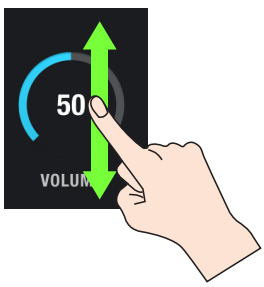
Using BOSS TONE STUDIO for KATANA-AIR/EV-1-WL, FS-1-WL Connection Guide

 09

This guide explains about “Using BOSS TONE STUDIO for KATANA-AIR“ (p. 5), “How to connect the KATANA-AIR and EV-1-WL” (p. 105) and “How to connect the KATANA-AIR and FS-1-WL (sold separately)” (p. 117).
You can use BOSS TONE STUDIO for KATANA-AIR on both the KATANA-AIR and KATANA-AIR EX (hereafter listed as “KATANA-AIR”).

To edit values



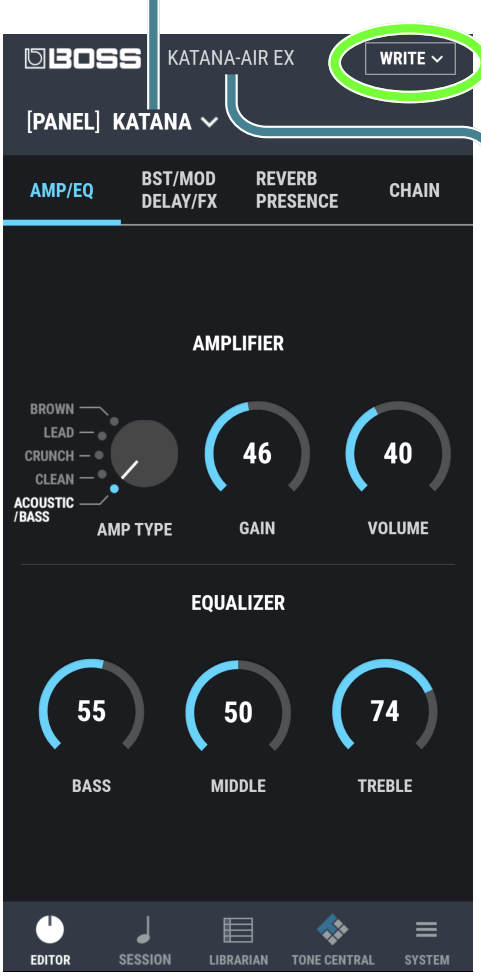
Slide your finger up or down to edit a parameter. Long-press to enter a numeric value or choose from a list.

EDITOR TOP screen

AMP/EQ

Shows the currently selected patch. Tap this to switch patches.

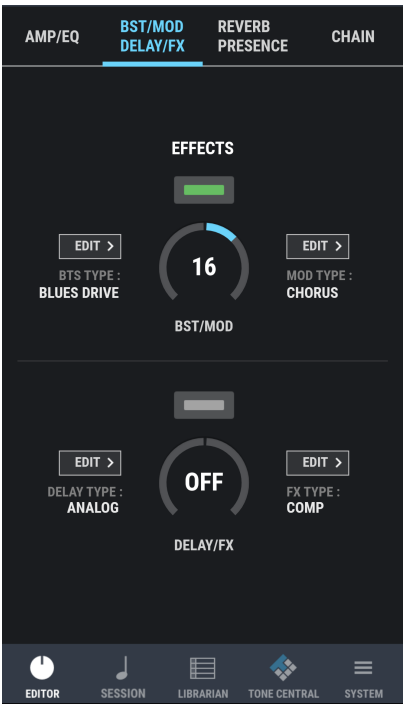
Saves an edited effect to the KATANA-AIR unit.

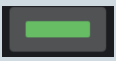


Initializes the parameters.

The names of the connected model (KATANA-AIR or KATANA-AIR EX) is shown.

BST/MOD DELAY/FX

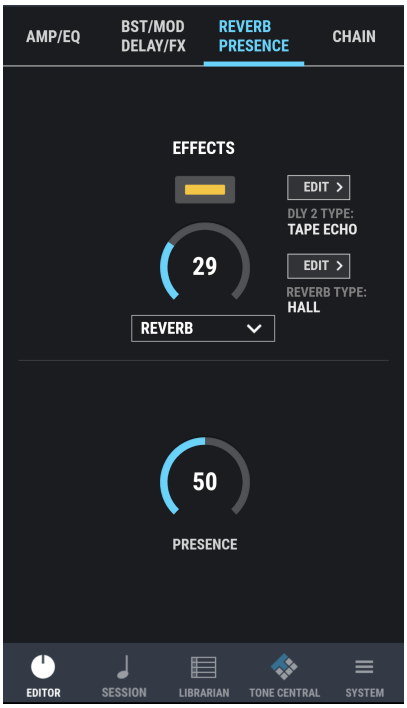




Each time you tap, the color alternates between green, red, and orange, and the setting changes. For details, refer to “Using Effects” in the owner’s manual of the unit.

Moves to the EFFECTS detail screen (p. 9) .

REVERB PRESENCE



Each time you tap, the color alternates between green, red, and orange, and the setting changes. For details, refer to "Using Effects" in the owner's manual of the unit.

EDIT >

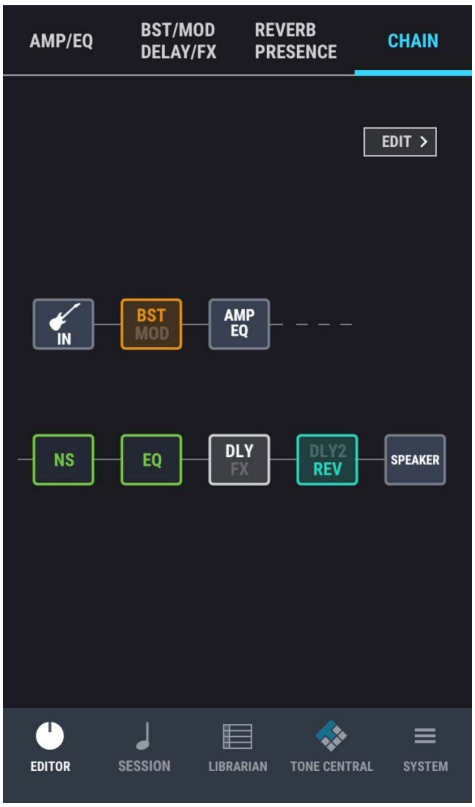
Moves to the EFFECTS detail screen (p. 9) .

REVERB

This selects the [REVERB] knob mode.

MODE	Explanation
DELAY	The delay selected by DELAY2 is assigned.
DLY+REV	The delay selected by DELAY2 and the reverb selected by REVERB are both assigned.
REVERB	The reverb selected by REVERB is assigned.

CHAIN



EDIT >

Changes the effect placement (connection order type).

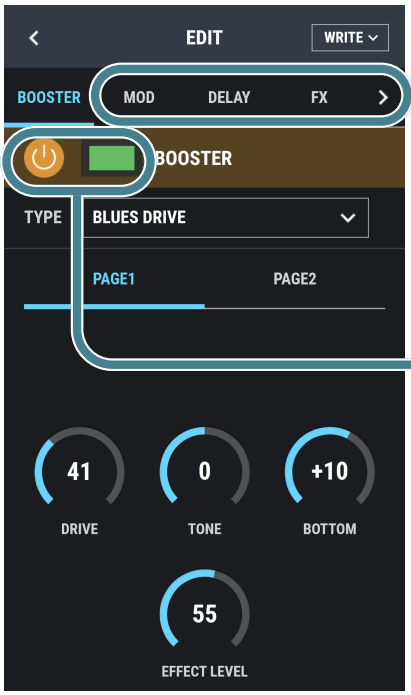
BST MOD | NS | EQ | DLY FX | DLY2 REV

You can press the icons to turn the respective effects on/off. Long-press the icons to view the respective EFFECT detail screens (p. 9).

EFFECTS detail screen

Effect edit screen

This screen assigns effects to the [BST/MOD] knob, [DELAY/FX] knob, and [REVERB] knob.
For details, refer to “Using Effects” in the owner’s manual of the KATANA-AIR unit.



Slide left/right, and tap to edit each effect.

Tap here to switch the effect assigned to the knob on/off, or to switch between effect types.

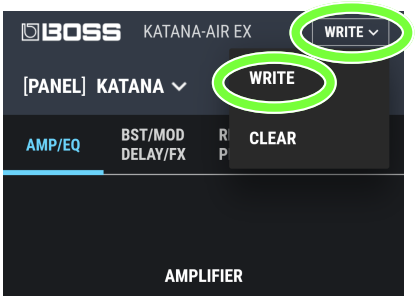
EQ, NS

You can edit the EQ (PARAMETRIC EQUALIZER) and NS (NOISE SUPPRESSOR) parameters for each patch.

* EQ and NS can be specified only in BOSS TONE STUDIO for KATANA-AIR. It cannot be specified on the KATANA-AIR unit itself.

Saving an edited effect in the KATANA-AIR unit (WRITE)

1. Tap the [WRITE] button, and then tap "WRITE" in the list.

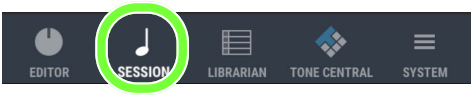


2. Select a writing-destination, enter a name, and tap the [WRITE] button.

* When you save the edited data, it overwrites the patch on the KATANA-AIR. The previous settings cannot be recovered. Select a patch that you don't mind overwriting.

* If you're using an iPhone or iPad, the software keyboard is hidden when you connect the FS-1-WL.
Click the [Bluetooth] (Smartphone/PC) button to toggle the display of the software keyboard.

SESSION screen



This screen lets you enjoy playing sessions using the KATANA-AIR along with YouTube videos or songs, or with songs saved on your mobile device.

* You must update the KATANA-AIR to ver. 2.00 (released in November 2023) or later to use all of the SESSION functions (the KATANA-AIR EX works as-is).
https://roland.cm/dl/420321A

SESSION LIST screen

You can register your list of YouTube videos and songs on the mobile device as a session list, to enjoy playing your instrument while the videos or songs play back.
Up to 100 songs can be registered in a single session list.

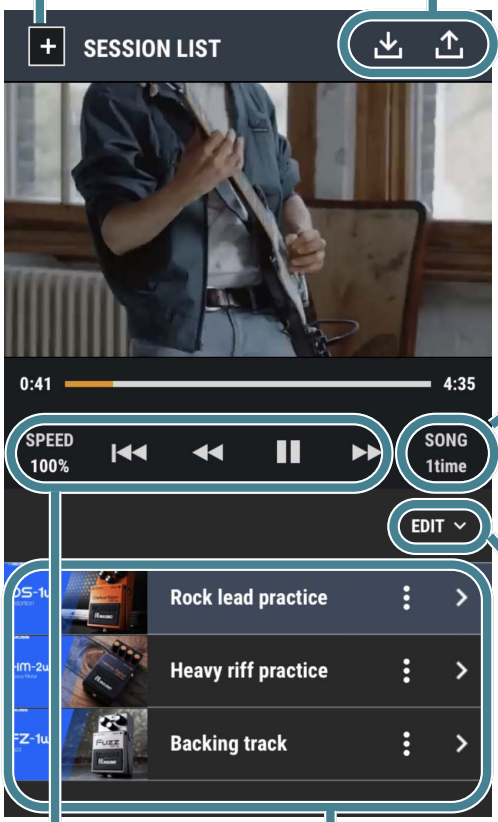
SESSION MARKER screen

You can set markers for the videos and songs, which lets you jump with a single touch to the playback positions or to other parts you want to practice.
By assigning a KATANA-AIR patch to a marker, you can automatically switch between tones as the song progresses.

SESSION LIST screen

Selects a YouTube video or a song on your mobile device.

Saves (EXPORT) or loads (IMPORT) single songs to/from your mobile device.



Selects the song playback method.

1time	Plays back one song and then stops.
repeat	The same song plays back again from the beginning.
next	Jumps to the next song in the list.

Copies/deletes a song.

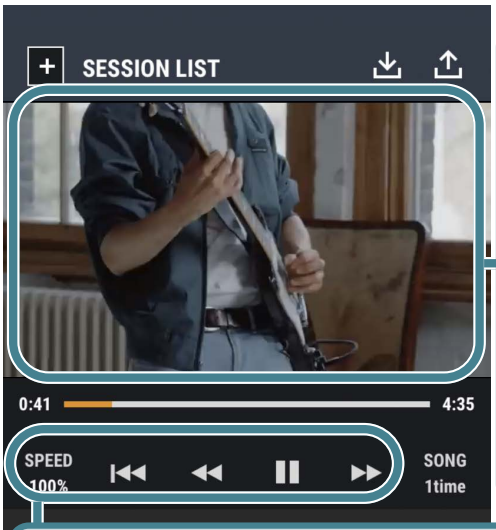
COPY	Copies a song.
DELETE	Deletes a song.

Shows the songs in the session list. Tap to play back the songs.

