



# SY-300 GUITAR SYNTHESIZER

Parameter Guide / Sound List



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## WARNING

### Avoid extended use at high volume

Use of the unit at high volume for extended periods of time may cause hearing loss. If you ever experience any hearing loss or ringing in the ears, you should immediately stop using the unit and consult a specialized physician.



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# Getting Ready

## Setting the SY-300's Output

Make the output setting that's appropriate for the device you're connecting to the MAIN OUTPUT jacks and SUB OUTPUT jacks. For details, refer to "OUTPUT" (p. 13).

1. Choose [MENU] → "SYSTEM" → "OUTPUT."
2. Use the [SELECT] knob or PAGE [◀] [▶] buttons to access the first page.
3. Use parameter knob [4] to select the type of equipment connected to the MAIN OUTPUT jacks and the SUB OUTPUT jacks.

Parameter	Value	Explanation
OUTPUT SELECT	LINE (default setting)	Choose this setting if you're using headphones, or if the SY-300 is connected to monitor speakers, mixer, or digital recorder.
	AMP	Choose this setting if the SY-300 is connected to the guitar input of a guitar amp.

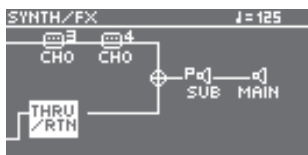
### MEMO

- The "OUTPUT SELECT" setting is common to both MAIN OUTPUT and SUB OUTPUT.
- The OD/DS effect of FX1–FX4 provides an independent amp simulator "AMP ON/OFF" (p. 8) function.

### Setting example 1

These settings are for using line output and passing only the guitar sound through the amp simulator, while not passing the synth sound through the amp simulator.

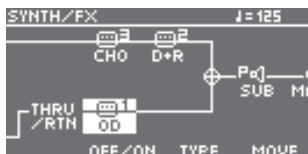
1. Set SYSTEM "OUTPUT SELECT" to "LINE."
2. Choose [SYNTH/FX] → "THRU/RTN."



3. Use parameter knob [4] to increase the "DIRECT LEVEL." Use "DIRECT LEVEL" to adjust the dry sound of the guitar.

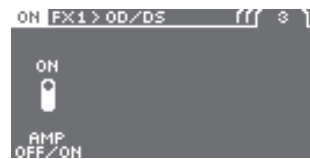


4. In the SYNTH/FX screen, set any one of "FX1"–"FX4" to the right of "THRU/RTN," and set TYPE to "OD."



5. Use the [SELECT] knob or PAGE [◀] [▶] buttons to access the third page.

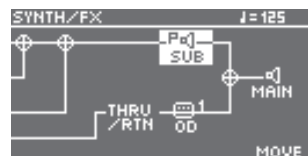
6. Use parameter knob [4] to turn the "AMP" on.



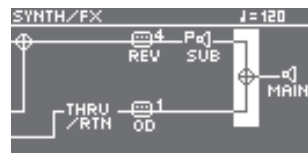
### Setting example 2

Only the guitar sound is output from the MAIN OUTPUT jacks, and only the synth sound is output from the SUB OUTPUT jacks.

1. Set SYSTEM "OUTPUT SELECT" to "LINE."
2. Choose [SYNTH/FX] → "THRU/RTN."
3. Use parameter knob [4] to increase the "DIRECT LEVEL." Use "DIRECT LEVEL" to adjust the dry sound of the guitar.
4. In the SYNTH/FX screen, place the "SUBOUT" icon toward the OSC side of the OUTPUT MIXER.



5. Select "OUTPUT MIXER."



6. Use parameter knob [1] to set the "SYNTH LEVEL" to "0."



## Input Settings When Connecting a Bass

If you're using the SY-300 with a bass, make the following input settings.

1. Choose [MENU] → "SYSTEM" → "INPUT SENS."
2. Use the [SELECT] knob or PAGE [◀] [▶] buttons to access the third page.
3. Use parameter knob [4] to turn the "BASS" on.

\* If you want to play only a specific patch with the bass, turn BASS ON as described in the procedure "INPUT SENS (PATCH)" (p. 11).

## OSC1/OSC2/OSC3

Here you can set a variety of parameters such as WAVE/PITCH which determines the synth waveform and pitch, FILTER which determines the brightness of the sound, and AMP which determines the volume.

## Oscillator Settings

To make oscillator settings, use the [SELECT] knob to select the item that you want to set, and use the [1]–[4] knobs to select the value of each parameter.

### MEMO

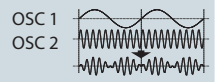
For details on basic operation, refer to "Editing: SYNTH/FX" (p. 6) in the owner's manual.

## WAVE/PITCH

Here you can make settings related to waveform and pitch.

Parameter	Value	Explanation
OFF/ON	OFF, ON	Switches the oscillator on/off.
WAVEFORM	Selects the waveform that is the basis of the sound.	
	SIN	~ Sine wave
	SAW	▲ Sawtooth wave
	TRI	~ Triangle wave
	SQR	□ Square wave
	PWM	▭ Pulse width
	DETUNE SAW	Two sawtooth waves with slightly different pitches
	NOISE	Noise
	INPUT	Input signal
PITCH	Adjusts the pitch.	
FINE	Adjusts the pitch more finely than the PITCH parameter.	
PULSE WIDTH *1	Specifies the pulse width. You can specify the width of the square wave's top portion (the pulse width) as a percentage of the waveform's full cycle. Smaller values produce a narrower pulse, approaching a square wave (pulse width = 50%). Increasing the value will increase the width, producing a distinctive sound.	
PWM ENV ATTACK *1	This allows the dynamics of the input signal to control the PWM pulse width. Turning the knob in the positive direction makes the pulse width release faster. Turning the knob in the negative direction makes the pulse width attack slower.	
PWM ENV DEPTH *1	This allows the dynamics of the input signal to vary the depth of PWM modulation.	
DETUNE *2	This specifies the amount of pitch detuning.	
SHARPNESS *3	This specifies the bandwidth of the noise that is generated. Higher values produce a stronger sense of pitch.	
PITCH ENV ATTACK	Specifies how the pitch is controlled by the dynamics of the input signal. Turning the knob in the positive direction makes the pitch release faster. Turning the knob in the negative direction makes the pitch attack slower.	
PITCH ENV DEPTH	Specifies the depth to which the dynamics of the input signal modulate the pitch.	
PITCH BEND DEPTH	Specifies the bend depth.	
PITCH BEND CTL	This parameter controls the bend. Assign it if you want to use the CTL pedal or EXP pedal to control bend.	
SYNC (OSC2, 3 only)	This is oscillator sync. It generates a complex waveform by forcibly resetting OSC2 or OSC3 to the beginning of its cycle in synchronization with the OSC1 frequency.	

Parameter	Value	Explanation
RING (OSC2, 3 only)	This is a ring modulator. It generates a complex waveform by multiplying OSC1 and OSC2, or OSC1 and OSC3.	



\* If "WAVEFORM" is set to "INPUT," the parameters from "PITCH" through "RING" cannot be selected.

\*1: Only if PWM is selected as the WAVEFORM.

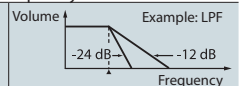
\*2: Only if DETUNE SAW is selected as the WAVEFORM.

\*3: Only if NOISE is selected as the WAVEFORM.

## FILTER/AMP

These parameters affect the brightness and volume of the sound.

Parameter	Value	Explanation
FILTER TYPE	Type of filter	
	BYPASS	The filter will not be used.
	LPF	This type of filter cuts the frequency range that is above the cutoff frequency, making the sound more mellow.
	HPF	This type of filter cuts the frequency range that is below the cutoff frequency, emphasizing the high-frequency range.
	BPF	This type of filter passes only the range of frequencies in the region of the cutoff frequency, cutting the other frequencies.
FILTER SLOPE	PKG	This type of filter boosts the range of frequencies in the region of the cutoff frequency.
	Selects the slope (steepness) of the filter.	
Filter Cutoff	Specifies the cutoff frequency.	
FILTER RESO	Resonance emphasizes the sound in the region of the filter cutoff frequency. Increasing the resonance setting will increase this emphasis, producing a distinctive sound that is characteristic of synthesizers.	
FILTER ENV ATTACK	Specifies how the filter is controlled by the dynamics of the input signal. Turning the knob in the positive direction make the filter release faster. Turning the knob in the negative direction makes the filter attack slower.	
FILTER ENV DEPTH	Specifies how the filter modulation depth is controlled by the dynamics of the input signal.	
AMP ENV ATTACK	Specifies how the amp is controlled by the dynamics of the input signal.	
OSC1–3 LEVEL	Adjusts the amp level of OSC1–3.	
OSC1–3 PAN	Adjusts the left/right pan of OSC1–3.	



## LFO

Here you can create cyclic change (modulation) in the sound by applying vibrato (pitch modulation) or tremolo (volume modulation).

Parameter	Value	Explanation
LFO1/2 OFF/ON	Turns the LFO1/2 on/off.	
LFO1/2 WAVEFORM	Selects the LFO waveform.	
	SIN	~ Sine wave
	SAW UP	▲ Sawtooth wave
	SAW DOWN	▼ Sawtooth wave (negative polarity)
	TRI	~ Triangle wave
	SQR	□ Square wave
	RANDOM	Random wave
	S&H	Sample and Hold
LFO1/2 RATE	Determines the speed of the LFO.	
LFO1/2 DYNAMIC DEPTH	Specifies whether the LFO depth is controlled by the dynamics of the input signal.	
LFO1/2 PITCH DEPTH	Allows the LFO to modulate the pitch, producing a vibrato effect.	

Parameter	Value	Explanation
LFO1/2 FILTER DEPTH		Allows the LFO to modulate the FILTER CUTOFF (cutoff frequency).
LFO1/2 AMP DEPTH		Allows the LFO to modulate the AMP level (volume), producing a tremolo effect.
LFO1/2 PWM DEPTH		Only if WAVEFORM is set to PWM, adjusts the depth of PWM modulation.
LFO1/2 FADE TIME		Only if DYNAMIC DEPTH is ON, specifies the time until the maximum LFO amplitude is reached.

