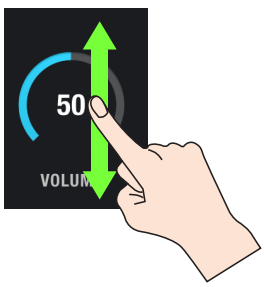
Using BOSS TONE STUDIO for WAZA-AIR BASS/ EV-1-WL Connection Guide

This manual contains the explanations for “Using the BOSS Tone Studio for WAZA-AIR BASS” (p. 4) and “Connecting the WAZA-AIR BASS to the EV-1-WL (sold separately)” (p. 85).

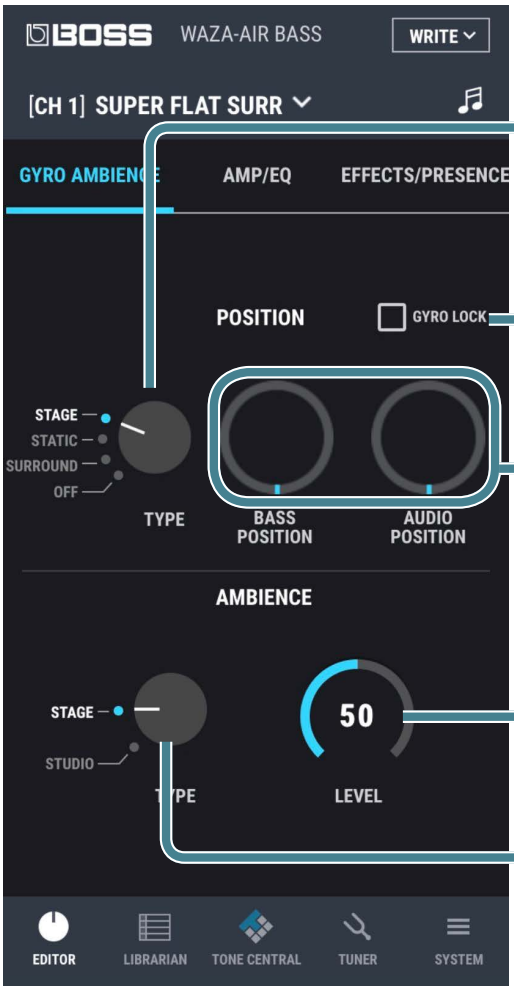
To edit values



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

Editor Top Screen

GYRO AMBIENCE



Selects the effect produced by the gyro sensor.

Use this to stabilize the movement of the gyro sensor (*1).

Indicates the position of the sound.

Specifies the amount of reverberation.

Selects the type of reverberation.

You can automatically position the sound using the gyro sensor built into the WAZA-AIR BASS, and adjust the ambience sound effect.

*1 This is enabled when POSITION is set to “STATIC” or “STAGE.”

POSITION

Selects the effect produced by the gyro sensor.

OFF

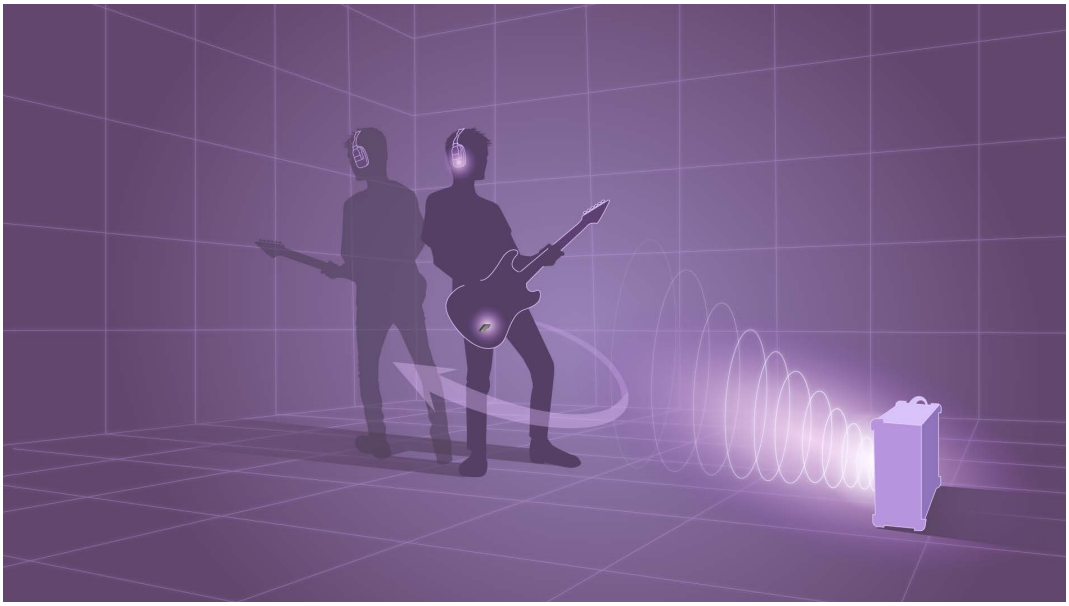
The ambience effect is disabled (the electric bass amp sound and the Bluetooth audio are heard in stereo).