Long-press + drag	Sorts the songs.
Swipe	Scrolls through the list.
>	To the SESSION MARKER screen
⋮	Edits the song name.

Playback control functions (p. 14)

Playback control functions



The YouTube video or other content is shown here.
The content fills the entire screen when you rotate your mobile device to landscape mode.
Tap the screen to play back or pause.

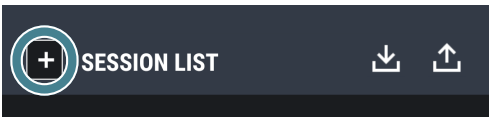
Controls the video or song.

SPEED	Adjusts the speed
⏮	Play back from the beginning
◀◀	Rewind (tap twice to rewind 10 seconds)
▶	Play/pause
▶▶	Fast-forward (tap twice to fast-forward 10 seconds)

Importing a video

* Some videos cannot be imported due to embedding restrictions.

1. Tap the SESSION LIST [+] button.



2. Select “INTERNET” and tap “NEXT”.

3. Paste or input the shortened URL that you copied into the “URL (paste)” area.

4. Tap the [OK] button.

* Some videos cannot be imported due to embedding restrictions.

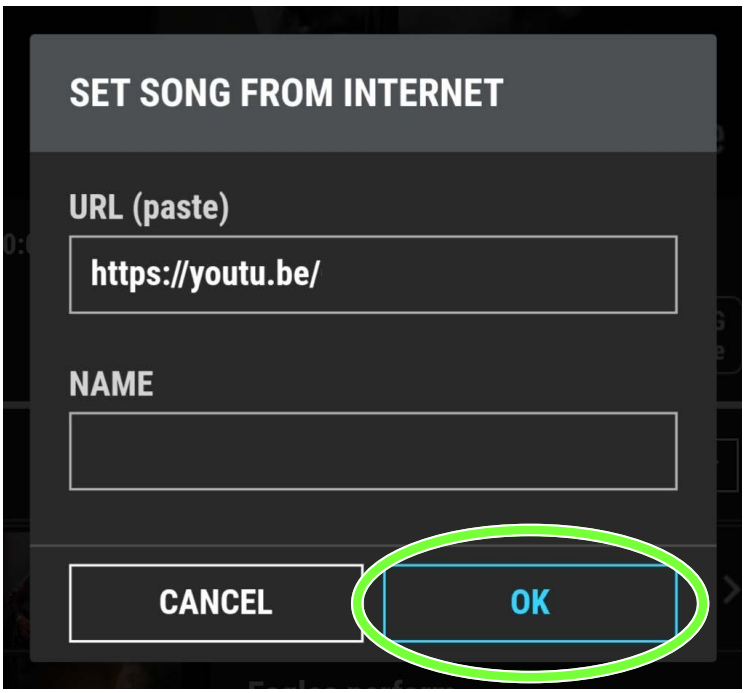
1. Launch the BOSS TONE STUDIO.

2. The video you wish to import is shown in the YouTube app or in the browser.

3. Press the [Share] button and select KATANA-AIR.

4. The URL from the "SET SONG FROM INTERNET" screen is automatically filled in.

You can change the name by editing the NAME field.

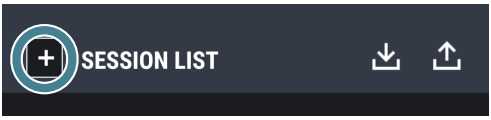


5. Tap the [OK] button.

* If you're using an iPhone or iPad, the software keyboard is hidden when you connect the FS-1-WL.
Click the [Bluetooth] (Smartphone/PC) button to toggle the display of the software keyboard.

Importing songs saved on your mobile device (WAV, AAC, MP3)

1. Tap the SESSION LIST [+] button.



2. Select “MUSIC LIBRARY” and tap “NEXT”.

3. Select the songs to import.

4. Tap the [OK] button.

* You can’t import songs that are DRM (digital rights management) copy-protected.

NOTE

If you’ve imported a song that was saved on your mobile device, you can’t use the EXPORT function. For details, refer to “EXPORT function” (p. 23).

SESSION MARKER screen

The display returns to the SESSION LIST screen.

[AB repeat] button
Each time you press the button during playback, operations 1–3 repeat. Points A and B are shown on the progress bar.

1. Set point A	Sets point A.
2. Set point B	Sets point B.
	Plays repeatedly from point A to point B.
3. Cancel settings	Cancels the settings.

[EDIT] button
DELETE: Deletes the marker.

Jumps to the SESSION MARKER EDIT screen.

[MARKER SET] button
Sets a marker at the current song position.

[MEMORY SET] button
Registers the KATANA-AIR patch to a marker. When the playback position passes the marker, the tone switches to the registered patch (p. 20).

* This is only available on the SESSION screens (SESSION LIST, SESSION MARKER and SESSION EDIT screens).

Progress bar
Shows the song playback position. Markers are shown as round pin icons.

Setting the tone for a marker

Registering a tone to a marker

1. **Tap the marker you want to set in the marker list.**

2. **Press the [MEM SET] button.**
   This registers the patch number selected on the KATANA-AIR.

Editing a registered tone

1. **Tap the marker you wish to edit.**
   The patch switches to the patch registered for that marker.

2. **Tap the [EDITOR] tab to show the EDITOR screen.**

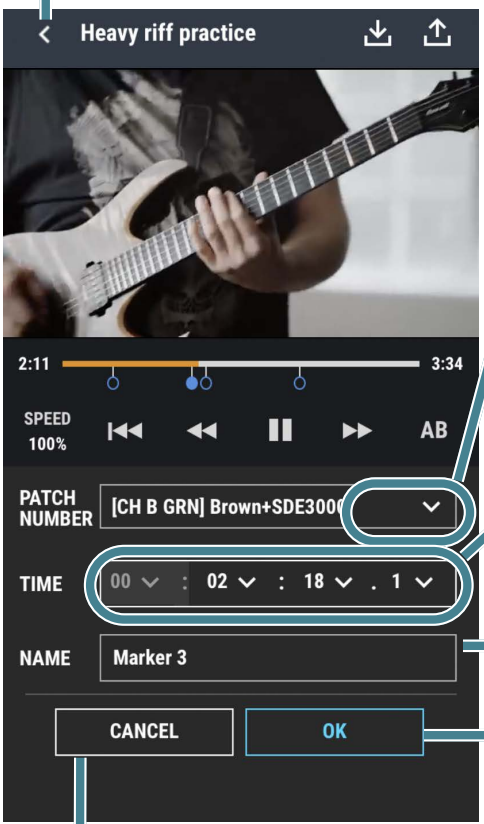
3. **Edit the effects while in the EDITOR screen.**

4. **Once you've finished editing, save the patch.**

SESSION MARKER EDIT screen

On the SESSION MARKER EDIT screen, you can edit marker positions and names, as well as set the patch for a marker.

The display returns to the SESSION LIST screen.



Registers the patch to a marker.

* "S*" is shown for the registered tone when you've imported contents from a session file or the like (p. 22).

Set the marker time in units of 0.1 seconds.

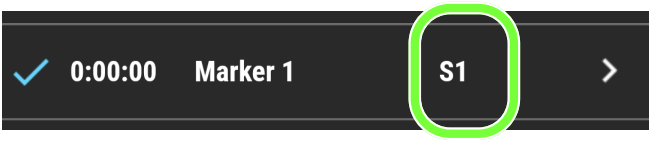
Edits the name of the marker.

[OK] button
Saves your edits and returns to the SESSION MARKER screen.

[CANCEL] button
Cancels editing and returns to the SESSION MARKER screen.

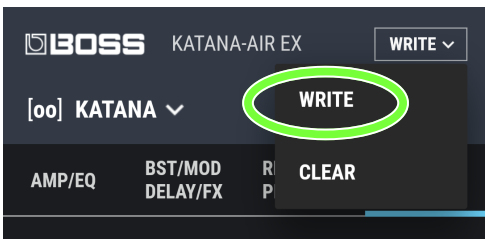
Tone numbers marked as “S*”

The tones for imported session files or tone numbers for contents you’ve downloaded from BOSS TONE CENTRAL are shown as “S*”.



NOTE

- When you select an “S*” tone, the CH A, CH B and PANEL LEDs for KATANA-AIR go dark.
- The “S*” tones are saved to a session file.
- To use the “S*” tones in another song or elsewhere, save the tone to this unit.
  1. **Tap the marker to select the “S*” tone you want to save.**
  2. **From the EDITOR screen, tap the [WRITE] button and select “WRITE”.**



EXPORT function

This function lets you export or import a video, the markers registered for a video and the patch data as a session file.

Exporting data from a session file or tone

- Export session tone data to LIBRARIAN (EXPORT TO LIBRARIAN)
- Exporting a session file to a mobile device (EXPORT TO FILE)
- Exporting a session file to a cloud service (EXPORT TO CLOUD)

Loading a session file

- Importing a session file from a mobile device (IMPORT FROM FILE)
- Importing a session file from a cloud service (IMPORT FROM CLOUD)

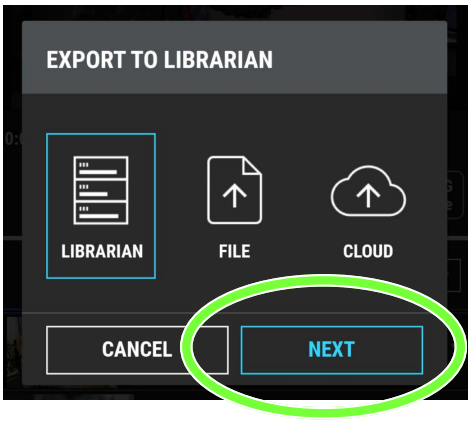
Export session tone data to LIBRARIAN (EXPORT TO LIBRARIAN)

Here's how to export the patches registered in a marker to LIBRARIAN as a liveset.

* If no patches are registered to the marker, an error message appears.

1. Tap the [↑] button.

2. Tap [LIBRARY] and tap [NEXT].



3. Set the liveset name.

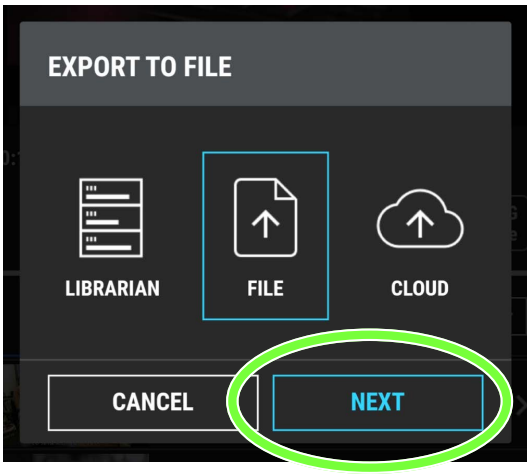
4. Tap [OK] to export to LIBRARIAN.

Exporting a session file to a mobile device (EXPORT TO FILE)

You can save the data for videos, markers and patches as a session file (.tslv) to your mobile device, one song at a time.

1. Tap the [↑] button.

2. Tap [FILE] and then tap [NEXT].



3. Tap [SAVE] and then input the filename.

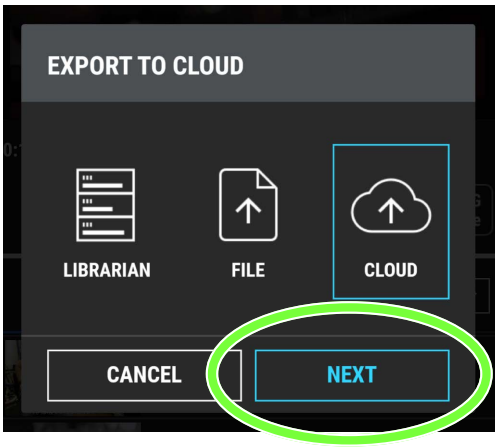
4. Tap [OK] to export.

You can also specify [FOLDER].

Exporting a session file to a cloud service (EXPORT TO CLOUD)

1. **Tap the [↑] button.**

2. **Tap [CLOUD] and then tap [NEXT].**



3. **Set the save destination and save the file.**

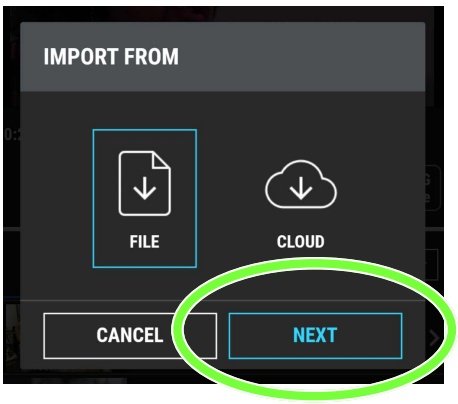
In some cases, your mobile device might show more than one cloud service. This app only supports operation using iCloud Drive on iOS devices and Google Drive on Android devices.

Importing a session file from a mobile device (IMPORT FROM FILE)

You can import session files that were previously exported to your mobile device.