## SEQUENCER

This is a step sequencer function that plays up to 16 steps of pitches that you specify. By specifying the note length and pitch for each step, you can automatically produce melodies and arpeggios simply by playing a single note on your guitar.

Parameter	Explanation
LINK SW (OSC2, 3 only)	If this is on, the same pattern is played as the OSC1 sequence.
OFF/ON	Turns the sequence function on/off.
RATE	Specifies the rate at which the sequence pattern repeats.
DEPTH	Adjusts the depth of pitch change.
LOOP LENGTH	Specifies the length (number of steps) that is repeated.
STEP1-STEP16	Specify each pitch to be sounded.

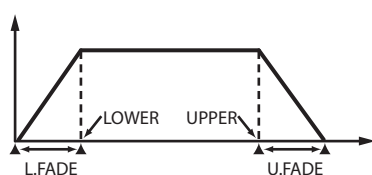
\* SEQUENCER cannot be used if the "WAVE/PITCH" parameter "WAVEFORM" is set to "INPUT." However since a function is provided to link OSC1 to OSC2 and OSC3, the OSC1 SEQUENCER setting parameters are always displayed.

## LAYER

The SY-300 lets you individually specify the range of pitches in which OSC1-3 produce sound. You can play different sounds in different pitch ranges.

Parameter	Explanation
L.FADE	Specifies the area over which the low range will fade out.
LOWER	Specifies the lowest note of the range that will sound.
UPPER	Specifies the highest note of the range that will sound.
U.FADE	Specifies the area over which the high range will fade out.

\* LAYER cannot be used if the "WAVE/PITCH" parameter "WAVEFORM" is set to "INPUT."



## Holding OSC1-3

You can use the SY-300's [CTL] switches or a footswitch (sold separately: FS-5U, FS-6, FS-7) connected to the SY-300's rear panel EXP/CTL 4, 5 jack to hold the synth sound.

### Convenient functions

- While the play screen is displayed, you can move in units of ten patches by turning the [SELECT] knob while pressing it.
- In the OSC1-3 parameter list screen or edit screen, you can move between OSC1-3 by turning the [SELECT] knob while pressing it.
- In the OSC1-3 edit screen, you can hold down the [▶] button and press the [◀] button to jump to the first page of the next parameter block. You can also hold down the [◀] button and press the [▶] button to jump to the first page of the preceding parameter block.

\* FX1-FX4 do not have these functions.

## FX1/FX2/FX3/FX4

You can select a variety of effects for FX1-FX4. You are also free to select the same effect for FX1, FX2, FX3, and FX4.

## Editing the Effects

To edit the effect settings, use the [SELECT] knob to select a page in the display, and use knobs [1]-[4] to select the value of each parameter.

### MEMO

- For details on basic operation, refer to "Editing: SYNTH/FX" (p. 6) in the owner's manual.
- In each edit screen, you can press the [SELECT] knob to turn the effect on/off.

Parameter	Value	Explanation
OFF/ON	OFF, ON	Turns this effect on/off.
TYPE		Selects the FX type.

## Selecting the TYPE

- Press the [SYNTH/FX] button.
- Use the [SELECT] knob to choose the effect you're going to edit.
- Select the type using the knob [3].

## FX1-FX4 TYPE

This is a list of the effects that can be selected for FX1-FX4.

FX Type	Explanation
CHORUS (CHO)	In this effect, a slightly detuned sound is added to the original sound to add depth and breadth.
CHORUS+DELAY (C+D)	Combination of CHORUS and DELAY
CHORUS+REVERB (C+R)	Combination of CHORUS and REVERB
COMPRESSOR (CMP)	(Advanced Compressor) You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
DELAY (DLY)	This effect adds delayed sound to the direct sound, giving more body to the sound or creating special effects.
DELAY+REVERB (D+R)	Combination of DELAY and REVERB
EQ	This adjusts the tone.
FLANGER (FL)	The flanging effect gives a twisting, jet-airplane-like character to the sound.
ISOLATOR (ISO)	An effect that cuts the sound of the specified region.
LIMITER (LIM)	The limiter attenuates loud input levels to prevent distortion.
LO-FI (LF)	An effect that produces a lo-fi sound.
OD/DS (OD)	This effect distorts the sound to create long sustain.
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.
PHASER (PH)	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
REVERB (REV)	This effect adds reverberation to the sound.
ROTARY (ROT)	This produces an effect like the sound of a rotary speaker.
SLICER (SL)	Repeatedly cuts the sound to create a variety of slice patterns.
SLOW GEAR (SG)	This produces a volume-swell effect ("violin-like" sound).
TOUCH WAH (TW)	A wah effect is produced according to your picking dynamics.
TREMOLO (TR)	Tremolo is an effect that creates a cyclic change in volume.
UNI-V (UV)	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.

## CHORUS (CHO)

STEREO

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

Parameter	Value	Explanation
MODE	Selection for the chorus mode.	
	MONO	This chorus effect outputs the same sound from both L channel and R channel.
	STEREO1	This is a stereo chorus effect that adds different chorus sounds to L channel and R channel.
	STEREO2	This stereo chorus uses spatial synthesis, with the direct sound output in the L channel and the effect sound output in the R channel.
RATE	Adjust the speed of the chorus effect for the high frequency range. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.	
DEPTH	Adjusts the depth of the chorus effect. * To use it for doubling effect, set the value to 0.	
EFFECT LEVEL	Adjusts the volume of the effect sound.	
PRE DELAY	Adjusts the time needed for the effect sound to be output after the direct sound has been output. By setting a longer pre delay time, you can obtain an effect that sounds like more than one sound is being played at the same time (doubling effect).	
LOW CUT	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.	
HIGH CUT	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.	
DIRECT LEVEL	Adjusts the volume of the direct sound.	

## COMPRESSOR (CMP)

STEREO

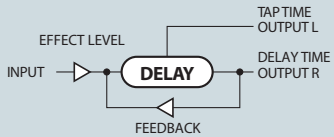

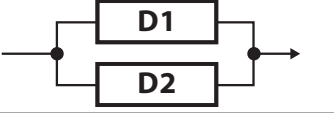
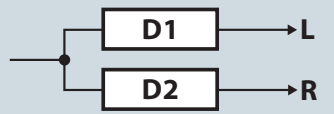
This is an effect that produces a long sustain by evening out the volume level of the input signal.

Parameter	Value	Explanation
OFF/ON	OFF, ON	Turns the effect on/off.
TYPE	BOSS COMP	This models a BOSS CS-3.
	HI-BAND	This is a compressor that adds an even stronger effect in the high end.
	LIGHT	This is a compressor with a light effect.
	D-COMP	This models a MXR DynaComp.
	ORANGE	This is modeled on the sound of the Dan Armstrong ORANGE SQUEEZER.
	FAT	When applied heavily, this compressor effect provides a fat tone with a boosted midrange.
	MILD	When applied heavily, this compressor effect produces a sweet tone with the high end cut.
SUSTAIN	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.	
ATTACK	Adjusts the strength of the picking attack when the strings are played. Higher values result in sharper attack, creating a more clearly defined sound.	
EFFECT LEVEL	This adjusts the volume.	
TONE	This adjusts the tone.	

## DELAY (DLY)

STEREO

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

Parameter	Value	Explanation
TYPE	This selects which type of delay. * If you switch patches with the Type set to either DUAL-S, DUAL-P, or DUAL- L/R and then begin to play immediately after the patches change, you may be unable to attain the intended effect in the first portion of what you perform. * The stereo effect is cancelled if a monaural effect is connected after a stereo delay effect.	
	SINGLE	This is a simple monaural 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. 
	STEREO	The direct sound is output from the left channel, and the effect sound is output from the right channel.
	DUAL-S	This is a delay comprising two different delays connected in series. Each delay time can be set in a range from 1 ms to 1000 ms. 
	DUAL-P	This is a delay comprising two delays connected in parallel. Each delay time can be set in a range from 1 ms to 1000 ms. 
	DUAL-L/R	This is a delay with individual settings available for the left and right channels. Delay 1 goes to the left channel, Delay 2 to the right. 
	REVERSE	This produces an effect where the sound is played back in reverse.
	ANALOG	This gives a mild analog delay sound. The delay time can be set within the range of 1 to 2000 ms.
	TAPE	This setting provides the characteristic wavering sound of the tape echo. The delay time can be set within the range of 1 to 3400 ms.
	MOD (MODULATE)	This delay adds a pleasant wavering effect to the sound.

## COMMON

Parameter	Explanation
TIME (DELAY TIME)	Determines the delay time. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
F.BACK (FEEDBACK)	Sets the amount of delay sound returned to the input. A higher value will increase the number of the delay repeats.
EFFECT LEVEL	Adjusts the volume of the delay sound.



Parameter	Explanation
HIGH CUT	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.
DIRECT LEVEL	Adjusts the volume of the direct sound.

## PAN

Parameter	Explanation
TAP TIME	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%).

## DUAL-S, DUAL-P, DUAL-L/R

Parameter	Explanation
D1: TIME D2: TIME	Adjusts the delay time. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song. * If, due to the tempo, the time is longer than the range of allowable settings, it is then synchronized to a period either 1/2 or 1/4 of that time.
D1: F.BACK (FEEDBACK) D2: F.BACK (FEEDBACK)	Adjusts the amount of feedback of the DELAY 1 (or DELAY 2). A higher value will increase the number of the delay repeats.
D1: HI CUT (HIGH CUT) D2: HI CUT (HIGH CUT)	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.
D1: LEVEL D2: LEVEL	Adjusts the volume of the DELAY 1 (or DELAY 2).

## MODULATE (MOD)

Parameter	Explanation
MOD RATE (MODULATION RATE)	Adjusts the modulation rate of the delay sound.
MOD DEPTH (MODULATION DEPTH)	Adjusts the modulation depth of the delay sound.

