MICRO BR

DIGITAL RECORDER BR-80

Data List

Contents

Detailed Effect Settings

Algorithm List

For the insert effects, the available effects and the order in which they are connected (the algorithm) will differ for each category and patch.

The BR-80 provides the following algorithms for various purposes.

* The line or lines connecting the algorithm indicate whether the effect features mono output (single line) or stereo output (two lines).

(Ex.) Output: Mono   Output: Stereo

−[COMP/LM]−[DIST]−   −[MOD]=[DLY]=

For E.Guitar/E.Bass

1. E.GUITAR MULTI

This is a multi-effect designed for electric guitar and for electrical bass.

This provides an amp sound using a preamp and speaker simulator.

-[COMP/LM]-[DIST]-[AMP]-[EQ]-[NS]-[MOD]=[DLY]=
    Compressor/Limiter
    Distortion
    Amp
    Equalizer
    Noise Suppressor
    Modulation
        - Octave
        - Phaser
        - Flanger
        - Tremolo
        - Rotary
        - Uni-v
        - Pan
        - Chorus
    Delay

2. ACOUSTIC SIM

This is a multi-effect designed for electric guitar.

It allows you to use an electric guitar to produce sounds similar to those of an acoustic guitar.

-[ASIM]-[COMP/LM]-[EQ]-[NS]-[CHO]=[DLY]=
    Acoustic Simulator
    Compressor/Limiter
    Equalizer
    Noise Suppressor
    Chorus
    Delay

3. GUITAR TO BASS

Simulates the sound of a bass guitar.

Obtain the sound of a bass guitar while playing an electric guitar.

* You should avoid playing chords when using the GUITAR TO BASS.

-[G->B]-[COMP/LM]-[DIST]-[AMP]-[EQ]-[NS]-[MOD]=[DLY]=
    Guitar to Bass
    Compressor/Limiter
    Distortion
    Amp
    Equalizer
    Noise Suppressor
    Modulation
        - Octave
        - Phaser
        - Flanger
        - Tremolo
        - Pan
        - Chorus
    Delay

For Microphone

4. VOCAL MULTI

This is a multi-effect for vocals.

It provides effects that are optimized for vocals.

-[PCR]-[DYN]-[EQ]-[NS]-[DB/HR]=[DLY]=
    Pitch Correct
    Dynamics
    Equalizer
    Noise Suppressor
    Double/Harmony
    Delay

5. STEREO MULTI

=[COMP/LM]=[EQ]=[NS]=[MOD]=[CHO]=[DLY]=
    Compressor/Limiter
    Equalizer
    Noise Suppressor
    Modulation
        - Phaser
        - Flanger
        - Tremolo
        - Rotary
        - Pan
    Chorus
    Delay

For Acoustic Guitar

6. A.GUITAR MULTI

This is a multi-effect designed for acoustic guitar.

Even when an electric-acoustic guitar is connected at line level, this provides a warm sound similar to what is obtained through a microphone.

-[ACP]-[COMP/LM]-[EQ]-[NS]-[CHO]=[DLY]=
    Acoustic Processor
    Compressor/Limiter
    Equalizer
    Noise Suppressor
    Chorus
    Delay

Detailed Effect Settings

Parameter List

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COMPRESSOR/LIMITER

This is an effect that produces a long sustain by evening out the volume level of the input signal. You can switch it to a limiter to suppress only the sound peaks and prevent distortion.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the COMPRESSOR/LIMITER effect on/off.
TYPE	
COMPRESSOR	The effect operates as a compressor.
LIMITER	The effect operates as a limiter.
SUSTAIN *1	
0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.
ATTACK *1	
0–100	Adjusts the strength of the picking attack when the strings are played. Higher values result in sharper attack, creating a more clearly defined sound.
TONE	
-50–+50	Adjusts the tone.
THRESHOLD *2	
0–100	Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting will be applied.
RELEASE *2	
0–100	Adjusts the time from when the signal level drops below the threshold until when limiting is removed.
LEVEL	
0–100	Adjusts the volume.

*1. Setting available when TYPE is set to COMPRESSOR.
*2. Setting available when TYPE is set to LIMITER.

DISTORTION

This effect distorts the sound to create long sustain.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the DISTORTION effect on/off.
TYPE	
Selects the type of distortion.	

BOOSTER	MID BOOST	This is a booster with unique characteristics in the midrange. This produces sound suitable for solos.
	CLN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
	TREB BOOST	This is a booster that has bright characteristics.

BLUES	BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
	CRUNCH	A lustrous crunch sound with an added element of amp distortion.
	NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
OD	OD-1	This is 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 is a distortion sound that provides a mild distortion.
	MID DS	This distortion sound features a boosted midrange.
CLASSIC	RAT	This models a Proco RAT.
	GUV DS	This models a Marshall GUV' NOR.
	DST+	This models a MXR DISTORTION+.
MODERN	MODERN DS	This is the deep distortion sound of a large high-gain 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 is distortion sound that is ideal for performances of 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 both 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/Range	Explanation
DRIVE	
0–120	Adjusts the depth of distortion.
BOTTOM	
-50–+50	Adjusts the tone for the low frequency range. Turning this to the left (counterclockwise) produces a sound with the low end cut; turning it to the right boosts the low end in the sound.
TONE	
-50–+50	Adjusts the tone.
E.LEVEL (Effect Level)	
0–100	Adjusts the volume of the effect sound.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.

AMP

COSM technology simulates different preamp characteristics, speaker sizes, and cabinet shapes.