SURROUND (*1)

The electric bass amp sound is always heard from the front.

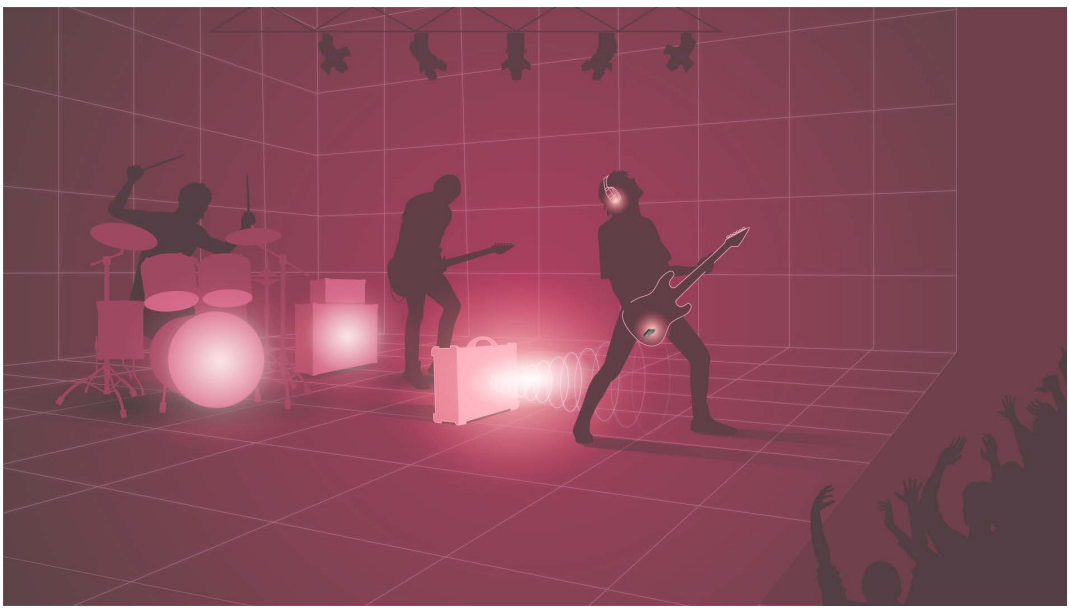
STATIC (*1 *2)

The electric bass amp sound is heard from the front. Moving your head (changing the orientation of the WAZA-AIR BASS unit) changes the direction from which the electric bass amp sound is heard.



STAGE (*1)

The electric bass amp sound and the Bluetooth audio are heard from behind.
This gives the impression of sound heard by a bassist standing on stage.
Moving your head (changing the orientation of the WAZA-AIR BASS unit) changes the direction from which the electric bass amp sound and the Bluetooth audio are heard.



*1 Bluetooth audio is played back in stereo.

*2 To reset the sound position to its default state, press the WAZA-AIR BASS unit's up/down buttons simultaneously. The sound position is also reset to its default state when you change the POSITION's TYPE setting and when you switch patches.

Parameter	Value	Explanation
BASS POSITION *3	-180–180	Indicates the position of the electric bass sound that's connected wirelessly.
AUDIO POSITION	-180–180	Indicates the position of the Bluetooth audio sound.

*3 Position can be adjusted when TYPE is SURROUND.

MEMO

- If you move your head in any direction other than horizontal rotation (such as moving your head up and down), the position of the sound might drift. If this occurs, press the WAZA-AIR BASS unit's up/down buttons simultaneously to reset the sound position to its default state.
- Do not move the WAZA-AIR BASS unit immediately (approximately one second) after turning on its power. Observing this will improve the accuracy of the gyro sensor built into the WAZA-AIR BASS unit, making it less likely that the position will drift.
- With the factory settings, the following patches are selected to POSITION TYPE.