## EQ

STEREO

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

Parameter	Explanation
L.GAIN 100 Hz	Adjusts the tone for the low frequency range.
H.GAIN 10 kHz	Adjusts the tone for the high frequency range.
LEVEL	Adjusts the overall volume level of the equalizer.
LO-MID FREQ	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LO-MID Q	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LO-MID GAIN	Adjusts the middle frequency range tone.
HI-MID FREQ	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HI-MID Q	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HI-MID GAIN	Adjusts the high-middle frequency range tone.
LOW CUT	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.
HIGH CUT	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.

## FLANGER (FL)

STEREO

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

Parameter	Explanation
RATE	This sets the rate of the flanging effect. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	Determines the depth of the flanging effect.
RESO (RESONANCE)	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL	Adjusts the center frequency at which to apply the effect.
SEPARATION	Adjusts the diffusion. The diffusion increases as the value increases.
LOW CUT	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.
EFFECT LEVEL	Adjusts the volume of the flanger.
DIRECT LEVEL	Adjusts the volume of the direct sound.

## ISOLATOR (ISO)

STEREO

An effect that cuts the sound of the specified region.

Parameter	Explanation
BAND	Select the range (LOW, MID, HIGH) that will be cut.
RATE	Adjusts the rate of modulation. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	Adjusts the depth of modulation.
BAND LEVEL	Specifies the amount of cut.

## LIMITER (LIM)

STEREO

The limiter attenuates loud input levels to prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the limiter type.	
	BOSS LIMITER	This selects a stereo limiter.
	RACK 160D	This models a dbx 160X.
	VTG RACK U	This models a UREI 1178.
THRESH (THRESHOLD)	Adjust this as appropriate for the input signal from your guitar. When the input signal level exceeds this threshold level, limiting will be applied.	
RATIO	This selects the compression ratio used with signals in excess of the threshold level.	
EFFECT LEVEL	Adjusts the volume.	
ATTACK	Adjusts the strength of the picking attack when the strings are played. Higher values result in sharper attack, creating a more clearly defined sound.	
RELEASE	Adjusts the release time.	

## LO-FI (LF)

STEREO

This effect intentionally degrades the sound to create a distinctive character.

Parameter	Explanation
BIT DEPTH	Specifies the bit depth.
SAMPLE RATE	Specifies the sampling rate.
BALANCE	Adjusts the volume balance between the direct sound and the effect sound.

## OD/DS (OD)

MONO

This effect distorts the sound to create long sustain.

Parameter	Explanation
TYPE	Refer to OD/DS TYPE
DRIVE	Adjusts the depth of distortion.
TONE	This adjusts the tone.
LEVEL	Adjusts the volume of the effect sound.
BOTTOM	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.
DIRECT LEVEL	Adjusts the volume of the direct sound.
SOLO OFF/ON	The tone to one suitable for solos.
SOLO LEVEL	Adjusts the volume level when the Solo Sw is ON.
AMP OFF/ON	Switches the amp simulator on and off.
NS OFF/ON	Switches the noise suppressor on/off.
NS THRESH	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. * Setting this higher than necessary may cause no sound to be produced when the guitar is played at low volume.
NS RELEASE	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

## OD/DS TYPE

This is a list of distortion types that can be selected for OD/DS.

Type	Explanation
MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the COSM amp produces sound suitable for solos.
CLEAN BOOST	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
TREBLE BOOST	This is a booster that has bright characteristics.
CRUNCH	A lustrous crunch sound with an added element of amp distortion.
NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
WARM OD	This is a warm overdrive.
FAT DS	A distortion sound with thick distortion.
LEAD DS	Produces a distortion sound with both the smoothness of an overdrive along with a deep distortion.
METAL DS	This is distortion sound that is ideal for performances of heavy riffs.
OCT FUZZ	A fuzz sound with rich harmonic content.
BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
OD-1	This models 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.
DIST	This gives a basic, traditional distortion sound.
RAT	This models a Proco RAT.
GUV DS	This models a Marshall GUV'NOR.
DST+	This models a MXR DISTORTION+.
METAL ZONE	This models the sound of the BOSS MT-2. It produces a wide range of metal sounds, from old style to slash metal.
'60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
MUFF FUZZ	This models an Electro-Harmonix Big Muff $\pi$ .

## PAN

STEREO

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	Value	Explanation
TYPE	AUTO	This varies the volume level on the left and right according to the settings for WAVE SHAPE, RATE, and DEPTH.
	MANUAL	Output uses the volume balance set with POS.
WAVE SHAPE *1		Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE *1		Adjusts the frequency (speed) of the change. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH *1		Adjusts the depth of the effect.
POS (POSITION) *2		This adjusts the volume balance between the left and right channels.
EFFECT LEVEL		Adjusts the volume.

\*1: Setting available when TYPE is set to AUTO.

\*2: Setting available when TYPE is set to MANUAL.

## PHASER (PH)

STEREO

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

Parameter	Value	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.
RATE	BiPHASE	This is the phaser with two phase shift circuits connected in series.
	This sets the rate of the phaser effect. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.	
DEPTH		Determines the depth of the phaser effect.
RESO (RESONANCE)		Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating a more unusual sound.
MANUAL		Adjusts the center frequency of the phaser effect.
STEP RATE	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.	
	* When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.	
EFFECT LEVEL		Adjusts the volume of the phaser.
DIRECT LEVEL		Adjusts the volume of the direct sound.



## REVERB (REV)

**MONO**  
**STEREO**

This effect adds reverberation to the sound.

Parameter	Value	Explanation
TYPE	This selects the reverb type. Various different simulations of space are offered.	
	AMBIENC (AMBIENCE)	Simulates an ambience mic (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 reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
	SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
	MOD (MODULATE)	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.
TIME	Adjusts the length (time) of reverberation.	
PRE DELAY	Adjusts the time until the reverb sound appears.	
EFFECT LEVEL	Adjusts the volume of the reverb sound.	
LOW CUT	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.	
HIGH CUT	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.	
DENSITY	Adjusts the density of the reverb sound.	
DIRECT LEVEL	Adjusts the volume of the direct sound.	
SPRING SENS (TYPE = SPRING only)	Adjusts the sensitivity of the spring effect. When the value is set higher, the effect is obtained even with a weak picking.	

## ROTARY (ROT)

**MONO**  
**STEREO**

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

Parameter	Explanation
SPEED SELECT	This parameter changes the simulated speaker's rotating speed (SLOW or FAST).
RATE SLOW	This parameter adjusts the SPEED SELECT of rotation when set to "SLOW."
RATE FAST	This parameter adjusts the SPEED SELECT of rotation when set to "FAST." * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	This parameter adjusts the amount of depth in the rotary effect.
RISE TIME	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "SLOW" to "FAST."
FALL TIME	This parameter adjusts the time it takes for the rotation SPEED SELECT to change when switched from "FAST" to "SLOW."
EFFECT LEVEL	Adjusts the volume.

## SLICER (SL)

**STEREO**

This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.

Parameter	Explanation
PATTERN	Select the slice pattern that will be used to cut the sound.
RATE	Adjust the rate at which the sound will be cut. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	Adjusts the depth of the UNI-V effect.

## SLOW GEAR (SG)

**STEREO**

This produces a volume-swell effect ("violin-like" sound).

Parameter	Explanation
SENS	Adjusts the sensitivity. When it is set to a lower value, the effect of the slow gear can be obtained only with a stronger picking, while no effect is obtained with a weaker picking. When the value is set higher, the effect is obtained even with a weak picking.
RISE TIME	Adjusts the time needed for the volume to reach its maximum from the moment you begin picking.
EFFECT LEVEL	Adjusts the volume of the effect sound.

## T. WAH (TW)

**STEREO**

A wah effect is produced according to your picking dynamics.

Parameter	Value	Explanation
MODE	Selects the wah mode.	
	LPF	Low pass filter. This creates a wah effect over a wide frequency range.
	BPF	Band pass filter. This creates a wah effect in a narrow frequency range.
POLAR	Selects the direction in which the filter will change in response to the input.	
	DOWN	The frequency of the filter will fall.
	UP	The frequency of the filter will rise.
SENS	Adjusts the sensitivity at which the filter will change in the direction determined by the POLAR setting. With a setting of 0, the strength of picking will have no effect.	
FREQ	Adjusts the center frequency of the Wah effect.	
PEAK	Adjusts the way in which the wah effect applies to the area around the center frequency. Higher values will produce a stronger tone which emphasizes the wah effect more. With a value of 50 a standard wah sound will be produced.	
EFFECT LEVEL	Adjusts the volume of the effect sound.	
DIRECT LEVEL	Adjusts the volume of the direct sound.	

## TREMOLO (TR)

**STEREO**

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

Parameter	Explanation
WAVE SHAPE	Adjusts changes in volume level. A higher value will steepen wave's shape.
RATE	Adjusts the frequency (speed) of the change. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	Adjusts the depth of the effect.
EFFECT LEVEL	Adjusts the volume.

UNI-V (UV)

STEREO

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	Explanation
RATE	Adjusts the rate of the UNI-V effect. * When set to BPM (note value), the value of each parameter will be set according to the value of the "PATCH TEMPO" specified for each patch or the tempo received from the external device. This makes it easier to achieve effect sound settings that match the tempo of the song.
DEPTH	Adjusts the depth of the UNI-V effect.
EFFECT LEVEL	Adjusts the volume.

CHORUS+DELAY (C+D)

Combination of CHORUS and DELAY

\* The parameters are the same as for CHORUS and DELAY.

CHORUS+REVERB (C+R)

Combination of CHORUS and REVERB

\* The parameters are the same as for CHORUS and REVERB.

DELAY+REVERB (D+R)

Combination of DELAY and REVERB

\* The parameters are the same as for DELAY and REVERB.