Parameter/Range		Explanation
ON/OFF		
OFF, ON		Turns the AMP effect on/off.
TYPE		
This sets the type of the preamp.		
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 CRNCH	This models a Fender PRO REVERB.
	TWEED	This models a Fender Bassman 4 x 10" Combo.
	DELUX CRNCH	This models a Fender DELUXE REVERB.
CRUNCH	BOSS CRNCH	This is a crunch sound that can faithfully reproduce the nuances of picking.
	BLUES	This is a sound suited to blues.
	WILD CRNCH	This is a crunch sound with wild distortion.
	STACK CRNCH	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 input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues and rock.
	FAT MATCH	This models the sound of a Matchless with a modified high gain.
	MATCH LEAD	This models the sound input to right input on a Matchless D/C-30.
BG LEAD	BG LEAD	This models the lead sound of the MESA/Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	BG DRIVE	This models a MESA/Boogie with TREBLE SHIFT SW on.
	BG RHYTHM	This models the rhythm channel of a MESA/Boogie.
MS CLASSIC	MS1959 I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959 I+II	The sound of connecting inputs I and II of the guitar amp in parallel, creating a sound with a stronger low end than I.
MS MODERN	MS HIGAIN	This models the sound of a Marshall with a modified midrange boost.
	MS SCOOP	This is a Marshall sound that's been tweaked for metal sound.
R-FIER	R-FIER VNT	Models the sound of the Channel 2 VINTAGE Mode on the MESA/Boogie DUAL Rectifier.
	R-FIER MDN	Models the sound of the Channel 2 MODERN Mode on the MESA/Boogie DUAL Rectifier.
	R-FIER CLN	Models the sound of the Channel 1 CLEAN Mode on the MESA/Boogie DUAL Rectifier.
T-AMP	T-AMP LEAD	This models a Hughes & Kettner Triamp AMP3.
	T-AMP CRNCH	This models a Hughes & Kettner Triamp AMP2.
	T-AMP CLEAN	This models a Hughes & Kettner Triamp AMP1.

Parameter/Range		Explanation
HI-GAIN	BOSS DRIVE	This is a drive sound producing awesome distortion.
	SLDN	This models a Soldano SLO-100. This is the typical sound of the eighties.
	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.
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.
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 on/off.

* The BRIGHT parameter setting is only partially available with some JC CLEAN, TW CLEAN, CRUNCH, or BG LEAD settings in Preamp 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: LOW, MIDDLE, and HIGH. Distortion will successively increase for settings of LOW, MIDDLE and HIGH. * The sound of each Type is created on the basis that the Gain is set to MIDDLE. So, normally set it to MIDDLE.
SP TYPE (Speaker 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 PREAMP TYPE.
1x8"	This is a compact open-back speaker cabinet with one 8-inch speaker.
1x10"	This is a compact open-back speaker cabinet with one 10-inch speaker.
1x12"	This is a compact open-back speaker cabinet with one 12-inch speaker.
2x12"	This is a general open-back speaker cabinet with two 12-inch speakers.
4x10"	This is an optimal speaker cabinet for a large enclosed amp with four 10-inch speakers.
4x12"	This is an optimal speaker cabinet for a large enclosed amp with four 12-inch speakers.
8x12"	This is a double stack of two cabinets, each with four 12-inch speakers.

Detailed Effect Settings

Parameter/Range	Explanation
MIC TYPE	
This setting selects the simulated microphone type.	
DYN57	This is the sound of the SHURE SM-57. General dynamic microphone used for instruments and vocals. Optimal for use in miking guitar amps.
DYN421	This is the sound of the SENNHEISER MD-421. Dynamic microphone with extended low end.
CND451	This is the sound of the AKG C451B. Small condenser microphone for use with instruments.
CND87	This is the sound of the NEUMANN U87. Condenser microphone with flat response.
FLAT	Simulates a microphone with perfectly flat response. Produces a sonic image close to that of listening to the sound directly from the speakers (on site).
MIC DIS (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 POS (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 LEV (Mic Level)	
0–100	Adjusts the volume of the microphone.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.

EQUALIZER

This adjusts the tone as a equalizer. A parametric type is adopted for the high-middle and low-middle range.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the EQUALIZER effect on/off.
LOW CUT (Low Cut Filter)	
FLAT, 55Hz–800Hz	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–+20dB	Adjusts the low frequency range tone.
LOW-MID F (Low Middle Frequency)	
20.0Hz–10.0kHz	Specifies the center of the frequency range that will be adjusted by the LO-MID G.
LOW-MID Q (Low Middle Q)	
0.5–16	Adjusts the width of the area affected by the EQ centered at the LO-MID F. Higher values will narrow the area.
LOW-MID G (Low Middle Gain)	
-20–+20dB	Adjusts the low-middle frequency range tone.
HI-MID F (High Middle Frequency)	
20.0Hz–10.0kHz	Specifies the center of the frequency range that will be adjusted by the HI-MID G.
HI-MID Q (High Middle Q)	
0.5–16	Adjusts the width of the area affected by the EQ centered at the HI-MID F. Higher values will narrow the area.
HI-MID G (High Middle Gain)	
-20–+20dB	Adjusts the high-middle frequency range tone.
HIGH GAIN	
-20–+20dB	Adjusts the high frequency range tone.
HIGH CUT (High Cut Filter)	
700Hz–11.0kHz, FLAT	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–+20dB	Adjusts the overall volume level of the equalizer.

NOISE SUPPRESSOR

This effect reduces the noise and hum picked up by guitar pickups. Since it suppresses the noise in synchronization with the envelope of the guitar sound (the way in which the guitar sound decays over time), it has very little effect on the guitar sound, and does not harm the natural character of the sound.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the NOISE SUPPRESSOR effect on/off.
THRESHOLD	
0–100	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. Adjust this value until the decay of the guitar sound is as natural as possible. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.
RELEASE	
0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

MODULATION

Use TYPE to select the effect that you want to use.