Patch	POSITION TYPE
CH 1, CH 2	SURROUND
CH 3, CH 4	STATIC
CH 5, CH 6	STAGE

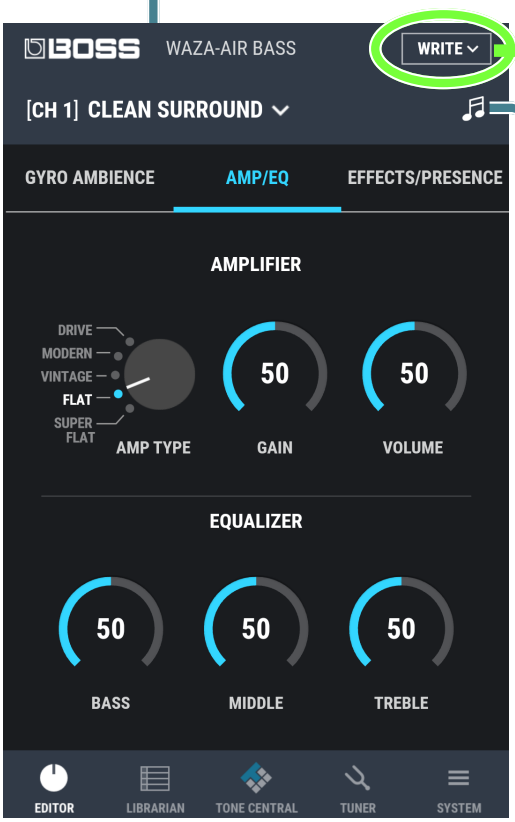
AMBIENCE

Parameter	Value	Explanation
TYPE	Lets you output sound corresponding to a selected size of room.	
	STUDIO	Ambience settings typical of a recording studio.
	STAGE	Ambience settings typical of a large live performance stage.
LEVEL	0–100	Specifies the amount of reverberation.

AMP/EQ

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

Saves an edited effect to the WAZA-AIR BASS unit.



Initializes the parameters.

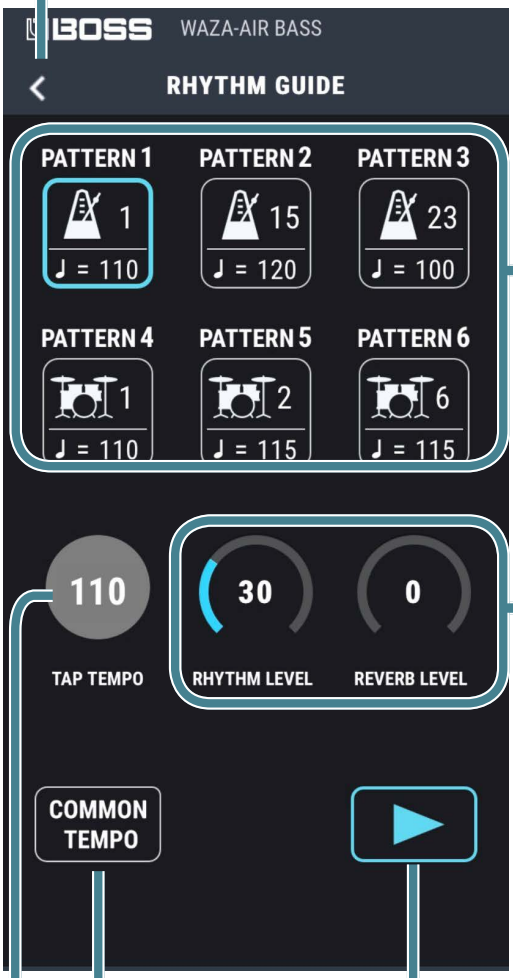
You can play a rhythm guide sound from here. In addition to metronome sounds, you can practice while playing rhythm instrument (p. 10).

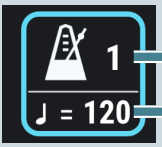
MEMO

For the detailed explanation of the effects, refer to “Effect Parameter List” (p. 36).

Rhythm Guide screen settings

Returns to the editor screen.





Number in sequence

Tempo value stored in each button

Selects the rhythm guide pattern. Long-press to open the pattern selection screen.

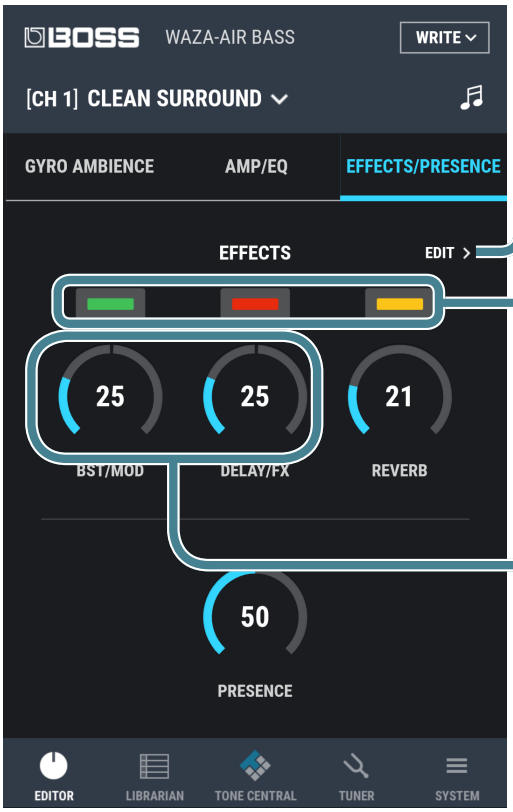
Adjusts the respective volume for the selected pattern 1–6, and the volume of reverb applied to the rhythm. Long-press to switch to the numeric keypad screen.