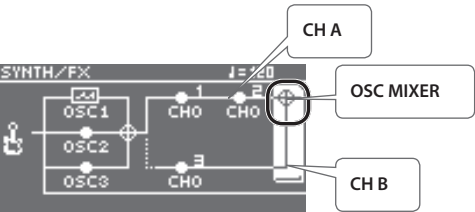
MEMO

For "CHORUS+DELAY (C+D)," "CHORUS+REVERB (C+R)," and "DELAY+REVERB (D+R)," chorus, delay, and reverb cannot be turned on/off individually. However, you can achieve the same result by assigning the maximum value and minimum value of the respective EFFECT LEVEL to the SY-300's [CTL] switches or a footswitch (sold separately: FS-5U, FS-6, FS-7) connected to the rear panel EXP/CTL 4,5 jack. For details, refer to "CTL/EXP" (p. 16).

OSC MIXER

This mixes the OSC signals.

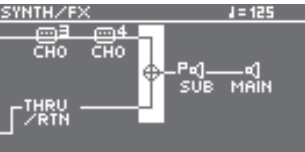
Parameter	Explanation
CH A LEVEL	Adjusts the CH A signal level.
CH B LEVEL	Adjusts the CH B signal level.
BALANCE	Adjusts the balance of CH A and CH B.
CH A PAN	Adjusts the left/right pan of CH A.
CH B PAN	Adjusts the left/right pan of CH B.



OUTPUT MIXER

This mixes the signals from the synth and return.

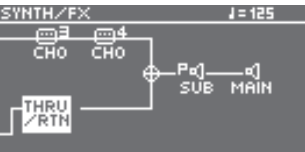
Parameter	Explanation
SYNTH LEVEL	Adjusts the signal level of the synth sound.
RETURN LEVEL	Adjusts the signal level of the return sound.
BALANCE	Adjusts the balance of the synth sound and return sound.
SYNTH PAN	Adjusts the left/right pan of the synth sound.
RETURN PAN	Adjusts the left/right pan of the return sound.



THRU/RETURN

These settings let you connect an external effect unit between the THRU jack and RETURN jack.

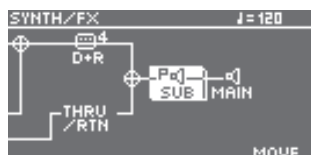
Parameter	Explanation
RETURN LEVEL	Adjusts the signal level from the external FX.
RETURN PHASE	Inverts the phase of the signal from the external FX. Some external effect units invert the phase.
DIRECT LEVEL	Adjusts the level of the direct sound.



## SUBOUT (PATCH)

Here you can connect to your amp or monitor speakers. SUB OUT can be placed anywhere after OSC1–3.

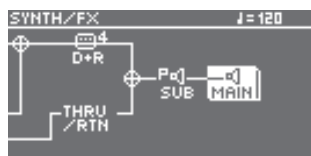
Parameter	Explanation
SUBOUT LEVEL	Adjusts the level of the signal that is output from the SUB OUTPUT jacks.



## MAIN

Here you can connect to your amp or monitor speakers.

Parameter	Explanation
PATCH LEVEL	Adjusts the level of the signal that is output from the MAIN OUTPUT jacks.
PATCH TEMPO	Adjusts the tempo.



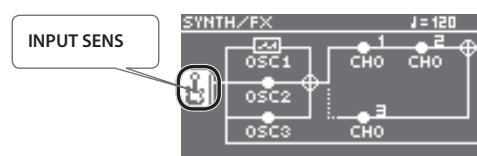
## INPUT SENS (PATCH)

The SY-300 responds to the dynamics of the signal that is sent from your guitar. Adjust the input signal's attack, release, and level while you edit the sound of the patch.

\* With the default settings, the input sensitivity is set to use the system parameter setting (p. 13).

### Settings

1. Press the [SYNTH/FX] button.  
The SYNTH/FX screen appears.
2. Select the guitar icon at the left edge.

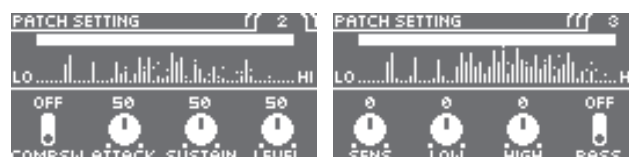


3. Turn knob [1] to set "PATCH/SYSTEM" to "PATCH."

\* If "PATCH/SYSTEM" is set to "SYSTEM," the following parameters are not shown.

4. Turn the [SELECT] knob to access the second and third pages.

Play your guitar while you adjust the parameters using the knobs [1]–[4].

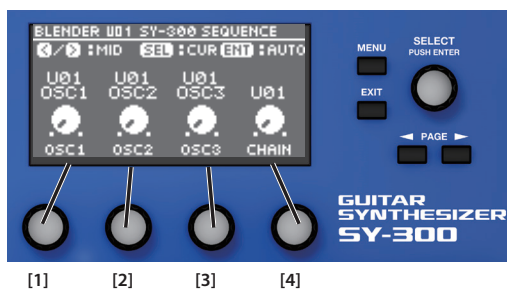


The graph in the upper part of the screen show the volume distribution in each frequency region. The low-frequency region is toward the left side and the high-frequency region is toward the right side.

Parameter	Explanation
PATCH/SYSTEM	Specifies whether to use the input sensitivity setting specified for the individual patch or the input sensitivity setting of the system (p. 13).
COMPRESSOR	Adjust the compressor settings if you want to add an attack or to extend the sustain. * If "COMP SW" is off, the "ATTACK," "SUSTAIN," and "LEVEL" settings are ignored.
	COMP SW Turns the compressor on/off.
	ATTACK Adjusts the strength of the picking attack when the strings are played.
	SUSTAIN Adjusts the range (time) over which decayed signals are boosted. Larger values will result in longer sustain.
	LEVEL Adjusts the volume.
SENS	Adjusts the overall input sensitivity.
LOW	Adjusts the sensitivity of the low-frequency region. Increase this setting if you want to fatten the low-frequency region. Decrease this setting if you want to make the low-frequency region clearer.
HIGH	Adjusts the sensitivity of the high-frequency region. Increase this setting if you want more volume in the high-frequency region, such as when playing a solo. Decrease this setting if you want to restrain the volume in the high-frequency region.
BASS MODE	This setting is appropriate for bass. Turn it on if you connect a bass. The range of pitches that can be sounded is A1–E6 for "OFF" and A0–E5 for "ON."

# BLENDER

The Blender function lets you shuffle the OSC and FX settings of a patch, exchanging them with the settings of a different patch. Use parameter knobs [1]–[4] to specify the number of the patch with which you want to exchange settings.



Parameter	Controller	Explanation
OSC1–OSC3	[1]–[3] knob	Select OSC1–3 settings from a different patch.
CHAIN	[4] Knob	Select the effect order from a different patch.
SPEED	PAGE [◀] [▶] buttons	Change the speed of shuffling.
HISTORY	[SELECT] knob (rotate)	You can step back through the history of the last 100 items.
AUTO	[SELECT] knob (push)	OSC1–3 and FX settings change randomly.

## MEMO

You can shuffle the settings randomly.

- Press the [SELECT] knob to start shuffling for a certain interval. You can use the PAGE [◀] [▶] buttons to change the speed of shuffling.
- Press the [SELECT] knob once again to stop shuffling.
- Rotate the [SELECT] knob to play back the history of up to 100 shuffles.

## NOTE

Certain combinations may produce high volume, so use caution.

## SYSTEM

Here you can make settings for input/output, USB, and MIDI, as well as assign the functions of the [CTL] switches and the [ON/OFF] switch, and of an external pedal if connected.

### INPUT SENS (SYSTEM)

The SY-300 responds to the dynamics of the signal that is sent from your guitar. Adjust the input signal's attack, release, and level while you edit the sound of the patch.

\* If you want to use the settings that are specific to the individual patch, refer to "INPUT SENS (PATCH)" (p. 11).

Parameter	Value	Explanation
INPUT SETTING	SET1, SET2, SET3	You can make three sets of input sensitivity settings. This parameter selects which settings are used.
COMPRESSOR		Adjust the compressor settings if you want to add an attack or to extend the sustain. * If "COMP SW" is off, the "ATTACK," "SUSTAIN," and "LEVEL" settings are ignored.
	COMP SW	Turns the compressor on/off.
	ATTACK	Adjusts the strength of the picking attack when the strings are played.
	SUSTAIN	Adjusts the range (time) over which decayed signals are boosted. Larger values will result in longer sustain.
	LEVEL	Adjusts the volume.
SENS		Adjusts the overall input sensitivity.
LOW		Adjusts the sensitivity of the low-frequency region. Increase this setting if you want to fatten the low-frequency region. Decrease this setting if you want to make the low-frequency region clearer.
HIGH		Adjusts the sensitivity of the high-frequency region. Increase this setting if you want more volume in the high-frequency region, such as when playing a solo. Decrease this setting if you want to restrain the volume in the high-frequency region.
BASS MODE		This setting is appropriate for bass. Turn it on if you connect a bass. The range of pitches that can be sounded is A1–E6 for "OFF" and A0–E5 for "ON."

## OUTPUT

Here you can make output settings.

Parameter	Value	Explanation
MAINOUT OFFMOD		This is the MAIN OUT setting when the top panel [ON/OFF] switch is set to OFF.
	BYPASS	All OSC and FX turn off, and only the dry sound of the guitar input is output to the MAIN OUTPUT jacks.
	SYNTH OFF	All OSC turn off. FX and the FX connection order settings continue to apply. The sound of an external effect unit connected between THRU/RETURN is output.
SUBOUT OFFMOD		This is the SUB OUT setting when the top panel [ON/OFF] switch is set to OFF.
	MUTE	No sound is output.
	BYPASS	All OSC and FX turn off, and only the dry sound of the guitar input is output to the SUB OUTPUT jacks.
	ALWAYS ON	The operation of the [ON/OFF] switch is ignored. All OSC and FX remain on. * If MAINOUT OFFMOD is set to SYNTH OFF, the synth sound is not heard from SUBOUT either.
NOISE FILTER		Cuts hum noise.