Parameter/Range	Explanation	
ON/OFF		
OFF, ON	Turns the MODULATION effect on/off.	
MOD TYPE (Modulation Type)		
This selects the type of modulation.		
* The available types will depend on the algorithm. For details on the types that can be used with each algorithm, refer to "Algorithm List" (p. 3).		
OCTAVE	Octave	p. 7
PHASER	Phaser	p. 7
FLANGER	Flanger	p. 8
TREMOLO	Tremolo	p. 8
ROTARY	Rotary	p. 8
UNI-V	Uni-Vibe	p. 8
PAN	Pan	p. 8
CHORUS	Chorus	p. 8

OCTAVE

This adds a note one octave lower, creating a richer sound.

> **MEMO**
>
> Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played.

Parameter/Range	Explanation
RANGE	
This selects the register to which the effect is applied.	
RANGE 1	B1 (corresponds to the sound of an open 7th string) to E6 (corresponds to the 1st string played at the 24th fret)
RANGE 2	B1 (corresponds to the sound of an open 7th string) to E5 (corresponds to the 1st string played at the 12th fret)
RANGE 3	B1 (corresponds to the sound of an open 7th string) to E4 (corresponds to the sound of an open 1st string)
RANGE 4	B1 (corresponds to the sound of an open 7th string) to E3 (corresponds to the 4th string played at the 2nd fret)
OCT LEVEL (Octave Level)	
0–100	Adjusts the volume of the sound one octave below.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.

PHASER

By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.

Parameter/Range	Explanation
TYPE	
Selects the number of stages that the phaser effect will use.	
4 STAGE	This is a four-phase effect. A light phaser effect is obtained.
8 STAGE	This is an eight-phase effect. It is a popular 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	This sets the rate of the phaser effect.
DEPTH	
0–100	Determines the depth of the phaser effect.
MANUAL	
0–100	Adjusts the center frequency of the phaser effect.
RESONANCE	
0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
STEP RATE	
OFF, 0–100	This sets the cycle of the step function that changes the rate and depth. When it is set to a higher value, the change will be finer. Set this to "OFF" when not using the Step function.
E.LEVEL (Effect Level)	
0–100	Adjusts the volume of the phaser.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.

Detailed Effect Settings

FLANGER

The flanging effect gives a twisting, jet-airplane-like character to the sound.

Parameter/Range	Explanation
RATE	
0–100	This sets the rate of the flanging effect.
DEPTH	
0–100	Determines the depth of the flanging effect.
MANUAL	
0–100	Adjusts the center frequency at which to apply the effect.
RESONANCE	
0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
SEPARATION	
0–100	Adjusts the diffusion. The diffusion increases as the value increases.
E.LEVEL (Effect Level)	
0–100	Adjusts the volume of the flanger.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.

TREMOLO

Tremolo is an effect that creates a cyclic change in volume.

Parameter/Range	Explanation
WAVE SHAPE	
0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE	
0–100	Adjusts the frequency (speed) of the change.
DEPTH	
0–100	Adjusts the depth of the effect.

ROTARY

This produces an effect like the sound of a rotary speaker.

Parameter/Range	Explanation
SPEED SEL (Speed Select)	
SLOW, FAST	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
RATE-SLOW	
0–100	This parameter adjusts the SPEED SEL of rotation when set to "SLOW."
RATE-FAST	
0–100	This parameter adjusts the SPEED SEL of rotation when set to "FAST."
RISE TIME	
0–100	This parameter adjusts the time it takes for the rotation SPEED SEL to change when switched from "SLOW" to "FAST."
FALL TIME	
0–100	This parameter adjusts the time it takes for the rotation SPEED SEL to change when switched from "FAST" to "SLOW."
DEPTH	
0–100	This parameter adjusts the amount of depth in the rotary effect.

UNI-V (Uni-Vibe)

This models a Uni-Vibe.

Although this resembles a phaser effect, it also provides a unique undulation that you can't get with a regular phaser.

Parameter/Range	Explanation
RATE	
0–100	Adjusts the rate of the UNI-V effect.
DEPTH	
0–100	Adjusts the depth of the UNI-V effect.
LEVEL	
0–100	Adjusts the volume.

PAN

With the volume level of the left and right sides alternately changing, when playing sound in stereo, you can get an effect that makes the guitar sound appear to fly back and forth between the speakers.

Parameter/Range	Explanation
WAVE SHAPE	
0–100	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE	
0–100	Adjusts the frequency (speed) of the change.
DEPTH	
0–100	Adjusts the depth of the effect.
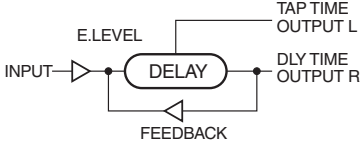
CHORUS

In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.

Parameter/Range	Explanation
MODE	
Selection for the chorus mode.	
MONO	This chorus effect outputs the same sound from both L channel and R channel.
STEREO	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
RATE	
0–100	Adjusts the rate of the chorus effect.
DEPTH	
0–100	Adjusts the depth of the chorus effect. To use it for doubling effect, set the value to 0.
PRE DELAY	
0.0ms–40.0ms	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).
E.LEVEL (Effect Level)	
0–100	Adjusts the volume of the effect sound.