1. Tap the [↓] button.

2. Tap [FILE] and then tap [NEXT].



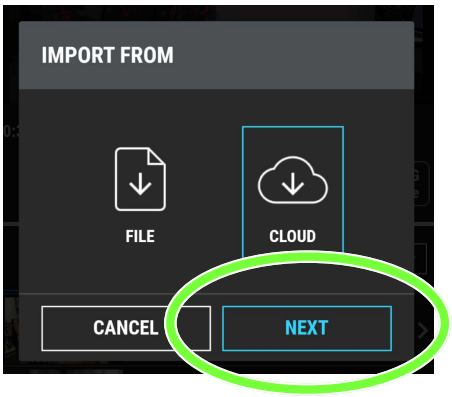
3. Select the session file to import and tap it.

"S*" is assigned to the tone numbers of the session file patches you've imported (p. 22).

Importing a session file from a cloud service (IMPORT FROM CLOUD)

1. Tap the [↓] button.

2. Tap [CLOUD] and then tap the [NEXT] button.



3. Select the session file to import and tap it.

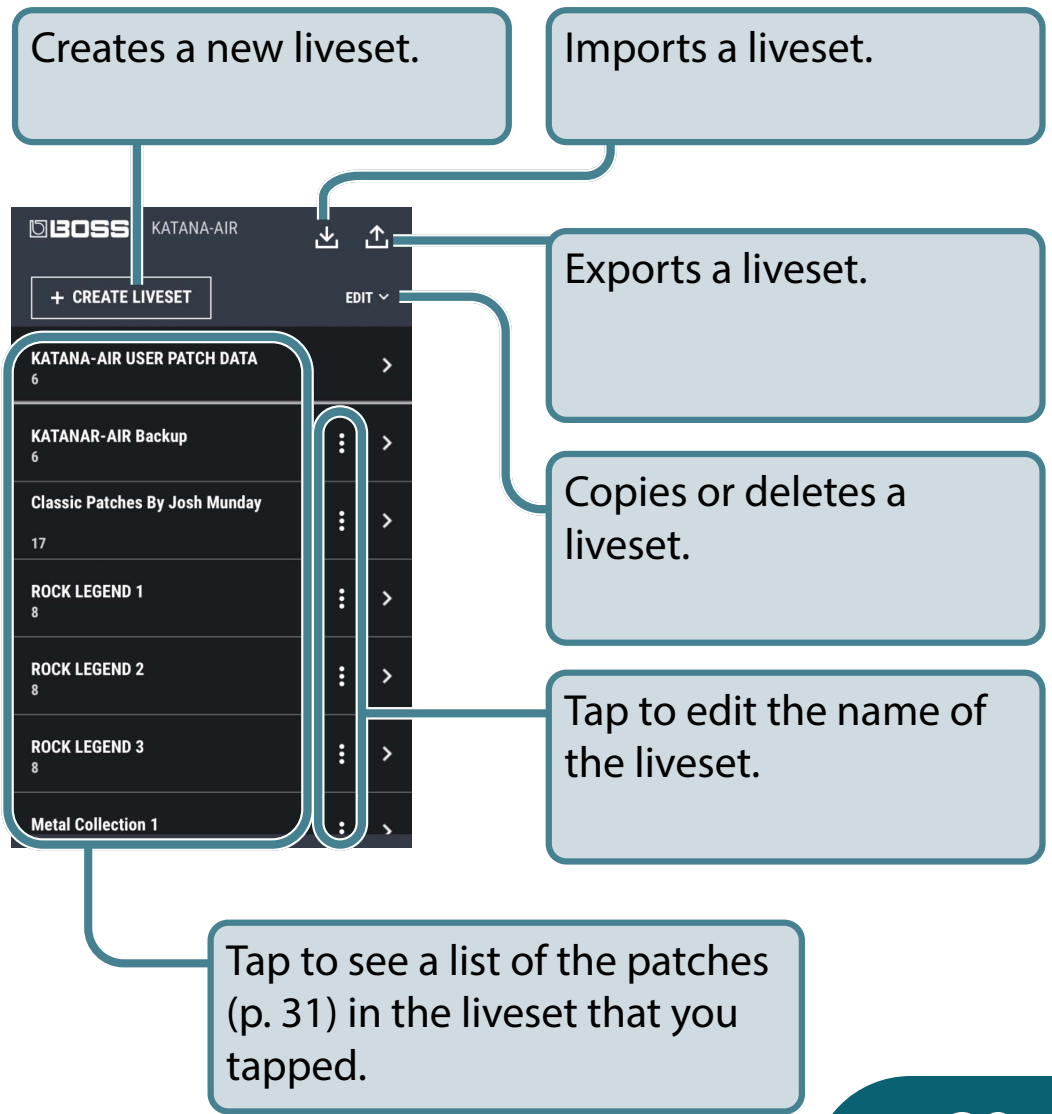
"S*" is assigned to the tone numbers of the session file patches you've imported.

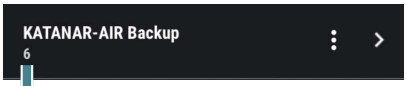
In some cases, your mobile device might show more than one cloud service. This app only supports operation using iCloud Drive on iOS devices and Google Drive on Android devices.

LIBRARIAN screen

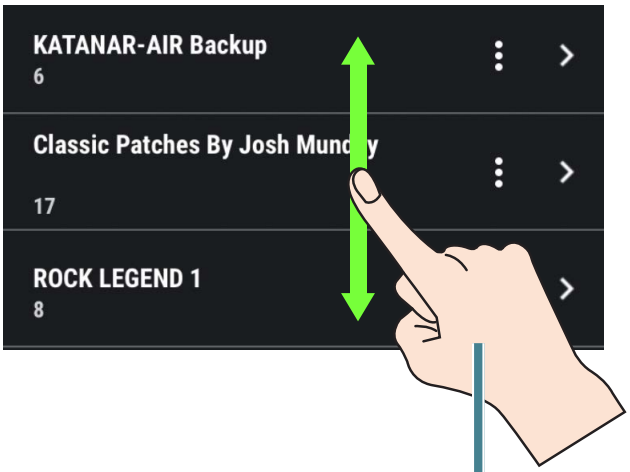
LIVESET LIST

Tap the [LIBRARIAN] button; the liveset list appears. There can be a maximum of 30 livesets.





Shows how many patches are in the liveset.



Drag to change the order.

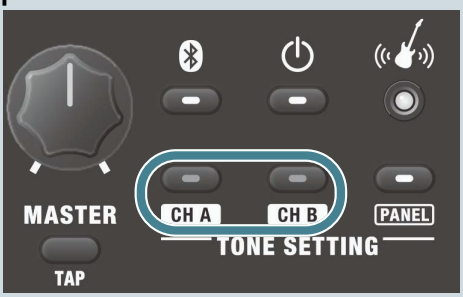
PATCH LIST

Up to 20 patches can be placed in one liveset.

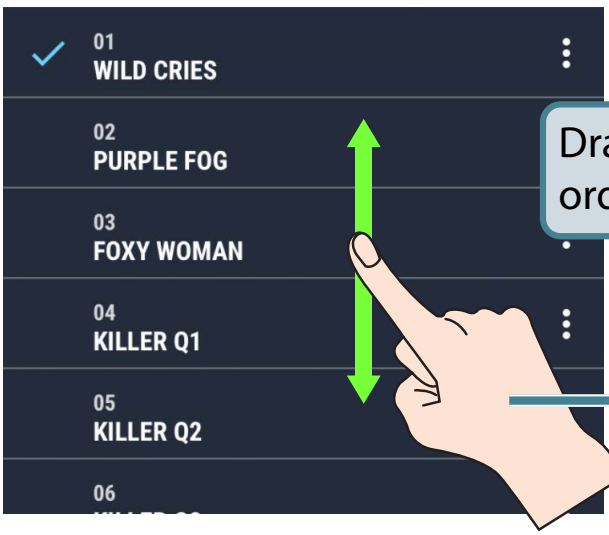
Copies or deletes a patch.

Tap to edit the name of a patch.

Tap to switch to the sound of the patch you tapped, letting you preview it.



* To preview, turn on either CH A or CH B in the TONE SETTING section of the KATANA-AIR unit.

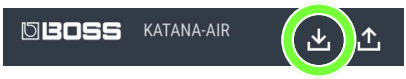


Drag to change the order.

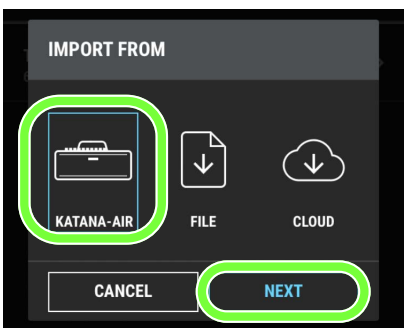
Importing patches from the KATANA-AIR unit into LIBRARIAN (IMPORT FROM KATANA-AIR)

1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**



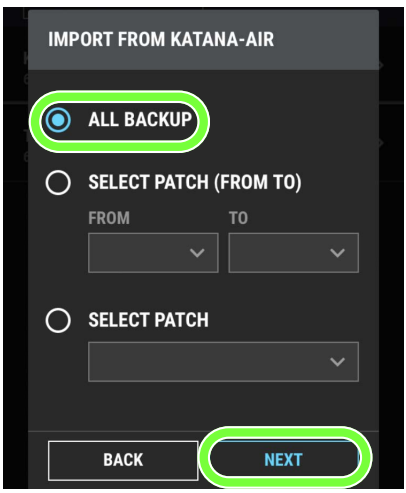
3. **Tap "KATANA-AIR", and then tap the [NEXT] button.**



4. **Tap "ALL BACKUP", and then tap the [NEXT] button.**

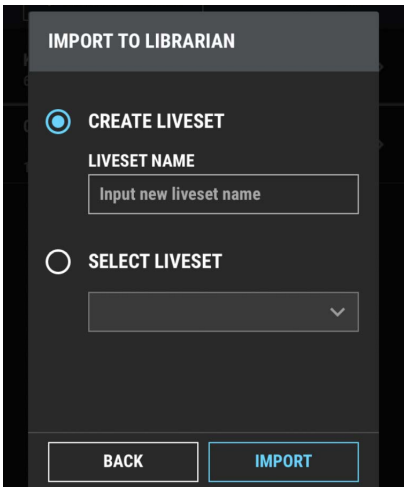
* "ALL BACKUP" saves all patches as a liveset.

* "SELECT PATCH (FROM TO)" saves the patches between "FROM" and "TO" as a liveset.



* “SELECT PATCH” saves only the selected patch as a liveset.

Creating a new liveset



5. Select “CREATE LIVESET”, enter a name in LIVESET NAME, and tap the [IMPORT] button.

Adding to an existing liveset

5. Tap “SELECT LIVESET”, select the liveset to which you want to add, and tap the [IMPORT] button.

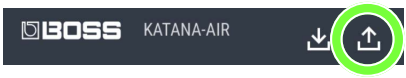
* If you’re using an iPhone or iPad, the software keyboard is hidden when you connect the FS-1-WL.
Click the [Bluetooth] (Smartphone/PC) button to toggle the display of the software keyboard.

Exporting a liveset from LIBRARIAN into the KATANA-AIR unit (EXPORT TO KATANA-AIR)

Here's how a saved liveset can be exported to patches in the KATANA-AIR unit.

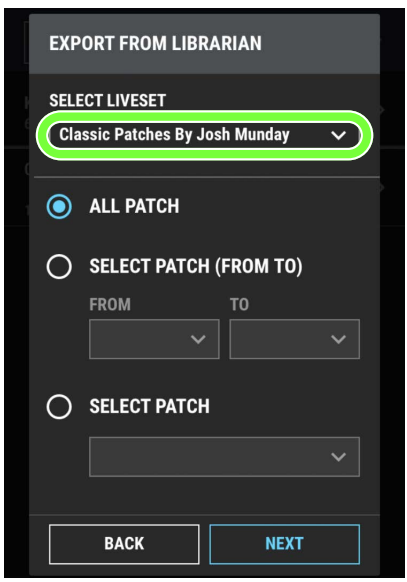
1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**

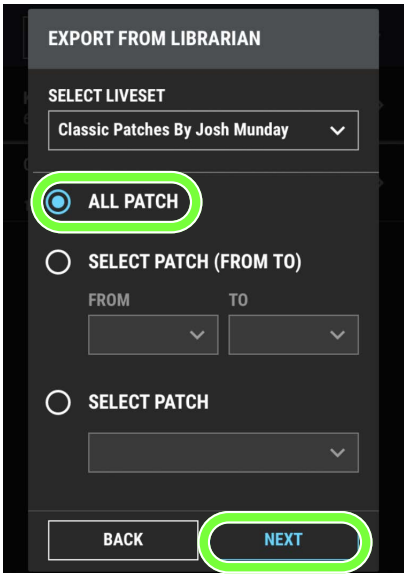


3. **Tap "KATANA-AIR", and then tap the [NEXT] button.**

4. **Select the liveset that you want to export.**

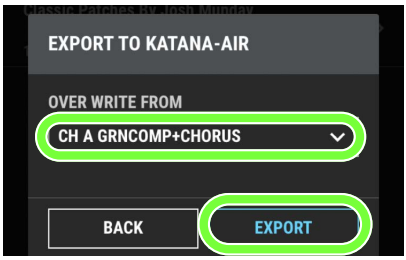


5. In the liveset area, tap “ALL PATCH”, then tap the [NEXT] button.



* “ALL PATCH” exports all patches of the liveset to the KATANA-AIR unit.
* “SELECT PATCH (FROM TO)” exports the patches between “FROM” and “TO” to the KATANA-AIR unit.
* “SELECT PATCH” exports the selected patch to the KATANA-AIR unit.