Plays/stops the rhythm pattern.

Uses the same tempo for rhythm guide patterns 1–6.

When you tap this twice, the tap interval is converted to the tempo value. Long-press to switch to the numeric keypad screen.

EFFECTS/PRESENCE

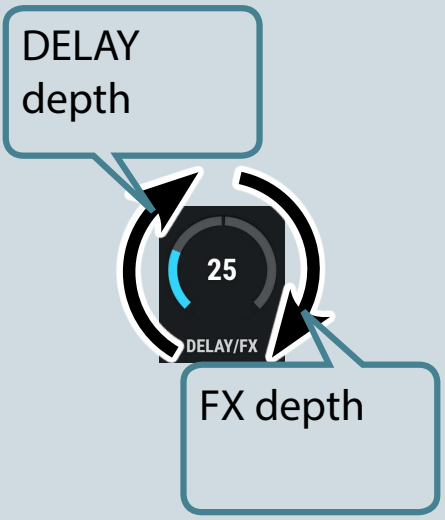


Moves to the EFFECTS detail screen (p. 13).

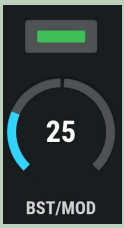
Each time you tap, the color alternates between green, red, and orange, and the setting changes.

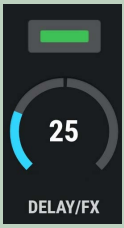
The effect type changes depending on the position of the knob.

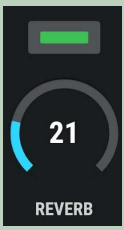
(Example)



With the factory settings, the following effects are assigned to each knob.

Knob	Color	BOOSTER	MOD
BST/MOD 	Green	BOOSTER	COMPRESSOR
	Red	BASS OD	CHORUS
	Orange	BASS DS	BASS SYNTH

Knob	Color	DELAY	FX
DELAY/FX 	Green	ANALOG	FLANGER
	Red	TAPE ECHO	T.WAH
	Orange	SDE-3000	OCTAVE

Knob	Color	REVERB
REVERB 	Green	ROOM
	Red	PLATE
	Orange	HALL

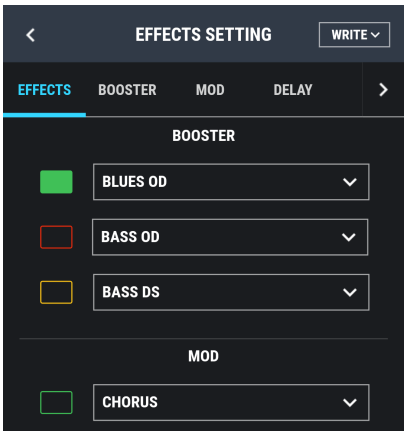
MEMO

For the detailed explanation of the effects, refer to “Effect Parameter List” (p. 36).

EFFECTS Detail Screen

EFFECTS Tab

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 WAZA-AIR BASS unit.