Parameter	Value	Explanation
OUTPUT SELECT		Selects the type of device that is connected to the MAIN OUTPUT jacks and SUB OUTPUT jacks.
	LINE	Choose this setting if you're using headphones, or if the SY-300 is connected to a monitor speakers, mixer, or digital recorder.
	AMP	Choose this setting if the is connected to the guitar input of a guitar amp.
OUTPUT LEVEL MODE		Select the output whose volume is adjusted by the [OUTPUT LEVEL] knob.
	MAIN & SUB	The levels of both the MAIN OUTPUT and SUB OUTPUT are adjusted simultaneously.
	MAIN	Only the level of the MAIN OUTPUT is adjusted.
	SUB	Only the level of the SUB OUTPUT is adjusted.
	OFF	The levels of the MAIN OUTPUT and SUB OUTPUT cannot be adjusted. This setting lets you prevent the volume from being inadvertently changed while you perform.
MAINOUT FIXED LEVEL		Specifies the output level (fixed value) of the MAIN OUTPUT when OUTPUT LEVEL MODE is set to "SUB" or "OFF."
SUBOUT FIXED LEVEL		Specifies the output level (fixed value) of the SUB OUTPUT when OUTPUT LEVEL MODE is set to "MAIN" or "OFF."
SUBOUT SYS CTL		Make this setting if you want the system to control the sub out setting. The SUB OUT output setting specified for each patch will be ignored.
SUBOUT LEVEL		Adjusts the SUB OUT level when "SUBOUT SYS CTL" is on.
SUBOUT POS		Specifies the placement of SUB OUT when "SUBOUT SYS CTL" is on. The THRU sound can be output only if "SUBOUT SYS CTL" is on. * The setting can also be made in the SYNTH/FX screen (in the illustration below, the sound of OSC1 and OSC2 are output from SUBOUT).

## EXP ASSIGN HOLD

Parameter	Explanation
EXP PEDAL HOLD	Specifies whether the state of the expression pedal will be (ON) or will not be (OFF) reflected by the next patch when you switch patches.

## GLOBAL EQ

STEREO

Here you can adjust the overall tonal character appropriately for different situations such as when playing at home, in a club, or on stage.

### MAIN/SUB

Parameter	Explanation
OFF/ON	Turns this effect on/off.
L.GAIN 100Hz	Adjusts the tone for the low frequency range.
H.GAIN 10kHz	Adjusts the tone for the high frequency range.
LO-MID FREQ	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LO-MID Q	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
LO-MID GAIN	Adjusts the low-middle frequency range tone.
HI-MID FREQ	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HI-MID Q	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
HI-MID GAIN	Adjusts the low-middle frequency range tone.

## MIDI

Here you can make MIDI settings.

## MIDI SETTING

Parameter	Value	Explanation
<b>RX CHANNEL</b>		This sets the MIDI channel used for receiving MIDI messages.
<b>OMNI MODE</b>		This makes the settings for the channels used for MIDI information.
	OFF	Information is received on the channel specified by the RX.CH setting.
	ON	Messages are received on all channels, regardless of the MIDI channel settings.
<b>TX CHANNEL</b>		This sets the MIDI channel used for transmitting MIDI messages.
<b>DEVICE ID</b>		This sets the MIDI Device ID used for transmitting and receiving Exclusive messages.
<b>MAP SELECT</b>		This setting determines whether patches are switched according to the Program Change Map settings, or to the default settings.
	FIX	This deactivates the Program Change Map. Switches to the patches according to the default settings.
	PROG	This activates the Program Change Map. Switches to the patches according to the Program Change Map.
<b>SYNC CLOCK</b>		This setting determines the basis used for synchronizing the timing for LFOs, RATE of the SEQUENCER, effect modulation rates, DELAY TIME, and other time-based parameters.
		* When you have an external MIDI device connected, the PATCH TEMPO is then synchronized to the external MIDI device's tempo, thus disabling the PATCH TEMPO setting. To enable setting of the PATCH TEMPO, set to "INTERNAL."
		* When synchronizing performances to the MIDI Clock signal from an external MIDI device, timing problems in the performance may occur due to errors in the MIDI Clock.
	INTERNAL	Operations are synchronized to the SY-300's internal Clock.
	AUTO	Operations are synchronized to the MIDI Clock received via MIDI or USB. However, operations are automatically synchronized to the SY-300's internal Clock if the SY-300 is unable to receive the external Clock.
	MIDI (AUTO)	Operations are synchronized to the MIDI Clock received from the MIDI IN connector. If no clock is being received, the internal clock is automatically connected.
<b>MIDI IN THRU</b>		Specifies how data from MIDI IN is sent thru.
	OFF	Data is not sent thru.
	MIDI OUT	Data is sent thru to MIDI OUT (it is not output from USB OUT).
	USB OUT	Data is sent thru to USB OUT (it is not output from MIDI OUT).
	USB/ MIDI	Data is sent thru to both MIDI OUT and USB OUT.
<b>USB IN THRU</b>		Specifies how data from USB IN is sent thru.
	OFF	Data is not sent thru.
	MIDI OUT	Data is sent thru to MIDI OUT (it is not output from USB OUT).
	USB OUT	Data is sent thru to USB OUT (it is not output from MIDI OUT).
	USB/ MIDI	Data is sent thru to both MIDI OUT and USB OUT.
<b>CLOCK OUT</b>		Specifies whether the SY-300's internal clock is output.

Parameter	Value	Explanation
<b>PC.OUT</b>		This setting determines whether or not Program Change messages are output when patches are switched on the SY-300.
	OFF	Program Change messages are not output, even when patches are switched.
	ON	Program Change messages are simultaneously output when patches are switched.
<b>CTL1 OUT-CTL5 OUT, EXP OUT</b>		This sets the controller number when operation data from CTL1-5 or EXP is output as Control Change messages.
	OFF	Control Change messages are not output.
	CC#1-CC#31, CC#64-CC#95	This sets the controller number when CTL1-CTL5 pedal operation data is output as Control Change messages.

## P.MAP (MIDI-PROGRAM CHG MAP)

When switching patches using Program Change messages transmitted by an external MIDI device, you can freely set the correspondence between Program Change messages received by the SY-300 and the patches to be switched to in the "Program Change Map."

Parameter	Value	Explanation
<b>PC#</b>	BANK#0	Specify the program change number that you want to assign.
	PC#1-PC#128	
<b>PATCH</b>	U01-U99	This sets the patch number (U01 through P70) for the corresponding Program Change number.
	P01-P70	
<b>PC#</b>	BANK#1	Specify the program change number that you want to assign.
	PC#1-PC#128	
<b>PATCH</b>	U01-U99	This sets the patch number (U01 through P70) for the corresponding Program Change number.
	P01-P70	

## MIDI BULK DUMP

You can use Exclusive messages to provide another SY-300 with identical settings, and save effect settings on a MIDI sequencer or other device.



1. Choose [MENU] → "SYSTEM" → "MIDI" → "B.DUMP"
2. Use the parameter knob [1] to specify the areas that will be transmitted.

Parameter	Value	Explanation
<b>SELECT</b>	SYSTEM + PATCH	System parameters and the contents of patches U01-U99
	SYSTEM	System parameter settings
	PATCH	The contents of patches U01-U99

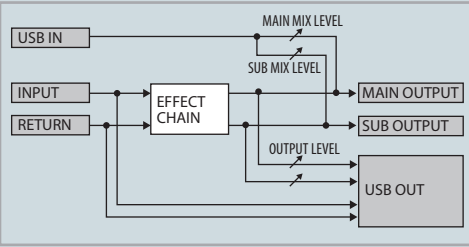
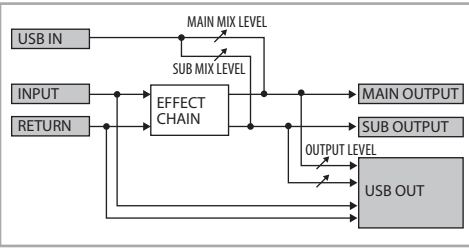
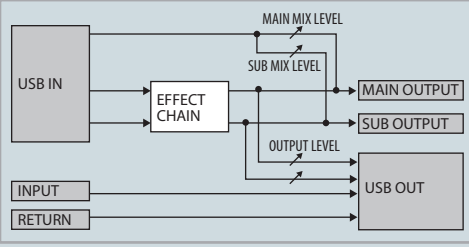
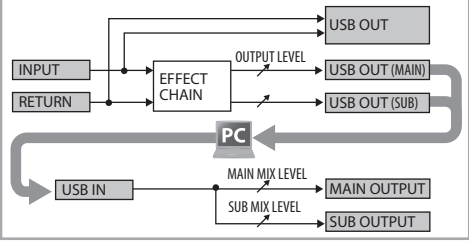


## USB

Here you can make USB-related settings for when the SY-300 is connected to a computer via USB.

Parameter	Value	Explanation
MAIN MIX LEVEL		Adjusts the volume of the digital audio from USB (computer). You can control the volume of the MAIN OUTPUT and SUB OUTPUT individually.
SUB MIX LEVEL		Adjusts the volume of the digital audio signal output to USB (computer).
ROUTING		Specifies the routing for USB audio.
MIX OFFMOD	OFF	The digital audio from USB (computer) turns off when you turn the [ON/OFF] switch OFF.
	ALWAYS ON	The digital audio from USB (computer) remains on regardless of the [ON/OFF] switch.

## About each routing

Routing	Explanation
STANDARD	<p>Use this setting if you're playing guitar while playing back a song from your computer. The sound from the computer is not output to the computer.</p> 
MIX	<p>Use this setting if you're playing guitar while playing back a song from your computer. The sound of the SY-300 and the sound from the computer are mixed and output to the computer.</p> 
RE-SYNTH	<p>The dry sound of the recorded guitar is input to the SY-300 and re-synthesized. This is useful when you want to re-edit just the sound.</p> 
DIRECT OFF	<p>Use this setting if you want the output processed by a plug-in effect on your DAW to be output to the SY-300's OUTPUT. The SY-300's output is sent only to the computer.</p> 

\* USB audio routing returns to the default STANDARD setting when the power is turned off.

\* The dry sound of the guitar is output for all routings.