DELAY

This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the DELAY effect on/off.
TYPE	
This selects which type of delay.	
SINGLE	This is a simple delay.
PAN	This delay is specifically for stereo output. This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
DLY TIME (Delay Time)	
1ms–1000ms	This determines the delay time.
FEEDBACK	
0–100	This sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats. Feedback is returning a delay signal to the input.
HIGH CUT (High Cut Filter)	
700Hz–11kHz, FLAT	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.
E.LEVEL (Effect Level)	
0–120	Adjusts the volume of the delay sound.
D.LEVEL (Direct Level)	
0–100	Adjusts the volume of the direct sound.
TAP TIME *1	
0–100%	Adjusts the delay time of the left channel delay. This setting adjusts the L channel delay time relative to the R channel delay time (considered as 100%).

*1. Setting available when TYPE is set to PAN.

ACOUSTIC SIMULATOR

Simulation of the characteristics of particular guitar components such as pickups and different guitar bodies allows you to switch among a number of different guitar types all while using a single guitar.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the ACOUSTIC SIMULATOR effect on/off.
TYPE	
Selects the type of the acoustic simulator.	
S → AC	Changes a single-coil pickup tone to an acoustic guitar tone.
H → AC	Changes a humbucking pickup tone to an acoustic guitar tone.
LOW	
-50–+50	Adjusts the tone for the low frequency range.
HIGH	
-50–+50	Adjusts the tone for the high frequency range.

Parameter/Range	Explanation
BODY	
0–100	The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.
LEVEL	
0–100	Adjusts the volume.

GUITAR TO BASS

Simulates the sound of a bass guitar. Obtain the sound of a bass guitar while playing an electric guitar.

> **MEMO**
>
> You should avoid playing chords when using the GUITAR TO BASS.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the GUITAR TO BASS effect on/off.
TYPE	
Select the type of GUITAR TO BASS processor.	
JB	The sound of a Fender Jazz Bass.
PB	The sound of a Fender Precision Bass.
REAR VOL (Rear Volume) *1	
0–100	Sets the volume of the rear pickup. With a setting of 0, there will be no sound.
FRONT VOL (Front Volume) *1	
0–100	Sets the volume of the front pickup. With a setting of 0, there will be no sound.
TONE	
0–100	Adjusts the tone.
LEVEL	
0–100	Adjusts the volume.

*1. Setting available when TYPE is set to JB.

ACOUSTIC PROCESSOR

This transforms the pickup output of an electro-acoustic guitar into a richer sound, as though it had been recorded using a microphone.

Parameter/Range	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 balance.
MIDDLE	
-50–+50	Adjusts the midrange balance.
MIDDLE F (Middle Frequency)	
20.0Hz–10.0kHz	Specifies the frequency range to be adjusted with Middle.
TREBLE	
-50–+50	Adjusts the high-end balance.
PRESENCE	
-50–+50	Adjusts the balance in the extended upper range.
LEVEL	
0–100	Adjusts the volume.

PITCH CORRECT

Corrects inaccuracies in the pitch.

With certain settings, pitch correct can make the pitch change in a coarse "stair-step" fashion to produce a mechanical vocal tone.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the PITCH CORRECT effect on/off.
TYPE	
Select the type of PITCH CORRECT.	
SOFT	The pitch will be corrected smoothly.
HARD	The pitch will be corrected quickly.
ELECTRIC	Corrects pitch variation to a stair-step change.
ROBOT	Corrects the pitch to the specified note.
SCALE *1	
CHROMATIC	The pitch is corrected to the nearest chromatic semitone.
MAJ (MIN)	The pitch is corrected according to the Key setting.
KEY *2	
C–B, Cm–Bm	Specifies the key of the song you're singing.
NOTE *3	
C–B	Fixes the pitch.
GENDER	
-10–0–+10	Changes your voice to a masculine or feminine character.

Parameter/Range	Explanation
OCTAVE	
-1OCT, 0, +1OCT	Specifies the amount by which the pitch will change.

*1. Setting available when TYPE is set to SOFT, HARD, or ELECTRIC.

*2. Setting available when SCALE is set to MAJ (MIN).

*3. Setting available when TYPE is set to ROBOT.

DYNAMICS

Makes the volume more consistent.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the DYNAMICS effect on/off.
DEPTH	
1–100	Adjusts the depth of DYNAMICS.
ENHANCE	
0–10	Adjusts the depth of the Enhance effect. Higher settings will give the sound sharper definition.

DOUBLE/HARMONY

Produces a double-tracked effect or harmony effect. You can layer up to two parts (PART 1 and PART 2).

What is double-tracking?

This is a popular recording studio technique in which a vocalist records a melody, then overdubs a second performance of the same melody along with the first recording. When the two performances are played back together, it gives the effect of a thick and rich single voice.

Parameter/Range	Explanation
ON/OFF	
OFF, ON	Turns the DOUBLE/HARMONY effect on/off.
PART1TYPE	
DOUBLE	Produces a double-tracking effect.
-1OCT–+1OCT	If you've specified the key of your song, harmony that is suitable for that key will be added at the interval you specify here.
UNISON	By changing the vocal character, this produces the impression that another person is singing the same melody along with you.
PART1DBL (Part 1 Double) *1	
LIGHT, NORMAL, DEEP	Adjusts the intensity of the Double effect in three levels (LIGHT / NORMAL / DEEP).
PART1LEVEL *2	
0–100	Adjusts the volume of the part.
PART1GENDER *2	
-10–0–+10	Transforms the voice by giving it a masculine or feminine character.
PART1PAN	
L50–CENTER–R50	Specifies the panning (stereo position) of the sound.
PART2TYPE	
DOUBLE	Produces a double-tracking effect.
-1OCT–+1OCT	If you've specified the key of your song, harmony that is suitable for that key will be added at the interval you specify here.
UNISON	By changing the vocal character, this produces the impression that another person is singing the same melody along with you.

