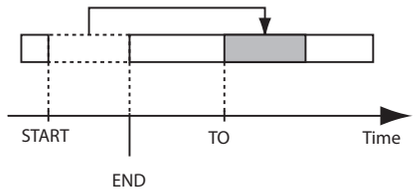
4. **If you're sure you want to execute, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.**

Track Move (Moving Data)

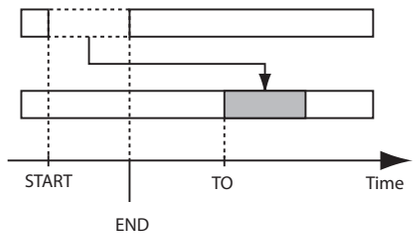
This operation moves the data of the specified region (or the entire track) to another location.

*** Following this operation, the original location of the moved data will be empty (containing no data).**

Example 1: Moving within the same track



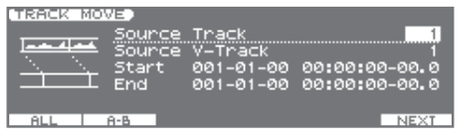
Example 2: Moving to a different track



1. **Choose Recorder Menu → 2. Track Edit → Track Copy (p. 98).**

   The TRACK MOVE screen will appear.

2. **Specify the Source Track, Source V-Track, Start and End for the Move operation, and press the [6] (NEXT) button.**



Function Button	Edit Region
[1] (ALL)	The edit region will be the entire track you specified.
[2] (AB)	The edit region will be the region between the points A and B you specified. If you want to copy/move/erase the A–B region, you must set point A and point B beforehand (p. 90).

3. **Specify the destination Target Track, Target V-Track and To for the Move operation, and press the [6] (EXEC) button.**

To	The move-destination time location or measure

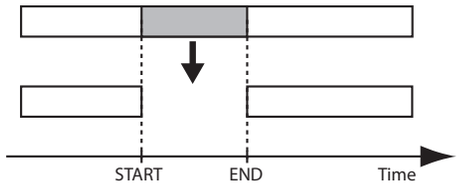
   The display will ask "Move OK?"

4. **If you're sure you want to execute, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.**

Track Erase (Erasing Data)

This operation erases data from the specified region. If you use this operation to erase data, any data located later than the erased data will not be moved forward. In other words, this operation is comparable to recording silence over an unwanted portion of recording tape.

*** Don't leave sounds shorter than 1.0 seconds before or after the erased region. Any remaining sound that is shorter than 1.0 seconds cannot be played.**



1. Choose Recorder Menu → 2. Track Edit → Track Erase (p. 98).

The TRACK ERASE screen will appear.

2. Specify the erasing Source Track, Source V-Track, Start and End for the Erase operation, and Press the [6] (EXEC) button.

Function Button	Edit Region
[1] (ALL)	The edit region will be the entire track you specified.
[2] (AB)	The edit region will be the region between the points A and B you specified. If you want to copy/move/erase the A–B region, you must set point A and point B beforehand (p. 90).

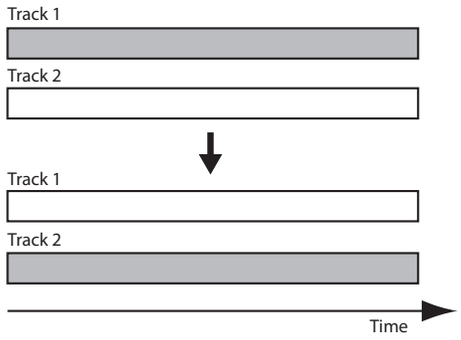
The display will ask "Erase OK?"

3. If you're sure you want to execute, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.

Track Exchange (Exchanging Data)

This operation exchanges data between two tracks.

Example: Exchanging the entire contents of tracks 1 and 2



1. Choose Recorder Menu → 2. Track Edit → Track Exchange (p. 98).

The TRACK EXCHANGE screen will appear.

2. Specify the Source Track, Source V-Track, Target Track, Target V-Track that you want to exchange.

3. Press the [6] (EXEC) button.

The display will ask "Exchange OK?"

4. If you're sure you want to execute, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.

Track Import (Importing an Audio File)

This operation lets you convert an audio file (WAV or AIFF format) from your computer into track data.

MEMO

You'll need a commercially available SD card reader in order to perform this operation.

1. **Using your computer and a commercially available SD card reader, copy the audio file (WAV or AIFF format) from the SD card's "/ROLAND/IMPORT" folder.**
2. **Insert the SD card into the JUNO-Gi, and switch on the JUNO-Gi's power.**
3. **Choose Recorder Menu → 2. Track Edit → Track Import (p. 98).**
4. **Turn the VALUE dial to select the audio file you want to import.**

   MEMO

   - By pressing the [5] (PREVIEW) button, you can audition the selected audio.
   - You can also select audio files that are in the SD card's "/ROLAND/EXPORT" folder. These are shown in the list as "EXPORT/file name."
   - If you decide not to import, press the [EXIT] button.
5. **Press the [6] (NEXT) button.**
6. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to specify the import-destination Target Track and Target V-Track.**

   Choose the track on which the audio data will be recorded.

   MEMO

   If you select Track 1–8, the data will be imported in monaural, and if you select Track 1/2–7/8, the data will be imported in stereo. For example, if you select Track 1/2, the left channel of the audio file is imported into Track 1, and the right channel of the audio file is imported into Track 2. If you want to listen to these Tracks in stereo after it has been imported, set the pan for Track 1 to "L64," and set the pan for Track 2 to "R63." (p. 89)
7. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to specify the time or measure (To) at which you want to import the data, and press the [6] (EXEC) button.**

   The display will ask "Import OK?"
8. **If you're sure you want to import, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.**

   The audio file will be imported into the track.

   MEMO

   A maximum of 99 files can be imported.

Audio files that can be imported

- Wave data in the following formats can be imported.
  - WAV/AIFF format
  - Linear format
  - File extension: WAV file ".WAV", AIFF file ".AIF" or ".AIFF"
- Extremely short waveform data (less than approximately 1 sec) cannot be loaded.

Caution when importing

- Use an SD card that was formatted by the JUNO-Gi. However, if you're using the SD card that was included with the JUNO-Gi, don't format it.

If the display indicates "EMPTY"

- If there are no audio files in the SD card's "/ROLAND/IMPORT" folder, the display will indicate "EMPTY", and the import will not be possible.
- Files whose name begins with a "." (period) cannot be used. There are also certain characters (\ / : , ; * ? " < > |) that cannot be used anywhere in a file name.

If the display indicates "Incorrect File!"

- If you attempt to import a WAV/AIFF file in a format that is not supported by the JUNO-Gi, the error message "Incorrect File!" will be shown in the display, and the import will not be possible.
- You cannot import compressed audio files.

Track Export (Exporting Track Data to an Audio File)

Here's how track data recorded on a track can be converted to an audio file (WAV formats).

MEMO

If you want to combine all tracks and export the result as a single audio file, execute the Mastering procedure as described in "Mastering (MASTERING Mode)" (p. 118).

Exported audio files

The data in the following formats can be exported.

- WAV format
- Sampling Frequency: 44.1 kHz
- 16-bit

1. **Choose Recorder Menu → 2. Track Edit → Track Export (p. 98).**
2. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to select the Source Track and Source V-Track you want to export to audio file.**

   MEMO

   If you select Track 1–8, the data will be created to a monaural audio file, and if you select Track 1/2–7/8, the data will be created to a stereo audio file. For example, if you select Track 1/2, Track 1 will be exported to the left channel, and Track 2 will be exported to the right channel of a stereo audio file.
3. **Press the [6] (NEXT) button.**
4. **Assign a name to the audio file.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
5. **After assigning a name, press the [6] (EXEC) button.**

   The display will ask "Export OK?"
6. **If you're sure you want to export, press the [5] (EXEC) button. If you decide to cancel, press the [6] (CANCEL) button.**

   The track data will be exported to the audio file. The exported audio file will be saved in the **"/ROLAND/EXPORT/"** folder on the SD card.

About the file name

Files created using the Track Export procedure are named as follows.

(Ex.)

T1_V1_01.WAV

T34V8_99.WAV

The file name will be the source track and V-track number plus a sequential number and the extension .WAV.

If an identically named file already exists, the display will ask "Overwrite?"

MEMO

- You can audition an exported WAV file in the TRACK IMPORT screen (p. 101) by pressing the [5] (PREVIEW) button.
- With the Track Export function, a maximum of approximately 6 hours and 40 minutes worth of monaural data (approximately 3 hours and 20 minutes worth of stereo data) can be output.

SONG EDIT Menu

This is a menu of song-related operations.

Song Select

Refer to "Selecting and Playing a Song (Song Select)" (p. 87).

Create New Song

Refer to "Creating a New Song (Create New Song)" (p. 91).

Information

This displays detailed information about the song.

1. **Choose Recorder Menu → 1. Song Edit → Information (p. 98).**

   The screen will show the Song Name, Song Folder Name on the SD card, Song Size, and Free Size on the SD card.

Song Name Edit

When you create a new song, it will automatically be given a name such as "SONG0001." When you've finished your song, we recommend that you give it a descriptive name so that you'll be able to manage your songs more easily.

1. **Choose Recorder Menu → 1. Song Edit → Song Name Edit (p. 98).**
2. **Assign a name to the song. When you've finished assigning a name, press the [6] (EXEC) button.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
3. **Press the [5] (EXEC) button.**

Song Remove

This operation removes a song from the SD card.

1. **Choose Recorder Menu → 1. Song Edit → Song Remove (p. 98).**

   The SONG REMOVE screen will appear.
2. **Use the VALUE dial or the [DEC] [INC] buttons to select the song that you want to remove.**

   The display will ask "Song Remove OK?"
3. **If you are sure you want to remove the song, press the [5] (EXEC) button. If you decide not to remove the song, press the [6] (CANCEL) button.**

MEMO

If you remove the song that you're currently using, another song on the SD card will be selected automatically. If no other song exists, a new song will be created.

Song Copy

This allows you to make a copy of the currently selected song and save it under a new name on the SD card.

This comes in handy when, for example, you want to preserve a song in its current form; simply make a copy of it before you carry out editing or record additional material.

1. **Choose Recorder Menu → 1. Song Edit → Song Copy (p. 98).**

   The display will ask "Copy to New Song?"
2. **If you are sure you want to copy the song, press the [5] (EXEC) button. If you decide not to copy the song, press the [6] (CANCEL) button.**

   The Copy operation will be executed. Once the copy has been completed, "Completed!" appears in the display.

If the message "SD Card Full!" appears

If this message appears before you copy data, either the number of songs has exceeded 99, or the SD card has insufficient free space. Use either of the following methods to increase the free space on the SD card.

- Execute "Song Optimize" (p. 104).
- Execute "Song Remove" (p. 103).

Song Protect

Even after you've finished the work of creating a song, you could lose your song by accidentally recording over it or erasing it. To prevent such accidents, the Song Protect setting lets you protect a song so that it cannot be erased or modified.

If you've protected a song, the RECORDER screen will indicate "PROTECT," and the following operations will not be possible.

- Recording
- Track editing
- Changing the song name
- Removing the song
- Song optimize
- Writing a song
- Writing or editing a rhythm arrangement
- Writing an effect song patch
- Writing a song rhythm pattern

1. Choose Recorder Menu → 1. Song Edit → Song Protect (p. 98).

The display will ask "Protect Song?"

2. Press the [5] (EXEC) button.

If a song is protected, the song protect symbol "PROTECT" is shown in the RECORDER screen.

To turn off the protect setting, perform the same procedure once again.

Song Optimize (Saving space on the SD card)

When you perform track editing or punch-in/ out, the previous data will remain on the SD card without being erased. In some cases, this unneeded data may occupy significant space on the SD card, unnecessarily using up the card's capacity. This will reduce the available recording time.

By executing the "Song Optimize" operation you can erase unneeded data from the SD card and increase the amount of space that's available.

1. Choose Recorder Menu → 1. Song Edit → Song Optimize (p. 98).

The display will ask "Optimize Song?"

2. If you are sure you want to execute the song optimize operation, press the [5] (EXEC) button. If you decide not to execute this operation, press the [6] (CANCEL) button.

The Song Optimize operation will be executed. When optimization is completed, the display will indicate "Song Optimize Completed!"

MEMO

The Song Optimize operation erases the unneeded and unplayable audio data from all V-tracks.

NOTE

- In some cases, it may take an appreciable amount of time for optimization to be completed. This is not a malfunction. Don't turn off the power before optimization has ended.
- If you've executed the optimize operation, you won't be able to return to the state prior to optimization by executing Undo.

Saving the Current Settings to the Song (Song Write)

The following content is saved as song data.

- Mixer status (pan, etc.)
- Insert effects patch number
- Mastering Tool Kit patch number
- Rhythm pattern number
- Rhythm arrangement
- Reverb

These settings are automatically saved following a recording operation. However, simply editing one of these settings will not save it, so proceed as follows if you want to save the change.

1. In the RECORDER screen (p. 86), press the [WRITE] button.

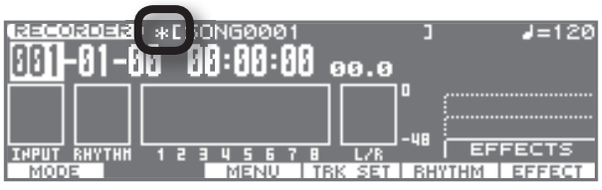
A confirmation message will appear.

2. Press the [5] (EXEC) button to execute.

To cancel, press the [6] (CANCEL) button.

MEMO

When you edit the settings of a song, an "*" will be shown in the RECORDER screen.



If you turn off the power or switch to a different song while this "*" is displayed, the changes you made will be discarded. If you want to keep your changes, you must save the song.

Effects in the Recorder Section

The Digital Recorder section includes three effects: Insert Effects, Reverb, and Mastering Tool Kit.

Insert Effects

An effect added directly to a specific signal (on the JUNO-Gi, the sound of the synthesizer, guitar or mic you're recording) is called an "insert effect." The effect pedals that a guitarist connects between his guitar and amp are a type of the insert effects. You can use the insert effects not only while recording, but also apply it to the sound when mixing the tracks.

Insert effects provide various types of effects driven by COSM technology.

Reverb

Separately from the insert effects, the Digital Recorder section also provides a Reverb effect that can be applied to each of the song's tracks and to the INPUT jack. You can apply the insert effects and reverb simultaneously, and make settings for each as appropriate for your situation.

Mastering Tool Kit

When creating an audio CD from your recorded songs the overall volume needs to be restrained, so that even the loudest portions of the songs are handled appropriately on the CD. However, this often results in an overall lowering of the volume, resulting in a CD that lacks excitement and impact. With the "Mastering Tool Kit," however, you can smooth out the differences in volume that occur over the course of a song, while also correcting the balance.

MEMO

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.

NOTE

The Insert Effects and the Mastering Tool Kit cannot be used simultaneously.

Insert Effect Banks and Patches

What is a Effect Patch?

The Insert effects provides numerous effects, and two or more of these effects can be used simultaneously. Such a combination of effects (i.e., the types of the effects used and the order in which they are connected) is called an "algorithm."

Each effect in an algorithm offers a certain number of parameters, which allow the sound to be altered (similar to tweaking the knobs on a stomp pedal). The algorithm and its parameter settings are bundled into units called "effect patches."

What is a Bank?

The effect patches are organized into the following banks. Choose the bank that's appropriate for the device you're recording.

Bank	Explanation
GUITAR	Effects for guitar
MIC	Effects for microphone
LINE	Effects for line input, keyboard, or USB audio

What is a Group?

Effect patch settings you've edited can be saved in the "USER" or "SONG" groups.

Group	Explanation	Edit	Write
PRESET	Patches that cannot be rewritten	✓	
USER	Patches that can be saved in internal memory	✓	✓
SONG	Patches that can be saved in each song	✓	✓

Displaying the Recorder's Effects Screen

1. In the RECORDER screen, [6] (EFFECT) button.

The recorder's effects screen will appear.

Function Buttons

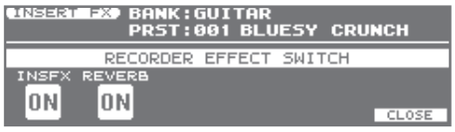
Button	Explanation	Page
[1] (INS FX)	Opens the INSERT FX screen.	p. 106
[1] (MASTER)	(only in Mastering mode) Opens the Mastering Tool Kit.	p. 118
[2] (REVERB)	Opens the Reverb screen.	p. 117
[4] (LOC)	(only when an insert effect is selected) Changes the insert effect connection location.	p. 108
[5] (EDIT)	(only when an insert/mastering effect is selected) Edits the effect.	p. 107
[6] (SWITCH)	Turns each effect on/off.	p. 106

2. Use the [1] (INS FX)–[2] (REVERB) buttons to switch to the effect screen that you want to see.

Turning each Effect On/Off (SWITCH)

1. In the recorder's effects screen, press the [6] (SWITCH) button.

2. Press the [1] (INS FX)–[2] (REVERB) buttons to turn each effect on/off.



Button	Effects
[1] (INS FX)	Insert Effects
[1] (MASTER)	(Mastering mode only) Mastering Tool Kit
[2] (REVERB)	Reverb

3. To close the setting window, press the [6] (CLOSE) button or the [EXIT] button.

Selecting an Insert Effect

1. In the recorder's effects screen, press the [1] (INS FX) button.

The INSERT FX screen will appear.

2. Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to change the bank, group and patch.

Turning the Insert Effect Algorithms On/Off

1. Use the cursor buttons to move the cursor to each algorithm of the patch.

2. Use the VALUE dial or the [DEC] [INC] buttons to turn the selected algorithm on/off.

For details on each algorithm, refer to "Insert Effects Parameters" (p. 109).

On	Uppercase indication in solid frame
Off	Lowercase indication in dashed frame

Editing the Insert Effects Settings (EDIT)

If you want to create a new effect sound, start by selecting an existing patch that's close to the sound you want, then modify (edit) the patch settings. If you want to save the effect settings you've edited, save the patch as a user patch or song patch.

1. **In the recorder's effects screen, press the [1] (INS FX) button.**

   The INSERT FX screen will appear.

2. **Use the cursor buttons to move the cursor to each algorithm of the patch.**

3. **Press the [5] (EDIT) button.**

   The INSERT FX EDIT screen will appear.