6. Select the patch at which you want to start overwriting the data in the KATANA-AIR unit, and tap the [EXPORT] button.

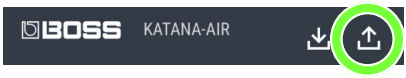


Exporting a liveset from LIBRARIAN to the mobile device (EXPORT TO FILE)

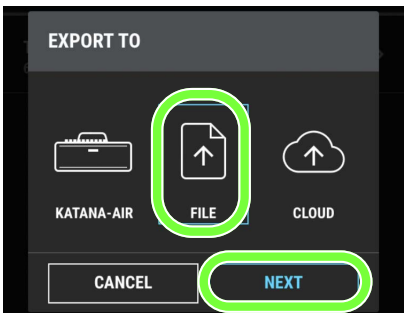
Here's how a liveset from LIBRARIAN can be converted into a liveset file and exported to the mobile device.

1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**



3. **Tap "FILE", and then tap the [NEXT] button.**



4. **Select the liveset that you want to export, and tap the [EXPORT] button.**

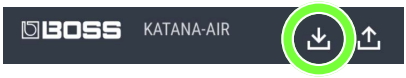
5. **The data is exported to the mobile device.**

Importing a file from the mobile device into LIBRARIAN (IMPORT FROM FILE)

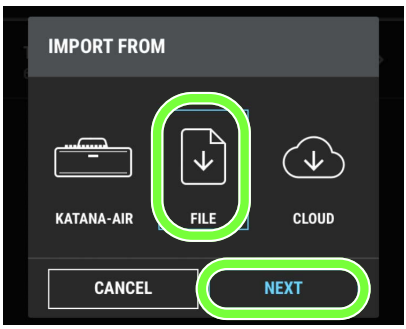
Here's how a liveset file previously exported to the mobile device can be imported into LIBRARIAN.

1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**



3. **Tap "FILE", and then tap the [NEXT] button.**



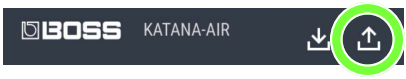
4. **Select a liveset file that was exported to the mobile device.**

Exporting a liveset from LIBRARIAN to a cloud service (EXPORT TO CLOUD)

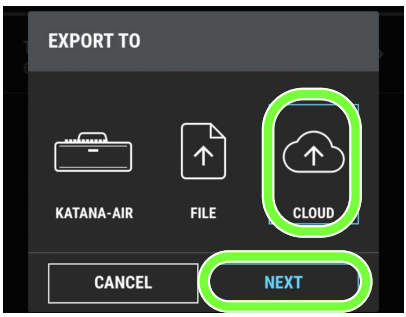
Here's how a liveset from LIBRARIAN can be converted to a liveset file and exported to a cloud service.

1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**



3. **Tap "CLOUD", and then tap the [NEXT] button.**



4. **Select the liveset that you want to export to a cloud service, and tap the [EXPORT] button.**

5. **The Cloud screen appears, allowing you to export the file.**

Choose "iCloud Drive" for an iOS device, or "Google Drive" for an Android device.

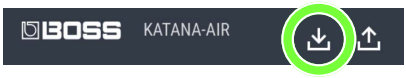
In some cases, your mobile device might support more than one cloud service. This app only supports operation using iCloud Drive on iOS devices and Google Drive on Android devices.

Importing a file from a cloud service into LIBRARIAN (IMPORT FROM CLOUD)

Here's how a liveset file previously exported to a cloud service can be imported into LIBRARIAN.

1. **Tap the [LIBRARIAN] button.**

2. **In the upper part of the screen, tap the button.**



3. **Tap "CLOUD", and then tap the [NEXT] button.**

4. **Select a liveset file that was saved in the cloud.**

Adding a liveset from BOSS TONE CENTRAL to LIBRARIAN

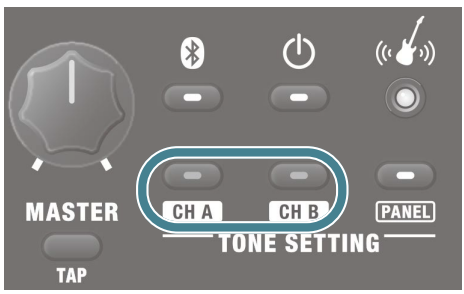
Here's how a liveset available on BOSS TONE CENTRAL can be downloaded and used in the KATANA-AIR unit.

1. Tap the [TONE CENTRAL] button.

2. Tap one of the displayed livesets.

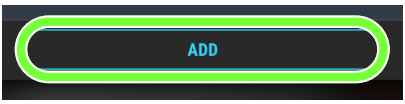
A description or an introductory video appears.

* You can preview a patch by tapping the patch list within the content. To preview, turn on either CH A or CH B in the TONE SETTING section of the KATANA-AIR unit.



3. In the upper part of the screen, tap “ADD”.

The liveset is downloaded and added to LIBRARIAN.



SYSTEM

TUNER

This launches the tuner.

PITCH	435 Hz–445 Hz (default: 440 Hz)

Bluetooth SETTING

Here you can edit the Bluetooth connection settings.

AMP BATTERY CHECK

Here you can check the remaining amount of battery power for the KATANA-AIR unit.

STANDBY SETTING

The KATANA-AIR unit has a function that automatically switches to standby mode when you stop performing or operating the unit. Here you can specify the length of time after you stop performing until the unit automatically enters standby mode.

LINE OUT/CABINET

LINE OUT AIR FEEL

 Specifies the tones for the (PHONES)/REC OUT/ LINE OUT and the USB Post Out.

Value	Explanation
REC	A distantly-miked sound for recording.
LIVE	A close-miked sound for live.
BLEND	A sound providing a good blend of closed-miked and distantly miked sound that can be broadly used for live or recording.

CABINET RESONANCE

Adds the resonance of a speaker cabinet.

Value	Explanation
VINTAGE	The warm and sweet sound of a vintage cabinet.
MODERN	A modern cabinet sound notable for a tight low-end.
DEEP	Sound with powerful low-end as well as a distinctive edge.

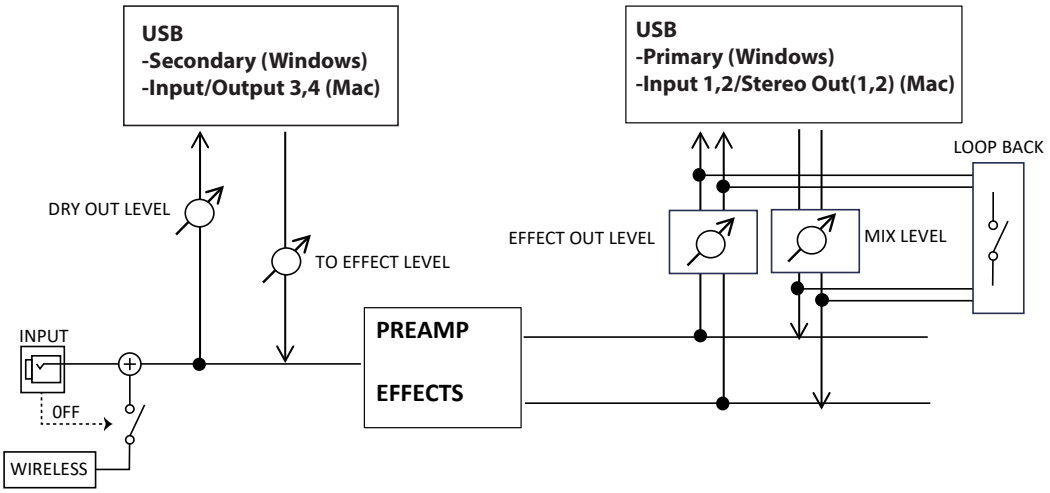
GLOBAL EQ

Here you can place the GLOBAL EQ before or after the effect chain.

USB

You can set the USB audio volume used when your computer is connected to the KATANA-AIR.

Position	Parameter	Explanation
PRIMARY	MIX LEVEL	Adjusts the level of input just before the signal from the computer reaches MASTER.
	EFFECT OUT LEVEL	Adjusts the level of audio output to the computer, just before the signal from the computer reaches MASTER.
	LOOP BACK	When this is on, the input audio from your computer is looped back to the computer.
SECONDARY	TO EFFECT LEVEL	Adjusts the level of input just before the signal from the computer reaches PRE AMP.
	DRY OUT LEVEL	Adjusts the level of audio output to the computer, just before the signal from the computer reaches PRE AMP.



OWNER'S MANUAL

Here you can view the Owner's Manual for the unit, and view the pages of this manual.

* Your mobile device must be connected to the internet.

GUITAR WIRELESS

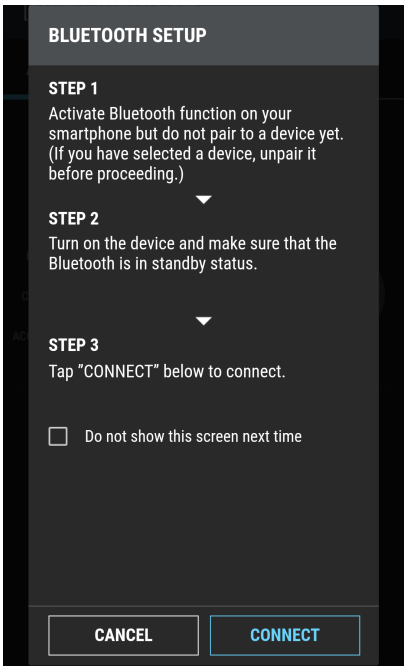
Here you can view the reception status of the radio signal from the transmitter.

WIRELESS PEDAL SETTING

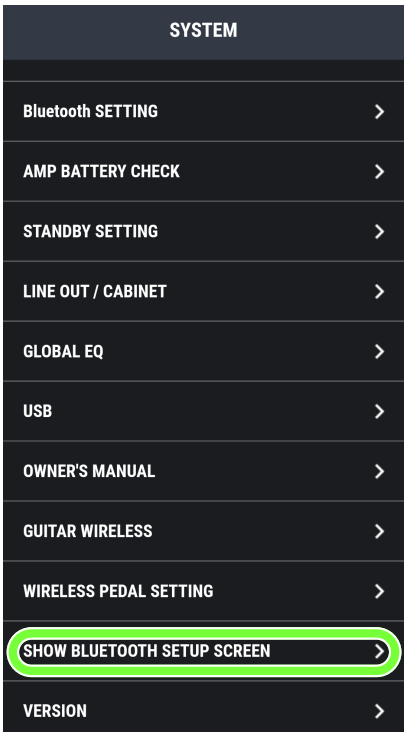
You can use an EV-1-WL (Wireless MIDI Expression Pedal; sold separately) and an FS-1-WL (Wireless Footswitch) to control various functions (the wah sound, volume and patch changes).
For details, refer to “EV-1-WL Connection Guide” (p. 105) and “FS-1-WL Connection Guide” (p. 117).

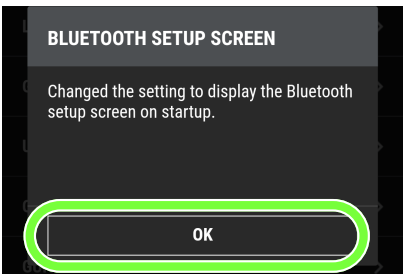
SHOW BLUETOOTH SETUP SCREEN

When the app launches, the BLUETOOTH SETUP screen appears.
Select the “Do not show this screen next time”. check box if you don’t want the BLUETOOTH SETUP screen to be shown from the next time you launch the app.



If you want the BLUETOOTH SETUP screen to be shown again when the app launches, tap “SHOW BLUETOOTH SETUP SCREEN” on the SYSTEM screen and then tap “OK”.





VERSION

Here you can view version information and license information for the BOSS TONE STUDIO for KATANA-AIR software.

Effect Parameter List

BST (BOOSTER)

Various boosters and distortion effects can be selected.

BOOSTER Type

Type	Explanation
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.
MID BOOST	This is a booster with unique characteristics in the midrange. Making the connection before the COSM amp produces sound suitable for solos.
CRUNCH OD	A lustrous crunch sound with an added element of amp distortion.
BLUES DRIVE	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
OVERDRIVE	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.