Parameter/Range	Explanation
PART2DBL (Part 2 Double) *1	
LIGHT, NORMAL, DEEP	Adjusts the intensity of the Double effect in three levels (LIGHT / NORMAL / DEEP).
PART2LEVEL *2	
0–100	Adjusts the volume of the part.
PART2GENDER *2	
-10–0–+10	Transforms the voice by giving it a masculine or feminine character.
PART2PAN	
L50–CENTER–R50	Specifies the panning (stereo position) of the sound.
KEY *2	
C–B, **Cm–Bm**	Specifies the key of the song you're singing.

*1. Setting available when TYPE is set to DOUBLE.

*2. Setting available when TYPE is set to -1OCT – +1OCT or UNISON.

Effect Patch List

Insert Effects

For Guitar

No	Patch Name	Algorithm
BLUES		
1	BLUESY CRUNCH	E.GUITAR MULTI
2	BLUES LEAD	E.GUITAR MULTI
3	AMERICAN LEGEND	E.GUITAR MULTI
4	BLUES MASTER	E.GUITAR MULTI
5	DELUXE+BOOST	E.GUITAR MULTI
6	TWEED LEAD	E.GUITAR MULTI
7	BLUES SESSION	E.GUITAR MULTI
8	JB GOODE	E.GUITAR MULTI
9	EARLY UK BLUES	E.GUITAR MULTI
10	SWEET HOME	E.GUITAR MULTI
11	BADCO.	E.GUITAR MULTI
Soul Funk		
12	FUNKMEISTER	E.GUITAR MULTI
13	TIGHT COMP CLEAN	E.GUITAR MULTI
14	DELAYED TWIN	E.GUITAR MULTI
15	GROOVE CLEAN	E.GUITAR MULTI
16	GROOVE LEAD	E.GUITAR MULTI
17	CRUNCHY TREM	E.GUITAR MULTI
18	CRUNCH PHASE	E.GUITAR MULTI
19	FAT CLEAN	E.GUITAR MULTI
Jazz		
20	CONTEMPORARY JZZ	E.GUITAR MULTI
21	BG FUSION	E.GUITAR MULTI
22	JC-CHORUS	E.GUITAR MULTI
23	RAT LEAD	E.GUITAR MULTI
24	WARM CLEAN	E.GUITAR MULTI
25	DIST DELAY	E.GUITAR MULTI
26	CLEAN PHASE	E.GUITAR MULTI
LIVERPOOL		
27	VO CRUNCH	E.GUITAR MULTI
28	VO DRIVE	E.GUITAR MULTI
29	MATCH FOR CHORD	E.GUITAR MULTI
30	REVOLUTION FUZZ	E.GUITAR MULTI
31	HONKY TONK	E.GUITAR MULTI
32	GENTLY WEEPS	E.GUITAR MULTI
33	SPY THEME	E.GUITAR MULTI
34	DAY TRIP	E.GUITAR MULTI

No	Patch Name	Algorithm
70's HARD ROCK		
35	STACK LEAD	E.GUITAR MULTI
36	CLEAN DELAY	E.GUITAR MULTI
37	ROCK CRUNCH	E.GUITAR MULTI
38	ROCK RIFF	E.GUITAR MULTI
39	CLEAN VIBE	E.GUITAR MULTI
40	DEEP HIGHWAY	E.GUITAR MULTI
41	JB LEAD	E.GUITAR MULTI
42	SWAMP ROCK	E.GUITAR MULTI
43	ERUPTING	E.GUITAR MULTI
44	WALK THAT WAY	E.GUITAR MULTI
45	TEXAS RIFF	E.GUITAR MULTI
46	TEXAS TUSHER	E.GUITAR MULTI
47	FREEDOM BIRD	E.GUITAR MULTI
48	ROCKER BOTTOM	E.GUITAR MULTI
80s METAL		
49	TONE JOURNEY	E.GUITAR MULTI
50	80s LOUD MS+OD-1	E.GUITAR MULTI
51	METALCAT	E.GUITAR MULTI
52	CHORUS LEAD	E.GUITAR MULTI
53	MS RIFF	E.GUITAR MULTI
54	MORE THAN LEAD	E.GUITAR MULTI
55	FLANGE CLEAN	E.GUITAR MULTI
56	PHOTO! RIFF	E.GUITAR MULTI
57	MELTDOWN	E.GUITAR MULTI
58	MULL IT OVER	E.GUITAR MULTI
59	BROKEN DIME	E.GUITAR MULTI
60	EFFECTED Q	E.GUITAR MULTI
MODERN METAL		
61	MODERN HIGAIN	E.GUITAR MULTI
62	SOLID SCOOP	E.GUITAR MULTI
63	R-FIER LEAD	E.GUITAR MULTI
64	CLEAN THEATER	E.GUITAR MULTI
65	BULLS ON RAGE	E.GUITAR MULTI
66	BLOOD REIGN	E.GUITAR MULTI
67	DOWN SICKNESS	E.GUITAR MULTI
68	HIGAIN METAL	E.GUITAR MULTI
West Coast		
69	DELUXE LEAD	E.GUITAR MULTI
70	LONG TRAIN	E.GUITAR MULTI
71	DRIVE PHASE	E.GUITAR MULTI
72	CHORUS TWIN	E.GUITAR MULTI
73	PRO CRUNCH	E.GUITAR MULTI
74	REELIN CLEAN	E.GUITAR MULTI
75	BG DELAY	E.GUITAR MULTI