MEMO

You can switch between algorithms in the edit screen by holding down the [SHIFT] button and using the cursor [◀] [▶] buttons.

Entering a value

4. **Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to edit the value.**

   For details on each parameter, refer to "Insert Effects Parameters" (p. 109).

5. **If you want to save the current effect settings, press the [6] (WRITE) button.**

   For the save procedure, refer to "Saving Insert Effects Settings (WRITE)" (p. 107).

When you've finished editing

6. **When you've finished editing, press the [EXIT] button.**

Saving Insert Effects Settings (WRITE)

Here's how to assign a name (patch name) to the effect settings you've edited, and save them as a new effect patch.

1. **In the INSERT FX EDIT screen, press the [6] (WRITE) button.**

   The INSERT FX PATCH NAME screen will appear.

2. **Assign a name.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).

3. **When you've finished assigning a name, press the [6] (NEXT) button.**

   A screen will appear, allowing you to select the save destination.

4. **Press the [1] (USER) or [2] (SONG) button to select the save-destination group.**

Group	Explanation
USER	Patches saved in internal memory
SONG	Patches saved for each song

5. **Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to select the bank and patch number into which you want to write your edited patch.**

6. **Press the [6] (WRITE) button.**

   A confirmation message will appear.

7. **Press the [5] (EXEC) button to write to the patch.**

   To cancel, press the [6] (CANCEL) button.

NOTE

- Never turn off the power while saving is in progress.
- You can't save effect patches while recording or playing a song.

Changing the Location of the Insert Effects (LOCATION)

By default, the insert effects are connected (inserted) directly after the input source. This means that you'll be able to hear and record the sound processed by the effect.

However, in some cases, you may wish to change this method of connection. The JUNO-Gi lets you change the location where the insert effects are connected, thus allowing you to use the effect in a variety of ways.

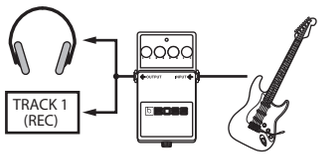
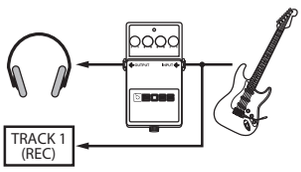
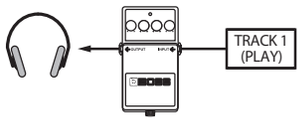
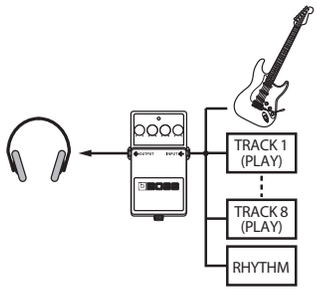
1. In the recorder's effects screen, press the [1] (INS FX) button.

The INSERT FX screen will appear.

2. Press the [4] (LOC) button.

The INSERT FX LOCATION screen will appear.

3. Use the VALUE dial or the [DEC] [INC] buttons to specify the location where the insert effects are to be connected.

Value	Explanation
INPUT <NORMAL>	This lets you monitor and record the sound that is processed through the insert effects. Normally, you should use this setting. 
INPUT <REC DRY>	This lets you monitor the sound that is processed through the insert effects, but record the sound before it has passed through the insert effects (i.e., record the "dry" sound). Use this setting if you want to try out various effect settings after recording. 
TRACK 1–8, 1/2–7/8	This lets you apply the insert effects to the track playback audio. Use this setting if you want to try out effects after recording the dry sound, or if you want to apply the effect only to a specific track. 
RHYTHM	This lets you apply the insert effects to the rhythm sound. 
MASTER	Use this setting if you want to apply the effect to the overall sound, such as when using the effect to modify the sound during bounce-recording, or using the effect to achieve a special sound. 

4. When you've finished making settings, press the [EXIT] button.

Insert Effects Parameters

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*** Their marks are used solely to identify the equipment whose sound is simulated.**

Algorithm

The algorithms (the available effects and their connection order) that can be used as the insert effects are shown below. The algorithms that can be selected will differ for each bank.

MEMO

The line or lines connecting the algorithm indicate whether the effect features mono output (single line) or stereo output (two lines).

Mono/Stereo	Ex.
Output: Mono	–[AMP]–[EQ]–
Output: Stereo	=[LIM]=[OUT]=

GUITAR Bank

This is a multi-effect designed for electric guitar. This provides an amp sound using a preamp and speaker simulator.

-[AMP]-[EQ]-[NS]-[FX]-[DLY]=[CHO]=[REV]=

*** The order may differ depending on the patch.**

Algorithm	Explanation	Page
AMP (Amp Modeling)	Models sounds passed through guitar and bass amps. COSM modeling simulates not just preamp and speaker characteristics, but even miking as well. You can select from a large number of different amp types.	p. 110
EQUALIZER	Adjusts the volume levels for different frequencies in the low-frequency to high-frequency ranges. Mid and high midrange settings feature parametric equalization.	p. 111
NOISE SUPPRESSOR	This effect suppresses noise and hum from the guitar's pickups. Since the noise reduction follows the guitar sound's envelope (the change in volume over time), it has practically no influence on the guitar sound itself, thus producing a highly natural effect.	p. 111
FX (Effects)	Provides a wide variety of effects to choose from, including compressor, distortion, wah, and many others.	p. 112
DELAY	A delayed sound is added to the normal guitar sound, producing a thicker tone with a distinctive ambience.	p. 115
CHORUS	This effect adds a subtle frequency modulation, producing a beautiful sound with greater breadth and body.	p. 115
REVERB	This effect adds reverberation and other spatial effects. Set the REVERB TYPE to choose from a variety of different types of reverb sound.	p. 115

MIC Bank

This is a multi-effect designed for vocals. It provides the basic effects needed for vocals.

-[CMP]-[ENH]-[EQ]-[NS]-[DLY]=

Algorithm	Explanation	Page
COMPRESSOR	This compresses the overall output signal when the input volume level exceeds a set value.	p. 116
ENHANCER	By adding sounds which are out-of-phase with the direct sound, this effect enhances the definition of the sound, and pushes it to the forefront.	p. 116
EQUALIZER	Adjusts the volume levels for different frequencies in the low-frequency to high-frequency ranges. Low and high midrange settings feature parametric equalization.	p. 111
NOISE SUPPRESSOR	This effect reduces the noise and hum.	p. 111
DELAY	A delayed sound is added to the normal guitar sound, producing a thicker tone with a distinctive ambience.	p. 115

LINE Bank

These effects are for stereo line input. The LINE/EXT bank uses the same effects as the mastering tool kit.

=[IN]=[CMP]=[MIX]=[LIM]=[OUT]=

Algorithm	Explanation	Page
INPUT	This divides the original sound into three frequency ranges: low, mid, and high.	p. 120
3BANDCOMP (Compressor)	This compresses the overall output signal when the input volume level exceeds a set value.	p. 120
MIXER	Adjusts the volume of each frequency band.	p. 120
LIMITER	This suppresses high-level signals to prevent distortion.	p. 120
OUTPUT	This makes settings that affect the overall output.	p. 120

AMP

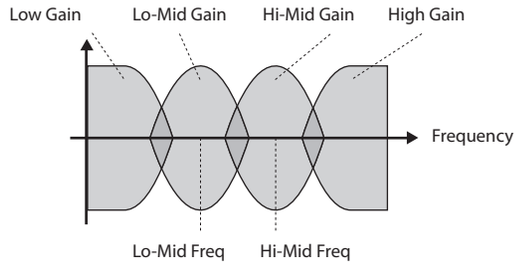
Parameter	Value	Explanation
On/Off	OFF, ON	Turns the AMP OFF/ON.

Type	Value	Explanation
JC CLEAN	BOSS CLEAN	This is a clean sound that is smooth and warm.
	JC-120	This is the sound of the Roland JC-120.
	JAZZ COMBO	This is a sound suited to jazz.
	FULL RANGE	This is a sound with flat response. Good for acoustic guitar.
TW CLEAN	CLEAN TWIN	This models a Fender Twin Reverb.
	PRO CRUNCH	This models a Fender Pro Reverb.
	TWEED	This models a Fender Bassman 4 x 10" Combo.
	DELUXE CRUNCH	This models a Fender Deluxe Reverb.
CRUNCH	BOSS CRUNCH	This is a crunch sound that faithfully reproduces picking nuances.
	BLUES	This is a sound suited to blues.
	WILD CRUNCH	This is a crunch sound with wild distortion.
	STACK CRUNCH	This is a crunch sound with high gain.
COMBO	VO DRIVE	This models the drive sound of a VOX AC-30TB. This is a sound that it suited to sixties-style British rock.
	VO LEAD	This models the lead sound of the VOX AC-30TB.
	VO CLEAN	This models the clean sound of the VOX AC-30TB.
MATCH	MATCH DRIVE	This models the sound produced using the left input on a Matchless D/C-30, a modern tube amp widely used in styles from blues to rock.
	FAT MATCH	This models the sound of a Matchless modified for high gain.
	MATCH LEAD	This models the sound produced using the right input on a Matchless D/C-30
BG LEAD	BG LEAD	This models the lead sound of the MESA/Boogie combo amp, a tube amp that was very popular in the late '70s and '80s.
	BG DRIVE	This models a MESA/Boogie with TREBLE SHIFT SW on.
	BG RHYTHM	This models the rhythm channel of a MESA/ Boogie combo amp.
MS CLASSIC	MS1959 I	This models the sound produced using Input I on a Marshall 1959 Super Lead amp. This is a trebly sound suited to hard rock.
	MS1959 I+II	The sound of connecting Inputs I and II of the Marshall 1959 amp in parallel, creating a sound with a stronger low end than I.
MS MODERN	MS HIGAIN	This models the sound of a Marshall modified with a midrange boost.
	MS SCOOP	This is a Marshall sound that's been tweaked for a metal sound.
R-FIER	R-FIER VINTAGE	Models the sound of the Channel 2 VINTAGE Mode on the MESA/Boogie DUAL Rectifier.
	R-FIER MODERN	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
	R-FIER CLEAN	Models the sound of the Channel 1 CLEAN Mode on the MESA/Boogie DUAL Rectifier.
T-AMP	T-AMP LEAD	The models AMP3 on a Hughes & Kettner TriAmp.
	T-AMP CRUNCH	The models AMP2 on a Hughes & Kettner TriAmp.
	T-AMP CLEAN	The models AMP1 on a Hughes & Kettner TriAmp.
HI-GAIN	BOSS DRIVE	This is a drive sound producing awesome distortion.
	SLDN	This models a Soldano SLO-100, a very popular tube amp in the 1980s.
	LEAD STACK	This is a lead sound with high gain.
	HEAVY LEAD	A powerful lead sound featuring extreme distortion.
METAL	BOSS METAL	This is a metal sound suited to heavy riffs.
	5150 DRIVE	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is a lead sound suited to metal.
	EDGE LEAD	This is a sharp sound suited for lead play.
BASS	BASS CLEAN	Clean sound that is great for use with bass guitars.
	BASS CRUNCH	Crunch sound with natural distortion that sounds great with bass guitars.
	BASS HIGAIN	A high-gain sound suitable for use with bass guitars.

Parameter	Value	Explanation
Gain	0–120	Adjusts the distortion of the amp.
Bass	0–100	Adjusts the tone for the low frequency range.
Middle	0–100	Adjusts the tone for the middle frequency range.
Treble	0–100	Adjusts the tone for the high frequency range.
Presence	0–100	Adjusts the tone for the ultra high frequency range. When you set the TYPE parameter to VO DRIVE, VO LEAD, VO CLEAN, MATCH DRIVE, FAT MATCH, or MATCH LEAD, the PRESENCE parameter functions as the high cut filter found in the original amps.
Level	0–100	Adjusts the volume of the entire preamp. Be careful not to raise the LEVEL setting too high.
Bright	Turns the bright setting OFF/ON. The Bright parameter setting is only partially available with some JC CLEAN, TW CLEAN, CRUNCH, or BG LEAD settings in TYPE.	
	OFF	Bright is not used.
	ON	Bright is switched on to create a lighter and crisper tone.
Gain Sw	LOW, MIDDLE, HIGH	Provides for selection from three levels of distortion. Distortion will successively increase for settings of LOW, MIDDLE and HIGH.
Solo Sw	OFF, ON	Set SOLO SW to ON to add a boost in volume that's suitable for solos.
Solo Level	0–100	Adjusts the volume level when the SOLO SW is ON.
SP Type	Select the speaker type.	
	OFF	This turns off the speaker simulator.
	ORIGINAL	This is the built-in speaker of the amp you selected with AMP TYPE.
	1x8"	This is a open-back speaker cabinet with one 8-inch speaker.
	1x10"	This is a open-back speaker cabinet with one 10-inch speaker.
	1x12"	This is a open-back speaker cabinet with one 12-inch speaker.
	2x12"	This is a open-back speaker cabinet with two 12-inch speakers.
	4x10"	This is a closed-back speaker cabinet with four 10-inch speakers.
	4x12"	This is a closed-back speaker cabinet with four 12-inch speakers.
	8x12"	This is a double stack of two closed-back cabinets, each with four 12-inch speakers.

Parameter	Value	Explanation
Mic Type	This setting selects the simulated microphone type.	
	DYN57	This is the sound of the SHURE SM-57, a general-use dynamic microphone used for instruments and vocals. Optimal for use in miking guitar amps.
	DYN421	This is the sound of the SENNHEISER MD-421, a dynamic microphone with extended low end.
	CND451	This is the sound of the AKG C451, a small-diaphragm condenser microphone for use with instruments.
	CND87	This is the sound of the NEUMANN U87, a large-diaphragm condenser microphone with flat response.
	FLAT	Simulates a microphone with perfectly flat response.
Mic Distance	Simulates the distance between the microphone and speaker.	
	OFF MIC	This setting points the microphone away from the speaker.
	ON MIC	Provides conditions whereby the microphone is directed more towards the speaker.
Mic Position	This simulates the microphone position.	
	CENTER	Simulates the condition that the microphone is set in the middle of the speaker cone.
	1–10	Simulates the condition that the microphone is moved away from the center of the speaker cone.
Mic Level	0–100	Adjusts the volume of the microphone.

EQUALIZER



Parameter	Value	Explanation
On/Off	OFF, ON	Turns the EQ OFF/ON.
Low Cut	FLAT, 55–800 (Hz)	This sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter will have no effect.
Low Gain	-20–+20 (dB)	Adjusts the low frequency range tone.
Lo-Mid Freq	20.0–10.0k (Hz)	Specifies the center of the frequency range that will be adjusted by the Lo-Mid Gain.
Lo-Mid Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the "Lo-Mid Freq." Higher values will narrow the area.
Lo-Mid Gain	-20–+20 (dB)	Adjusts the low-middle frequency range tone.
Hi-Mid Freq	20.0–10.0k (Hz)	Specifies the center of the frequency range that will be adjusted by the Hi-Mid Gain.
Hi-Mid Q	0.5–16	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	-20–+20 (dB)	Adjusts the high-middle frequency range tone.
High Gain	-20–+20 (dB)	Adjusts the high frequency range tone.
High Cut	700–11.0k, FLAT (Hz)	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
Level	-20–+20 (dB)	Adjusts the volume before the equalizer.

NOISE SUPPRESSOR

Parameter	Value	Explanation
On/Off	OFF, ON	Turns the NOISE SUPPRESSOR OFF/ON.
Threshold	0–100	This adjusts the effect in response to the level of noise. A value of 0 switches off the noise suppressor. Setting this higher than necessary may cause no sound to be produced when the guitar is played at low volume.
Release	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

FX

Parameter	Value	Explanation
On/Off	OFF, ON	Turns FX OFF/ON.

FX	Explanation
OD/DS	This effect distorts the sound to create long sustain. Select the type of distortion with TYPE, then use DRIVE to adjust the amount of distortion.
WAH	If you set "Control Pedal Assign" (p. 81) to "INSERT FX CTRL," you can use an expression pedal connected to the PEDAL CONTROL jack to control wah.
COMPRESSOR	This is an effect that produces a long sustain by evening out the volume level of the input signal. Use the Sustain parameter to adjust the length of the effect and Attack to adjust the strength of the picking attack (p. 113).
LIMITER	The limiter attenuates loud input levels to prevent distortion. Adjust Threshold to match the guitar input signal.
OCTAVE	This adds a note one octave lower, creating a richer sound. Play a single tone while completely muting the other strings.
AC.PROCESSOR (AC.PRO)	This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar. You can select the acoustic guitar type.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound. You can select the phaser configuration.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
ROTARY	This produces an effect like the sound of a rotary speaker. If you set "Control Pedal Assign" (p. 81) to "INSERT FX CTRL," you can use an expression pedal or a foot switch to change SLOW/FAST of the speaker's rotating speed.
UNI-V	This models a Uni-Vibe. Although this resembles a phaser effect, it also provides a unique modulation that you can't get with a regular phaser.
PAN	Alternately changes the volume level of the left and right channels. When monitoring the sound in stereo, this effect makes the guitar sound "fly" back and forth between the speakers.

OD/DS

BOOSTER	
MID BOOST	This is a booster with unique characteristics in the midrange. This produces a great sound 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 sound characteristics.

BLUES	
BLUES OD	This is the crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
CRUNCH	A crunch sound with an added element of amp distortion.
NATURAL OD	This provides the natural sounding distortion of a slightly overdriven amp.

OD	
OD-1	The sound of the BOSS OD-1. This produces sweet, mild distortion.
T-SCREAM	This models an Ibanez TS-808.
TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
WARM OD	This is a warm overdrive.

DIST	
DISTORTION	This gives a basic, traditional distortion sound.
MILD DS	This produces a mild distortion sound.
MID DS	This distortion sound features a boosted midrange.

CLASSIC	
RAT	This models a Pro Co RAT.
GUV DS	This models a Marshall GUV'NOR.
DST+	This models an MXR DISTORTION+.

MODERN	
MODERN DS	This is the deep distortion sound of a large stack-type amp.
SOLID DS	This is a distortion sound featuring an edge effect.
STACK	A fat sound with an added element of a stack amp's distortion.

METAL	
LOUD	This distortion sound is ideal for performing heavy riffs.
METAL ZONE	This is the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
LEAD	Produces a distortion sound with the smoothness of an overdrive along with a deep distortion.

FUZZ	
60s FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
OCT FUZZ	This models an ACETONE FUZZ.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.