Type	Explanation
NATURAL OD	This is an overdrive sound that provides distortion with a natural feeling.
WARM OD	This is a warm overdrive.
TURBO OD	This is the high-gain overdrive sound of the BOSS OD-2.
T-SCREAM	This models an Ibanez TS-808.
DISTORTION	This gives a basic, traditional distortion sound.
FAT DS	A distortion sound with thick distortion.
DST+	This models a MXR DISTORTION+.
GUV DS	This models a Marshall GUV'NOR.
RAT	This models a Proco RAT.
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.
METAL DS	This is distortion sound that is ideal for performances of heavy riffs.
'60S FUZZ	This models a FUZZFACE. It produces a fat fuzz sound.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
OCT FUZZ	A fuzz sound with rich harmonic content.
HM-2	This models the sound of the BOSS HM-2. It produces distinctive cranked-up distortion sound with compression.

Type	Explanation
METAL CORE	This models the sound of the BOSS ML-2. The effect lets you create the optimal sound for playing high-speed metal riffs.
CENTA OD	This models a KLON CENTAUR.

* You must update the KATANA-AIR to ver. 2.00 (released in November 2023) or later to use HM-2, METAL CORE and CENTA OD (the KATANA-AIR EX works as-is).
https://roland.cm/dl/420321A

BOOSTER Parameters

Parameter	Value	Explanation
TYPE	Refer to BOOSTER Type	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	This adjusts the tone.
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.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
SOLO SW	OFF, ON	Switches to a tone that is suitable for solos.

Parameter	Value	Explanation
SOLO LEVEL	0–100	Adjusts the volume level when the Solo Sw is ON.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

MOD/FX

With MOD and FX, you can select the effect to be used from the following. You can select the same effect for MOD and FX.

MOD/FX Type

This is a list of the effects that can be selected for MOD/FX.

Effect Name	Explanation
CHORUS	Frequency band division is employed to produce two different choruses, one for low frequencies and one for higher frequencies. This allows you to achieve a more natural chorus sound.
FLANGER	The flanging effect gives a twisting, jet-airplane-like character to the sound.
PHASER	By adding varied-phase portions to the direct sound, the phaser effect gives a whooshing, swirling character to the sound.
UNI-V	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.

Effect Name	Explanation
TREMOLO	Tremolo is an effect that creates a cyclic change in volume.
VIBRATO	This effect creates vibrato by slightly modulating the pitch.
ROTARY	This produces an effect like the sound of a rotary speaker.
RING MOD (Ring modulator)	This creates a bell-like sound by ring-modulating the guitar sound with the signal from the internal oscillator. The sound can be unmusical and lack distinctive pitches.
SLOW GEAR	This produces a volume-swell effect ("violin-like" sound).
SLICER	This consecutively interrupts the sound to create the impression that a rhythm backing phrase is being played.
COMP (Compressor)	This is an effect that produces a long sustain by evening out the volume level of the input signal. You can also use it as a limiter to suppress only the sound peaks and prevent distortion.
LIMITER	The limiter attenuates loud input levels to prevent distortion.
T. WAH (Touch Wah)	You can produce a wah effect with the filter changing in response to the guitar level.
AUTO WAH	This changes the filtering over a periodic cycle, providing an automatic wah effect.
PEDAL WAH 	This lets you produce a pedal wah effect.
GRAPHIC EQ (Graphic equalizer)	This adjusts the tone. You can adjust the sound character in ten bands.

Effect Name	Explanation
PARAMETRIC EQ (Parametric equalizer)	This adjusts the tone. You can adjust the sound character in four bands.
GUITAR SIM (Guitar 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.
AC.GUITAR SIM (Acoustic guitar simulator)	This transforms the sound of an electric guitar into the sound of an acoustic guitar.
AC. PROCESSOR (Acoustic processor)	This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.
WAVE SYNTH	This is a synth sound that processes the guitar input signal.
OCTAVE	This adds a note one octave lower, creating a richer sound.
PITCH SHIFTER	This effect changes the pitch of the original sound (up or down) within a range of two octaves.
HARMONIST	Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.
HUMANIZER	This can create human vowel-like sounds.
PHASER 90E	This models an MXR EVH-90 Phase Shifter.
FLANGER117E	This models an MXR EVH-117 Flanger.

CHORUS

The frequency bands are divided to produce two different choruses, one for low frequencies and one for higher frequencies. This makes the chorus sound more natural.

Parameter	Value	Explanation
LOW RATE	0–100	Adjusts the speed of the chorus effect for the low frequency range.
LOW DEPTH	0–100	Adjusts the depth of the chorus effect for the low frequency range. To use this as a doubling effect, set this to "0".
LOW PRE DELAY	0.0 ms–40.0 ms	Adjusts the delay of the effect sound in the low-frequency range. Extend the pre-delay to produce the sensation of multiple sounds (doubling effect).
LOW LEVEL	0–100	Adjusts the volume of the chorus sound in the low-frequency range.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
HIGH RATE	0–100	Adjusts the speed of the chorus effect for the high frequency range.

Parameter	Value	Explanation
HIGH DEPTH	0–100	Adjusts the depth of the chorus effect for the high frequency range. To use this as a doubling effect, set this to "0".
HIGH PRE DELAY	0.0 ms–40.0 ms	Adjusts the delay of the effect sound in the high-frequency range. Extend the pre-delay to produce the sensation of multiple sounds (doubling effect).
HIGH LEVEL	0–100	Adjusts the volume of the chorus sound in the high-frequency range.
XOVER FREQUENCY (Crossover frequency)	100 Hz–4.00 kHz	This sets the frequency dividing the low- and high-frequency ranges.

FLANGER

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

Parameter	Value	Explanation
RATE	0–100	Sets the rate of the flanging effect.
DEPTH	0–100	Determines the depth of the flanging effect.
RESO (Resonance)	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
EFFECT LEVEL	0–100	Adjusts the volume of the flanger.
LOW CUT	FLAT, 55Hz–800Hz	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.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

PHASER

Gives a whooshing, swirling character to the sound by adding varied-phase portions to the direct sound.

Parameter	Value	Explanation
TYPE	Select the number of stages for the phaser effect.	
	4 STAGE	This is a four-phase effect. A light phaser effect is obtained.
	8 STAGE	This is an eight-phase effect. Offers a popular phaser effect sound.
	12 STAGE	This is a twelve-phase effect. A deep phase effect is obtained.
	BiPHASE	This is a phaser with two phase shift circuits connected in series.
RATE	0–100	Sets the rate of the phaser effect.
DEPTH	0–100	Determines the depth of the phaser effect.
RESO (Resonance)	0–100	Determines the amount of resonance (feedback). Increasing the value emphasizes the effect, for a more unusual sound.
MANUAL	0–100	Adjusts the center frequency of the phaser effect.
EFFECT LEVEL	0–100	Adjusts the volume of the phaser.

Parameter	Value	Explanation
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.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

UNI-V

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	Value	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.

TREMOLO

This effect creates a cyclic change in volume.

Parameter	Value	Explanation
WAVE SHAPE	0–100	Adjusts how the volume level changes (the curve). Higher values create steeper wave shapes (more abrupt changes).
RATE	0–100	Adjusts the frequency (speed) of the volume change.
DEPTH	0–100	Adjusts the depth of the volume change.
LEVEL	0–100	Adjusts the volume.

VIBRATO

This effect creates vibrato by slightly modulating the pitch.

Parameter	Value	Explanation
RATE	0–100	Adjusts the rate of the vibrato.
DEPTH	0–100	Adjusts the depth of the vibrato.
LEVEL	0–100	Adjusts the volume.

ROTARY

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

Parameter	Value	Explanation
RATE	0–100	Adjusts the speed of the rotation.
DEPTH	0–100	Adjusts the amount of depth in the rotary effect.
LEVEL	0–100	Adjusts the volume.

RING MOD

The sound can be unmusical and lack distinctive pitches.

Parameter	Value	Explanation
MODE	This selects the mode for the ring modulator.	
	NORMAL	This is a normal ring modulator.
	INTELLIGENT	By ring-modulating the input signal, a bell like sound is created. The intelligent ring modulator changes the oscillation frequency according to the pitch of the input sound and therefore produces a sound with the sense of pitch, which is quite different from NORMAL. This effect does not give a satisfactory result if the pitch of the guitar sound is not correctly detected.
FREQUENCY	0–100	Adjusts the frequency of the internal oscillator.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

SLOW GEAR

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

Parameter	Value	Explanation
SENS	0–100	Adjusts the sensitivity of the slow gear. 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	0–100	Adjusts the time needed for the volume to reach its maximum from the moment you begin picking.
LEVEL	0–100	Adjusts the volume of the effect sound.

SLICER

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

Parameter	Value	Explanation
PATTERN	P1–P20	Select the slice pattern that will be used to cut the sound.
RATE	0–100	Adjust the rate at which the sound will be cut.
TRIGGER SENS	0–100	Adjust the sensitivity of triggering. With low settings of this parameter, softly picked notes will not retrigger the phrase (i.e., the phrase will continue playing), but strongly picked notes will retrigger the phrase so that it will playback from the beginning. With high settings of this parameter, the phrase will be retriggered even by softly picked notes.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

COMP

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

Parameter	Value	Explanation
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	0–100	Adjusts the range (time) over which low-level signals are boosted. Larger values will result in longer sustain.

Parameter	Value	Explanation
ATTACK	0–100	Adjusts the strength of the picking attack when the strings are played. Higher values result in a sharper attack, creating a more clearly defined sound.
LEVEL	0–100	Adjusts the volume.
TONE	-50–+50	Adjusts the tone.

LIMITER

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 (Vintage rack U)	This models a UREI 1178.
THRESHOLD	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.
RATIO	1:1–INF:1	This selects the compression ratio used with signals in excess of the threshold level.
LEVEL	0–100	Adjusts the volume.
ATTACK	0–100	Adjusts the strength of the picking attack when the strings are played. Higher values result in a sharper attack, creating a more clearly defined sound.
RELEASE	0–100	Adjusts the release time.

T. WAH

You can produce a wah effect with the filter changing in response to the guitar level.

Parameter	Value	Explanation
MODE	Select the wah mode.	
	LPF	Low pass filter. This provides a wah effect over a wide frequency range.
	BPF	Band pass filter. This provides 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 falls.
	UP	The frequency of the filter rises.
SENS	0–100	Specifies the sensitivity with which the filter changes in the direction specified by the POLAR setting. Higher values produce a stronger tone which emphasizes the wah effect. The strength of picking has no effect when this is set to "0".
FREQ	0–100	Adjusts the center frequency of the wah effect.

Parameter	Value	Explanation
PEAK	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values produce a stronger filter tone that emphasizes the wah effect. With a value of 50 a standard wah sound will be produced.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

AUTO WAH

This changes the filtering over a periodic cycle, providing an automatic wah effect.

Parameter	Value	Explanation
MODE	Select the wah mode.	
	LPF	Low pass filter. This provides a wah effect over a wide frequency range.
	BPF	Band pass filter. This provides a wah effect in a narrow frequency range.
RATE	0–100	Adjusts the frequency (speed) of the change.
DEPTH	0–100	Adjusts the depth of the effect.
FREQ	0–100	Adjusts the center frequency of the wah effect.
PEAK	0–100	Adjusts the intensity of the wah effect in the area around the center frequency. Higher values produce a stronger filter tone that emphasizes the wah effect. With a value of 50 a standard wah sound will be produced.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

This lets you produce a pedal wah effect.

Parameter	Value	Explanation
TYPE	Selects the wah mode.	
	CRY WAH	This models the sound of the CRY BABY wah pedal popular in the ’70s.
	VO WAH	This models the sound of the VOX V846.
	FAT WAH	This is a wah sound featuring a bold tone.
	LIGHT WAH	This wah has a refined sound with no unusual characteristics.
	7STRING WAH	This expanded wah features a variable range compatible with seven-string and baritone guitars.
	RESO WAH	This completely original effect enhances the characteristic resonances produced by analog synth filters.
PEDAL POSITION	0–100	Adjusts the position of the wah pedal.

Parameter	Value	Explanation
PEDAL MIN	0–100	Selects the tone produced when the heel of the pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the pedal is depressed.
EFFECT LEVEL	0–100	Adjusts the volume of the effect sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

GRAPHIC EQ

This adjusts the tone. You can adjust the sound character in ten bands.

Parameter	Value
31 Hz	-20–+20 dB
62 Hz	
125 Hz	
250 Hz	
500 Hz	
1 kHz	
2 kHz	
4 kHz	
8 kHz	
16 kHz	
LEVEL	-20–+20 dB

PARAMETRIC EQ

This adjusts the tone. You can adjust the sound character in four bands.

Parameter	Value	Explanation
LOW GAIN	-20–+20 dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20 dB	Adjusts the low-middle frequency range tone.
HIGH-MID GAIN	-20–+20 dB	Adjusts the high-middle frequency range tone.
HIGH GAIN	-20–+20 dB	Adjusts the high frequency range tone.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQUENCY	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LOW-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.
HIGH-MID FREQUENCY	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.

Parameter	Value	Explanation
HIGH-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	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.