## QUICK KNOB

You can assign the parameters that are controlled by parameter knobs [1]–[4] when a Quick Page (Owner's Manual p. 3) is displayed.

Parameter	Explanation
KNOB1–8 TARGET CATEGORY	Select the parameters that are operated by each knob. Refer to "TARGET list" (p. 19).
KNOB1–8 TARGET	

\* KNOB1–4: The knobs of Quick Page 1

\* KNOB5–8: The knobs of Quick Page 2

## PATCH EXTENT

This lets you restrict the range of patches that can be selected from the Play screen. You can use this to prevent unwanted patches from being selected during a live performance.

Parameter	Value	Explanation
OFF/ON		Turns this effect on/off.
MIN	U01–U99,	Specifies the lowest value of the selectable range.
MAX	P01–P70	Specifies the highest value of the selectable range.

## LOCK

You can prevent inadvertent operation of the knobs or switches from changing patches or entering the tuner screen while the play screen is displayed.

Parameter	Explanation
TUNER LOCK	Prevents the tuner screen from appearing even if switches [▼/CTL2] and [▲/CTL3] are pressed simultaneously.
SELECT KNOB LOCK	Disables [SELECT] knob operation so that patches will not change.

## LCD

You can adjust the brightness of the display.

Parameter	Explanation
CONTRAST	Adjusts the brightness.

## AUTO OFF

The SY-300 can turn off its power automatically. The power will turn off automatically when 10 hours have passed since you last played or operated the unit. The display will show a message approximately 15 minutes before the power turns off.

With the factory settings, this function is turned "ON" (power-off in 10 hours). If you want to have the power remain on all the time, turn it "OFF."

Parameter	Value	Explanation
AUTO OFF	OFF	The power will not turn off automatically.
	ON	The power will turn off automatically when 10 hours have passed since you last played or operated the unit.

## FACTORY RESET

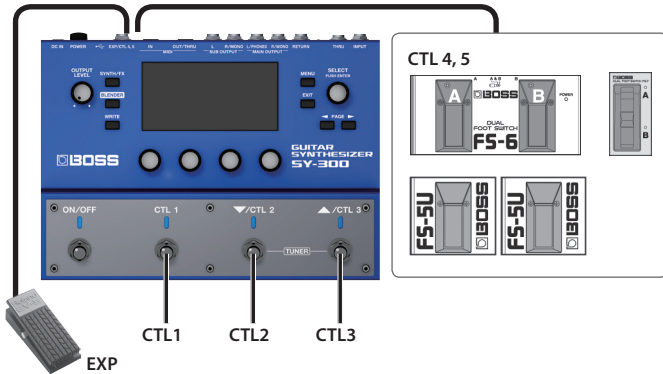
Initializes the SY-300 to its factory-set condition.

Parameter	Value	Explanation
SELECT	SYSTEM + PATCH	System parameters and the contents of patches U01–U99
	SYSTEM	System parameter settings
	PATCH	The contents of patches U01–U99

\* Initialization cannot be executed while connected to the dedicated software.

## CTL/EXP

You can control a variety of parameters by using the SY-300's [CTL] switches, or by connecting an expression pedal (Roland EV-5 etc.: sold separately) or a footswitch (FS-5U, FS-6, or FS-7: sold separately) to the rear panel EXP/CTL 4, 5 jack.



### MEMO

If you want to change the function of switches [▼/CTL2][▲/CTL3] to CTL2 and CTL3, set the CTL2 and CTL3 "DOWN/CTL2" and "DOWN/CTL3" parameters to "CTL2" and "CTL3."

Parameter	Value	Explanation
DOWN/CTL2	PATCH DOWN	The patch number decrements by one each time you step on the [▼/CTL2] switch.
	CTL2	Use the [▼/CTL2] switch as CTL2.
DOWN/CTL3	PATCH UP	The patch number increments by one each time you step on the [▲/CTL3] switch.
	CTL3	Use the [▲/CTL3] switch as CTL3.

\* If the function of switches [▼/CTL2][▲/CTL3] is set to CTL2 and CTL3, the tuner does not start when you press these switches simultaneously. To start the tuner, press the [◀] button in the play screen.

## CTL1–CTL5 (ASSIGN1–6)

Up to six functions can be assigned to each of CTL1–5.

### MEMO

The LED of each switch is lit or unlit according to whether the function assigned to the lowest numbered ASSIGN1–6 is On or Off.

Parameter	Value	Explanation
CTL MODE	PATCH, SYSTEM	If this is set to PATCH, different settings can be made for each patch. If this is set to SYSTEM, the same settings are shared by all patches.
ASSIGN OFF/ON	OFF, ON	Switches the function on/off.
ASSIGN MODE	PRESET, MANUAL	Specifies whether one of the preset functions is selected, or a desired function is selected. * For more about the preset functions, refer to "Assignment preset list" (p. 16).
	Settings when "ASSIGN MODE" is "PRESET"	
	OSC1–3 SW	Switches the OSC1–3 on and off.
	FX1–4 SW	Switches the FX1–4 on and off.
	OSC1–3 HOLD, OSC ALL HOLD	OSC1–3 or all OSCs are held.
PRESET	BPM TAP	Press the switch to specify the tempo.
TARGET CATEGORY		This selects the parameter to be changed. Refer to "TARGET list" (p. 19).
TARGET		
TARGET MIN		This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.
TARGET MAX		This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.

Parameter	Value	Explanation
SOURCE MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
ACT RANGE MIN	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with ACT RANGE MIN and ACT RANGE MAX. You should normally set ACT RANGE MIN to 0 and ACT RANGE MAX to 127.
ACT RANGE MAX	1–127	
RISE TIME		Specifies the time over which the target changes from minimum to maximum. * If TARGET CATEGORY is CONTROL, TAP, or PATCH, set this to 0.
FALL TIME		Specifies the time over which the target changes from maximum to minimum. * If TARGET CATEGORY is CONTROL, TAP, or PATCH, set this to 0.
RISE CURVE		Specifies the curve by which the target changes from minimum to maximum.
	LINEAR	
	SLOW RISE	
FALL CURVE		Specifies the curve by which the target changes from maximum to minimum.
	LINEAR	
	SLOW FALL	
FAST RISE		

## Assignment preset list

Value	Explanation
OSC1 SW	Turns the OSC1 on/off
OSC2 SW	Turns the OSC2 on/off
OSC3 SW	Turns the OSC3 on/off
FX1 SW	Turns the FX1 on/off
FX2 SW	Turns the FX2 on/off
FX3 SW	Turns the FX3 on/off
FX4 SW	Turns the FX4 on/off
OSC1 HOLD	Holds OSC1
OSC2 HOLD	Holds OSC2
OSC3 HOLD	Holds OSC3
OSC ALL HOLD	Holds all OSC1–3
TAP TEMPO	BPM Tap tempo

\* While the synth sound is being held, new synth sounds are not played even if you play the guitar.

### Example setting

**Smoothly raises the pitch by four octaves when you press the [CTL 1] pedal**

Select the patch whose settings you want to edit, and then make the following parameter settings.

Parameter	Value
CTL MODE	PATCH
ASSIGN OFF/ON	ON
ASSIGN MODE	MANUAL
TARGET CATEGORY	OSC1 PITCH
TARGET	PITCH
TARGET MIN	-24
TARGET MAX	+24
SOURCE MODE	TOGGLE
ACT RANGE MIN	0
ACT RANGE MAX	127

Parameter	Value
RISE TIME	25 (Adjust the time over which the pitch rises four octaves.)
FALL TIME	25 (Adjust the time over which the pitch falls four octaves.)
RISE CURVE	LINEAR (You can select a different curve to modify the way in which the change occurs.)
FALL CURVE	LINEAR (You can select a different curve to modify the way in which the change occurs.)

## EXP PEDAL




Here you can assign up to three functions to an expression pedal connected to the EXP/CTL 4, 5 jack.

Parameter	Value	Explanation
CTL MODE	PATCH, SYSTEM	If this is set to PATCH, different settings can be made for each patch. If this is set to SYSTEM, the same settings are shared by all patches.
ASSIGN OFF/ON	OFF, ON	Switches the function on/off.
TARGET CATEGORY	This selects the parameter to be changed. Refer to "TARGET list" (p. 19).	
TARGET		
TARGET MIN	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TARGET MAX	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
SOURCE MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
ACT RANGE MIN	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with ACT RANGE MIN and ACT RANGE MAX. You should normally set ACT RANGE MIN to 0 and ACT RANGE MAX to 127.
ACT RANGE MAX	1–127	

## WAVE







These settings let you use an internal waveform to modify the parameter specified by "TARGET" at a fixed rate.

Parameter	Value	Explanation
CTL MODE	PATCH, SYSTEM	If this is set to PATCH, different settings can be made for each patch. If this is set to SYSTEM, the same settings are shared by all patches.
ASSIGN OFF/ON	OFF, ON	Switches the function on/off.
TARGET CATEGORY	This selects the parameter to be changed. Refer to "TARGET list" (p. 19).	
TARGET		
TARGET MIN	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TARGET MAX	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
SOURCE MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
ACT RANGE MIN	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with ACT RANGE MIN and ACT RANGE MAX. You should normally set ACT RANGE MIN to 0 and ACT RANGE MAX to 127.
ACT RANGE MAX	1–127	
WAVE RATE	Specifies the rate of modulation.	

Parameter	Value	Explanation
WAVEFORM		Selects the waveform.
	SIN	 Sine wave
	SAW	 Sawtooth wave
	TRI	 Triangle wave

## MIDI

The parameter specified by "TARGET" is varied by MIDI control changes.