Parameter	Value	Explanation
Drive	0–120	Adjusts the depth of distortion.
Tone	-50–+50	Adjusts the tone.
Effect Level	0–100	Adjusts the volume of the OD/DS sound.

WAH

Parameter	Value	Explanation
Mode	Selects the wah mode.	
	MANUAL	If you set "Control Pedal Assign" (p. 81) to "INSERT FX CTRL," you can use an expression pedal connected to the PEDAL CONTROL jack to control wah.
	T.UP	This produces a wah effect matched to the intensity of picking.
	T.DOWN	
Type (*1)	Selects the type of wah.	
	CRY WAH	This models the sound of the CRY BABY wah pedal popular in the '70s.
	VO WAH	This models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect offers enhancements on the characteristic resonances produced by analog synth filters.
Pedal Position (*1)	0–100	Adjusts the position of the wah pedal. This parameter will change when you operate the expression pedal.
Sens (*2)	0–100	This sets the sensitivity of response to the input sound.
Frequency (*2)	0–100	Adjusts the center frequency of the Wah effect.
Peak (*2)	0–100	This sets the intensity of the wah sound.

(*1) Setting available with MODE set to MANUAL.
(*2) Setting available with MODE set to T.UP or T.DOWN.

COMPRESSOR

Parameter	Value	Explanation
Sustain	0–100	This sets the sustain for the sound.
Attack	0–100	This sets the attack (onset) of the sound.
Level	0–100	This sets the volume level of the effect.

LIMITER

Parameter	Value	Explanation
Threshold	0–100	When the input signal level exceeds the level set here, limiting will be applied.
Release	0–100	Adjusts the amount of time that the limiting effect is applied after the signal exceeds the threshold level.
Level	0–100	This sets the volume level of the effect.

OCTAVE

Parameter	Value	Explanation
Octave Level	0–100	This sets the volume level of the effect sound.
Direct Level	0–100	This sets the volume level of the direct sound.

AC.PRO

Parameter	Value	Explanation
Type	Selects the modeling type.	
	SMALL	This is the sound of a small-bodied acoustic guitar.
	MEDIUM	This is a standard, unadorned acoustic guitar sound.
	BRIGHT	This is a bright acoustic guitar sound.
	POWER	This is a powerful acoustic guitar sound.
Bass	-50–+50	Adjusts the low-end volume.
Middle	-50–+50	Adjusts the midrange volume.
Treble	-50–+50	Adjusts the high-end volume.

PHASER

Parameter	Value	Explanation
Type	Selects the number of stages that the phaser effect uses.	
	4 STAGE	This is a four-phase effect. A light phaser effect is obtained.
	8 STAGE	This is an eight-phase effect. This is the most common phaser effect.
	12 STAGE	This is a twelve-phase effect. A deep phase effect is obtained.
	BI-PHASE	This is the phaser with two phase shift circuits connected in series.
Rate	0–100, BPM	This sets the speed of the effect.
Depth	0–100	This sets the richness of the effect.
Resonance	0–100	This sets the intensity of the effect.

FLANGER

Parameter	Value	Explanation
Rate	0–100, BPM	This sets the speed of the effect.
Depth	0–100	This sets the richness of the effect.
Manual	0–100	Adjusts the modulation frequency of the flanger effect.
Resonance	0–100	This sets the intensity of the effect.

TREMOLO

Parameter	Value	Explanation
Rate	0–100, BPM	This sets the speed of the effect.
Depth	0–100	This sets the richness of the effect.
Wave Shape	0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.

ROTARY

Parameter	Value	Explanation
Rate Slow	0–100, BPM	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
Rate Fast	0–100, BPM	This parameter adjusts the SPEED SELECT of rotation when set to "FAST."
Depth	0–100	This sets the richness of the effect.
Speed Select	SLOW, FAST	This parameter changes the simulated speaker's rotating speed. If you set "Control Pedal Assign" (p. 81) to "INSERT FX CTRL," you can use an expression pedal or a foot switch to change SLOW/FAST of the speaker's rotating speed.

UNI-V

Parameter	Value	Explanation
Rate	0–100, BPM	This sets the speed of the effect.
Depth	0–100	This sets the richness of the effect.
Level	0–100	This sets the volume level of the effect.

PAN

Parameter	Value	Explanation
Rate	0–100, BPM	This sets the speed of the effect.
Depth	0–100	This sets the richness of the effect.
Wave Shape	0–100	Adjusts the sound character of the volume level changes imparted with the pan effect.

When set to BPM

When set to BPM, the value of the RATE parameter is set according to the value of the "Recorder Tempo" (p. 122). This makes it easier to achieve effect sound settings that match the tempo of the song.

DELAY

Parameter	Value	Explanation
On/Off	OFF, ON	Turns the DELAY OFF/ON.
Type	Use this to choose the type of delay.	
	SINGLE	This is a simple monaural delay.
	PAN	This delay is specifically for stereo output. This provides a tap delay effect that divides the delay time between the left and right channels.
	STEREO	The direct sound is output from the left channel, and the effect sound is output from the right channel.
	REVERSE	This produces the effect of playback in reverse.
	ANALOG	This produces a mild analog delay sound.
	TAPE	This setting provides the characteristic wavering sound of a tape echo.
	MODULATE	This is a delay with a pleasant chorus-type effect added to the delay repeats.
	HICUT	This features a more suppressed high end than the Single delay.
Delay Time	1–3400 [msec], BPM	This sets the delay time. When set to BPM, the value of the DELAY TIME parameter is set according to the value of the "Recorder Tempo" (p. 122). This makes it easier to achieve effect sound settings that match the tempo of the song.
Feedback	0–100	This sets the number of repetitions for the delay.
Effect Level	0–120	This sets the volume level of the effect. When Type is set to REVERSE, this adjusts the balance of direct and effect sound.

CHORUS

Parameter	Value	Explanation
On/Off	OFF, ON	Turns the CHORUS OFF/ON.
Type	Use this to choose the type of chorus.	
	MONO	This chorus effect outputs the same sound from the left and right channels.
	STEREO 1	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO 2	This stereo chorus uses spatial synthesis, with the direct sound output in the left channel and the effect sound output in the right channel.
	MONO MILD	This features a more suppressed high end than MONO.
	STEREO 1 MILD	This features a more suppressed high end than ST 1.
	STEREO 2 MILD	This features a more suppressed high end than ST 2.
Rate	0–100, BPM	This sets the speed of the effect. When set to BPM, the value of the RATE parameter is set according to the value of the "Recorder Tempo" (p. 122). This makes it easier to achieve effect sound settings that match the tempo of the song.
Depth	0–100	This sets the richness of the effect.
Effect Level	0–100	This sets the volume level of the effect.

REVERB

Parameter	Value	Explanation
On/Off	OFF, ON	Turns the REVERB OFF/ON.
Type	Use this to choose the type of reverb.	
	AMBIENCE	Simulates an ambience microphone (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
	ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
	HALL 1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL 2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a studio effect unit that uses the vibration of a large metal plate to produce reverberation). Provides a metallic sound with a distinct upper range.
Reverb Time	0.1–10.0 (s)	Adjusts the length (time) of reverberation.
High Cut	700Hz–11.0kHz, FLAT	The high cut filter adjusts the amount of high frequencies in the reverb sound. When "FLAT" is selected, the high cut filter will have no effect.
Effect Level	0–100	This sets the volume level of the effect.

COMPRESSOR

Parameter	Value	Explanation
On/Off	OFF, ON	This parameter turns the compressor effect on/off.
Sustain	0–100	This sets the sustain for the sound.
Attack	0–100	This sets the attack (onset) of the sound.
Level	0–100	This sets the volume level of the effect.

ENHANCER

Parameter	Value	Explanation
On/Off	OFF, ON	This parameter turns the enhancer effect on/off.
Sens	0–100	Adjusts the manner in which the enhancer will be applied relative to the input signals.
Freq	1.0–10.0 (kHz)	Adjusts the frequency at which the enhancer effect will begin to be applied. The effect will be made apparent in the frequencies above the frequency set here.
Mix Level	0–100	Adjusts the amount of phase-shifted sound of the range set by "Frequency" that is to be mixed with the input.
Low Mix Level	0–100	Adjusts the amount of phase-shifted sound of the lower range that is to be mixed with the input. The frequency range in which the effect is applied is fixed.
Level	0–100	Adjusts the volume of the enhanced sound.

LIMITER

Parameter	Value	Explanation
On/Off	OFF, ON	Sets the limiter to ON or OFF.
Threshold	-24–0dB	Adjust this parameter to match the signal. Limiting will be applied to input levels in excess of this level.
Attack	0–100ms	This sets the time it takes for the limiter to go into effect once the input level exceeds the threshold level.
Release	50–5000ms	Adjusts the time until when the limiter will turn off after the input level falls below the threshold level.

Using Reverb Effect

Here we will explain how to edit the reverb settings (parameters).

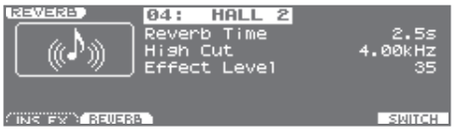
Selecting the Reverb Effect

1. In the RECORDER screen, press the [6] (EFFECT) button.

The recorder's effects screen will appear.

2. Press the [2] (REVERB) button.

The REVERB screen will appear.



Choosing the reverb type

3. Use the cursor buttons to move the cursor to the Type field, and use the VALUE dial or [DEC] [INC] buttons to choose the type.

Editing the reverb settings

4. Use the cursor buttons to move the cursor to the parameter that you want to edit, and use the VALUE dial or the [DEC] [INC] buttons to edit the value.

For details on the reverb parameters refer to "Reverb Parameters" (p. 117).

When you're finished editing

5. When you're finished editing, press the [EXIT] button.

Saving the reverb settings

Reverb does not have patches. The reverb settings are saved as part of the song data. If you want to save the settings to the currently selected song, press the [WRITE] button in the RECORDER screen.

Adjusting the Reverb Depth for the Tracks, Rhythm, and External Input

You can vary the reverb depth by adjusting the amount of sound (send level) that is sent from each track, the rhythm, and the external input to the reverb.

For the procedure, refer to the following pages.

Track 1–8, Rhythm Pattern

"Adjusting the Pan, Reverb, and EQ (TRACK SETTING)" (p. 89)

External Input

"Selecting an Instrument to Record (REC SOURCE SELECT)" (p. 93)

Reverb Parameters

Reverberation (or reverb) is the effect caused by sound waves decaying in an acoustic space, or a digital simulation thereof. This decay occurs because sound waves bounce off many walls, ceilings, objects, etc. in a very complex way. These reflections, coupled with absorption by various objects, dissipate the acoustic energy over a certain period of time (called the decay time). The ear perceives this phenomenon as a continuous wash of sound.

Parameter	Value	Explanation
Type	Use this to choose the type of reverb.	
	AMBIENCE	Simulates an ambience microphone (off-mic, placed at a distance from the sound source) used in recording and other applications. Rather than emphasizing the reverberation, this reverb is used to produce a sense of openness and depth.
	ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
	HALL 1	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
	HALL 2	Simulates the reverberation in a concert hall. Provides mild reverberations.
	PLATE	Simulates plate reverberation (a studio effect unit that uses the vibration of a large metal plate to produce reverberation). Provides a metallic sound with a distinct upper range.
Time	0.1–10.0 (s)	Adjusts the length (time) of reverberation.
High Cut	700Hz–11.0kHz, FLAT	The high cut filter adjusts the amount of high frequencies in the reverb sound. When "FLAT" is selected, the high cut filter will have no effect.
Effect Level	0–100	This sets the volume level of the effect.

Mastering (MASTERING Mode)

You can apply the "Mastering Tool Kit" to those two tracks (or stereo) to optimize the level (volume) of your completed song. And you can convert mastering data into an audio file.

What is Mastering Tool Kit?

When creating an audio CD from your recorded songs the overall volume needs to be restrained, so that even the loudest portions of the songs are handled appropriately on the CD. However, this often results in an overall lowering of the volume, resulting in a CD that lacks excitement and impact. With the "Mastering Tool Kit," however, you can smooth out the differences in volume that occur over the course of a song, while also correcting the balance.

We recommend mastering with the Mastering Tool Kit in the final stage of creating songs.

The patches of the Mastering Tool Kit are organized into the following three groups.

Group	Explanation	Edit	Write
PRESET	Patches that cannot be rewritten	✓	
USER	Patches that can be saved in internal memory	✓	✓
SONG	Patches that can be saved in each song	✓	✓

Mastering Procedure

1. In the RECORDER screen, Press the [1] (MODE) button several times to make the display indicate "MASTERING."

2. Use the cursor buttons to move the cursor to the "Target Track" field, and use the VALUE dial or the [DEC] [INC] buttons to specify the mastering-destination track and V-track.

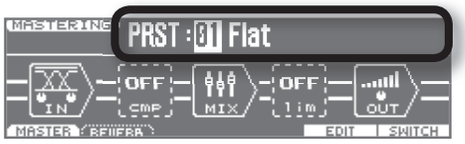
(Example: If you want to use V-track 2 of tracks 1 and 2, you would specify "Target Track: 1/2" and "V-Track: 2."

If the V-track contains data, a ■ symbol is shown beside the V-track field.

3. In the RECORDER screen, press the [6] (EFFECT) button.

The mastering tool kit selection screen will appear.

4. Use the cursor buttons and the VALUE dial or the [DEC] [INC] buttons to select the desired patch for the Mastering Tool Kit.

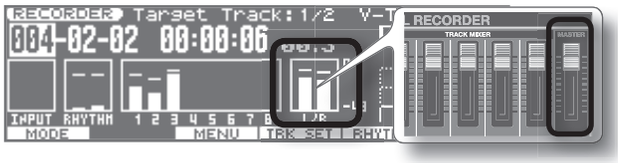


Choose one of the patch numbers from the preset, song, or user groups.

5. Press the [EXIT] button to return to the RECORDER screen.

6. Play back the song, and use the [MASTER] slider to adjust the master level.

Raise the volume level until it is as high as you can get it without causing the level meter to reach the maximum (the point at which distortion would occur).



7. Press the [⏮] (Song Top) button to move to the beginning of the song.

8. Press the [●] (REC) button and then the [▶] (PLAY) button to start mastering.

9. When you finished mastering, press the [■] (STOP) button.

The mastering data was stored in the V-track that you had specified in step 2.

"Export?" message will appear.

10. If you want to convert to the audio file, press the [6] (EXEC) button. If you want to cancel this operation, press the [EXIT] button.

Press the [6] (EXEC) button, the file type setting screen appears.

Press the [EXIT] button, the mastering operation will cancel, and return to the mastering screen.

11. Assign a name to the audio file.

For details on how to enter a name, refer to "Assigning a Name" (p. 19).

12. When you've finished assigning a name, press the [6] (EXEC) button.

The display will ask "Export OK?"

13. If you want to execute, press the [5] (EXEC) button. If you want to cancel this operation, press the [6] (CANCEL) button.

The mastering data will be exported to the audio file. The exported audio file will be saved in the **"/ROLAND/EXPORT/"** folder on the SD card.

Exported audio files

Exported audio files will be in the following format.

- WAV format
- 44.1 kHz sampling frequency
- 16-bit

MEMO

- You can audition an exported WAV file in the TRACK IMPORT screen (p. 101) by pressing the [5] (PREVIEW) button.
- With the Export function, a maximum of approximately 6 hours and 40 minutes worth of monaural data (approximately 3 hours and 20 minutes worth of stereo data) can be output.

Editing the Mastering Tool Kit Settings (EDIT)

If you want to create new settings, select the existing patch that's closest to what you have in mind, then modify (edit) those settings. If you want to save your edited settings, you can save them as a user patch or a song patch.

1. **In the RECORDER screen, press the [6] (EFFECT) button.**
2. **In the recorder's effects screen, press the [1] (MASTER) button.**

   The MASTERING screen will appear.
3. **Press the [5] (EDIT) button.**

   The MASTERING EDIT screen will appear.

Entering values

4. **Use the cursor buttons to move the cursor to the parameter that you want to edit, use the VALUE dial or the [DEC] [INC] buttons to edit the value.**

   For details on each parameter, refer to "Mastering Tool Kit Parameters" (p. 120).
5. **If you want to save the edited result, press the [6] (WRITE) button.**

   For the save procedure, refer to "Saving the Mastering Tool Kit Settings (WRITE)" (p. 119).

When you're finished editing

6. **When you're finished editing, press the [EXIT] button.**

Saving the Mastering Tool Kit Settings (WRITE)

Here's how you can assign a name (patch name) to the kit settings you've edited, and save them as a new patch.

1. **In the MASTERING EDIT screen, press the [6] (WRITE) button.**

   The MASTERING PATCH NAME screen will appear.
2. **Assign a name.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
3. **When you've finished assigning a name, press the [6] (NEXT) button.**

   A screen allowing you to select the save destination will appear.
4. **Press the [1] (USER) or [2] (SONG) button to select the save-destination group.**

Group	Explanation
USER	Patches saved in internal memory
SONG	Patches saved for each song

5. **Use the VALUE dial or the [DEC] [INC] buttons to select the patch number into which you want to write your edited patch.**
6. **Press the [6] (WRITE) button.**

   A confirmation message will appear.
7. **Press the [5] (EXEC) button to write to the patch.**

   To cancel, press the [6] (CANCEL) button.

NOTE

- Never turn off the power while saving is in progress.
- You can't save effect patches while recording or playing a song.

Mastering Tool Kit Parameters

Algorithm

The Mastering Tool Kit's algorithms are composed from the following effects.

Algorithm	Explanation
Input	This divides the original sound into three frequency ranges: low, mid, and high.
3BANDCOMP (Compressor)	This compresses the overall output signal when the input volume level exceeds a set value.
Mixer	Adjusts the volume of each frequency band.
Limiter	This suppresses high-level signals to prevent distortion.
Output	This makes settings that affect the overall output.

INPUT

Parameter	Value	Explanation
Gain	-24–+12dB	Sets the overall volume level before the signal passes through the compressor.
Delay Time	0–10ms	This sets the amount of time by which the source input sound is delayed.
SplitL	20–800 Hz	This sets the frequency (in the lower range) at which the source sound is split into three separate ranges.
SplitH	1.6–16.0 kHz	This sets the frequency (in the upper range) at which the source sound is split into three separate ranges.