GUITAR SIM

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	Value	Explanation
TYPE	Selects the type of the guitar simulator.	
	S→H	Changes from a single-coil pickup tone to a humbucking pickup tone.
	H→S	Changes from a humbucking pickup tone to a single-coil pickup tone.
	H→HF (Half tone)	Changes from a humbucking pickup tone to a single-coil pickup half tone.
	S→HOLLOW	Changes a single-coil pickup tone to a hollow body tone with the body resonance added.
	H→HOLLOW	Changes a humbucking pickup tone to a hollow body tone with the body resonance added.
	S→AC (Acoustic)	Changes a single-coil pickup tone to an acoustic guitar tone.
	H→AC (Acoustic)	Changes a humbucking pickup tone to an acoustic guitar tone.

Parameter	Value	Explanation
TYPE	P→AC (Piezo →Acoustic)	Changes a piezo pickup tone to an acoustic guitar tone.
LOW	-50–+50	Adjusts the low frequency range tone.
HIGH	-50–+50	Adjusts the high frequency range tone.
LEVEL	0–100	Adjusts the volume of the effect sound.
BODY	0–100	Adjusts the way the body sounds when TYPE is set to S→HOLLOW, H→HOLLOW, S→AC, H→AC or P→AC. The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.

AC. GUITAR SIM

This effect simulates the tonal character of an acoustic guitar.

Parameter	Value	Explanation
BODY	0–100	Adjusts the body resonance.
LOW	-50–+50	Specifies the sense of volume for the low-frequency range.
HIGH	-50–+50	Specifies the sense of volume for the high-frequency range.
LEVEL	0–100	Specifies the volume of the effect.

AC. PROCESSOR

This processor allows you to change the sound produced by the pickup on an acoustic electric guitar, creating a richer sound similar to that obtained with a microphone placed close to the guitar.

Parameter	Value	Explanation
TYPE	Selects the modeling type.	
	SMALL	This is the sound of a small-bodied acoustic guitar.
	MEDIUM	This is a standard, unadorned acoustic guitar sound.
	BRIGHT	This is a bright acoustic guitar sound.
	POWER	This is a powerful acoustic guitar sound.
BASS	-50–+50	Adjusts the low frequency range tone.
MIDDLE	-50–+50	Adjusts the midrange balance.
TREBLE	-50–+50	Adjusts the high frequency range tone.
PRESENCE	-50–+50	Adjusts the balance in the extended upper range.
LEVEL	0–100	Adjusts the volume.
MIDDLE FREQ	20.0 Hz–10.0 kHz	Specifies the frequency range to be adjusted with MIDDLE.

WAVE SYNTH

This is a synth sound that processes the guitar input signal.

* When you use a wave synthesizer, observe the following points.

- Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played. Be sure to mute all the other strings and play only one note at a time.
- If the unit cannot detect the attack, it may not sound correctly. If the unit cannot detect the attack, it may not sound correctly.
- The sensitivity may vary according to the guitar's TONE knob and pickup type.

Parameter	Value	Explanation
WAVE	Selects a wave type which the synth sound is based.	
	SAW	Creates a synth sound with a saw waveform ( ).
	SQUARE	Creates a synth sound with the square waveform ( ).
CUTOFF	0–100	Adjusts the frequency where the harmonics contents of the sound are cut off.

Parameter	Value	Explanation
RESONANCE	0–100	Adjusts the amount of resonance (and the tone coloration) in the synth sound. The higher the value, the more the synth tone coloration is emphasized.
SYNTH LEVEL	0–100	Adjusts the volume of the synth sound.
FILTER SENS	0–100	Adjusts the amount of filtering applied in response to the input.
FILTER DECAY	0–100	This sets the time needed for the filter to finish its sweep.
FILTER DEPTH	0–100	Adjusts the depth of the filter. When the value is higher, the filter will change more drastically.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

OCTAVE

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

Parameter	Value	Explanation
RANGE	This selects the register to which the effect is applied.	
	RANGE 1 (B1–E6)	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–E5)	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–E4)	B1 (corresponds to the sound of an open 7th string) to E4 (corresponds to the sound of an open 1st string)
	RANGE 4 (B1–E3)	B1 (corresponds to the sound of an open 7th string) to E3 (corresponds to the 4th string played at the 2nd fret)
EFFECT LEVEL	0–100	Adjusts the volume of the sound one octave below.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

PITCH SHIFTER

This effect changes the pitch of the original sound (up or down) within a range of two octaves.

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE	One-voice pitch-shifted sound output in mono.
	2VOICE	Two-voice pitch-shifted sound (PS1, PS2) output in mono.
PS1:PITCH **PS2:PITCH**	-24–+24	Adjusts the amount of pitch shift (the amount of interval) in semitone steps.
PS1:LEVEL **PS2:LEVEL**	0–100	Adjusts the volume of the pitch shifter.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
PS1:MODE **PS2:MODE**	Selection for the pitch shifter mode.	
	FAST, MEDIUM, SLOW	The response is slower in the order of FAST, MEDIUM and SLOW, but the modulation is lessened in the same order.
	MONO	MONO is used for inputting single notes. * You may be unable to produce the intended effect when playing chords (two or more notes played simultaneously).

Parameter	Value	Explanation
PS1:FINE **PS2:FINE**	-50–+50	Make fine adjustments to the interval. The amount of the change in the Fine 100 is equivalent to that of the Pitch 1.
PS1:PRE DELAY **PS2:PRE DELAY**	0 ms–300 ms	Adjusts the time from when the direct sound is heard until the pitch shifted sounds are heard. Normally you can leave this set at 0 ms.
PS1:FEEDBACK	0–100	Adjusts the feedback amount of the pitch shift sound.

HARMONIST

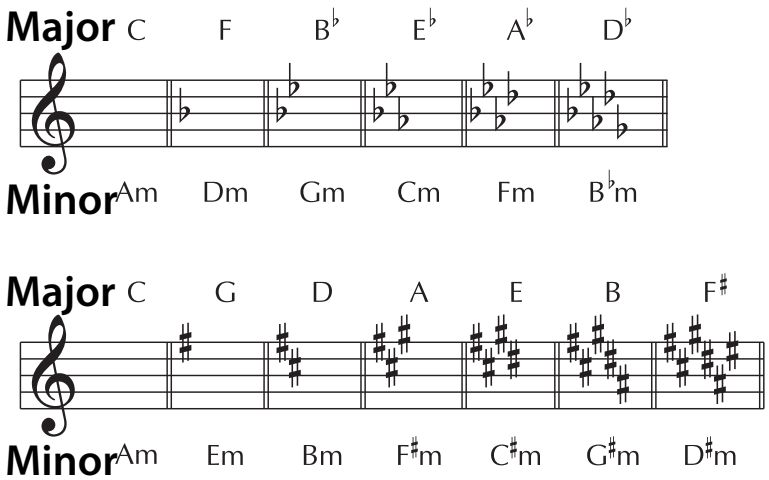
Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the guitar input, allowing you to create harmony based on diatonic scales.

* Because of the need to analyze the pitch, chords (two or more sounds played simultaneously) cannot be played. Be sure to mute all the other strings and play only one note at a time.
* If the unit cannot detect the attack, it may not sound correctly. If the unit cannot detect the attack, it may not sound correctly.
* The sensitivity may vary according to the guitar's TONE knob and pickup type.

Parameter	Value	Explanation
VOICE	Selects the number of voices for the pitch shift sound.	
	1VOICE	One pitch-shifted voice is output in mono.
	2VOICE	Two pitch-shifted voices are output in mono.

Parameter	Value	Explanation
HR1:HARMONY **HR2:HARMONY**	-2 oct–+2 oct, USER	This determines the pitch of the sound added to the input sound, when you are making a harmony. It allows you to set it by up to 2 octaves higher or lower than the input sound. When the scale is set to USER, this parameter sets the user scale number to be used.
MASTER KEY	C (Am)–B (G♯m)	The key of the song you're playing is shown as described in *1 according to the key signature (♯, ♭) of the musical notation.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.

*1



Parameter	Value	Explanation
HR1:PRE DELAY **HR2:PRE DELAY**	0 ms–300 ms	Adjusts the time from when the direct sound is heard until the harmonist sounds are heard. Normally you can leave this set at 0 ms.
HR1:FEEDBACK	0–100	Adjusts the feedback amount of the harmonist sound.
HR1:LEVEL **HR2:LEVEL**	0–100	Adjusts the volume of the harmony sound.

Parameter		Value	Explanation
USER SCALE *2 *3	C	-24 C– +24 C	You can specify a pitch in the range two octaves above or below the direct sound.
	D♭	-24 D♭– +24 D♭	
	D	-24 D– +24 D	
	E♭	-24 E♭– +24 E♭	
	E	-24 E– +24 E	
	F	-24 F– +24 F	
	F♯	-24 F♯– +24 F♯	
	G	-24 G– +24 G	
	A♭	-24 A♭– +24 A♭	
	A	-24 A– +24 A	
	B♭	-24 B♭– +24– B♭	
	B	-24 B– +24 B	

*2 This can be specified if HR1:HARMONY or HR2:HARMONY is "USER".

*3 The correspondence between the note names and the parameters of PAGE 3–6 differs depending on the specified KEY. This is the tonic (root note) of the KEY specified by the MASTER KEY parameter of PAGE 1. The table

shows the example of when KEY is set to C (Am).

HUMANIZER

This can create human vowel-like sounds.

Parameter	Value	Explanation
MODE	This sets the mode that switches the vowels.	
	PICKING	It changes from VOWEL 1 to VOWEL 2 along with the picking. The time spent for the change is adjusted with the rate.
	AUTO	By adjusting the rate and depth, two vowels (VOWEL 1 and VOWEL 2) can be switched automatically.
VOWEL 1	a, e, i, o, u	Selects the first vowel.
VOWEL 2	a, e, i, o, u	Selects the second vowel.

Parameter	Value	Explanation
SENS *1	0–100	Adjusts the sensitivity of the humanizer. When it is set to a lower value, no effect of the humanizer is obtained with weaker picking, while stronger picking produces the effect. When it is set to a higher value, the effect of the humanizer can be obtained whether the picking is weak or strong.
RATE	0–100	Adjusts the cycle for changing the two vowels.
DEPTH	0–100	Adjusts the depth of the effect.
LEVEL	0–100	Adjusts the volume.
MANUAL *2	0–100	Adjusts the cycle for changing the two vowels. When it is set to lower than 50, the time for VOWEL 1 is shorter. When it is set to higher than 50, the time for VOWEL 1 is longer.

*1 Setting available when MODE is set to PICKING.

*2 Setting available when MODE is set to AUTO.

PHASER 90E

This models an MXR EVH-90 Phase Shifter.

Parameter	Value	Explanation
SCRIPT	OFF, ON	Switches the character of the phaser. OFF: Modern ON: Vintage
SPEED	0–100	Sets the rate and the depth of the phaser effect.

FLANGER117E

This models an MXR EVH-117 Flanger.

Parameter	Value	Explanation
MANUAL	0–100	Adjusts the center frequency at which to apply the effect.
WIDTH	0–100	Determines the depth of the flanging effect.
SPEED	0–100	This sets the rate of the flanging effect.
REGEN.	0–100	Determines the amount of feedback. Increasing the value will emphasize the effect, creating a more unusual sound.

DELAY/DELAY 2

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

DELAY types

Type	Explanation
DIGITAL	This is a simple mono delay.
PAN	This allows you to obtain the tap delay effect that divides the delay time, then deliver them to L and R channels.
ANALOG	Gives a mild analog delay sound.
TAPE ECHO	This setting provides the characteristic wavering sound of the tape echo.
REVERSE	This produces an effect where the sound is played back in reverse.
MODULATE	This delay adds a pleasant wavering effect to the sound.
SDE-3000	This models the sound of the Roland SDE-3000.

* You must update the KATANA-AIR to ver. 2.00 (released in November 2023) or later to use PAN (the KATANA-AIR EX works as-is).
https://roland.cm/dl/420321A

DELAY Parameters

Parameter	Value	Explanation
TYPE	Refer to DELAY types	
DELAY TIME	1 ms–2000 ms	Adjusts the delay time.
FEEDBACK	0–100	Adjusts the volume of delay that is returned to the input. Higher values increase the number of delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When FLAT is selected, the high cut filter has no effect.
EFFECT LEVEL	0–120	Adjusts the volume of the delay sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
MODULATION RATE	0–100	Adjusts the modulation rate of the delay sound. * Only when TYPE is MODULATE or SDE-3000.
MODULATION DEPTH	0–100	Adjusts the modulation depth of the delay sound * Only when TYPE is MODULATE or SDE-3000.

Parameter	Value	Explanation
MODULATION SW	OFF, ON	Turns the modulation on/off. * Only when TYPE is SDE-3000.
FILTER	OFF, ON	Turns the filter on/off. If this is on, a natural-sounding effect is obtained when you're using the delay as an echo. * Only when TYPE is SDE-3000.
RANGE	8 kHz, 17 kHz	Models the way in which the SDE-3000's frequency response is affected by the delay range. * Only when TYPE is SDE-3000.
DELAY PHASE	NORMAL, INVERSE	Specifies the phase of the delay sound. Selecting INVERSE inverts the phase. This effect is more pronounced when used together with modulation. * Only when TYPE is SDE-3000.
FEEDBACK PHASE	NORMAL, INVERSE	Specifies the phase of the delay sound feedback. Selecting INVERSE inverts the phase. * Only when TYPE is SDE-3000.