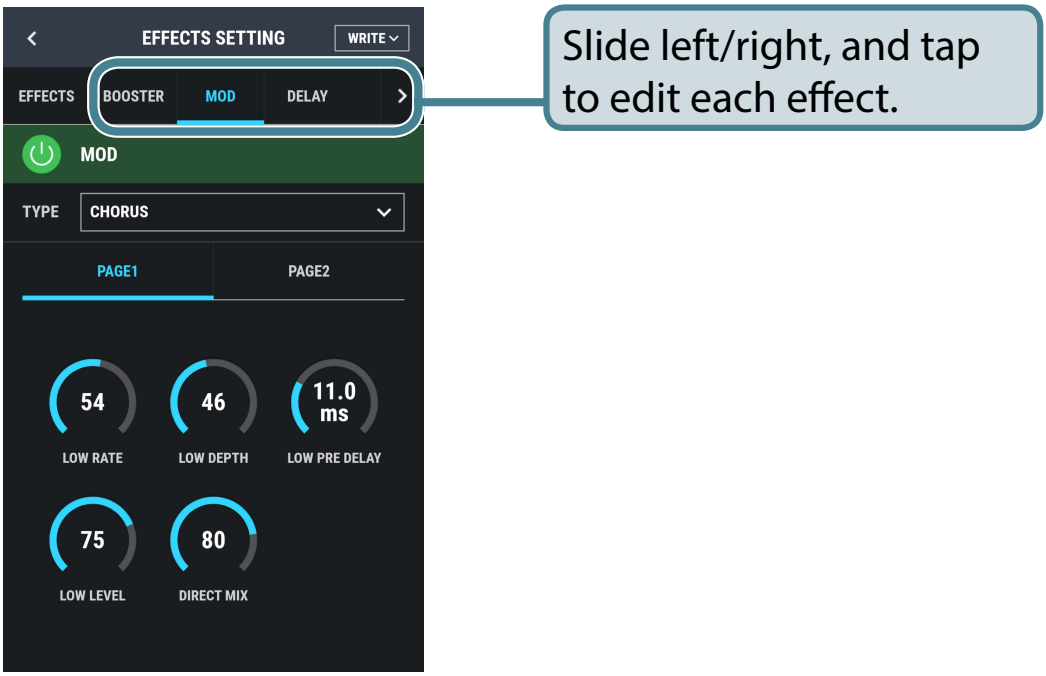
[REVERB] knob settings

When DELAY or DLY+REV is selected for MODE, you can assign delay, reverb or both to the [REVERB] knob.

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.

Editing the Effects

Here's how to edit the effects you specified in the EFFECTS tab.

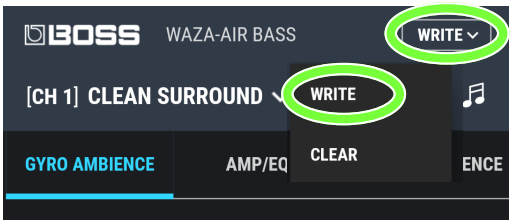


EQ, NS

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

Saving an Edited Effect in the WAZA-AIR BASS Unit (WRITE)

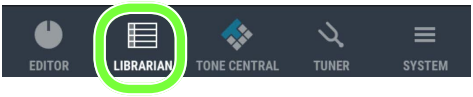
1. Tap the [WRITE] button, and then tap “WRITE” in the list.



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

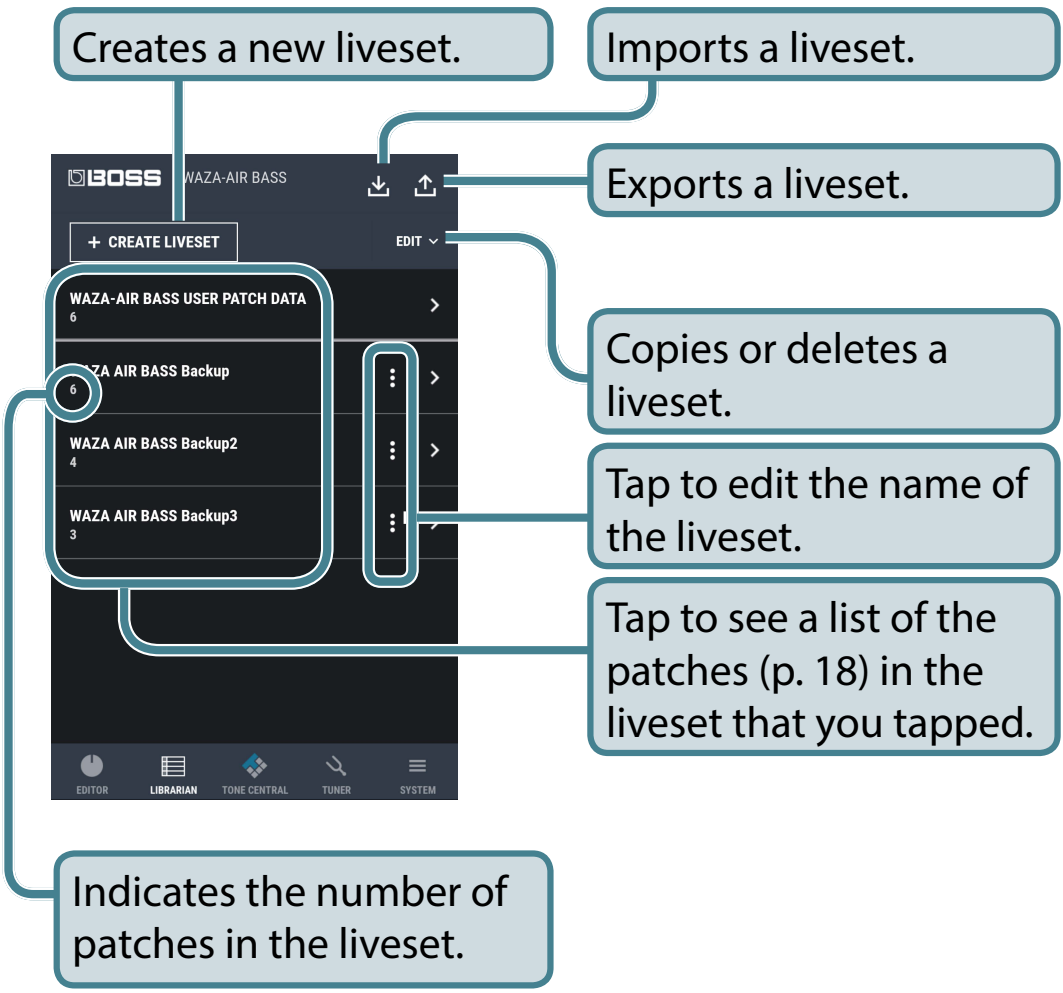
* When you save the edited data, it overwrites the patch in the WAZA-AIR BASS unit. The previous settings cannot be recovered. Select a patch that you don’t mind overwriting.