3BAND COMP

Parameter	Value	Explanation
On/Off	OFF, ON	This parameter turns the compressor effect on/off.
Lo Threshold	-24–0dB	This sets the volume level at which the lower-range compressor goes into effect.
Lo Ratio	1:1.00–1:16.0, 1:INF	This sets the ratio of suppression of the lower-range output when the input level exceeds the Lo threshold level.
Lo Attack	0–100ms	This sets the time it takes for the lower-range compressor to go into effect once the input level exceeds the Lo threshold level.
Lo Release	50–5000ms	This sets the time it takes for the lower-range compressor effect to stop once the input level falls below the Lo threshold level.
Mid Threshold	-24–0dB	This sets the volume level at which the midrange compressor goes into effect.
Mid Ratio	1:1.00–1:16.0, 1:INF	This sets the ratio of suppression of the midrange output when the input level exceeds the Middle threshold level.
Mid Attack	0–100ms	This sets the time it takes for the midrange compressor to go into effect once the input level exceeds the Middle threshold level.
Mid Release	50–5000ms	This sets the time it takes for the midrange compressor effect to stop once the input level falls below the Middle threshold level.
Hi Threshold	-24–0dB	This sets the volume level at which the upper-range compressor goes into effect.
Hi Ratio	1:1.00–1:16.0, 1:INF	This sets the ratio of suppression of the upper-range output when the input level exceeds the Hi threshold level.
Hi Attack	0–100ms	This sets the time it takes for the upper-range compressor to go into effect once the input level exceeds the Hi threshold level.
Hi Release	50–5000ms	This sets the time it takes for the upper-range compressor effect to stop once the input level falls below the Hi threshold level.

MEMO

With the compressor, the level is automatically adjusted to the optimum setting according to the Threshold and Ratio settings. In addition, since lengthening the Attack setting may result in distortion, a margin of -6 dB is provided. Adjust the Mixer level as needed.

MIXER

Parameter	Value	Explanation
Lo Level	-80–+6dB	Sets the volume level of the lower range after the signal passes through the compressor.
Mid Level	-80–+6dB	Sets the volume level of the midrange after the signal passes through the compressor.
Hi Level	-80–+6dB	Sets the volume level of the upper range after the signal passes through the compressor.

LIMITER

Parameter	Value	Explanation
On/Off	OFF, ON	Sets the limiter to ON or OFF.
Threshold	-24–0dB	Adjust this parameter to match the signal. Limiting will be applied to input levels in excess of this level.
Attack	0–100ms	This sets the time it takes for the limiter to go into effect once the input level exceeds the threshold level.
Release	50–5000ms	Adjusts the time until when the limiter will turn off after the input level falls below the threshold level.

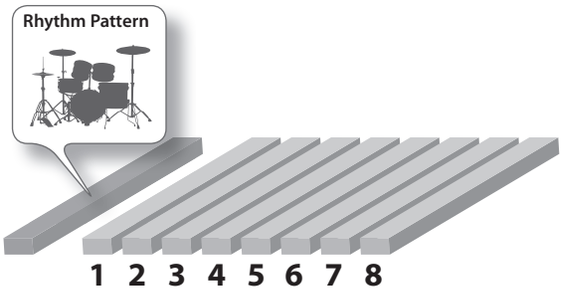
OUTPUT

Parameter	Value	Explanation
Level	-80–+6dB	Sets the volume level of the overall sound after the signal passes through the limiter.

Playing a Rhythm Pattern

The JUNO-Gi provides a dedicated rhythm track in addition to its audio tracks 1–8.

You can play rhythms as a guide during recording, or place internal rhythms in the order of your song structure to create your own original rhythm.



About Patterns and Arrangements

Broadly speaking, the JUNO-Gi's rhythms consist of performance data called "patterns" and "arrangements."

What is a pattern?

If you're a drummer playing in a band, you will normally repeat fixed patterns that are one or two measures in length. These are the basic units of repetition, and are called "patterns" on the JUNO-Gi.

You can also edit a pattern to create your own original rhythm pattern.

The JUNO-Gi contains various patterns created for use in the introduction, verse, fill, and ending. The pattern type is indicated by the letters at the end of the pattern name.

Pattern	Explanation
IN (Intro)	A performance pattern for use during an introduction.
V (Verse) 1, 2	These are the main performance patterns. 1 is the basic pattern, and 2 is a more advanced variation of 1.
F (Fill) 1, 2	These are performance patterns typically inserted at transitions between phrases. Choose either 1 or 2 depending on the pattern that will follow the fill.
E (Ending)	A performance pattern used at the end of the song.

Ex.

- ROCK1-IN (Intro)
- ROCK1-V1 (Verse 1)
- ROCK1-F1 (Fill 1)
- ROCK1-V2 (Verse 2)
- ROCK1-F2 (Fill 2)
- ROCK1-E (Ending)

The patterns are organized into the following groups.

Pattern Group	
PRESET	These are preset patterns that cannot be rewritten. However, you are free to edit the currently selected pattern, and then save it as a User or Song pattern.
USER	These patterns are saved in the JUNO-Gi's internal memory. These patterns can be used by multiple songs.
SONG	These patterns are saved as part of the song. These patterns cannot be used in other songs.

What is an arrangement?

You could let a certain pattern repeat endlessly and practice along with it, just as though you were playing along with a metronome. However, using just a single pattern from the beginning of the song to its end would make the rhythm rather boring!

To give your song greater musical variety, you'll probably want to arrange patterns in order, such as: intro → chorus → break → ending.

A sequence of patterns that are placed in a performance order such as this is called an "arrangement."

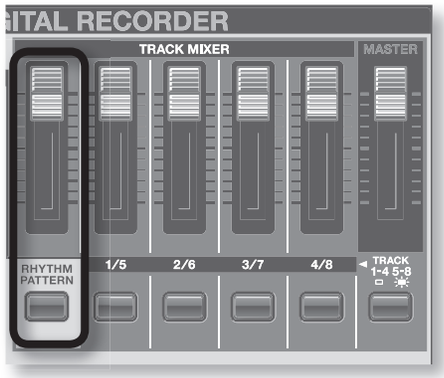
Each song can store one arrangement.

What is an rhythm set?

A "rhythm set" is the set of drum sounds that are played by the pattern/arrangement.

For each song, one Rhythm Set number is remembered.

Turning the Rhythm Pattern On/Off



1. Press the [RHYTHM PATTERN] button to turn the Rhythm Pattern on/off.

Button	State	Explanation
[RHYTHM PATTERN]	Unlit	Rhythm Pattern function is off
	Lit green	Rhythm Pattern function is on

Adjusting the volume of the Rhythm Pattern

1. Use the [RHYTHM PATTERN] slider to adjust the volume.

Editing the Pan, Reverb, and EQ of the Rhythm Pattern

Refer to "Adjusting the Pan, Reverb, and EQ (TRACK SETTING)" (p. 89).

Displaying the RHYTHM PATTERN screen

1. In the RECORDER screen, press the [5] (RHYTHM) button.

The RHYTHM PATTERN screen will appear.

MEMO

You can also access the RHYTHM PATTERN screen by holding down the [SHIFT] button and pressing the [RHYTHM PATTERN] button.

About the RHYTHM PATTERN screen

Number	Name	Explanation
1	Pattern/ Arrange	"Pattern" shown for Pattern mode, "Arrange" indicates Arrangement mode.
2	Pattern Number	Indicates the pattern group, pattern number, and pattern name. In Arrangement mode this will be blank.
3	Recorder Tempo	Indicates the tempo of the Digital Recorder.
4	Rhythm Set	Indicates the Rhythm Set group, Rhythm Set number and Rhythm Set name.

Function buttons

Button	Explanation	Page
[1] (ARG EDIT)	Opens a screen for editing the arrangement	p. 123
[2] (PTN EDIT)	Opens a screen for editing the pattern	p. 124
[3] (IMPORT)	Imports a Standard MIDI File (SMF) from your computer into the pattern	p. 126

Setting the Recorder Tempo

About the tempo

The JUNO-Gi has two types of tempo: "keyboard tempo" and "recorder tempo." Keyboard tempo is used for the Synthesizer's arpeggio performance etc, and recorder tempo is the tempo of the Digital Recorder.

Caution when changing the recorder tempo

Changing the recorder tempo will change the playback tempo of the rhythm pattern, but will not change the playback tempo of the audio data recorded in the Digital Recorder. This means that if you change the tempo after recording, the sound of the tracks and the sound of the rhythm pattern will play back out of time with each other.

To avoid such problems, you should decide on the recorder tempo before you start recording tracks, and avoid changing it later.

1. In the RHYTHM PATTERN screen, use the cursor buttons to move the cursor to the "♩=" (Recorder Tempo) field.

2. Use the VALUE dial or the [DEC] [INC] button to set the recorder tempo.

MEMO

You can also set the recorder tempo in the TEMPO window that appears when you press the [TEMPO] button (p. 32).

If you press the [5] (LINK) button to assign a check mark (✔), the keyboard tempo will match the recorder tempo. This is convenient when you want to play arpeggios in time with the tempo of the recorder's song.

Switching between Pattern Mode and Arrangement Mode

1. In the RHYTHM PATTERN screen, use the cursor buttons to move the cursor to the "Pattern/Arrange" field.

2. Use the VALUE dial or the [DEC] [INC] button to select the mode.

Mode	Explanation
Pattern	**Pattern Mode** This mode is used to play patterns individually. The pattern you select will continue playing from the beginning to the end of the song. You can't make the pattern switch automatically during the song.
Arrange	**Arrange Mode** This mode is used to play an arrangement. As the song progresses, the patterns will switch according to how they have been placed in the arrangement.

Selecting a Pattern

1. In the RHYTHM PATTERN screen, specify Pattern mode.

2. Use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to specify the pattern group and pattern number.

Selecting Drum Sounds (Rhythm Set)

1. In the RHYTHM PATTERN screen, use the cursor buttons to move the cursor, and use the VALUE dial or the [DEC] [INC] buttons to specify the Rhythm Set group and Rhythm Set number.

Placing Patterns to Create an Arrangement (ARRANGE EDIT)

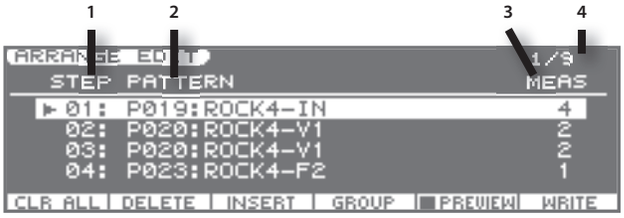
Here's how to create an arrangement by placing patterns in the desired order from the intro through the ending. The arrangement you create is saved in the song.

Displaying the ARRANGE EDIT screen

1. In the RHYTHM PATTERN screen, press the [1] (ARG EDIT) button.

The ARRANGE EDIT screen will appear.

About the ARRANGE EDIT screen



Number	Name	Explanation
1	Step	This step number indicates the order of each pattern within the arrangement.
2	Rhythm Pattern	This indicates the rhythm pattern placed at each step.
3	Meas	This indicates the number of measures in the rhythm pattern.
4	Current Meas	This indicates the number of measures at the cursor location.

Function buttons

Button	Explanation
[1] (CLR ALL)	This operation clears all of the steps that you input, returning them to the blank condition.
[2] (DELETE)	This operation deletes an unwanted step, and joins the two sections.
[3] (INSERT)	This operation inserts a step, and moves subsequent steps backward by one.
[4] (GROUP)	This operation switches the pattern group.
[5] (PREVIEW)	This operation auditions the currently selected pattern.
[6] (WRITE)	This operation saves the arrangement.

Switching Patterns

1. Use the cursor [▲] [▼] buttons to select the step whose pattern you want to change.

2. Use the [4] (GROUP) button to select the pattern group.

Group	Explanation
P	Preset Pattern
U	User Pattern
S	Song Pattern

3. Use the VALUE dial or [DEC] [INC] button to select the desired pattern.

CLEAR ALL (Clear All Steps)

This operation clears all of the steps that you input, returning them to the blank condition. Use this when you want to create an arrangement from scratch.

1. Press the [1] (CLR ALL) button.

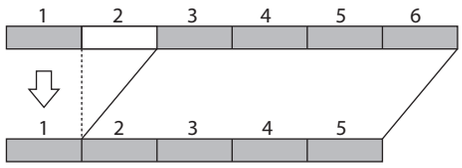
A confirmation message will appear.

2. Press the [5] (EXEC) button.

To cancel, press the [6] (CANCEL) button.

DELETE STEP

This operation deletes an unwanted step, and joins the two sections.



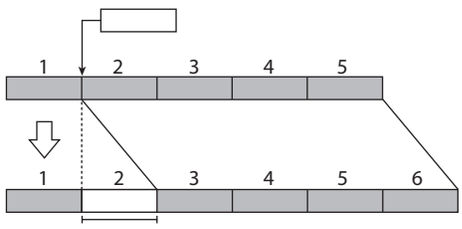
1. Use the cursor [▲] [▼] buttons to select the step that you want to delete.

2. Press the [2] (DELETE) button.

The selected step will be deleted.

INSERT STEP

This operation inserts a step, and moves subsequent steps backward by one.



1. Use the cursor [▲] [▼] buttons to select the step at which you want to insert a pattern.

In the example shown above, select step 2.

2. Press the [3] (INSERT) button

A step containing the same pattern as the step you selected in step 1 will be inserted, and the subsequent steps will be moved backward by one.

The upper limit for the step value is 99.

WRITE (Saving the Arrangement)

The edited arrangement will be saved when you save the song. If you want to save the arrangement immediately, press the [6] (WRITE) button in the ARRANGE EDIT screen.

Editing a Pattern (PATTERN EDIT)

In addition to using the patterns that are provided, you are also free to create your own patterns. Your edited content can be saved either as a user pattern or a song pattern.

Displaying the PATTERN EDIT screen

1. In the RHYTHM PATTERN screen, press the [2] (PTN EDIT) button.

The PATTERN EDIT screen will appear.

About the PATTERN EDIT screen

Function buttons

Button	Explanation
[1] (SETUP)	Specifies the time signature and length of the pattern.
[2] (NOTE SET)	Specifies the type, duration, and volume of the note.
[3] (CLR STEP)	Clears all notes from the vertical axis of the cursor position.
[4] (CLR NOTE)	Clears all notes from the horizontal axis of the cursor position.
[5] (SCALE)	Specifies the scale grid.
[6] (WRITE)	Saves the pattern.
[SHIFT]+ [6] (INIT)	Initializes the pattern.

Other controllers

Controller	Explanation
Cursor buttons	Select the position at which to enter a note
Keyboard	Specify the scale (equivalent to the cursor [▲] [▼] buttons)
[ENTER]	Enters/deletes a note
[DEC] [INC]	
[▶] (PLAY)	Plays the pattern
[■] (STOP)	Stops the pattern
[⏮]	Moves the editing location to the beginning
[◀◀]	Moves the editing location toward the beginning
[▶▶]	Moves the editing location toward the end

INIT (Initializing a Pattern)

If you want to create a pattern from scratch rather than by modifying an existing one, you can initialize the pattern.

1. In the PATTERN EDIT screen, hold down the [SHIFT] button and press the [6] (INIT) button.

A confirmation message will appear.

2. Press the [5] (EXEC) button.

To cancel, press the [6] (CANCEL) button.

SETUP (Specify the Time Signature and Length)

Here's how to specify the time signature and length of the pattern.

1. In the PATTERN EDIT screen, press the [1] (SETUP) button.

2. Use the cursor buttons to move the cursor to the item that you want to edit, and use the VALUE dial or [DEC] [INC] to edit the value.

Parameter	Value	Explanation
Pattern Beat	2/4–7/4, 5/8–7/8, 9/8, 12/8, 9/16, 11/16, 13/16, 15/16, 17/16, 19/16	Pattern time signature This can be set only for an empty pattern.
Measure Length	1–32	Pattern length
	* You can't set this shorter than the number of measures that contain data.	

3. To close the setting window, press the [6] (CLOSE) button or the [EXIT] button.

SCALE (Specify the Scale of the Grid)

This specifies the scale of the grid.

1. In the PATTERN EDIT screen, press the [5] (SCALE) button.

The grid's scale will change each time you press the button.

Parameter	Value	Explanation
Scale	16th notes, 32nd notes, 8th note triplets, 16th note triplets	Grid scale

NOTE SETUP (Specify The Note's Type, Duration, and Velocity)

Here's how to specify the type, duration, and velocity of the notes you'll be entering.

1. In the PATTERN EDIT screen, press the [2] (NOTE SET) button.

2. Use the cursor buttons to move the cursor to the item that you want to edit, and use the VALUE dial or [DEC] [INC] to edit the value.

Parameter	Value	Explanation
Note Type	Refer to "note:" (p. 49)	Selects the type of note to enter.
Gate Time	5–200%	Selects the gate time (duration) of the note message to enter, as a proportion of the note value you selected in Note Type.
Velocity	1–127	Selects the velocity (volume) of the note message to enter.
Input by Keyboard	OFF, ON	If this is On, you'll be able to enter notes using the keyboard. • The sixteen white keys from the right are used to enter notes (the black keys are ignored). • The velocity you use when pressing a key will be entered as the note-on velocity.

3. To close the setting window, press the [6] (CLOSE) button or the [EXIT] button.

Entering Notes

1. Use the cursor buttons to move the cursor to the location at which you want to enter a note.

You can also specify the pitch by playing a key on the keyboard (same result as cursor [▲] [▼] buttons).

2. Press the [INC] or [ENTER] button to enter the note.

- If you press the [ENTER] button once again at a location that already contains a note, that note will be deleted.
- The note will be entered with the settings you specified in NOTE SET.

Deleting a Note

1. Use the cursor buttons to move the cursor to the location at which you want to delete a note.

2. Press one of the following buttons to delete the note(s).

- To delete the note at the cursor location, press the [DEC] or [ENTER] button.
- To delete all notes in the vertical axis of the cursor location, press the [3] (CLR STEP) button.
- To delete all notes in the horizontal axis of the cursor location, press the [4] (CLR NOTE) button.

WRITE (Saving a Pattern)

A pattern you create is temporary, and will be lost if you turn off the power or select another pattern.

If you want to keep a pattern you've created, you must save it in internal user memory or song memory.