No	Patch Name	Algorithm
Fuzz Rock		
76	UNI-V LEAD	E.GUITAR MULTI
77	60s FUZZ	E.GUITAR MULTI
78	CREAMCRUNCH	E.GUITAR MULTI
79	FAT FUZZ	E.GUITAR MULTI
80	CROSS INTHE ROAD	E.GUITAR MULTI
81	WING BALLAD	E.GUITAR MULTI
82	RAW FUZZ	E.GUITAR MULTI
83	FUZZ BOOST	E.GUITAR MULTI
STUDIO		
84	SMOOTH LEAD	E.GUITAR MULTI
85	CLASSIC STUDIO	E.GUITAR MULTI
86	DEEP AMBIENCE	E.GUITAR MULTI
87	NATURAL CRUNCH	E.GUITAR MULTI
88	WARM OVERDRIVE	E.GUITAR MULTI
89	MODERN STUDIO	E.GUITAR MULTI
90	SUMMER CLEAN	E.GUITAR MULTI
91	MATCH SOLO	E.GUITAR MULTI
92	COMBO RHYTHM	E.GUITAR MULTI
PROGRESSIVE		
93	FUZZ ECHO	E.GUITAR MULTI
94	CLEAN ROCK	E.GUITAR MULTI
95	ROTARY CONTROL	E.GUITAR MULTI
96	SPANISH HWY	E.GUITAR MULTI
97	PAN DRIVE	E.GUITAR MULTI
98	TOKYO DREAMLAND	E.GUITAR MULTI
99	SPACY DELAY	E.GUITAR MULTI
100	SPACY FRANGE	E.GUITAR MULTI
101	OCTAVE LEAD	E.GUITAR MULTI
SURF ROCK		
102	SURFLINE	E.GUITAR MULTI
103	LIGHT FUZZ	E.GUITAR MULTI
104	SURFING BIRD	E.GUITAR MULTI
105	COMBO DRIVE	E.GUITAR MULTI
106	CLEAN SOLO	E.GUITAR MULTI
COUNTRY		
107	COUNTRY MEISTER	E.GUITAR MULTI
108	DRIVEN TWIN DLY	E.GUITAR MULTI
109	COUNTRY CRUNCH	E.GUITAR MULTI
110	COUNTRY BOOGIE	E.GUITAR MULTI
111	50s GUITAR	E.GUITAR MULTI
112	CRUNCH APARTMENT	E.GUITAR MULTI
113	STACK SOLO	E.GUITAR MULTI
PUNK POP		
114	GRUNGE SPIRIT	E.GUITAR MULTI
115	DRIVEN ROCK	E.GUITAR MULTI
116	SEDATED PUNK	E.GUITAR MULTI
117	RADIO CREEP	E.GUITAR MULTI
118	GREEN PUNK	E.GUITAR MULTI
119	DS DRIVE	E.GUITAR MULTI

Acoustic Simulator

No	Patch Name	Algorithm
ACOUSTIC SIM		
120	ACSIM FOR LP	ACOUSTIC SIM
121	ACSIM FOR ST	ACOUSTIC SIM
122	BRIGHT ACOUSTIC	ACOUSTIC SIM
123	ACSIM FOR SLIDE	ACOUSTIC SIM
124	DREAM ACOUSTIC	ACOUSTIC SIM

Guitar to Bass

No	Patch Name	Algorithm
GUITAR TO BASS		
125	TIGHT BASS	GUITAR TO BASS
126	LOOSE BASS	GUITAR TO BASS
127	DRIVE BASS	GUITAR TO BASS
128	FRETLESS BASS	GUITAR TO BASS
129	OCTAVE BASS	GUITAR TO BASS

For Bass

No	Patch Name	Algorithm
BASS		
130	SLAP LIMIT	E.GUITAR MULTI
131	CLEAN COMP	E.GUITAR MULTI
132	BASS DRIVE	E.GUITAR MULTI
133	EXTREME DRIVE	E.GUITAR MULTI
134	FINGER OCTAVE	E.GUITAR MULTI
135	FUNK SLAP	E.GUITAR MULTI

A. Guitar Multi

No	Patch Name	Algorithm
ACOUSTIC		
136	NATURAL	A.GUITAR MULTI
137	ACOUSTIC SOLO	A.GUITAR MULTI
138	MIC'd ACOUSTIC	A.GUITAR MULTI
139	NICE ACOUSTIC	A.GUITAR MULTI
140	WIDE ACOUSTIC	A.GUITAR MULTI

Effect Patch List

For Vocal

No	Patch Name	Algorithm
VOCAL		
141	5th HARMONY	VOCAL MULTI
142	3rd HARMONY	VOCAL MULTI
143	5th + DOUBLE	VOCAL MULTI
144	3rd + DOUBLE	VOCAL MULTI
145	3rd + 5th LOW	VOCAL MULTI
146	3rd + 5th	VOCAL MULTI
147	DOUBLE VOICE	VOCAL MULTI
148	TRIPLE VOICE	VOCAL MULTI
149	6 VOICE	VOCAL MULTI
150	PITCH CORRECT	VOCAL MULTI
151	CHROMATIC	VOCAL MULTI
152	ROBOT	VOCAL MULTI
153	ROCK	VOCAL MULTI
154	POP	VOCAL MULTI
155	VOICE PERCUSSION	VOCAL MULTI

For Internal Microphone

No	Patch Name	Algorithm
STEREO		
156	COMP + FAT EQ	STEREO MULTI
157	COMP + THIN EQ	STEREO MULTI
158	TIGHT EQ	STEREO MULTI
159	COMP + BIG EQ	STEREO MULTI
160	SMALL EQ	STEREO MULTI

Mastering Effects

No	Patch Name
1	MIX DOWN
2	PRE MASTER
3	LIVE MIX
4	POP MIX
5	DANCE MIX
6	JINGLE MIX
7	HARD COMP
8	SOFT COMP
9	CLEAN COMP
10	DANCE COMP
11	ORCHESTRA COMP
12	VOCAL COMP
13	ACOUSTIC
14	ROCK BAND
15	ORCHESTRA
16	LOW BOOST
17	BRIGHTEN
18	DJs VOICE
19	PHONE VOX

Rhythm Pattern List

For MTR Mode

All of the rhythm patterns that can be used in MTR mode are listed in the following.