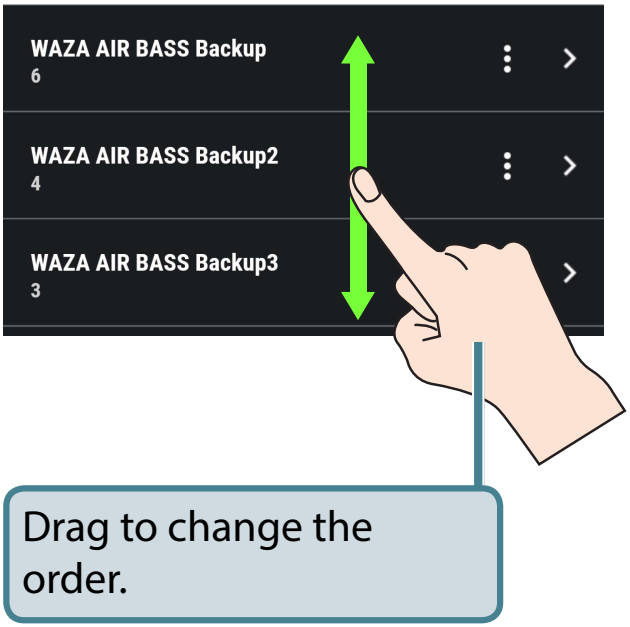
LIBRARIAN Screen



LIVESET LIST

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

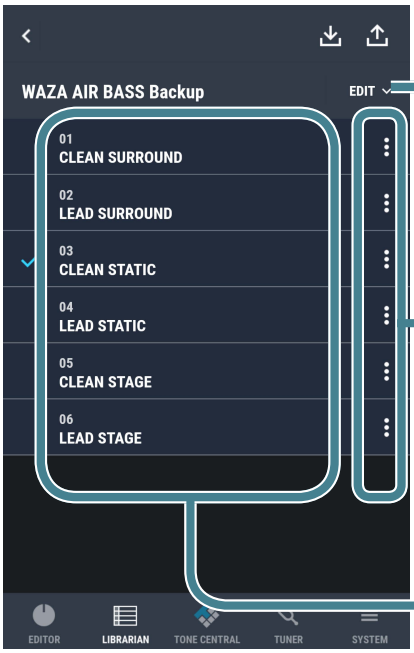




Drag to change the order.

PATCH LIST

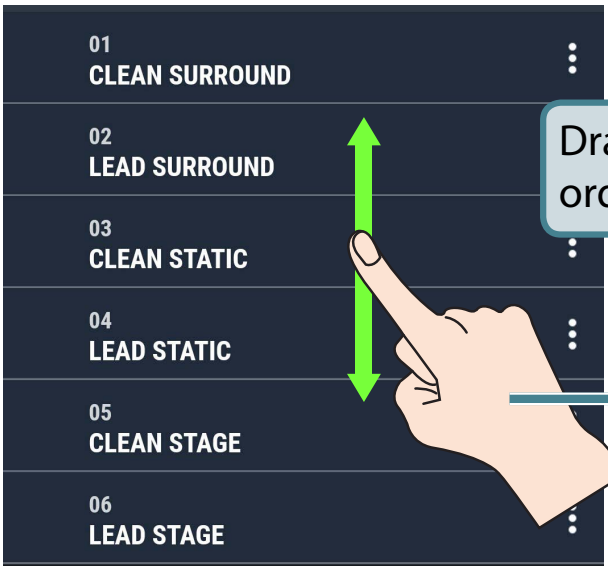
Up to 20 patches can be placed in one liveset.



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.

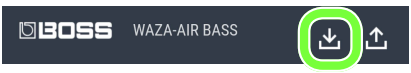


Drag to change the order.