REVERB

This effect adds reverberation to the sound.

REVERB Type

Type	Explanation
PLATE	Simulates plate reverberation (a reverb unit that uses the vibration of a metallic plate). Provides a metallic sound with a distinct upper range.
ROOM	Simulates the reverberation in a small room. Provides warm reverberations.
HALL	Simulates the reverberation in a concert hall. Provides clear and spacious reverberations.
SPRING	This simulates the sound of a guitar amp's built-in spring reverb.
MODULATE	This reverb adds the wavering sound found in hall reverb to provide an extremely pleasant reverb sound.

REVERB parameters

Parameter	Value	Explanation
TYPE	Refer to REVERB types	
REVERB TIME	0.1 s–10.0 s	Adjusts the length (time) of reverberation.
PRE DELAY	0 ms–500 ms	Adjusts the time until the reverb sound appears.
EFFECT LEVEL	0–100	Adjusts the volume of the reverb sound.
DIRECT MIX	0–100	Adjusts the volume of the direct sound.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	Sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter has no effect.
DENSITY	0–10	Adjusts the density of the reverb sound.
SPRING SENS (TYPE = SPRING only)	0–100	Adjusts the sensitivity. When the value is set higher, the effect is obtained even with a weak picking.

EQ (PARAMETRIC EQ)

This adjusts the tone. You can adjust the sound character in four bands.

Parameter	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
LOW GAIN	-20–+20 dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20 dB	Adjusts the low-middle frequency range tone.
HIGH-MID GAIN	-20–+20 dB	Adjusts the high-middle frequency range tone.
HIGH GAIN	-20–+20 dB	Adjusts the high frequency range tone.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
LOW-MID FREQUENCY	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the LOW-MID GAIN.
LOW-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the LOW-MID FREQ. Higher values will narrow the area.

Parameter	Value	Explanation
HIGH-MID FREQUENCY	20 Hz–10.0 kHz	Specifies the center of the frequency range that will be adjusted by the HIGH-MID GAIN.
HIGH-MID Q	0.5–16	Adjusts the width of the area affected by the EQ centered at the HIGH-MID FREQ. Higher values will narrow the area.
LOW CUT	FLAT, 20 Hz–800 Hz	This sets the frequency at which the low cut filter begins to take effect. When "FLAT" is selected, the low cut filter has no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	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.
POSITION	AMP IN, AMP OUT	This lets you place the EQ before (AMP IN) or after (AMP OUT) the AMP/EQ block.

NS

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	Value	Explanation
ON/OFF	OFF, ON	Turns this effect on/off.
THRESH	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. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.

Parameter	Value	Explanation
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches “0”.

EV-1-WL Connection Guide

This guide explains how to perform wireless pairing (connection) of the EV-1-WL with the KATANA-AIR by using MIDI over **Bluetooth®** Low Energy.

"Pairing" means registering a MIDI device with the EV-1-WL (making the two devices recognize each other).

After pairing, you can transmit and receive MIDI data between the EV-1-WL and your compatible device.

* You must update the KATANA-AIR to ver. 1.20 or later to use the EV-1-WL.
https://www.boss.info/support/

Connecting the KATANA-AIR, EV-1-WL and BOSS TONE STUDIO for KATANA-AIR at the same time

Connect the units in the order shown below.

Getting ready: Delete the registration on the mobile device
(if the KATANA-AIR is registered on the mobile device)

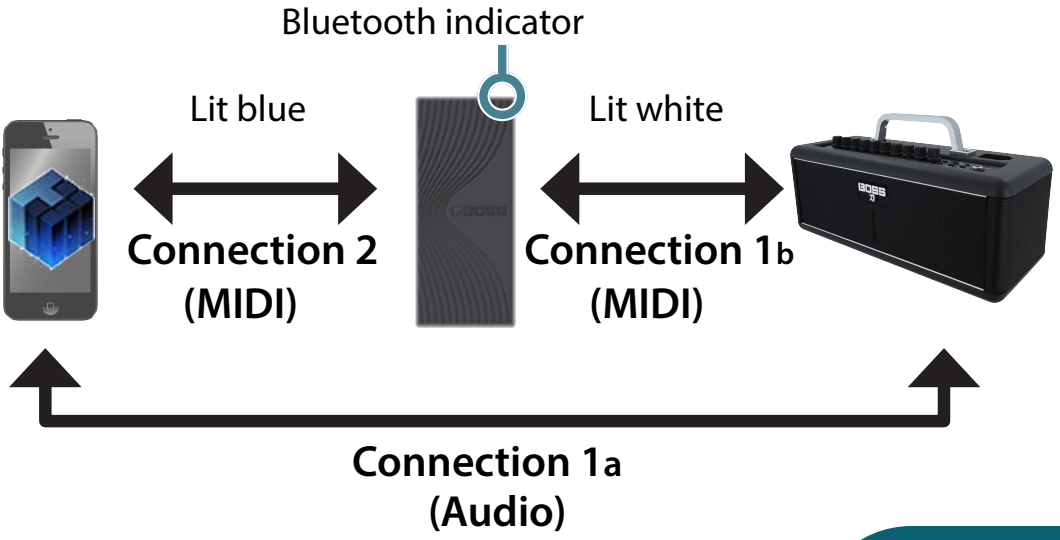
↓

Connection 1: Connect the KATANA-AIR and the EV-1-WL

* To use audio and MIDI at the same time, make the 1a connection first, and then make the 1b connection.

↓

Connection 2: Connect the EV-1-WL with the BOSS TONE STUDIO for KATANA-AIR



Getting ready: delete the registration on the mobile device

Android

1. Turn on the Bluetooth function of the mobile device.
2. Tap the gear icon in “KATANA-AIR Audio” or “KATANA-AIR MIDI”, and then tap “Delete”.
3. Turn the Bluetooth function of the mobile device off and then on.

iOS

1. Turn on the Bluetooth function of the mobile device.
2. Tap the “i” in “KATANA-AIR Audio”, “KATANA-AIR MIDI” and then tap “Delete”.
3. Turn the Bluetooth function of the mobile device off and then on.

Connection 1: Connect the KATANA-AIR and the EV-1-WL

Connect the KATANA-AIR to your mobile device via Bluetooth audio, and pair the KATANA-AIR to the EV-1-WL.

1. Turn the KATANA-AIR on.

2. Long-press the KATANA-AIR's [Bluetooth] button.

* The Bluetooth indicator blinks, and the Bluetooth sound is muted. Sound that is input from the AUX IN jack is also muted.

3. Turn on the Bluetooth function of the mobile device.

4. Tap "KATANA-AIR Audio", shown on the Bluetooth screen of your mobile device.

This pairs the KATANA-AIR with your mobile device.

5. With the EV-1-WL turned on, place it nearby.

6. Make sure that the Bluetooth indicator on the EV-1-WL is blinking white.

If the indicator is blinking blue or is lit up white, operate the device as shown below to make the indicator blink white.

Blink blue	Quickly press the EV-1-WL's [Bluetooth] button twice.
Lit white	The device is connected to a different device (product). Long-press the [Bluetooth] button on the EV-1-WL to disconnect the unit from that device (product).

7. Press the EV-1-WL's [Bluetooth] button.

The Bluetooth indicator on the EV-1-WL rapidly blinks white, and pairing begins.
The Bluetooth indicator on the EV-1-WL stops blinking and remains lit white when pairing is finished. The KATANA-AIR and EV-1-WL are now connected.

* Before you proceed with "Connection 2: using the EV-1-WL with BOSS TONE STUDIO for KATANA-AIR" (p. 110), operate the EV-1-WL pedal and check whether the EV-1-WL and KATANA-AIR are connected.

Connection 2: using the EV-1-WL with BOSS TONE STUDIO for KATANA-AIR

Pair the EV-1-WL with the BOSS TONE STUDIO for KATANA-AIR.

1. Rapidly press the [Bluetooth] button on the EV-1-WL twice to make the Bluetooth indicator blink blue.

If the indicator remains lit blue, the unit is already paired to another mobile device. In this case, long-press the [Bluetooth] button on the EV-1-WL to unpair the mobile device with this device, and then do as shown above to make the indicator blink blue.

2. Press the EV-1-WL's [Bluetooth] button.

The EV-1-WL enters pairing mode, and the Bluetooth indicator rapidly blinks blue.

3. On the BOSS TONE STUDIO for KATANA-AIR app, select "EV-1-WL+".

The Bluetooth indicator on the EV-1-WL stops blinking and remains lit when pairing is finished. When the devices are correctly connected, their respective statuses are as follows.

KATANA-AIR Bluetooth indicator	Lit blue
EV-1-WL Bluetooth indicator (*1)	Lit white, lit blue
Using BOSS TONE STUDIO for KATANA-AIR	EV-1-WL+

*1 To check the indicator status, quickly press the Bluetooth button twice. The color switches between white and blue (remaining lit up).

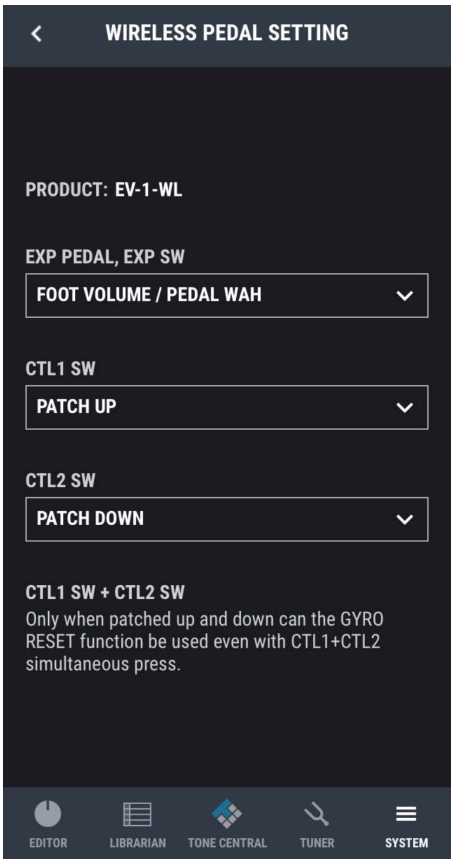
4. Configure the parameters to be controlled by the EV-1-WL (p. 112).

NOTE

- You cannot use BOSS TONE STUDIO for KATANA-AIR and the EV-1-WL Editor at the same time.
- The KATANA-AIR and EV-1-WL automatically connect next time they are restarted. To connect BOSS TONE STUDIO for KATANA-AIR, you must perform connection 2 each time.
- If the devices do not pair after one minute has passed, pairing mode is automatically canceled.
- The EV-1-WL remembers the information for the last Bluetooth device to which it was connected. When connecting to a different device after connecting to the KATANA-AIR, or when turning off the power while the Bluetooth indicator is blinking white (not connected), or when doing a factory reset of the EV-1-WL, the device does not pair automatically. In this case, go back to "Connection 1" to configure the settings.

Configuring the parameters to be controlled by the EV-1-WL

1. **From SYSTEM in the BOSS TONE STUDIO for KATANA-AIR, display the WIRELESS PEDAL SETTING screen.**



2. **Configure the parameters to be controlled by the EV-1-WL.**

EXP PEDAL, EXP SW

This sets how the EV-1-WL pedal and the EXP SW work.

Value	Explanation
PEDAL WAH: OFF/ON	Assigns the PEDAL WAH. The EXP SW turns PEDAL WAH on/off.
FOOT VOLUME: OFF/ON	Assigns the foot volume. The EXP SW turns the foot volume on/off.
FOOT VOLUME/ PEDAL WAH	Assigns the foot volume and the PEDAL WAH. When the EXP SW is ON, PEDAL WAH is assigned; and when the EXP SW is OFF, foot volume is assigned.

EXP SW, CTL1, CTL2

These are the settings for operating the footswitch (FS-5U, FS-6 or FS-7, sold separately) connected to the EV-1-WL.

Value	Explanation
PATCH UP	Switches to the next patch number.
PATCH DOWN	Switches to the previous patch number.
BST/MOD ON/OFF	Turns BST/MOD on/off.
DELAY/FX ON/OFF	Turns DELAY/FX on/off.

Value	Explanation
REVERB ON/OFF	Switches the REVERB on and off.
EQ ON/OFF	Switches the EQ on/off.
PLAY/PAUSE	Plays/pauses the song.
FAST-FORWARD	Fast-forward (tap twice to fast-forward 10 seconds)
	When one footswitch is set to "PLAY/PAUSE", you can jump to the next song by pressing both footswitches at the same time.
REWIND	Rewind (tap twice to rewind 10 seconds)
	When one footswitch is set to "PLAY/PAUSE", you can play back from the beginning of the song by pressing both footswitches at the same time.
NEXT MARKER	Switches to the next marker.
PREVIOUS MARKER	Switches to the previous marker.
OFF	Nothing is assigned.