Parameter	Value	Explanation
CTL MODE	PATCH, SYSTEM	If this is set to PATCH, different settings can be made for each patch. If this is set to SYSTEM, the same settings are shared by all patches.
ASSIGN OFF/ON	OFF, ON	Switches the function on/off.
SOURCE NUMBER		
TARGET CATEGORY	This selects the parameter to be changed. Refer to "TARGET list" (p. 19).	
TARGET		
TARGET MIN	This sets the minimum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
TARGET MAX	This sets the maximum value for the range in which the parameter can change. The value differs depending on the parameter assigned for TARGET parameter.	
SOURCE MODE	MOMENT	The normal state is Off (minimum value), with the switch On (maximum value) only while the footswitch is depressed.
	TOGGLE	The setting is toggled On (maximum value) or Off (minimum value) with each press of the footswitch.
ACT RANGE MIN	0–126	You can set the controllable range for target parameters within the source's operational range. Target parameters are controlled within the range set with ACT RANGE MIN and ACT RANGE MAX. You should normally set ACT RANGE MIN to 0 and ACT RANGE MAX to 127.
ACT RANGE MAX	1–127	
RISE TIME	Specifies the time over which the target changes from minimum to maximum. * If TARGET CATEGORY is CONTROL, TAP, or PATCH, set this to 0.	
FALL TIME	Specifies the time over which the target changes from maximum to minimum. * If TARGET CATEGORY is CONTROL, TAP, or PATCH, set this to 0.	
RISE CURVE	Specifies the curve by which the target changes from minimum to maximum.	
	LINEAR	
	SLOW RISE	
	FAST RISE	
FALL CURVE	Specifies the curve by which the target changes from maximum to minimum.	
	LINEAR	
	SLOW FALL	
	FAST FALL	

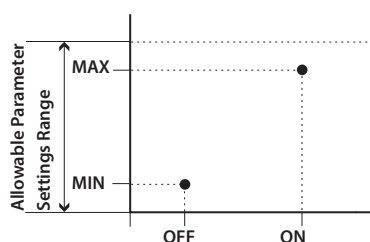
## About the range of a target's change

The value of the parameter selected as the target changes within the range defined by "Min" and "Max," as set on the SY-300.

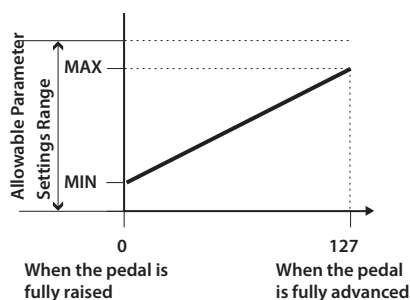
When using an external footswitch, or other controller that acts as an on/off switch, "Min" is selected with Off (CLOSED), and "Max" is selected with On (OPEN).

When using an external expression pedal or other controller that generates a consecutive change in the value, the value of the setting changes accordingly, within the range set by the minimum and maximum values. Also, when the target is of an on/off type, the median value of the received data is used as the dividing line in determining whether to switch it on or off.

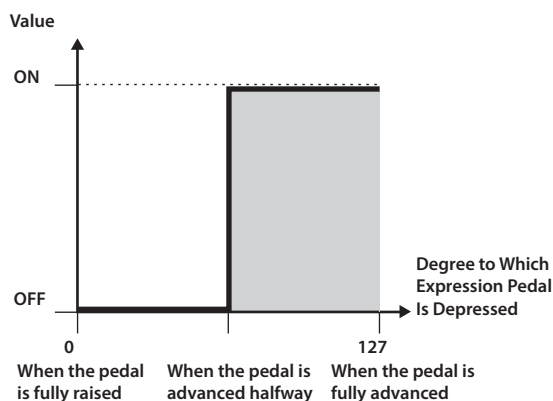
When using the footswitch:



When using the expression pedal:



When controlling the On/Off target with the expression pedal:

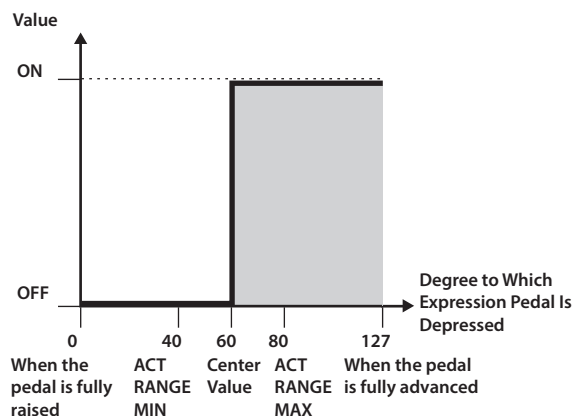
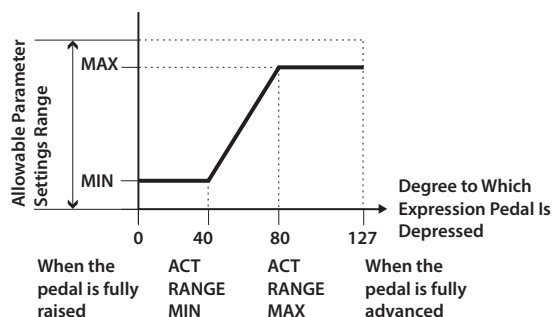


- \* The range that can be selected changes according to the target setting.
- \* When the "minimum" is set to a higher value than the "maximum," the change in the parameter is reversed.
- \* The values of settings can change if the target is changed after the "minimum" and "maximum" settings have been made. If you've changed the target, be sure to recheck the "minimum" and "maximum" settings.

## About the range of a controller's change

This sets the operational range within which the value of the setting changes when an expression pedal or other controller that changes the value consecutively is used as the source. If the controller is moved outside the operational range, the value does not change, it stops at "minimum" or "maximum."

(Example) With ACT RANGE MIN: 40, ACT RANGE MAX: 80



- \* When using a footswitch or other on/off switching controller as the source, leave these at "ACT RANGE MIN: 0" and "ACT RANGE MAX: 127." With certain settings, the value may not change.

## TARGET list

CATEGORY	TARGET	CATEGORY	TARGET	CATEGORY	TARGET	CATEGORY	TARGET
OSC1-3 WAVE	OSC OFF/ON	OSC1-3 SEQ	OFF/ON	FX1-4 CHO+DLY DELAY	DELAY TYPE	FX1-4 DELAY	TYPE
	WAVEFORM		RATE		DELAY TIME		TIME
	PULSE WIDTH		DEPTH		DELAY F.BACK		F.BACK
	PWM ENV ATTACK		LOOP LENGTH		DELAY EFFECT LEVEL		EFFECT LEVEL
	PWM ENV DEPTH		STEP1		DELAY HIGH CUT		HIGH CUT
	DETUNE		STEP2		DELAY DIRECT LEVEL		DIRECT LEVEL
	SHARPNESS		STEP3		DELAY TAP TIME		TAP TIME
	SYNC (for OSC2 & OSC3 only)		STEP4		DELAY D1: TIME		D1: TIME
	RING (for OSC2 & OSC3 only)		STEP5		DELAY D1: F.BACK		D1: F.BACK
OSC1-3 PITCH	PITCH		STEP6		DELAY D1: HI CUT		D1: HI CUT
	FINE		STEP7		DELAY D1: LEVEL		D1: LEVEL
	PITCH ENV ATTACK		STEP8		DELAY D2: TIME		D2: TIME
	PITCH ENV DEPTH		STEP9		DELAY D2: F.BACK		D2: F.BACK
	PITCH BEND DEPTH		STEP10		DELAY D2: HI CUT		D2: HI CUT
	PITCH BEND CTL		STEP11		DELAY D2: LEVEL		D2: LEVEL
OSC1-3 FILTER	FILTER TYPE		STEP12	FX1-4 CHO+REV CHORUS	DELAY D2: HI CUT	FX1-4 DLY+REV DELAY	MOD RATE
	FILTER SLOPE		STEP13		DELAY D2: LEVEL		MOD DEPTH
	FILTER CUTOFF		STEP14		DELAY MOD RATE		DELAY TYPE
	FILTER RESO		STEP15		DELAY MOD DEPTH		DELAY TIME
	FILTER ENV ATTACK		STEP16		CHORUS MODE		DELAY F.BACK
	FILTER ENV DEPTH		LINK SW (for OSC2 & OSC3 only)		CHORUS RATE		DELAY EFFECT LEVEL
OSC1-3 AMP	AMP ENV ATTACK	OSC1-3 LAYER	L.FADE		CHORUS DEPTH		DELAY HIGH CUT
	LEVEL		LOWER		CHORUS PRE DELAY		DELAY DIRECT LEVEL
	PAN		UPPER		CHORUS LOW CUT		DELAY TAP TIME
OSC1-3 LFO1	LFO1 OFF/ON	FX1-4	U.FADE		CHORUS HIGH CUT		DELAY D1: TIME
	LFO1 WAVEFORM		FX OFF/ON		CHORUS EFFECT LEVEL		DELAY D1: F.BACK
	LFO1 RATE		FX TYPE		CHORUS DIRECT LEVEL		DELAY D1: HI CUT
	LFO1 PITCH DEPTH	FX1-4 CHORUS	MODE	FX1-4 CHO+REV REVERB	REVERB TYPE	FX1-4 DLY+REV REVERB	DELAY D1: LEVEL
	LFO1 FILTER DEPTH		RATE		REVERB TIME		DELAY D2: TIME
	LFO1 AMP DEPTH		DEPTH		REVERB PRE DELAY		DELAY D2: F.BACK
	LFO1 PWM DEPTH		EFFECT LEVEL		REVERB EFFECT LEVEL		DELAY D2: HI CUT
	LFO1 DYNAMIC DEPTH		PRE DELAY		REVERB LOW CUT		DELAY D2: LEVEL
	LFO1 FADE TIME		LOW CUT		REVERB HIGH CUT		DELAY MOD RATE
OSC1-3 LFO2	LFO1 OFF/ON		HIGH CUT		REVERB DIRECT LEVEL		DELAY MOD DEPTH
	LFO1 WAVEFORM	FX1-4 CHO+DLY CHORUS	DIRECT LEVEL		REVERB DENSITY		REVERB TYPE
	LFO2 OFF/ON		CHORUS MODE	FX1-4 COMP	REVERB DIRECT LEVEL		REVERB TIME
	LFO2 WAVEFORM		CHORUS RATE		ATTACK		REVERB PRE DELAY
	LFO2 RATE		CHORUS DEPTH		EFFECT LEVEL		REVERB EFFECT LEVEL
	LFO2 PITCH DEPTH		CHORUS EFFECT LEVEL		TONE		REVERB LOW CUT
	LFO2 FILTER DEPTH		CHORUS PRE DELAY			FX1-4 EQ	REVERB HIGH CUT
	LFO2 AMP DEPTH		CHORUS LOW CUT				REVERB DENSITY
	LFO2 PWM DEPTH		CHORUS HIGH CUT				REVERB DIRECT LEVEL
	LFO2 DYNAMIC DEPTH		CHORUS DIRECT LEVEL				REVERB SPRING SENS
	LFO2 FADE TIME						L.GAIN 100Hz
							H.GAIN 10kHz
							LEVEL
							LO-MID FREQ
							LO-MID Q
							LO-MID GAIN
							HI-MID FREQ
							HI-MID Q
							HI-MID GAIN
							LOW CUT
							HIGH CUT