Pattern Name	Beat	Measure						Recommended Tempo	Recommended Kit
		I (Intro)	V1 (Verse 1)	V2 (Verse 2)	F1 (Fill 1)	F2 (Fill 2)	E (Ending)		
ROCK 1	4/4	1	4	4	1	1	2	115	STD1
ROCK 2	4/4	1	8	4	1	1	1	115	STD1
ROCK 3	4/4	4	8	4	1	1	3	122	STD1
ROCK 4	4/4	1	4	4	1	1	2	116	ROOM
ROCK 5	4/4	1	4	4	1	1	2	106	STD1
ROCK 6	4/4	2	4	4	1	1	2	118	STD1
ROCK 7	4/4	1	4	4	1	1	2	74	STD1
ROCK 8	4/4	1	4	4	2	2	1	151	ROOM
ROCK 9	4/4	1	8	4	1	1	2	158	STD1
ROCK 10	4/4	1	2	2	1	1	4	130	ROOM
ROCK 11	4/4	1	2	2	1	1	3	130	ROOM
ROCK 12	4/4	2	2	2	1	1	2	118	ROOM
ROCK 13	4/4	4	2	2	1	1	4	118	ROOM
ROCK 14	4/4	4	2	2	1	1	2	104	ROOM
ROCK 15	4/4	1	4	4	1	1	2	86	STD2
HARD ROCK 1 (HdRc1)	4/4	1	8	8	1	1	2	142	ROOM
HARD ROCK 2 (HdRc2)	4/4	4	4	4	1	1	1	97	HARD
HARD ROCK 3 (HdRc3)	4/4	1	4	4	1	1	1	94	ROOM
HARD ROCK 4 (HdRc4)	4/4	1	4	4	1	1	2	120	HARD
HARD ROCK 5 (HdRc5)	4/4	1	8	8	1	2	2	148	ROOM
HARD ROCK 6 (HdRc6)	4/4	1	8	8	2	1	2	146	ROOM
HARD ROCK 7 (HdRc7)	4/4	4	2	2	1	1	3	130	ROOM
HARD ROCK 8 (HdRc8)	4/4	2	4	4	1	1	2	98	HARD
HARD ROCK 9 (HdRc9)	4/4	4	2	2	1	1	5	126	ROOM
HARD ROCK 10 (HdRc10)	4/4	1	2	2	1	1	1	120	ROOM
HARD ROCK 11 (HdRc11)	4/4	1	1	1	1	1	1	118	ROOM
HEAVY 1 (HEVY1)	4/4	1	4	4	1	1	1	99	HARD
HEAVY 2 (HEVY2)	4/4	1	4	4	1	1	2	98	HARD
HEAVY 3 (HEVY3)	4/4	1	4	4	1	1	3	210	HARD
HEAVY 4 (HEVY4)	4/4	4	4	4	2	2	4	210	HARD
HEAVY 5 (HEVY5)	4/4	2	2	2	2	2	2	120	HARD
HEAVY 6 (HEVY6)	4/4	2	2	2	1	1	2	120	HARD
HEAVY 7 (HEVY7)	4/4	2	2	2	2	2	3	162	ROOM
HEAVY 8 (HEVY8)	4/4	4	2	2	1	1	1	109	ROOM
POP 1	4/4	1	4	4	1	1	2	96	STD1
POP 2	4/4	1	4	4	1	1	1	110	STD2
POP 3	4/4	2	2	2	1	1	4	118	ROOM
POP 4	4/4	2	2	2	1	1	2	118	STD1
POP 5	4/4	2	2	2	1	1	2	118	ROOM
POP 6	4/4	1	1	1	1	1	4	118	STD2
POP 7	4/4	2	1	1	1	1	3	140	ROOM
POP 8	4/4	2	2	2	1	1	2	96	STD1