NOTE

When you save a pattern, the data that previously occupied the destination for the save will be overwritten.

1. In the PATTERN EDIT screen, press the [6] (WRITE) button.

The PATTERN NAME screen will appear.

2. Assign a name to the pattern.

For details on how to enter a name, refer to "Assigning a Name" (p. 19).

3. When you've finished assigning a name, press the [6] (NEXT) button.

A screen allowing you to select the save destination will appear.

4. Press the [1] (USER) or [2] (SONG) button to select the save-destination group.

Group	Explanation
USER	These are patterns saved within the JUNO-Gi's internal memory. These patterns can be used in any song.
SONG	These are patterns saved within a song. These patterns cannot be used in another song.

5. Use the VALUE dial or the [DEC] [INC] buttons to select the pattern number into which you want to write your edited pattern.

6. Press the [6] (WRITE) button.

A confirmation message will appear.

7. Press the [5] (EXEC) button to write to the patch.

To cancel, press the [6] (CANCEL) button.

NOTE

Never turn off the power while saving is in progress.

Importing SMF on Your Computer to a Rhythm Pattern (IMPORT)

You can create your own original Rhythm Pattern by importing SMF on your computer.

MEMO

You'll need a commercially available SD card reader in order to perform this procedure.

1. **Using your computer and a commercially available SD card reader, copy your Standard MIDI File (.MID) into the SD card's "/ROLAND/IMPORT" folder.**
2. **Insert the SD card into the JUNO-Gi, and switch on the JUNO-Gi's power.**
3. **Press the [RECORDER VIEW] button.**
4. **Press the [5] (RHYTHM) button.**

   The RHYTHM PATTERN screen will appear.
5. **Press the [3] (IMPORT) button.**
6. **Turn the VALUE dial to select the SMF or phrase that you want to import.**

   MEMO

   If you decide not to import, press the [EXIT] button.
7. **Press the [6] (NEXT) button.**
8. **Assign a name to the Rhythm Pattern that you want to import. After you've assigned a name, press the [6] (NEXT) button.**

   For details on how to enter a name, refer to "Assigning a Name" (p. 19).
9. **Press the [1] (USER) or [2] (SONG) button to select the import-destination group.**

Group	Explanation
USER	These are patterns saved within the JUNO-Gi's internal memory. These patterns can be used in any song.
SONG	These are patterns saved within a song. These patterns cannot be used in another song.

10. **Use the VALUE dial or the [DEC] [INC] buttons to select the desired Rhythm Pattern Destination.**
11. **Press the [6] (EXEC) button.**

    A confirmation message will appear.
12. **Press the [5] (EXEC) button to execute.**

    To cancel, press the [6] (CANCEL) button.

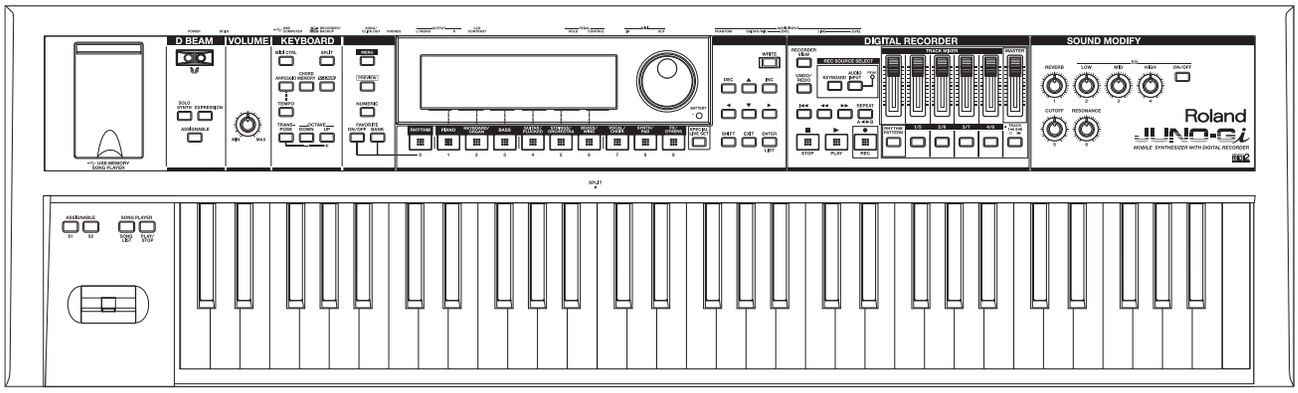
    The SMF or phrase will be imported into the Rhythm Pattern.

MEMO

Please note the following point regarding the Import operation.

- Ensure that the SMF's rhythm part uses **MIDI channel 10**.
- A maximum of 4000 events can be imported. If you exceed 4000 events, the display will indicate **"Too Much Data!"**
- Ensure that the SMF to be imported is no longer than 32 measures.
- A maximum of 99 files can be imported.

USB Memory Song Player

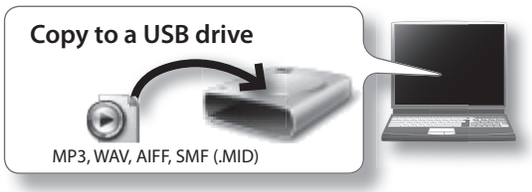


Playing Song Files from USB Memory

The USB Memory Song Player is able to play audio files (WAV, MP3, AIFF) or Standard MIDI Files (SMF) that you've copied from your computer to USB memory.

Copying Song Files from Your Computer to Usb Memory

You'll need to copy the audio files from your computer to the root level of your USB memory.



MEMO

- Use USB memory sold by Roland. We cannot guarantee operation if other products are used.
- A maximum of 99 song files can be handled.

Song files that can be played

SMF	
Format	0 or 1 *** For an SMF format 1 song that has more than 16 tracks, all of the tracks might not play back correctly in some cases.**
File Size	Maximum of approximately 240 KB (this will change somewhat depending on the content of the SMF)
System Exclusive	Packet size must be 512 or less
MP3	
Format	MPEG-1 audio layer 3
Sampling Frequency	44.1 kHz
Bit Rate	32/40/48/56/64/80/96/112/128/160/192/224/256/320 kbps, VBR (Variable Bit Rate)
WAV, AIFF	
Sampling Frequency	44.1 kHz
Bit Rate	8/16/24 -bit

GM

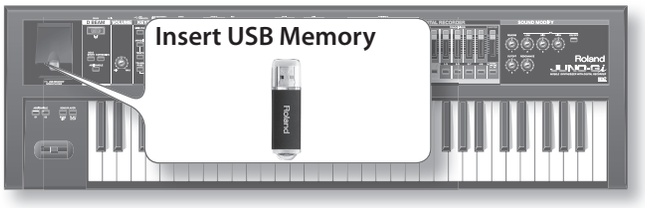
GM (General MIDI) is a set of recommendations that allows the MIDI capabilities of sound modules to be standardized across manufacturers. Sound modules or music data that meet the GM standard carry the GM logo (GM). Music data with the GM logo can be played back on any sound module carrying the GM logo, and will produce essentially the same musical performance.

GM2

GM2 (GM2) is a set of recommendations that is upwardly compatible with the original GM recommendations, and allows a higher level of musical expression and compatibility. It covers issues that were not covered by the original GM recommendations, such as ways in which sounds can be edited and how effects should be handled. It also expands the sounds that are available. Sound modules that are compatible with GM2 will correctly play back music data that carries either the GM or GM2 logo. The original GM, which does not include the GM2 enhancements, is sometimes called "GM1" in order to distinguish it from the newer set of recommendations.

Insert the USB Memory

1. Insert your USB memory into the USB MEMORY slot as shown in the illustration below.

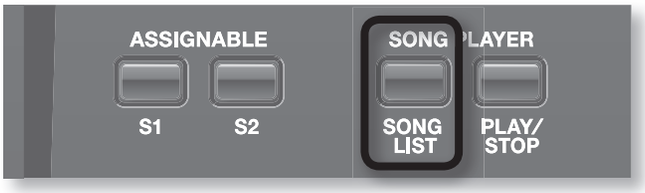


NOTE

- 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 memory.
- Carefully insert the USB memory all the way in-until it is firmly in place.
- If the USB memory contains numerous song files, it may take some time for loading to be completed.

Playing Along with an Song File from USB Memory

1. Press the [SONG LIST] button.



When you press the [SONG LIST] button, the display will list the song files in USB memory.

MEMO

The songs will be ordered by their file name (in the order of numerals, uppercase letters, and lowercase letters).

Function buttons

Button	Explanation
[1] (<< BWD)	Plays the song while rewinding
[2] (FWD >>)	Plays the song while fast-forwarding
[3] (LEVEL)	Adjusts the volume of the song player
[4] (C. CAN/MINUS)	Enables center cancel or minus-one playback
[5] (SETUP)	Makes center cancel or minus-one settings.
[6] (WRITE)	Saves the Song Player settings

2. Select a song.

Use the VALUE dial or the cursor [▲] [▼] buttons to select a song in the list.

3. Press the [PLAY/STOP] button to play/stop the song.

- When you press the [PLAY/STOP] button, selected song file will play.
- If you press the [PLAY/STOP] button during playback, it will stop.
- If you press the [PLAY/STOP] button once again, playback will resume from where it was stopped.

Adjusting the Volume of the Song Player

1. Press the [3] (LEVEL) button.

2. Use the cursor buttons to move the cursor to the "Audio Level" or "SMF Level" field, and use the VALUE dial or the [DEC] [INC] buttons to adjust the volume.

Parameter	Value	Explanation
Audio Level	0–127	Volume at which the USB Memory Song Player will play audio files
SMF Level	0–127	Volume at which the USB Memory Song Player will play SMF data

3. Press the [6] (CLOSE) button to close the setting window.

Center Cancel/Minus-One

If you use "Center Cancel/Minus-One" when playing back an SMF song, the specified part will be muted (silenced); if you use it when playing back an audio file, the sounds located in the center will be minimized. This allows you to mute a specific part of a song and play it yourself, or to minimize the vocal of a song while you perform that part. Depending on the file type of the song, you'll be able to perform the following operations.

File Type	Function	Explanation
SMF	Minus-One	Mutes the specified part. For details on specifying the part to be muted, refer to "Detailed Settings for Minus-One" (p. 129).
Audio files	Center Cancel	Diminishes the volume of sounds that are located in the center (such as the vocal or the melody instrument). *** For some songs, the vocal might not be minimized successfully.**

1. In the SONG LIST screen, press the [4] (C. CAN/MINUS) button to turn on.

When you play back the song, the specified part will be muted if the song is an SMF. If the song is an audio file, the sounds that are located in the center will be diminished in volume.

2. To turn off Minus-One or Center Cancel, press the [4] (C. CAN/MINUS) button so it's extinguished.

Detailed Settings for Center Cancel

You can choose from types of the center cancel function.

1. In the SONG LIST screen, press the [5] (SETUP) button.

2. Use the cursor buttons to move the cursor to the "Center Cancel Type" field.

3. Use the VALUE dial or the [DEC] [INC] buttons to set the Center Cancel Type.

Parameter	Value	Explanation
Center Cancel Type	MID-HI	Mid-frequency and high-frequency sounds localized in the center will be eliminated.
	LOW	Low-frequency sounds localized in the center will be eliminated.
	ALL	All sounds localized in the center will be eliminated.

MEMO

- If you want to save the changes you made to system settings, press the [6] (WRITE) button. If you want to exit without saving, press the [EXIT] or [5] (EXIT) button.
- Center Cancel can not only be applied effectively to songs played using the USB Song Player, but can also be used with respect to the sound when using USB Audio (p. 132).

Detailed Settings for Minus-One

Here you can specify the parts that will be muted by Minus One when playing back an SMF song.

Parts for which this setting is ON will be muted.

1. In the SONG LIST screen, press the [5] (SETUP) button.

2. Use the cursor buttons to select to the part (1–16) that you want to change.

3. Use the VALUE dial or the [DEC] [INC] buttons to turn the setting on or off.

You can also use the following function buttons to turn the mute setting on/off.

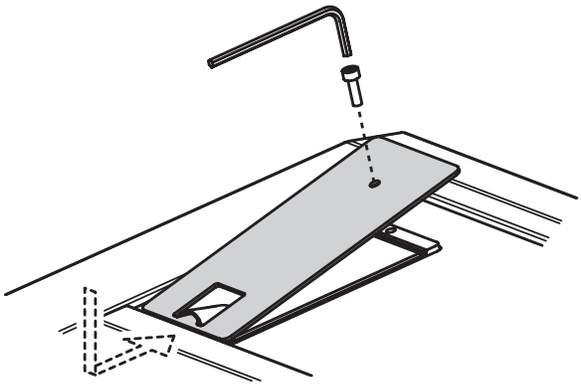
- Pressing the [1] (1 ON) button will turn on the mute setting for part 1.
- Pressing the [2] (3–4 ON) button will turn on the mute settings for parts 3 and 4.
- Pressing the [3] (ALL OFF) button will turn off the mute settings for all parts.

MEMO

If you want to save the changes you made to system settings, press the [6] (WRITE) button. If you want to exit without saving, press the [EXIT] or [5] (EXIT) button.

Using the Included USB Memory Protector

You can use the included USB memory protector to prevent theft of the USB memory connected to the JUNO-Gi.

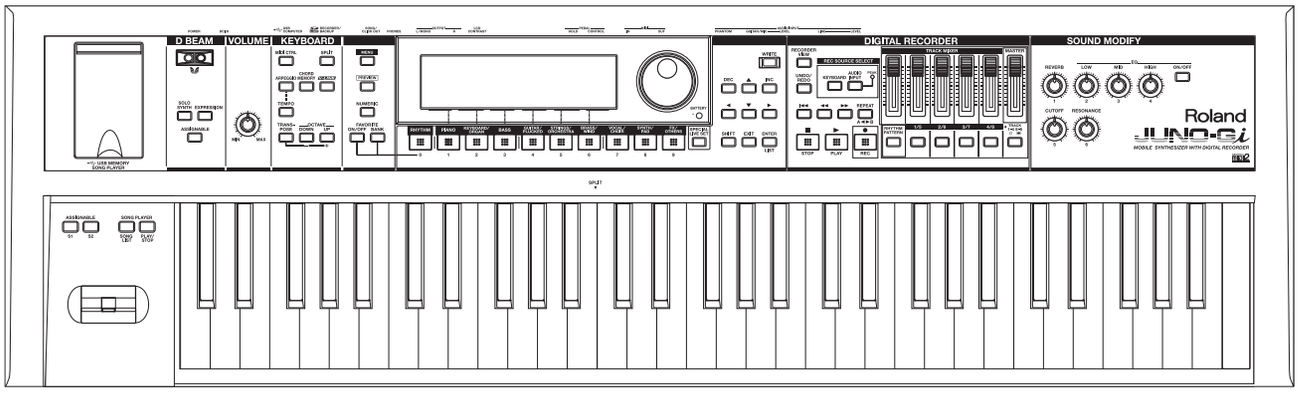


NOTE

- You must use the included screws.
- You must use the included Allen wrench to tighten or remove the screws. Using a tool that does not match the screw heads will damage them.
- Be careful not to over-tighten the screws. Doing so may damage the screw's head, causing the wrench to rotate uselessly.
- To tighten the screws, turn the Allen wrench clockwise. To loosen the screws, turn the Allen wrench counter-clockwise.

- Keep the removed screws out of the reach of small children to ensure they are not swallowed accidentally.
- Never allow foreign objects (e.g., coins, wires) to enter the USB memory box.

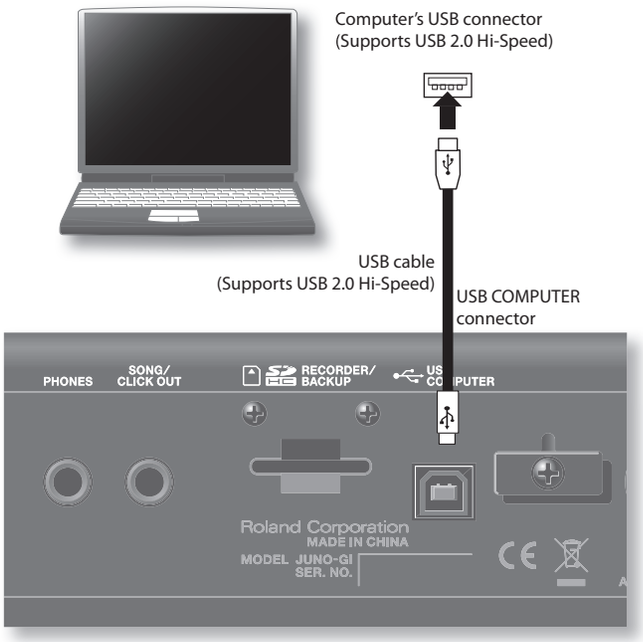
Appendix


D BEAM
VOLUME
KEYBOARD
DIGITAL RECORDER
SOUND MODIFY
Roland
JUNO-Gi
MODULE SYNTHESIZER WITH DIGITAL RECORDER

Connecting to Your Computer via USB

If you use a commercially available USB cable to connect the JUNO-Gi's rear panel USB COMPUTER connector to a USB connector on your computer, you'll be able to do the following things.

- Use the JUNO-Gi to hear audio or SMF files played back by MIDI software (DAW).



For details on operating requirements, refer to the Roland website.

http://www.roland.com/

NOTE

- For some models of computer, the system might not operate correctly. Refer to the Roland website for the operating systems that are supported.
- Before you make connections to other equipment, turn down the volume and turn off the power off on all equipment in order to prevent malfunction and/or speaker damage.
- A USB cable is not included. To purchase one, please contact the dealer where you purchased the JUNO-Gi.
- Use a USB cable that supports USB 2.0 Hi-Speed.
- Use a computer with a USB connector that supports USB 2.0 Hi-Speed.
- Switch on the JUNO-Gi's power before you start up the DAW software on your computer. Do not switch the JUNO-Gi on/off while your DAW software is running.

What is the USB driver?

The USB driver is software that transfers data between the JUNO-Gi and the application (e.g., DAW software) on your computer when the JUNO-Gi is connected via USB to your computer.

The USB driver sends data from your application to the JUNO-Gi, and data from the JUNO-Gi to your application.

USB audio

Settings for JUNO-Gi → computer

If you connect the JUNO-Gi to your computer via a USB cable, the sound of the JUNO-Gi and of the equipment connected to the JUNO-Gi's INPUT jacks can be played through your computer. Sounds played by your computer will follow the System settings "USB Audio To Computer" (p. 80).