3. When you assign PEDAL WAH in step 2, PEDAL WAH (p. 76) is also assigned to MOD or FX.

* When you assign PEDAL WAH to both MOD and FX, the MOD settings are given priority.
* The EXP PEDAL, EXP SW, CTL1 SW and CTL2 SW MIDI data that's received by the KATANA-AIR are the factory settings for the EV-1-WL. See the EV-1-WL Editor for the MIDI settings.

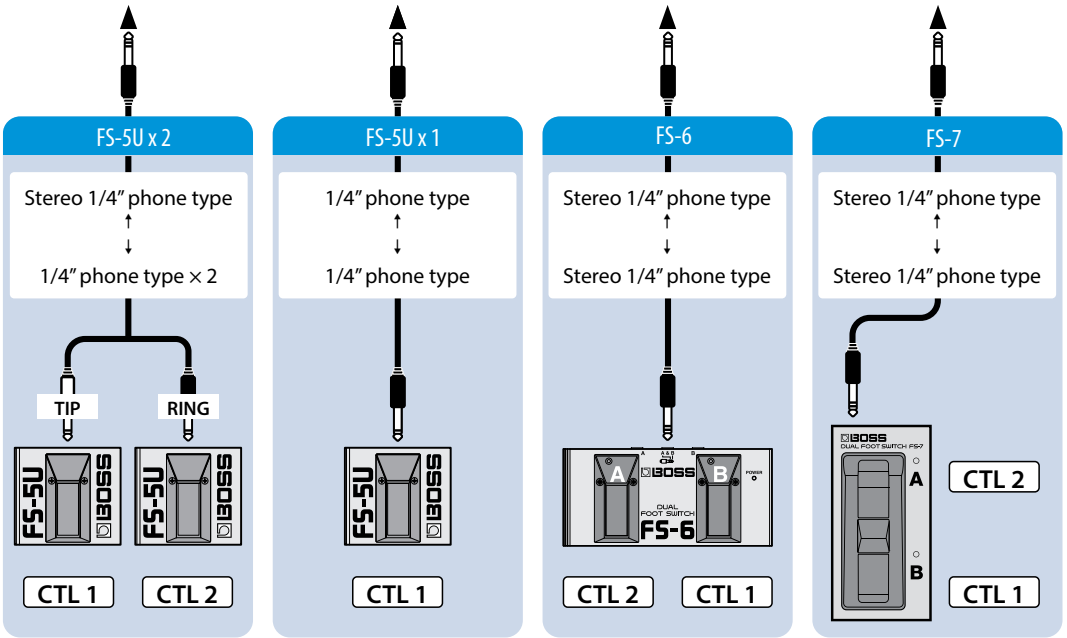
MEMO

Refer to “EFFECTS detail screen” (p. 9) for details on assigning effects.

Connecting switches to the CTL 1, 2 jack

Pin assignment

CTL 1, 2 jack



FS-1-WL Connection Guide

This guide explains how to perform wireless pairing (connection) of the FS-1-WL with the KATANA-AIR by using MIDI over **Bluetooth®** Low Energy.

"Pairing" means registering a MIDI device with the FS-1-WL (making the two devices recognize each other).

After pairing, you can transmit and receive MIDI data between the FS-1-WL and your compatible device.

* You must update the KATANA-AIR to ver. 1.30 or later to use the FS-1-WL.
https://www.boss.info/support/

Connecting the KATANA-AIR, FS-1-WL and BOSS TONE STUDIO for KATANA-AIR at the same time

Connect the units in the order shown below.

Getting ready: Delete the registration on the mobile device
(if the KATANA-AIR is registered on the mobile device)

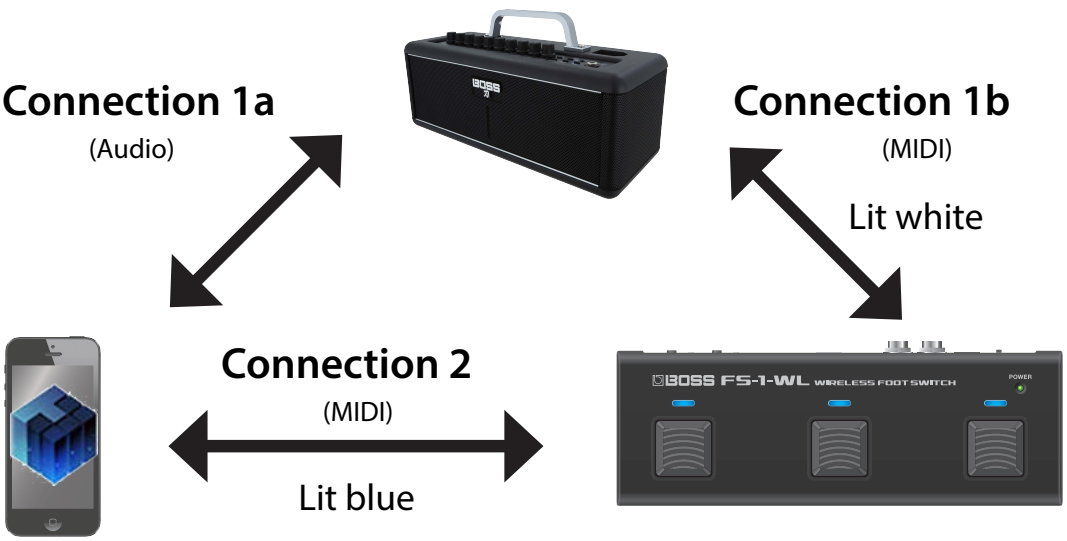
↓

Connection 1: Connect the KATANA-AIR and the FS-1-WL

* To use audio and MIDI at the same time, make the 1a connection first, and then make the 1b connection.

↓

Connection 2: Connect the FS-1-WL with the BOSS TONE STUDIO for KATANA-AIR



Getting ready: delete the registration on the mobile device

Android

1. Turn on the Bluetooth function of the mobile device.
2. Tap the gear icon in “KATANA-AIR Audio” or “KATANA-AIR MIDI”, and then tap “Delete”.
3. Turn the Bluetooth function of the mobile device off and then on.

iOS

1. Turn on the Bluetooth function of the mobile device.
2. Tap the “i” in “KATANA-AIR Audio”, “KATANA-AIR MIDI” and then tap “Delete”.
3. Turn the Bluetooth function of the mobile device off and then on.

Connection 1: Connect the KATANA-AIR and the FS-1-WL

Connect the KATANA-AIR to your mobile device via Bluetooth audio, and pair the KATANA-AIR to the FS-1-WL.

1. **Turn the KATANA-AIR on.**

2. **Long-press the KATANA-AIR's [Bluetooth] button (for at least three seconds).**

* The Bluetooth indicator rapidly blinks blue.

3. **Turn on the Bluetooth function of the mobile device.**

4. **Tap "KATANA-AIR Audio", shown on the Bluetooth screen of your mobile device.**

This pairs the KATANA-AIR with your mobile device.

5. **Turn the FS-1-WL on (switch the power on towards the MIDI side), and move the device nearby.**

6. **Press the [Bluetooth] (INSTRUMENT) button on the FS-1-WL.**

The Bluetooth (INSTRUMENT) indicator on the FS-1-WL blinks white, and pairing begins.

The Bluetooth (INSTRUMENT) indicator lights up white when pairing is finished, and the KATANA-AIR and FS-1-WL are now connected.

MEMO

To disconnect the FS-1-WL, long-press the [Bluetooth] (INSTRUMENT) button.

Connection 2: connecting the FS-1-WL to BOSS TONE STUDIO for KATANA-AIR

Pair the FS-1-WL with the BOSS TONE STUDIO for KATANA-AIR.

1. Press the [Bluetooth] (Smartphone/PC) button on the FS-1-WL.

The [Bluetooth] (Smartphone/PC) indicator blinks blue.

2. On the BOSS TONE STUDIO for KATANA-AIR app, select "FS-1-WL+".

The Bluetooth indicator on the FS-1-WL stops blinking and remains lit when pairing is finished. When the devices are correctly connected, their respective statuses are as follows.

KATANA-AIR Bluetooth indicator	Lit blue
FS-1-WL [Bluetooth] (Smartphone/PC) indicator	Lit blue
FS-1-WL [Bluetooth] (INSTRUMENT) indicator	Lit white
Using BOSS TONE STUDIO for KATANA-AIR	FS-1-WL+

MEMO

To disconnect the FS-1-WL, long-press the [Bluetooth] (Smartphone/PC) button.

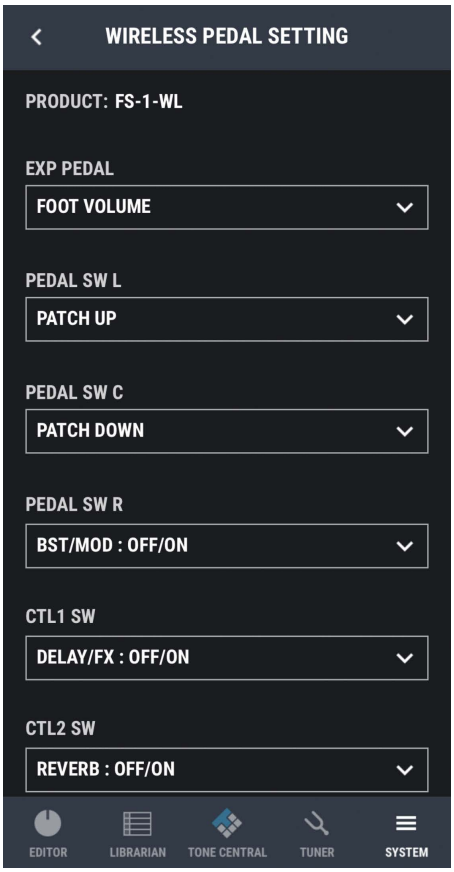
3. Configure the parameters to be controlled by the FS-1-WL (p. 124).

NOTE

- You cannot use BOSS TONE STUDIO for KATANA-AIR and the FS-1-WL Editor at the same time.
- The KATANA-AIR and FS-1-WL automatically connect next time they are restarted. To connect BOSS TONE STUDIO for KATANA-AIR, you must perform connection 2 each time.
- If the devices do not pair after one minute has passed, pairing mode is automatically canceled.
- The FS-1-WL remembers the information for the last Bluetooth device to which it was connected. When connecting to a different device after connecting to the KATANA-AIR, or when turning off the power while the Bluetooth indicator is blinking white (not connected), or when doing a factory reset of the FS-1-WL, the device does not pair automatically. In this case, go back to “Connection 1” to configure the settings.

Configuring the parameters to be controlled by the FS-1-WL

1. **From SYSTEM in the BOSS TONE STUDIO for KATANA-AIR, display the WIRELESS PEDAL SETTING screen.**



2. **Configure the parameters to be controlled by the FS-1-WL.**

PEDAL SW L, PEDAL SW C, PEDAL SW R, CTL1 SW, CTL2 SW

These are the settings for operating the footswitch (FS-5U, FS-6 or FS-7, sold separately) connected to the pedal switch on this unit and to the FS-1-WL.

Value	Explanation
PATCH UP	Switches to the next patch number.
PATCH DOWN	Switches to the previous patch number.
BST/MOD ON/OFF	Turns BST/MOD on/off.
DELAY/FX ON/OFF	Turns DELAY/FX on/off.
REVERB ON/OFF	Switches the REVERB on and off.
EQ ON/OFF	Switches the EQ on/off.
PLAY/PAUSE	Plays/pauses the song.
FAST-FORWARD	Fast-forward (tap twice to fast-forward 10 seconds) When one footswitch is set to “PLAY/PAUSE”, you can jump to the next song by pressing both footswitches at the same time.

Value	Explanation
REWIND	Rewind (tap twice to rewind 10 seconds) When one footswitch is set to "PLAY/PAUSE", you can play back from the beginning of the song by pressing both footswitches at the same time.
NEXT MARKER	Switches to the next marker.
PREVIOUS MARKER	Switches to the previous marker.
OFF	Nothing is assigned.

EXP PEDAL

These settings configure how the FS-1-WL EXP operates.

Value	Explanation
PEDAL WAH	Assigns the PEDAL WAH.
FOOT VOLUME	Assigns the foot volume.

3. When you assign PEDAL WAH in step 2, PEDAL WAH (p. 76) is also assigned to MOD or FX.

* When you assign PEDAL WAH to both MOD and FX, the MOD settings are given priority.

* The PEDAL SW L, PEDAL SW C, PEDAL SW R, CTL1 SW, CTL2 SW and EXP pedal MIDI data that's received by the KATANA-AIR are the factory settings for the FS-1-WL. See the FS-1-WL Editor for the MIDI settings.

MEMO

Refer to "EFFECTS detail screen" (p. 9) for details on assigning effects.

Connecting switches to the CTL 1, 2 jack

Pin assignment

CTL 1, 2 jack