Rhythm Pattern List

Pattern Name	Beat	Measure						Recom-mended Tempo	Recom-mended Kit
		I (Intro)	V1 (Verse 1)	V2 (Verse 2)	F1 (Fill 1)	F2 (Fill 2)	E (Ending)		
POP 9	4/4	3	2	2	1	1	2	66	STD1
POP 10	4/4	4	2	2	1	1	3	151	STD1
BALLAD 1 (BALD1)	4/4	1	4	4	1	1	1	74	STD2
BALLAD 2 (BALD2)	4/4	1	8	8	1	1	1	84	ROOM
BALLAD 3 (BALD3)	6/8	1	4	4	1	1	1	68	ROOM
BALLAD 4 (BALD4)	4/4	4	2	2	1	1	3	70	ROOM
BALLAD 5 (BALD5)	4/4	1	2	2	1	1	2	89	STD2
BLUES 1 (BLUS1)	4/4	1	8	8	1	1	2	143	STD2
BLUES 2 (BLUS2)	4/4	1	4	4	1	1	2	71	STD1
BLUES 3 (BLUS3)	4/4	1	4	4	1	1	3	124	STD2
BLUES 4 (BLUS4)	4/4	4	4	4	1	1	4	192	STD1
BLUES 5 (BLUS5)	4/4	2	4	4	2	2	3	124	STD2
BLUES 6 (BLUS6)	4/4	4	2	2	1	1	2	148	STD1
R&B 1	4/4	4	2	2	1	1	3	110	STD1
R&B 2	4/4	2	2	2	1	1	5	154	STD1
R&B 3	4/4	4	2	2	1	1	3	108	STD2
R&B 4	4/4	4	4	4	1	1	1	104	STD1
R&B 5	4/4	4	2	2	1	1	4	94	STD1
JAZZ 1	4/4	2	2	2	2	2	2	140	JAZZ
JAZZ 2	4/4	2	2	2	2	2	3	140	JAZZ
JAZZ 3	4/4	4	4	4	1	1	5	140	JAZZ
FUSION 1 (FUSN1)	4/4	1	4	4	1	1	2	100	STD1
FUSION 2 (FUSN2)	4/4	1	4	4	1	1	1	100	STD1
FUSION 3 (FUSN3)	4/4	1	4	4	1	1	1	98	STD1
FUSION 4 (FUSN4)	4/4	4	4	4	1	1	4	120	STD1
FUSION 5 (FUSN5)	4/4	1	2	2	1	1	3	118	ROOM
HIP HOP 1 (H.Hp1)	4/4	1	4	4	1	1	1	93	HIP
HIP HOP 2 (H.Hp2)	4/4	2	4	4	1	1	2	102	808
FUNK 1	4/4	1	4	4	1	1	1	103	STD1
FUNK 2	4/4	1	2	2	1	1	1	110	808, HOUSE
HOUSE 1	4/4	2	2	2	1	1	2	114	HOUSE
HOUSE 2	4/4	2	2	2	2	2	2	133	808
COUNTRY 1 (Cnty1)	4/4	2	1	1	1	1	1	118	JAZZ
COUNTRY 2 (Cnty2)	4/4	1	2	2	1	1	2	118	JAZZ
OTHER 1 (Othr1)	4/4	2	8	8	2	2	1	121	STD1
OTHER 2 (Othr2)	4/4	1	2	2	1	1	2	140	REGGAE
OTHER 3 (Othr3)	4/4	4	2	2	2	2	4	118	STD2
OTHER 4 (Othr4)	4/4	1	2	2	1	1	2	125	ROOM

Pattern Name	Beat	Measure	Recom-mended Tempo	Recom-mended Kit
Metro (1/1)	1/1	1	–	–
Metro (2/1)	2/1	1	–	–
Metro (3/1)	3/1	1	–	–
Metro (4/1)	4/1	1	–	–
Metro (5/1)	5/1	1	–	–
Metro (6/1)	6/1	1	–	–
Metro (7/1)	7/1	1	–	–
Metro (8/1)	8/1	1	–	–
Metro (1/2)	1/2	1	–	–
Metro (2/2)	2/2	1	–	–
Metro (3/2)	3/2	1	–	–
Metro (4/2)	4/2	1	–	–
Metro (5/2)	5/2	1	–	–
Metro (6/2)	6/2	1	–	–
Metro (7/2)	7/2	1	–	–
Metro (8/2)	8/2	1	–	–
Metro (1/4)	1/4	1	–	–
Metro (2/4)	2/4	1	–	–
Metro (3/4)	3/4	1	–	–
Metro (4/4)	4/4	1	–	–
Metro (5/4)	5/4	1	–	–
Metro (6/4)	6/4	1	–	–
Metro (7/4)	7/4	1	–	–
Metro (8/4)	8/4	1	–	–
Metro (1/8)	1/8	1	–	–
Metro (2/8)	2/8	1	–	–
Metro (3/8)	3/8	1	–	–
Metro (4/8)	4/8	1	–	–
Metro (5/8)	5/8	1	–	–
Metro (6/8)	6/8	1	–	–
Metro (7/8)	7/8	1	–	–
Metro (8/8)	8/8	1	–	–
Break(4/4)	4/4	1	–	–

For eBand Mode/LIVE REC Mode

All of the metronome patterns that can be used in eBand mode and LIVE REC mode are listed in the following.

Pattern Name	Beat	Measure	Recom-mended Tempo	Recom-mended Kit
Metro (0/1)	1/1	1	–	–
Metro (1/1)	1/1	1	–	–
Metro (2/1)	2/1	1	–	–
Metro (3/1)	3/1	1	–	–
Metro (4/1)	4/1	1	–	–
Metro (5/1)	5/1	1	–	–
Metro (6/1)	6/1	1	–	–
Metro (7/1)	7/1	1	–	–
Metro (8/1)	8/1	1	–	–
Metro (0/2)	1/2	1	–	–
Metro (1/2)	1/2	1	–	–
Metro (2/2)	2/2	1	–	–
Metro (3/2)	3/2	1	–	–
Metro (4/2)	4/2	1	–	–
Metro (5/2)	5/2	1	–	–
Metro (6/2)	6/2	1	–	–
Metro (7/2)	7/2	1	–	–
Metro (8/2)	8/2	1	–	–
Metro (0/4)	1/4	1	–	–
Metro (1/4)	1/4	1	–	–
Metro (2/4)	2/4	1	–	–
Metro (3/4)	3/4	1	–	–
Metro (4/4)	4/4	1	–	–
Metro (5/4)	5/4	1	–	–
Metro (6/4)	6/4	1	–	–
Metro (7/4)	7/4	1	–	–
Metro (8/4)	8/4	1	–	–
Metro 0/8)	1/8	1	–	–
Metro (1/8)	1/8	1	–	–
Metro (2/8)	2/8	1	–	–
Metro (3/8)	3/8	1	–	–
Metro (4/8)	4/8	1	–	–
Metro (5/8)	5/8	1	–	–
Metro (6/8)	6/8	1	–	–
Metro (7/8)	7/8	1	–	–
Metro (8/8)	8/8	1	–	–

BOSS