Settings for computer → JUNO-Gi

Sounds from the computer can be heard via an amp/speaker system connected to the JUNO-Gi's OUTPUT jacks, or recorded on the JUNO-Gi's Digital Recorder. If you want to record these sounds on the Digital Recorder, choose "USB AUDIO" in "Selecting an Instrument to Record (REC SOURCE SELECT)" (p. 93).

NOTE

Whenever the USB Song Player is playing something, USB Audio (the sound from a computer connected to the JUNO-Gi's USB COMPUTER connector) will not be produced.

USB MIDI

If the JUNO-Gi is connected via USB to your computer, your DAW software can record the JUNO-Gi's performance data (MIDI data), and performance data (MIDI data) played back by your DAW software can play the JUNO-Gi's sound generator section.

Connecting the JUNO-Gi to Your Computer

1. **Install the USB driver on your computer.**

   The USB driver is on the included CD-ROM "JUNO-Gi DRIVER CD-ROM."

   The driver installation procedure will depend on your system, so be sure to carefully read the "Readme" file on the CD-ROM.

2. **Use a USB cable (sold separately) to connect the JUNO-Gi to your computer.**

Connecting an External MIDI Device

About MIDI

MIDI (Musical Instrument Digital Interface) is a standard specification that allows musical data to be transferred between electronic musical instruments and computers. If a MIDI cable is connected between devices equipped with MIDI connectors, you'll be able to play multiple devices from a single MIDI keyboard, perform ensembles using multiple MIDI instruments, program the settings to change automatically as the song progresses, and more.

About MIDI Connectors

The JUNO-Gi is equipped with the following two types of MIDI connectors, each of which has the following role.

MIDI IN connector

This connector receives MIDI messages that are sent from an external MIDI device. When the JUNO-Gi receives MIDI messages, it can respond by playing notes, switching sounds, etc.

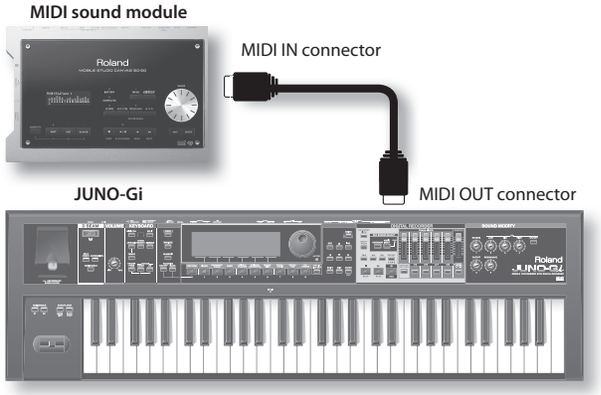
MIDI OUT connector

This connector transmits MIDI messages to an external MIDI device. Use it when you want to control an external MIDI device.

Using the JUNO-Gi as a Master Keyboard (MIDI Controller Mode)

You can connect external MIDI devices to the JUNO-Gi's MIDI OUT connector, and use the JUNO-Gi to control the connected MIDI devices.

Connection example



1. Press the [MIDI CTRL] button so it's lit.

The MIDI CONTROLLER screen will appear, and the JUNO-Gi will be in MIDI Controller mode.

When you press one of the [0]–[9] buttons, the program change message assigned to that button will be transmitted.

You can use the knobs, sliders or buttons to transmit control change messages (refer to "Detailed Settings in MIDI Controller Mode").

2. To exit MIDI controller mode, press the [MIDI CTRL] button to turn off the button's illumination.

NOTE

The Digital Recorder, D Beam controller, [S1] [S2] buttons, Arpeggio and Chord Memory will not operate when you're in MIDI controller mode.

Specifying the Transmit Channel

Set the JUNO-Gi's transmit channel so it matches the channel your external MIDI device is using for reception.

1. In the MIDI CONTROLLER screen, use the cursor buttons to move the cursor to the "MIDI Ch" value.

2. Use the VALUE dial or the [DEC] [INC] buttons to set the value.

Value	1–16

MEMO

For details on how to set the receive channel of your external MIDI device, refer to its owner's manual.

Detailed Settings in MIDI Controller Mode

1. In the MIDI CONTROLLER screen, use the cursor buttons to select the parameter that you want to edit.

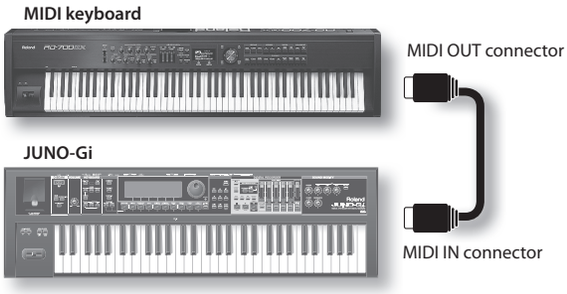
2. Use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
Local Sw	OFF, ON	Specifies whether MIDI messages will be sent to the JUNO-Gi's own internal sound generator when you operate the JUNO-Gi. When Local Sw is ON, the volume will be the value specified by "SMF Level" (p. 83).
MIDI Ch	1–16	Specifies the channel on which MIDI messages will be transmitted.
Button	0–9	Selects the number of the button for which you'll assign an MSB, LSB, and PC.
PC	1–128	Program Change number that is transmitted
MSB	0–127, OFF	MSB that is transmitted (If this is "OFF," LSB will also be turned OFF.)
LSB	0–127, OFF	LSB that is transmitted ("OFF" will be automatically selected if MSB is "OFF.")
Controller	RHYTHM SLIDER, TRACK 1–4 SLIDER, MASTER SLIDER, SONG TOP SWITCH, BWD SWITCH, FWD SWITCH, STOP SWITCH, PLAY SWITCH, REC SWITCH, RHYTHM SWITCH, TRACK 1–4 SWITCH, 1-4 5-8 SWITCH, KNOB 1–6	Selects the controller for which the setting is to be changed.
MIDI Message	CC01–31, CC33–127, PITCH BEND, AFTER-TOUCH	Specifies the MIDI message assignment for the controller.

3. To save your settings, press the [WRITE] button.

Playing the JUNO-Gi from an External MIDI Device

Connection example



Setting the Receive Channel

You'll need to match your external MIDI device's transmit channel with the JUNO-Gi's receive channel.

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor button to select "4. System" and press the [ENTER] button.**
3. **Press the [3] (MIDI/SYNC) button.**
4. **Press the [1] (GENERL) button.**
5. **Use the [▲] [▼] buttons to select "Main Channel."**
6. **Use the VALUE dial or the [DEC] [INC] buttons to set the value.**

Value	1–16

MEMO

If the [SPLIT] button is on, the Lower layer's MIDI receive channel can be specified by its own "Sub Channel" (p. 82) setting that is independent of the Main Channel.

Setting the Program Change Receive Switch

Here's how to turn on the receive switch for program change and bank select messages. With the factory settings, both are turned "ON."

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor button to select "4. System" and press the [ENTER] button.**
3. **Press the [3] (MIDI/SYNC) button.**
4. **Press the [3] (RX) button.**
5. **Use the cursor buttons to select "Receive Program Change" or "Receive Bank Select."**
6. **Use the VALUE dial or the [DEC] [INC] buttons to turn each of these "ON."**
7. **To save your settings, press the [WRITE] button.**

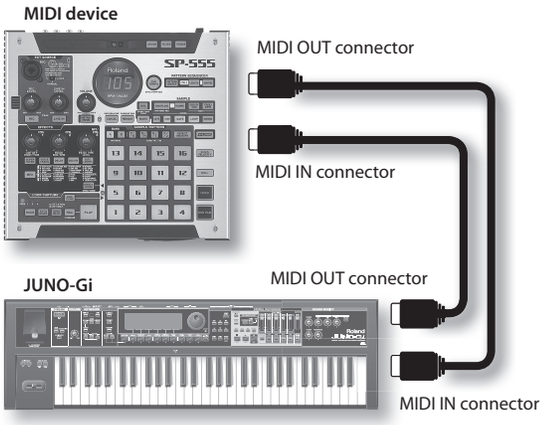
   If you decide not to save the changes you made, press the [EXIT] button to return to the previous screen.

MEMO

- For details on these settings, refer to "[3] (RX)" (p. 82).
- For details on how to set the transmit channel of your external MIDI device, refer to its owner's manual.

Synchronizing with an External MIDI Device

Connection example



Here's how to synchronize the JUNO-Gi's USB Memory Song Player with an external MIDI device.

*** The JUNO-Gi's Digital Recorder cannot synchronize with an external MIDI device.**

*** If the Tempo Link (p. 83) is on, the JUNO-Gi cannot synchronize to an external MIDI device.**

1. **Press the [MENU] button.**
2. **Use the VALUE dial or the cursor button to select "4. System" and press the [ENTER] button.**
3. **Press the [3] (MIDI/SYNC) button.**
4. **Press the [4] (SYNC) button.**
5. **Use the cursor buttons to select the parameter you want to edit.**
6. **Use the VALUE dial or the [DEC] [INC] buttons to edit the value.**

   For details on these settings, refer to "[4] (SYNC)" (p. 83).
7. **To save the settings, press the [WRITE] button.**

Transmitting Synchronization Data

If you want an external MIDI device to synchronize to the operation of the JUNO-Gi's USB Memory Song Player, make the following settings.

Parameter	Value
USB Song Sync Mode	MASTER
MIDI Clock Output	ON

Behavior upon reception of GM System On or GS Reset

When the JUNO-Gi receives a GM System On or GS Reset message via MIDI, it will switch to "MIDI controller mode" (p. 133). At this time, the volume will be set to the value specified by "SMF Level" (p. 83).

When the JUNO-Gi receives a GM System Off message, it will exit MIDI controller mode.

Using the Keyboard to Control Images (V-LINK)

What is V-LINK?

V-LINK (V-LINK) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance.

For example if you use the JUNO-Gi in conjunction with EDIROL P-10, you'll be able to do the following things.

- Use the JUNO-Gi's keyboard (the far-left octave) to switch images.
- Use the JUNO-Gi's pitch bend lever to control the image playback speed.
- You can use the JUNO-Gi's knobs to control the brightness and hue of the image.

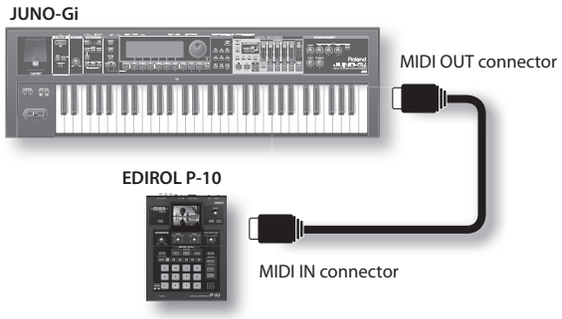
NOTE

When V-LINK is ON, the keys in the leftmost octave of the keyboard cannot be used to produce sound.

Connection example

As an example, we will use a setup in which the JUNO-Gi is connected to the EDIROL P-10.

Use a MIDI cable to connect the JUNO-Gi's MIDI OUT connector to the MIDI IN connector of the EDIROL P-10.



*** You can't perform V-LINK communication via USB.**

Turning the V-LINK ON/OFF

1. Press the [V-LINK] button so it's lit.

The V-LINK screen will appear, and the V-LINK setting will be on.

Operations on the JUNO-Gi

By operating the JUNO-Gi's keyboard and knobs, you can control the image along with your performance on the JUNO-Gi.

Keyboard/Knob/Lever	Explanation
Keys (leftmost octave)	Switch images.
[CUTOFF] knob	Controls the hue and brightness.
[RESONANCE] knob	Controls the saturation.
[REVERB] knob	Controls the image switching time.
Pitch Bend lever	Controls the playback speed.

2. With the V-LINK screen shown, press the [V-LINK] button again.

The [V-LINK] button will go dark, and the V-LINK setting will be off.

V-LINK Settings

1. Press the [V-LINK] button to access the V-LINK screen.

The V-LINK screen will appear.

2. Use the cursor buttons to move the cursor to the parameter you want to edit.

3. Use the VALUE dial or the [DEC] [INC] buttons to set the value.

Parameter	Value	Explanation
Tx Channel	1–16	MIDI channel that will control the V-LINK device.
Speed Ctrl	0-1-2, 0.5-1-2, 0-1-4, 0.5-1-4, 0-1-8, 0.5-1-8, 0-1-16, 0.5-1-16, 0-1-32, 0.5-1-32, 0-2-4, 0-4-8, 0-8-16, 0-16-32, (-1) -0-1, (-2) -1-4, (-6) -1-8	Range of video playback speed The three values are the playback speeds (multiples of normal speed) at the left, center, and right positions of the pitch bend.

4. To save the settings, press the [6] (WRITE) button.

Chord Memory List

01: Pop 1

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	Cadd9	C3, G3, D4, E4
C#	C#maj9	C#3, C4, D#4, F4
D	D-7	D3, F4, A3, C4
D#	D#maj7	D#3, A#3, D4, G4
E	Cadd9 (on E)	E3, C4, D4, G4
F	Fmaj9	F2, A3, E4, G4
F#	Dadd9 (on F#)	F#2, A3, D4, E4
G	Cadd9 (on G)	G2, D4, E4, G4
G#	F-6 (on Ab)	G#2, C4, D4, F4
A	F (on A)	A2, A3, C4, F4
A#	G- (on Bb)	A#2, A#3, D4, G4
B	G (on B)	B2, B3, D4, G4

02: Pop 2

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	Cmaj9	C3, E3, B3, D4
C#	C#dim7	C#3, G3, A#3, E4
D	D-9	D3, F3, C4, E4
D#	D#dim7	D#3, A3, C4, F#4
E	E-7	E3, B3, D4, G4
F	Fmaj9	F3, A3, E4, G4
F#	F#-7 (b5)	F#3, A3, C4, E4
G	G7sus4 (9 13)	G2, A3, C4, F4
G#	G#dim7	G#2, B3, D4, F4
A	A-9	A2, B3, C4, G4
A#	C7(on Bb)	A#2, G3, C4, E4
B	B-7(b5)	B2, A3, D4, F4

03: Jazz 1

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C6 9	C3, E3, A3, D4
C#	C#7(#9)	C#3, F3, B3, E4
D	D-9	D3, F3, C4, E4
D#	D#7(#9)	D#3, G3, C#4, F#4
E	E#7(#9)	E3, G#3, D4, G4
F	Fmaj9	F3, A3, E4, G4
F#	F#7(#9)	F#3, A#3, E4, A4
G	G7(13)	G2, F3, B3, E4
G#	G#7(13)	G#2, F#3, C4, F4
A	A-7(11)	A2, G3, C4, D4
A#	Bb9	A#2, G#3, C4, D4
B	B-7(11)	B2, A3, D4, E4

04: Jazz 2

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C6 9	C3, E3, A3, D4
C#	C#9	C#3, F3, B3, D#4
D	D-9	D3, F3, C4, E4
D#	D#9	D#3, G3, C#4, F4
E	E-9	E3, G3, D4, F#4
F	F-9	F2, G#3, D#4, G4
F#	F#-7(b5)	F#2, A3, C4, E4
G	G7(b13)	G2, F3, B3, D#4
G#	G#7(13)	G#2, F#3, C4, F4
A	A7(b13)	A2, G3, C#4, F4
A#	Bb7(13)	A#2, G#3, D4, G4
B	B-7(11)	B2, A3, D4, E4

05: Jazz 3

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	Cmaj9	C3, E3, G3, B3, D4
C#	Dbmaj7	C#3, F3, G#3, C4, D#4
D	Dmaj9	D3, F#3, A3, C#4, E4
D#	Ebmaj9	D#3, G3, A#3, D4, F4
E	Emaj9	E3, G#3, B3, D#4, F#4
F	Fmaj9	F3, A3, C4, E4, G4
F#	Gbmaj9	F#3, A#3, C#4, F4, G#4
G	Gmaj9	G3, B3, D4, F#4, A4
G#	Abmaj9	G#3, C4, D#4, G4, A#4
A	Amaj9	A3, C#4, E4, G#4, B4
A#	Bbmaj9	A#3, D4, F4, A4, C5
B	Bmaj9	B3, D#4, F#4, A#4, C#5

06: Blues

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C7(9)	C3, A#3, D4, E4
C#	C#7(9)	C#3, F3, B3, D#4
D	D7(9)	D3, F#3, C4, E4
D#	D#7(9)	D#3, G3, C#4, F4
E	E7(#9)	E3, G#3, D4, G4
F	F7(9)	F2, A3, D#4, G4
F#	F#dim7	F#2, A3, C4, D#4
G	G7(13)	G2, F3, B3, E4
G#	G#dim7	G#2, B3, D4, F4
A	A7(b13)	A2, G3, C#4, F4
A#	Bb7(13)	A#2, G#3, D4, G4
B	B-7(b5)	B2, A3, D4, F4

07: Trad Maj

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C	C3, E4, G4, C5
C#	C#dim7	C#3, E4, G4, A#4
D	D-	D3, D4, F4, A4
D#	D#dim7	D#3, F#4, A4, C5
E	E-	E3, E4, G4, B4
F	F	F3, F4, A4, C5
F#	F#-7(b5)	F#3, E4, A4, C5
G	G	G3, D4, G4, B4
G#	G#dim7	G#3, D4, F4, B4
A	A-	A2, E4, A4, C5
A#	Bb	A#2, D4, F4, A#4
B	Bdim	B2, D4, F4, B4

08: Trad Min 1

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-	C3, D#4, G4, C5
C#	Db	C#3, C#4, F4, G#4
D	Ddim	D3, D4, F4, G#4
D#	Eb	D#3, D#4, G4, A#4
E	Edim7	E3, C#4, G4, A#4
F	F-	F2, C4, F4, G#4
F#	Gbdim7	F#2, C4, D#4, A4
G	G-	G2, A#3, D4, G4
G#	Ab	G#2, C4, D#4, G#4
A	A-7(b5)	A2, C4, D#4, G4
A#	Bb	A#2, D4, F4, A#4
B	Bdim7	B2, D4, F4, G#4