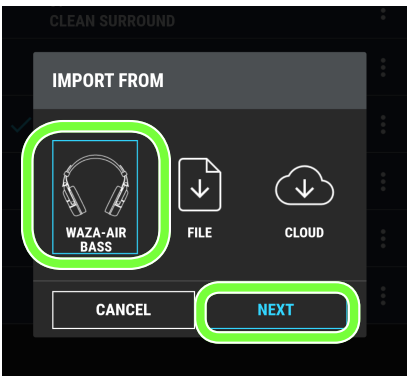
Importing Patches from the WAZA-AIR BASS Unit into LIBRARIAN (IMPORT FROM WAZA-AIR BASS)

1. Tap the [LIBRARIAN] button.

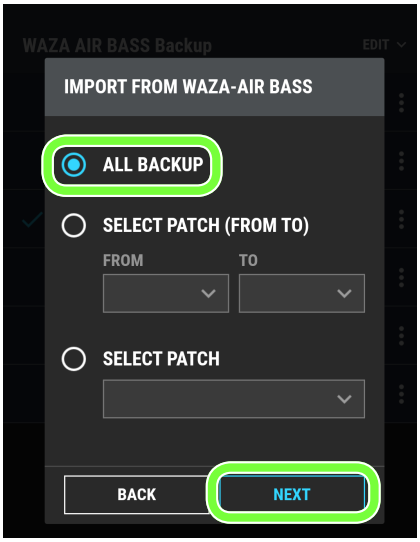
2. In the upper part of the screen, tap the button.



3. Tap "WAZA-AIR BASS," and then tap the [NEXT] button.



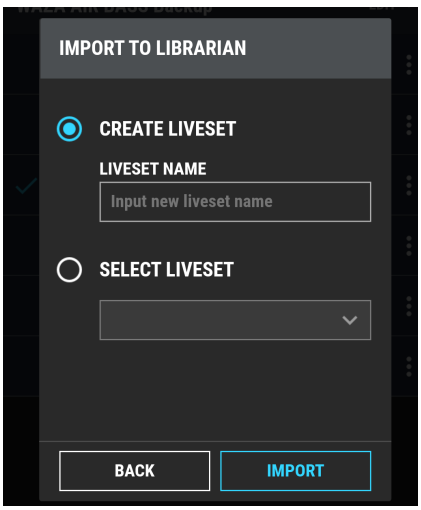
4. Tap "ALL BACKUP," and then tap the [NEXT] button.



* “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

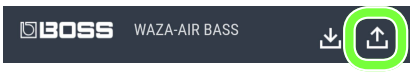
5. **Tap "SELECT LIVESET," select the liveset to which you want to add, and tap the [IMPORT] button.**

Exporting a Liveset from LIBRARIAN into the WAZA-AIR BASS Unit (EXPORT TO WAZA-AIR BASS)

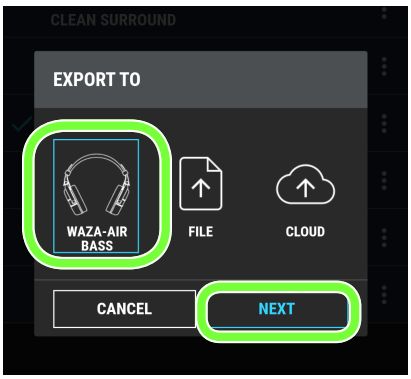
Here's how a saved liveset can be exported to patches in the WAZA-AIR BASS unit.

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

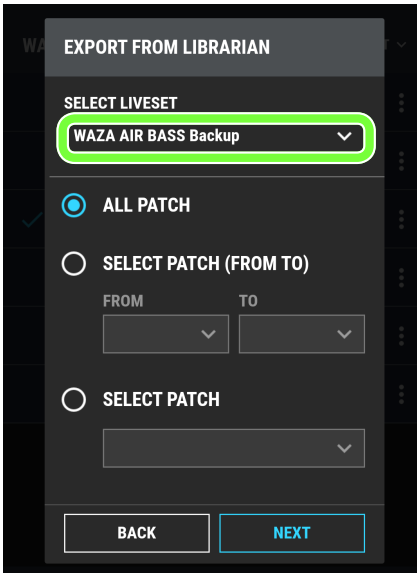
2. **In the upper part of the screen, tap the button.**



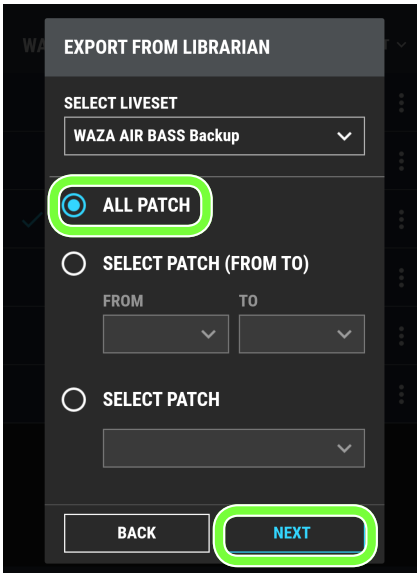
3. **Tap "WAZA-AIR BASS," and then tap the [NEXT] button.**



4. Select the liveset that you want to export.



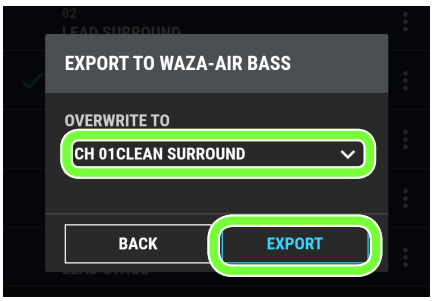
5. In the liveset area, tap “ALL PATCH,” then tap the [NEXT] button.