CATEGORY	TARGET	CATEGORY	TARGET	CATEGORY	TARGET
FX1-4 FLANGER	RATE	FX1-4 ROTARY	SPEED SELECT	PATCH *	SELECT *
	DEPTH		RATE SLOW		NUMBER +1
	RESO		RATE FAST		NUMBER +2
	MANUAL		DEPTH		NUMBER +3
	SEPARATION		RISE TIME		NUMBER +4
	LOW CUT		FALL TIME		NUMBER +5
	EFFECT LEVEL		EFFECT LEVEL		NUMBER +6
	DIRECT LEVEL		PATTERN		NUMBER +7
FX1-4 ISOLATOR	BAND	FX1-4 SLICER	RATE		NUMBER +8
	RATE		DEPTH		NUMBER +9
	DEPTH	FX1-4 SLOW GEAR	SENS		NUMBER +10
	BAND LEVEL		RISE TIME		NUMBER -1
FX1-4 LIMITER	TYPE	FX1-4 T.WAH	EFFECT LEVEL		NUMBER -2
	THRESH		MODE		NUMBER -3
	RATIO		POLAR		NUMBER -4
	EFFECT LEVEL		SENS		NUMBER -5
	ATTACK		FREQ		NUMBER -6
	RELEASE		PEAK		NUMBER -7
FX1-4 LO-FI	BIT DEPTH	FX1-4 TREMOLO	EFFECT LEVEL		NUMBER -8
	SAMPLE RATE		DIRECT LEVEL		NUMBER -9
	BALANCE		WAVE SHAPE		NUMBER -10
FX1-4 OD/DS	TYPE		RATE		LEVEL +10
	DRIVE		DEPTH		LEVEL +20
	tone		EFFECT LEVEL		LEVEL -10
	LEVEL	FX1-4 UNI-V	RATE		LEVEL -20
	BOTTOM		DEPTH	* Explanation of TARGET	
	DIRECT LEVEL	PATCH COM	EFFECT LEVEL		
	SOLO OFF/ON		LEVEL		
	SOLO LEVEL		TEMPO		
	AMP OFF/ON		RETURN LEVEL		
	NS OFF/ON		DIRECT LEVEL		
	NS THRESH	OSC MIXER	RETURN PHASE		
	NS RELEASE		SUBOUT LEVEL		
FX1-4 PAN	TYPE		OSC ASSIGN		
	WAVE SHAPE		BALANCE		
	RATE		CH A LEVEL		
	DEPTH		CH A PAN		
	EFFECT LEVEL		CH B LEVEL		
	POS		CH B PAN		
FX1-4 PHASER	TYPE	OUTPUT MIXER	BALANCE		
	RATE		SYNTH LEVEL		
	DEPTH		SYNTH PAN		
	RESO		RETURN LEVEL		
	MANUAL		RETURN PAN		
	STEP RATE	* The following categories cannot be used for "WAVE" (p. 17) Nor can they be selected for "QUICK KNOB" (p. 15).			
	EFFECT LEVEL				
	DIRECT LEVEL				
FX1-4 REVERB	TYPE		OSC1 HOLD		
	TIME		OSC2 HOLD		
	PRE DELAY		OSC3 HOLD		
	EFFECT LEVEL		OSC ALL HOLD		
	LOW CUT		SEQ ALL OFF/ON		
	HIGH CUT		SYNC START *		
	DENSITY		TUNER OFF/ON		
	DIRECT LEVEL		SY-300 ON/OFF		
	SPRING SENS		BLENDR EXEC *		
		TAP	BPM TAP		
			FX1 DELAY TAP		
			FX2 DELAY TAP		
			FX3 DELAY TAP		
			FX4 DELAY TAP		



# Sound List

## Preset Patch List

Patch #	Patch Name	Explanation
P01	SY-300 SEQUENCE	A representative sound of the SY-300 using sequenced phrases.
P02	EXTENSIVE PULSE	A spacious synth sound.
P03	FAT SAW BRASS	A heavy synth brass sound.
P04	BIG BASS	A simple bass sound.
P05	LAYERED ORGAN	An organ sound.
P06	Gt+Bs+FluteLAYER	A sound that layers bass on the low register and a flute sound on the high register.
P07	HYPER RHYTHM	Hyper sound that fuses a rhythm sequence pattern with a synth sound.
P08	GR LEAD:CTL1=Oct	A GR-300 lead guitar sound.
P09	BLUES HARP	The sound of a blues harp.
P10	MULTI 5th LEAD	A lead synth sound that adds an octave-higher pitch.
P11	MAN IN MOTION	A synth sound with three step sequencers operating.
P12	LORD PURPLE	A distorted synth sound.
P13	FeedBack CONTROL	Pressing CTL1 produces feedback sound.
P14	MONO ROOT KING	A sound distinctive for its irregular sequence pattern.
P15	SYNC SQUARE LEAD	A lead synth sound using a square wave.
P16	MUSIC MONK	A lo-fi synth sound.
P17	PULSE BELL	A transparent bell sound.
P18	THICK CHORD TONE	A synth sound suitable for playing chords.
P19	SAMPLE & HOLD	A fantasy-like sound using the LFO's SAMPLE & HOLD.
P20	PHASED STRINGS	A synth string sound with a phaser effect applied.
P21	CRAFTWORK	A sound whose pitch changes rhythmically.
P22	TOUCHY AnalogSYN	An analog synth sound.
P23	SOFT SINE WAVE	A simple sine wave sound.
P24	PULSATIN	A heavily modulated synth bass sound.
P25	DIRTY DUB	A synth sound with distinctive distortion and filter movement.
P26	OCEAN BLUE	A modulation sound with a filter applied to the guitar signal.
P27	AN ELEVATION	A sound with gradually rising pitch.
P28	PWM LEAD	A PCM waveform lead synth sound.
P29	DRIPSTONE CAVE	A synth sound whose filter cutoff moves periodically.
P30	ROTARY DRONE	A synth sound with a rotary effect.
P31	PSYCHEDELIC LEAD	A fantasy-like sound with clean guitar and synth sound.
P32	FAT PAD	A thick synth pad sound.
P33	PowerChordHeaven	A sound with good-feeling pitch modulation.
P34	CHURCH ORGAN	A church organ sound.
P35	THROAT CHAKRA	A synth sound with deep reverb.
P36	DROP DAT TRACK	A heavy and dark synth sound.
P37	LANDAUED	A sound in which the synth sound rises gradually.
P38	PRESS CTL1:FLTR	A synth sound in which pressing CTL1 activates the filter.
P39	JAZZ CLEAN PLUS	A sound that layers guitar and synth strings.
P40	WORD OF MOUTH	A sound that sets WAVE TYPE to all inputs, and uses FILTER/LFO to apply modulation.
P41	MixolydianDancE	A strings sound that layers sequence phrases.
P42	MONSTER BASS	A heavy bass synth sound.
P43	MOTION FILTER	A sound that layers a SAW waveform in the lower register and a NOISE waveform in the higher register.
P44	JH REINCARNATED	A rock synth sound that uses a crunch effect to distort the synth sound.
P45	MILD LEAD	A mild lead synth sound.
P46	EXTRAORGANARY	A sound that layers clean guitar and synth.
P47	5th DIMENSION	The layer function is used to sound OSC2 only in the high register.
P48	DARK SQUARE PAD	A dark pad sound.
P49	SEQ & PAD LAYER	A spacious pad sound.
P50	PAT's HERITAGE	A sound using two types of delay.
P51	HPF SWEEP w/SEQ	A sound with an alternate space in which two filters are operating simultaneously.
P52	EAT MY NOISE	A noise sound suitable for leads.
P53	SEQ & EXPLOSION	An explosive sound.
P54	FAB FILTER	A bass synth sound with a strong character.
P55	HEAVENLY	A synth sound with a dynamically operating filter.
P56	SINE BELL & SEQ	A sound with a beautiful combination of bell sound and a sequence phrase.
P57	DECELERATED	A synth sound with a mournful tone.
P58	SLICE & SEQUENCE	A synth sound that combines a slice pattern with a sequence phrase.
P59	HOT LEAD -4	A thick lead synth sound.

## Sound List

Patch #	Patch Name	Explanation
P60	BREATHY WHISTLE	A whistle sound.
P61	DANCE CHORDS	A clean synth sound that's suitable for guitar chording.
P62	BIG FOOT!	A bass synth sound that sways violently between left and right.
P63	SLICE A CAKE	A sound that uses the LFO to heavily modulate the FILTER.
P64	LOW WOBBLE	A sound with a cyclically modulated low-frequency range.
P65	MO'SUGA	A sound that layers the DETUNE SAW waveform and a noise waveform.
P66	POSTIE ROCK	Use the CTL1 pedal to switch between a dark bass synth sound and a clean sound.
P67	TRASH TALK	A sound reminiscent of a talking modulator.
P68	DYNAMIC LEAD +5	A lead synth sound using a DETUNE SAW waveform.
P69	SORROW LANDS	A synth sound with a rounded tone.
P70	WALL OF SOUND	A sound reminiscent of passing through outer space.

## Signal Flow