09: Trad Min 2

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-	C3, D#4, G4, C5
C#	Db	C#3, C#4, F4, G#4
D	Ddim	D3, D4, F4, G#4
D#	Eaug	D#3, D#4, G4, B4
E	E-	E3, E4, G4, B4
F	F-	F2, C4, F4, G#4
F#	Gbdim7	F#2, C4, D#4, A4
G	G	G2, B3, D4, G4
G#	Ab	G#2, G#4, D#4, C4
A	A-7(b5)	A2, C4, D#4, G4
A#	Bb	A#2, D4, F4, A#4
B	Bdim	B2, D4, F4, B4

10: Pop Min 1

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-add9	C3, D4, D#4, G4
C#	Dbmaj7	C#3, G#3, C4, F4
D	D-7(b5)	D3, C4, F4, G#4
D#	Ebmaj7	D#3, A#3, D4, G4
E	Edim7	E3, A#3, C#4, G4
F	F-7(9)	F2, G#3, D#4, G4
F#	Gbdim7	F#2, A3, C4, D#4
G	G-7	G2, A#3, D4, F4
G#	Abmaj7	G#2, C4, D#4, G4
A	A-7(b5)	A2, C4, D#4, G4
A#	Bb7sus4(9 13)	A#2, G#3, C4, D#4
B	Bdim7	B2, G#3, D4, F4

11: Pop Min 2

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-add9	C3, D4, D#4, G4
C#	Eb7(on Db)	C#3, A#3, D#4, G4
D	D-7(b5)	D3, G#3, C4, F4
D#	Ebmaj7	D#3, A#3, D4, G4
E	Emaj7(9)	E3, G#3, D#4, F#4
F	F-7(9)	F2, G#3, D#4, G4
F#	Gbdim7	F#2, A3, C4, D#4
G	G7(b13)	G2, F3, B3, D#4
G#	Abmaj7	G#2, C4, D#4, G4
A	A-7(b5)	A2, C4, D#4, G4
A#	C-7(on Bb)	A#2, C4, D#4, G4
B	C-maj7(B)	B2, D4, D#4, G4

12: Jazz Min 1

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-7(11)	C3, A#3, D#4, F4
C#	Db7(#9)	C#3, F3, B3, E4
D	D-7(b5)	D3, C4, F4, G#4
D#	Ebaug maj7	D#3, B3, D4, G4
E	E7(9)	E2, G#3, D4, F#4
F	F7(9)	F2, A3, D#4, G4
F#	Gbdim7	F#2, A3, C4, D#4
G	G7(#9)	G2, B3, F4, A#4
G#	Abmaj7(#11)	G#2, C4, D4, G4
A	A-7(b5)	A2, C4, D#4, G4
A#	Bb-7	A#2, G#3, C#4, F4
B	Bdim7	B2, G#3, D4, F4

13: Jazz Min 2

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	C-7(9)	C3, D#3, A#3, D4
C#	Db7(9)	C#3, F3, B3, D#4
D	D-7(9)	D3, F3, C4, E4
D#	Eb7(9)	D#3, G3, C#4, F4
E	Emaj7(9)	E2, G#3, D#4, F#4
F	F-7(9)	F2, G#3, D#4, G4
F#	Gbdim7	F#2, A3, C4, D#4
G	G7(13)	G2, F3, B3, E4
G#	Ab-6	G#2, B3, D#4, F4
A	A-7(b5)	A2, C4, D#4, G4
A#	Bb-7	A#2, G#3, C#4, F4
B	B-7(b5)	B2, A3, D4, F4

14: Oct Stack

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	---	C4, C5
C#	---	C#4, C#5
D	---	D4, D5
D#	---	D#4, D#5
E	---	E4, E5
F	---	F4, F5
F#	---	F#4, F#5
G	---	G4, G5
G#	---	G#4, G#5
A	---	A4, A5
A#	---	A#4, A#5
B	---	B4, B5

15: 4th Stack

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	---	C4, F4
C#	---	C#4, F#4
D	---	D4, G4
D#	---	D#4, G#4
E	---	E4, A4
F	---	F4, A#4
F#	---	F#4, B4
G	---	G4, C5
G#	---	G#4, C#5
A	---	A4, D5
A#	---	A#4, D#5
B	---	B4, E5

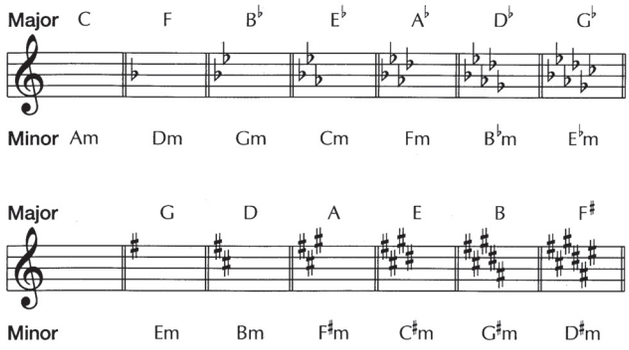
16: 5th Stack

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	---	C4, G4
C#	---	C#4, G#4
D	---	D4, A4
D#	---	D#4, A#4
E	---	E4, B4
F	---	F4, C5
F#	---	F#4, C#5
G	---	G4, D5
G#	---	G#4, D#5
A	---	A4, E5
A#	---	A#4, F5
B	---	B4, F#5

17: Scale Set

Assign Key	Chord Name	Constituent Notes of Chord Forms
C	Major Scale	C4, D4, E4, F4, G4, A4, B4
C#	Major Pentatonic Scale	C4, D4, E4, G4, A4
D	Minor Scale	C4, D4, D#4, F4, G4, G#4, A#4
D#	Harmonic Minor Scale	C4, D4, D#4, F4, G4, G#4, B4
E	Melodic Minor Scale	C4, D4, D#4, F4, G4, A4, B4
F	Whole Tone Scale	C4, D4, E4, F#4, G#4, A#4
F#	Blue note Scale	C4, D#4, F4, F#4, G4, A#4
G	Japanese Minor	C4, C#4, F4, G4, A#4
G#	Ryukyu Scale	C4, E4, F4, G4, B4
A	Bari Scale	C4, C#4, D#4, G4, G#4
A#	Spanish Scale	C4, C#4, E4, F4, G4, G#4, A#4
B	Gypsy Scale	C4, C#4, E4, F4, G4, G#4, B4

* To change the key of a chord set, change the value for "KEY" in the "CHORD MEMORY" screen.
The illustration below shows how to determine the key of the song from the key signature (the number of ♯ and ♭ symbols).



Error Message List

If an incorrect operation is performed, or if processing could not be performed as you specified, an error message will appear.

Refer to the explanation for the error message that appears, and take the appropriate action.

Message	Meaning	Action
Battery Low!	The battery has run down.	Recharge the batteries, or use an AC adaptor.
Cannot Erase!	If only step 1 remains, no further steps can be erased.	No further steps can be erase.
Cannot Insert!	You can arrange sequences of up to 99 steps.	No further steps can be insert.
Cannot Undo!	You have tried to operate the undo function though there was no history of edit operations.	Cannot use the undo function.
Event Full!	The JUNO-Gi has used up all the events that can be handled by one song.	Perform the Song Optimize operation (p. 104).
	What is an event? The smallest unit of memory used by the JUNO-Gi to store recorded results on a memory card is the event. A newly created song provides approximately 2,000 events per song. For each track, one recording pass uses two events. Operations such as punch-in/out or track copy also use up events. The number of events that are used up will fluctuate in a complex way. Even if there is capacity remaining on the memory card, further recording or track editing will not be possible if all of the events are used up. In such cases, an error message such as "Event Full" will appear.	
EMPTY or **File Not Found!**	The file was not found in SD card/USB memory.	Make sure that the file exists on the SD card or in USB memory.
	If when importing an audio file, the audio file was not found in the SD card's "/ROLAND/IMPORT" folder.	Place the audio file in the "/ROLAND/IMPORT" folder (p. 101).
Incorrect File!	This is a file that the JUNO-Gi is unable to play.	Do not use this file.
	If when importing an audio file, you attempted to import a WAV/AIFF file of a format that is not supported by the JUNO-Gi, the error message "Incorrect File!" will appear, and the import cannot be performed.	Use a WAV/AIFF file that complies with the guidelines on p. 101.
	The format of an SMF you intend to import to an arpeggio style or rhythm pattern must be Format 0.	Make sure that the SMF you're importing is in Format 0.
	The SMF you attempted to import cannot be loaded into the JUNO-Gi.	SMF data that contains a time signature other than the time signature specified in the "Pattern Beat" (p. 124) setting cannot be loaded by the JUNO-Gi. You need to change the time signature data of the SMF.
MIDI Buffer Full!	An unusually large amount of MIDI data was received, and could not be processed.	Reduce the amount of MIDI messages that are being transmitted.
MIDI Offline!	The MIDI IN connection was broken.	Check that there is no problem with the MIDI cable connected to the JUNO-Gi's MIDI IN, and that the MIDI cable was not disconnected.
No Data!	The track data you are trying to export was not found.	Select the track where track data exists.
No Song!	There are no songs on the SD card.	Create a new song (p. 91).
	Incorrect data is in the song folder, or the necessary data is not present.	Restore the data backed up on the computer to the JUNO-Gi. In this case, restore each "ROLAND" folder to the JUNO-Gi (p. 79).
Now Playing!	The Song Player/Digital Recorder is currently playing.	Either stop playback, or wait until playback has ended.
Now Recording!	The Digital Recorder is currently recording.	Either stop record, or wait until record has ended.
Pattern Full!	The rhythm pattern cannot be recorded any further because you have exceeded the maximum number of notes recordable in a single rhythm pattern.	Delete unneeded data from the rhythm pattern you're recording.
SD Card Busy!	Since the data on the SD card is stored in a fragmented state, it is taking too long to read/write the data. Alternatively, you're using an SD card whose processing speed is too slow. This is more likely to occur if you've been using operations such as track editing and punch-in/out recording to connect phrases (recorded data) several seconds in length.	Reduce the number of tracks being played back simultaneously. You can use bouncing to combine tracks, erase and then delete data of tracks you're not playing back, and then play back. Reduce the number of tracks being recorded simultaneously.
SD Card Full!	There is insufficient free space on the SD card.	Use an SD card that has sufficient free space. Delete unneeded songs (p. 103). Increase the free space on the SD card by executing the Song Optimize command to delete unneeded data from the card (p. 104).
	The number of songs has exceeded 99.	A maximum of 99 songs can be saved on an SD card. Delete unneeded songs (p. 103).

Message	Meaning	Action
SD Card Locked!	Writing or erasure are not possible because the SD card is locked.	Turn off the power, remove the SD card, and unlock it.
SD Card Not Ready! **USB Memory Not Ready!**	The SD card or USB memory is not inserted, or is inserted incompletely. The SD card or USB memory was removed after you selected data that was on the SD card or USB memory.	Turn off the power, firmly insert the SD card or USB memory, and then turn on the power once again.
SD Card Read Error! **USB Memory Read Error!**	Failed to load data from SD card/USB memory.	Make sure that SD card/USB memory is correctly connected.
	It may be that the file is damaged.	Do not use this file.
	This file cannot be loaded since its format is incorrect.	Do not use this file.
SD Card Write Error!	Failed to write data to SD card.	Make sure that SD card is correctly connected.
	The file or the SD card itself is write protected.	Make sure that the file or the SD card is not write protected.
Song Protected!	You are attempting to write data to a song that has protection switched on.	To write data to the song, switch Protect to OFF (p. 104).
Sys Memory Damaged!	It is possible that the contents of system memory have been damaged.	Please execute a Factory Reset. If this does not resolve the problem, contact your dealer or a nearby Roland service center.
Too Much Data!	The SMF you're importing to an arpeggio style or rhythm pattern contains too much data.	Keep the SMF data within 500 notes (note-on/off) for an arpeggio style, and within 4,000 events for a rhythm pattern.
	The number of steps in the arrangement exceeds 99.	Keep the number of steps in the arrangement within 99.
Unsupported Format!	The JUNO-Gi cannot recognize or use the format of the inserted SD card.	Use the JUNO-Gi to format the SD card (p. 79).
User Memory Full!	There is insufficient free space in the JUNO-Gi's storage area.	Delete unneeded data.

Troubleshooting

Problem	Items to check	Action
Overall problems		
Power turns off by itself	Check the system setting "Auto Power Off" (p. 80). The JUNO-Gi's power will automatically be switched off if no operation has been performed for a certain length of time (with the factory setting, the power will turn off after 240 minutes).	If you want the power to remain on constantly, set the system setting "Auto Power Off" (p. 80) to "OFF."
Display backlight turns off by itself	Check the system setting "Power Save Mode" (p. 80). The JUNO-Gi will automatically turn off the display backlight if no operation is performed for a certain length of time (with the factory settings, the backlight will turn off after five minutes).	If you want the backlight to remain on constantly, set the system setting "Power Save Mode" (p. 80) to "OFF."
Power won't turn on	Are the included AC adaptor and power cord correctly connected to an outlet and to the JUNO-Gi?	Do not use any AC adaptor or power cord other than the supplied items. Doing so will cause malfunctions.
	Could the batteries have run low?	Check the remaining battery power (p. 14).
	Are the batteries installed in the correct polarity?	Open the battery case and make sure that the batteries are installed in the correct polarity.
No sound	Have the connected amp or speakers been powered up?	Turn on the power of the connected amp or speakers.
	Could the volume of a connected device have been lowered?	Adjust the volume of the connected equipment.
	Could the [VOLUME] knob be set to the minimum level?	Adjust the [VOLUME] knob.
	Are your amp, speakers, headphones, etc., connected correctly?	Correctly connect your amp, speakers, and headphones (p. 12).
	Can you connect headphones and hear sound through them?	If you hear sound through your headphones, it may be that there is a broken connection cable, or that your amp or mixer have malfunctioned. Check your connection cables and equipment once again.
	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.
Problems with the Synthesizer sound		
No sound	If pressing the keyboard does not produce sound, could the Local switch be turned off?	Turn the Local Switch setting on (p. 82).
	Could the Layer level setting be too low?	Check the Layer level settings (p. 36).
	Are the effect settings correct?	Check the effect on/off settings (p. 44). Also check settings such as the effect levels.
	Could the volume have been lowered by a pedal operation, a D Beam controller operation, or a MIDI message (volume or expression) received from an external MIDI device?	Step on the pedal, move your hand above the D Beam controller, and check settings of the other controllers.
	Could the REC SOURCE SELECT [KEYBOARD] button be turned on?	If the [KEYBOARD] button is on, you won't hear any synthesizer sound if the recorder's [MASTER] slider is at the lowest position (MASTER LEVEL at 0). Turn the [KEYBOARD] button off.
A specific Layer is not heard	Could the Layer level be set too low?	Check the Layer level settings (p. 36).
	Could the Layer Switch (p. 36) be turned off?	Turn on the Layer Switch (p. 36).
No sound from a specific range of keys	Could key range settings have been specified?	If there's no sound from a specific range of keys, check the key range settings of the Layers in the Live Set (p. 36).
Sound is distorted	Could you be applying an effect that intentionally distorts the sound?	If the sound of a specific Live Set or Layer is distorted, lower the volume of that Live Set or Layer.
	Could the [VOLUME] knob be set too high?	If the overall sound is distorted, lower the [VOLUME] knob.
	Could the Output Gain be raised excessively?	Check the system setting "SOUND" (p. 80).
Pitch is wrong	Could the JUNO-Gi's tuning be incorrect?	Check the system setting "Master Tune" (p. 80).
	Could the pitch have been changed by a pedal operation or by a pitch bend message received from an external MIDI device?	Check the pedal and the pitch bender.
	Have you edited the coarse tune or fine tune settings of a specific Layer?	Check the settings of the Coarse and Fine parameters.
Notes are broken off	Notes will be broken off if the number of voices used simultaneously exceeds 128.	Reduce the number of Tones you're using. Increase the voice reserve setting for layers on which you don't want to allow broken-off notes.
Notes remain sounding when you play the keyboard	Could the polarity of the hold pedal be reversed?	Check the system setting "Hold Pedal Polarity" (p. 81).
Sound stops when you switch Live Sets	When you switch sounds (Live Sets), notes you played using the previous sound will stop.	The JUNO-Gi provides multi-effects that let you apply a wide variety of different effects, and when you switch live sets, the multi-effect type used by the live set will also be switched. The mismatch between the currently heard notes and the multi-effect type would cause unwanted sound to occur when this change happens, and this is why the notes are turned off when you switch live sets.

Problem	Items to check	Action
Sound is still heard from the opposite side as well even when panned all the way to one side	Could effects be applied?	Since the JUNO-Gi's internal effects are stereo, applying an insert effect will allow effect sound to be heard from the opposite side even if the source sound is panned all the way to one side.
Notes played in a high register sound funny	When you play high notes on the JUNO-Gi, you might hear notes that fail to sound, whose pitch fails to rise, or a noise that changes depending on the note you play (a warbling, chirping, rustling, beeping, etc.)	This is usually because you have exceeded the highest note that the JUNO-Gi is able to produce, and won't occur with the notes you would normally use. This does not indicate a malfunction.
Can't play arpeggios	Could the system setting "USB Song Sync Mode" (p. 83) have been set to "SLAVE"?	If "USB Song Sync Mode" is set to "SLAVE," the JUNO-Gi must be receiving MIDI clock from an external device. Set "USB Song Sync Mode" to "MASTER" unless you're synchronizing the JUNO-Gi with an external device.
Problems with the Synthesizer effects		
Effect not applied	Could the effect switch be off?	Check the on/off setting of each effect (p. 44).
	Is each layer's Output Assign set to "MFX"?	With the factory settings, the Output Assign of some are not set to "MFX." Set the Output Assign to "MFX."
	Check the send level to each effect.	The effect won't be obtained if the send level to that effect is set at 0. Even if the send levels to the effect is set above 0, the effect won't be applied if the multi-effect output level, chorus level, or reverb level are set to 0. Check each of these settings.
You specified a delay time value (for example for multi-effect 43: DELAY) as a note value, but there's a limit beyond which the delay time will not change	Settings such as the delay time have an upper limit.	Since the delay time has an upper limit, specifying the delay time as a note value and then slowing down the tempo may reach this upper limit. The maximum delay time is the highest value that can be specified numerically (i.e., other than in terms of a note value).
Problems with the USB Memory Song Player		
USB memory is not detected / Song files are not displayed	Check the format of your USB memory. The JUNO-Gi can use USB memory that is formatted as FAT. (Normally, when you purchase USB memory, it will be formatted as FAT, so you can start using it immediately.) However, USB memory that was formatted by a computer or other device as something other than FAT (e.g., NTFS) will not be recognized by the JUNO-Gi.	Format the USB memory on the JUNO-Gi (p. 79).
Song files are not shown	Are the songs located in the USB memory's root directory?	Songs placed within a folder will not be displayed on the JUNO-Gi.
Audio files on USB memory won't play	The audio file's file type might not be a file type that can be played on the JUNO-Gi.	Use an audio file of the types listed in "Song files that can be played" (p. 128).
	The audio file may be damaged.	Check the audio file.
Not all the tracks of an SMF format 1 file are played	Could there be too many tracks? In the case of SMF Format 1, some tracks may not play correctly if there are more than 16 tracks.	Reduce the number of tracks.
Can't hear playback	Check the following points	[VOLUME] knob setting
		Minus-One setting (p. 129)
Problem with USB audio		
Sound from USB Audio is strange	Could Center Cancel (p. 129) be ON?	Center Cancel works not only with respect to songs played using the USB Song Player, but also affects the sound when using USB Audio. Switch off Center Cancel.
Problems with external MIDI devices		
No sound from an external MIDI device	Does the JUNO-Gi's MIDI transmit channel match the connected device's MIDI receive channel?	Match the JUNO-Gi's transmit channel and your connected device's receive channel (p. 133).
Exclusive messages are not received	Does the transmitting unit's Device ID number match the JUNO-Gi's Device ID number?	Set the device ID numbers (p. 82).
When using sequencer software, operating knobs or other controls does not affect the sound	Some sequencer software does not "soft thru" system exclusive messages.	If you're using this type of sequencer software, and you want to record system exclusive messages, turn off the following parameter. Local Switch (p. 82)

Problem	Items to check	Action
Problems with a microphone or external device you're recording		
No sound or insufficient sound from the microphone	Is the microphone cable connected correctly?	Check the connection.
	Is a condenser microphone connected?	Set the phantom power supply appropriately (p. 92).
	Could the mic level be lowered?	Check the rear panel MIC IN [LEVEL] knob.
	Could the AUDIO INPUT SELECT setting have been turned off? (p. 92)	Turn on the AUDIO INPUT SELECT setting.
Insufficient volume from a device connected to the JUNO-Gi	Could you be using a connection cable that contains a resistor?	Use a connection cable that does not contain a resistor.
	Is the volume of the external device adjusted correctly?	Adjust the volume of your external device to an appropriate level.
	Is the INPUT [LEVEL] knob adjusted correctly? (p. 92)	Adjust the INPUT [LEVEL] knob.
Problems with the Digital Recorder		
No sound from a specific track	Could the track's volume level (Track Level parameter) have be lowered? (p. 89)	Raise the volume level (Track Level parameter).
	Could the V-track setting have selected the wrong V-track? (p. 89)	Select a V-track that contains data.
Can't hear the input source	Is the INPUT [LEVEL] knob set appropriately? (p. 92)	Adjust the INPUT [LEVEL] knob.
	Could the INPUT screen's Level be set to a low value? (p. 93)	Adjust the Level value.
	Could the AUDIO INPUT SELECT setting have been turned off? (p. 93)	Turn on the AUDIO INPUT SELECT setting.
Can't record	Could the song be protected? (p. 104)	Remove protection from the song.
	Is the SD inserted?	Check the SD card.
	Could the SD card be locked?	Check the SD card.
	Is there insufficient free space on the SD card?	Use an SD card that has enough free space remaining. Delete unneeded songs (p. 103). Increase the amount of free space on the SD card by executing the Song Optimize function, which deletes unneeded data from the SD card (p. 104).
	Is the mode (Normal mode, Bounce mode, Mastering mode) selected correctly? (p. 94)	Check the mode.
Noise and distortion is heard in the recorded sound	Was the input sensitivity appropriate? If the input sensitivity is too high, the recorded sound will be distorted; if the input sensitivity is too low, the recorded sound will be buried in noise.	Adjust the level until it is as high as you can get it without causing the PEAK indicator to light red.
	Is the track output level appropriate?	If you hear noise or distortion after bouncing, the track output levels were too high.
Problems with the SD card		
Data on the SD card was damaged	If data on the SD card is damaged, the following reasons are possible.	Re-format the SD card (p. 79). Do not format the SD card that is included with this product; doing so will erase the demo data.
	Could you have turned off the power while the recorder was operating?	
	Could a strong physical shock have been applied to the SD card?	
	Could the power have been turned off while accessing the SD card?	
	While using the system on batteries, could it have been subject to a physical shock such as being dropped? A strong physical shock may break the contact between batteries, causing the power to turn off.	
	Could you have formatted the card on a computer or digital camera?	
Can't back up to SD card	Could the SD card be write protected?	Disable write protection.
	Is there sufficient free space on the SD card?	Use an SD card that has sufficient free space.
	Check the format of the SD card. The JUNO-Gi can use SD cards that are formatted in FAT format.	Format the SD card on the JUNO-Gi (p. 79). Do not format the SD card that is included with this product; doing so will erase the demo data.

Specifications

JUNO-Gi: Synthesizer Keyboard (Conforms to General MIDI 2 System)

Keyboard	61 keys (with velocity)
Sound Generator Section	
Maximum Polyphony	128 voices
Parts	Live Set (4 layers) +16 parts
Wave Memory	128 M bytes (16-bit linear equivalent)
Preset Memory	Live Set: 1,379 Tone: 788 + 256 (GM2) Rhythm Set: 14 + 9 (GM2)
User Memory	Live Set: 256 Favorite: 100
Effects	Multi-Effects: 2 systems, 79 types Chorus: 3 types Reverb: 5 types
Digital Recorder Section	
Tracks	Track: 8 V-Track: 64 (8 V-Tracks per each Track) *** Up to 2 tracks can be recorded simultaneously, and up to 8 tracks can be played back simultaneously.**
Maximum Number Of Songs	99
Memory Capacity	SD memory card: supports SDHC cards to a maximum of 32 GB
Sample Rate	44.1 kHz
Recording Time (conversion in one track)	See table below
Nominal Input Level	LINE INPUT jacks: -10 dBu GUITAR/MIC INPUT jack: GUITAR: -20 dBu MIC: -40 dBu
Effects	Insert Effects: 3 banks (Guitar, Mic, Line) Mastering Tool Kit Reverb
USB Memory Song Player Section	
File Format	Audio File: WAV, AIFF, MP3 Standard MIDI File: format-0/1
Number Of Songs	99 Songs
External Memory	USB MEMORY (supports USB 2.0 Hi-Speed Flash Memory: Sold Separately)

Card Capacity	Recording Times	Card Capacity	Recording Times
1 GB	Approx. 6 hours	**8 GB**	Approx. 48 hours
2 GB	Approx. 12 hours	**16 GB**	Approx. 96 hours
4 GB	Approx. 24 hours	**32 GB**	Approx. 192 hours

- The maximum recording time (storage used) for one song is approximately 12 hours (2 GB).
- The above recording times are approximate.
- The above recording times are for when only one track is used. For example, if you record using all eight tracks, the available time for each track will be one eighth of the time listed.
- Since the 2 GB SD card included with the JUNO-Gi contains a demo song, the available recording time will be shorter than listed above.
- With the Track Export function, a maximum of approximately 6 hours and 40 minutes worth of monaural data (approximately 3 hours and 20 minutes worth of stereo data) can be output.

Others	
Rhythm Pattern	Preset: 371 User: 99 Song (Digital Recorder): 99
Arpeggiator	Preset: 128 User: 64
Chord Memory	Preset: 17
Controllers	Pitch Bend/Modulation Lever D Beam Controller S1/S2 Buttons Sound Modify Knob x 6
Display	240 x 64 dots graphic LCD (with backlit)
External Memory	SD/SDHC Card
Connectors	OUTPUT Jacks (L/MONO, R) (1/4 inch phone type) PHONES Jack (stereo 1/4 inch phone type) SONG/CLICK OUT Jack (stereo 1/4 inch phone type) LINE INPUT Jacks (L, R) (1/4 inch phone type) GUITAR/MIC INPUT Jack: MIC: 1/4 inch phone type or XLR type (phantom power), GUITAR: 1/4 inch phone type (Hi-Z) CONTROL PEDAL Jack HOLD PEDAL Jack MIDI Connectors (IN, OUT) USB COMPUTER Connectors (USB Hi-Speed Audio/MIDI) (Use a USB cable and a computer with a USB connector that support USB 2.0 Hi-Speed.) DC IN Jack
Power Supply	DC 9 V (AC Adaptor or Rechargeable Ni-MH Battery (AA, HR6; sold separately) x 8) *** Carbon-zinc batteries or alkaline batteries cannot be used.**
Current draw	750 mA
Battery Life for Continuous Use	Rechargeable Ni-MH batteries (AA, HR6): Approximately 3 hours (approximately 2 hours if USB memory is connected) (This figure will vary depending on the actual conditions of use.)
Dimensions	1008 (W) x 300 (D) x 105 (H) mm 39-11/16 (W) x 11-13/16 (D) x 4-3/16 (H) inches
Weight	5.7 kg 12 lbs 10 oz (Excluding AC Adaptor)
Accessories	Owner's Manual Quick Guide CD-ROM (USB Driver) DVD-ROM (Cakewalk PPP) SD Card (2 GB, installed in the JUNO-Gi when shipped from the factory) SD Card Protector (installed in the JUNO-Gi when shipped from the factory) USB Memory Protector AC Adaptor Power Cord
Options	Keyboard Stand: KS-18Z (Use a stand that causes the height of the unit to be one meter or lower.) Pedal Switch: DP Series Expression Pedal: EV-5 USB Memory *** Use USB memory sold by Roland. We cannot guarantee operation if other products are used.**

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

MIDI Implementation Chart

Date : June 1, 2010

Model JUNO-Gi

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	
	Changed	1–16	1–16	
Mode	Default	Mode 3	Mode 3	
	Messages	Mono, Poly	Mode 3, 4 (M = 1)	* 2
	Altered	**********		
Note Number :		0–127	0–127	
	True Voice	**********	0–127	
Velocity	Note On	O	O	
	Note Off	O	O	
After Touch	Key's	X	O *1	
	Channel's	O	O *1	
Pitch Bend		O	O *1	
Control Change	0, 32	O	O *1	Bank select
	1	O	O *1	Modulation
	2	O	O *1	Breath type
	4	O	O *1	Foot type
	5	O	O *1	Portamento time
	6, 38	O	O	Data entry
	7	O	O	Volume
	10	O	O	Panpot
	11	O	O *1	Expression
	16	O	O (Tone Modify 1)	General purpose controller 1
	17	O	O (Tone Modify 2)	General purpose controller 2
	18	O	O (Tone Modify 3)	General purpose controller 3
	19	O	O (Tone Modify 4)	General purpose controller 4
	64	O	O *1	Hold 1
	65	O	O *1	Portamento
	66	O	O	Sostenuto
	67	O	O	Soft
	68	O	O	Legato foot switch
	71	O	O *1	Resonance
	72	O	O *1	Release time
	73	O	O *1	Attack time
	74	O	O *1	Cutoff
	75	O	O *1	Decay time
	76	O	O	Vibrato rate
	77	O	O	Vibrato depth
	78	O	O	Vibrato delay
	80	O	O (Tone Modify 5)	General purpose controller 5
	81	O	O (Tone Modify 6)	General purpose controller 6
	82	O	O (Tone Modify 7)	General purpose controller 7
	83	O	O (Tone Modify 8)	General purpose controller 8
	84	O	O	Portamento control
	91	O	O (Reverb) *1	General purpose effects 1
	93	O	O (Chorus) *1	General purpose effects 3
	1–31, 33–95	O	–	Pedal, Knob, D Beam
	98, 99	X	X	NRPN LSB, MSB
	100, 101	X	O	RPN LSB, MSB
	1–31, 33–127	O	–	MIDI controller
Program Change		O *1	O *1	
	: True Number	**********	0–127	Program No. 1–128
System Exclusive		O *3	O *1	
System Common	: Song Position	X	X	
	: Song Select	X	X	
	: Tune Request	X	X	
System Real Time	: Clock	X	O	
	: Commands	X	X	
Aux Messages	: All Sound Off	O	O	
	: Reset All Controllers	O	O	
	: Local On/Off	X	X	
	: All Notes Off	O	O (123–127)	
	: Active Sensing	O	O	
	: System Reset	X	X	
Notes		* 1 O X is selectable. * 2 Recognized as M=1 even if M1. * 3 Transmitted only when "Transmitted Edit Data" is ON or RQ1 is received.		

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

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USING THE UNIT SAFELY

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

About ⚠WARNING and ⚠CAUTION Notices

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

About the Symbols

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

ALWAYS OBSERVE THE FOLLOWING

⚠ WARNING

Do not open (or modify in any way) the unit or its AC adaptor.

Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Never install the unit in any of the following locations.

- Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
- Damp (e.g., baths, washrooms, on wet floors); or are
- Exposed to steam or smoke; or are
- Subject to salt exposure; or are
- Humid; or are
- Exposed to rain; or are
- Dusty or sandy; or are
- Subject to high levels of vibration and shakiness.

This unit should be used only with a rack or stand that is recommended by Roland.

When using the unit with a rack or stand recommended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.

Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.

Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

Do not place containers containing liquid (e.g., flower vases) on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.

⚠ WARNING

Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:

- The AC adaptor, the power-supply cord, or the plug has been damaged; or
- If smoke or unusual odor occurs
- Objects have fallen into, or liquid has been spilled onto the unit; or
- The unit has been exposed to rain (or otherwise has become wet); or
- The unit does not appear to operate normally or exhibits a marked change in performance.

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

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

Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords–the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

Batteries must never be recharged, heated, taken apart, or thrown into fire or water.

DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result.

Never expose Battery to excessive heat such as sunshine, fire or the like.

⚠ CAUTION

The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

This (JUNO-Gi) for use only with Roland stand KS-18Z. Use with other stands (or carts) is capable of resulting in instability causing possible injury.

Even if you observe the cautions given in the owner's manual, certain types of handling may allow this product to fall from the stand, or cause the stand to overturn. Please be mindful of any safety issues before using this product.

Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

⚠ CAUTION

At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

Never climb on top of, nor place heavy objects on the unit.

Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 16).

Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

If used improperly, batteries may explode or leak and cause damage or injury. In the interest of safety, please read and observe the following precautions (p. 14).

- Carefully follow the installation instructions for batteries, and make sure you observe the correct polarity.
- Avoid using new batteries together with used ones. In addition, avoid mixing different types of batteries.
- Remove the batteries whenever the unit is to remain unused for an extended period of time.
- If a battery has leaked, use a soft piece of cloth or paper towel to wipe all remnants of the discharge from the battery compartment. Then install new batteries. To avoid inflammation of the skin, make sure that none of the battery discharge gets onto your hands or skin.
  Exercise the utmost caution so that none of the discharge gets near your eyes. Immediately rinse the affected area with running water if any of the discharge has entered the eyes.
- Never keep batteries together with metallic objects such as ballpoint pens, necklaces, hairpins, etc.

Used batteries must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live.

Keep any screws, the SD card or the SD card protector you may remove and the included USB memory protector in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power. You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it.

(This instrument's phantom power: 48 V DC, 10 mA Max)

IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- The use of an AC adaptor is recommended as the unit's power consumption is relatively high. Should you prefer to use batteries, please use the nickel hydrogen type.
- When installing or replacing batteries, always turn off the power on this unit and disconnect any other devices you may have connected. This way, you can prevent malfunction and/or damage to speakers or other devices.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

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.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
  You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

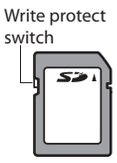
Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on an SD card, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry 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.

Using SD cards/USB memories

- Carefully insert the SD cards or USB memories all the way in–until it is firmly in place.
- Never touch the terminals of the SD cards or USB memories. Also, avoid getting the terminals dirty.
- The SD cards or 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.
- The JUNO-Gi supports SDHC memory cards.
- Some memory card types or memory cards from some manufacturers may not record or playback properly on the JUNO-Gi.
- The memory card write protect feature (LOCK)

  The contents of the memory card can be protected by write protecting it. To write protect a card, slide the write protect switch on the side of the memory card to the "LOCK" position. Unlock write protect to delete data on the card.



Handling CD-ROMs

- Avoid touching or scratching the shiny underside (encoded surface) of the disc. Damaged or dirty CD discs may not be read properly. Keep your discs clean using a commercially available CD cleaner.

Copyright

- Recording, duplication, distribution, sale, lease, performance, or broadcast of copyrighted material (musical works, visual works, broadcasts, live performances, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- This product can be used to record or duplicate audio or visual material without being limited by certain technological copy-protection measures. This is due to the fact that this product is intended to be used for the purpose of producing original music or video material, and is therefore designed so that material that does not infringe copyrights belonging to others (for example, your own original works) can be recorded or duplicated freely.
- Do not use this unit for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.
- Use of the demo song supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

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 loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the SD card.
- Unfortunately, it may be impossible to restore the contents of data that was stored internal memory, SD card and USB memory 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.
- 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.
- Use only the specified expression pedal (EV-5; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.
- The sensitivity of the D Beam controller will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location.
- 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.

有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。
本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

环保使用期限

此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。
环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。
不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳（壳体）	×	○	○	○	○	○
电子部件（印刷电路板等）	×	○	×	○	○	○
附件（电源线、交流适配器等）	×	○	○	○	○	○

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。
×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。
因根据现有的技术水平，还没有什么物质能够代替它。

For EU Countries

UK This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

DE Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

FR Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

IT Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

ES Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

PT Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

NL Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

DK Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

NO Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

SE Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

FI Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

HU Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

PL Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

CZ Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

SK Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

EE See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

LT Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

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

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

GR Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

For the USA

DECLARATION OF CONFORMITY
Compliance Information Statement

Model Name : JUNO-Gi
Type of Equipment : Synthesizer Keyboard
Responsible Party : Roland Corporation U.S.
Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938
Telephone : (323) 890-3700

For EU Countries

CE This product complies with the requirements of EMC Directive 2004/108/EC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION
RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

– Reorient or relocate the receiving antenna.
– Increase the separation between the equipment and receiver.
– Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
– Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) this device may not cause harmful interference, and
(2) this device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For C.A. US (Proposition 65)

WARNING

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