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

* “SELECT PATCH” exports the selected patch to the WAZA-AIR BASS unit.

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

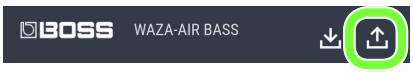


Exporting a Liveset from LIBRARIAN to the Mobile Device (EXPORT TO FILE)

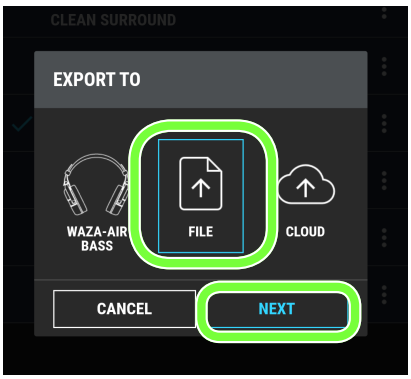
Here's how a liveset from LIBRARIAN can be converted into a liveset file and exported to the mobile device.

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.

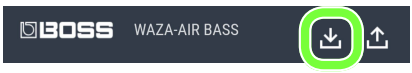
5. The data is exported to the mobile device.

Importing a File from the Mobile Device into LIBRARIAN (IMPORT FROM FILE)

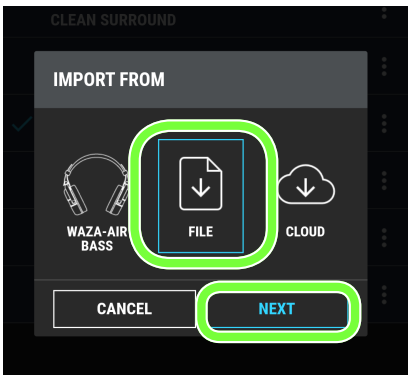
Here's how a liveset file previously exported to the mobile device can be imported into LIBRARIAN.

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.**



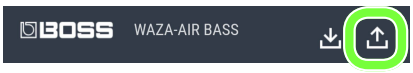
4. **Select a liveset file that was exported to the mobile device.**

Exporting a Liveset from LIBRARIAN to a Cloud Service (EXPORT TO CLOUD)

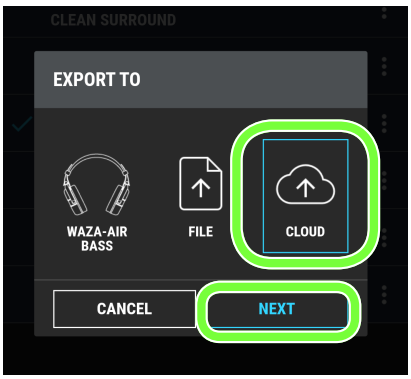
Here's how a liveset from LIBRARIAN can be converted to a liveset file and exported to a cloud service.

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.

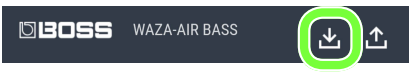
> In some cases, your mobile device might support more than one cloud service. This app only supports operation using iCloud Drive on iOS devices and Google Drive on Android devices.

Importing a File from a Cloud Service into LIBRARIAN (IMPORT FROM CLOUD)

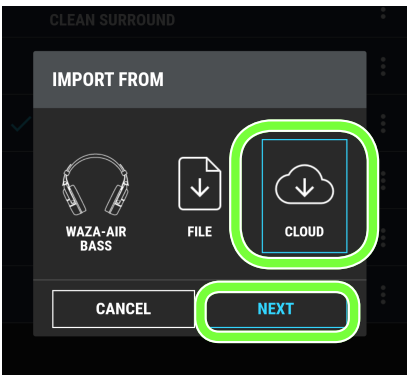
Here's how a liveset file previously exported to a cloud service can be imported into LIBRARIAN.

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 WAZA-AIR BASS unit.

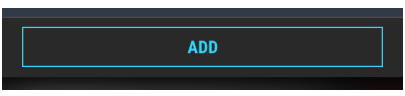
1. Tap the [TONE CENTRAL] button.

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 WAZA-AIR BASS unit.

3. In the upper part of the screen, tap "ADD."



The liveset is downloaded and added to LIBRARIAN.

Using the Tuner

Tap the [TUNER] button to start the tuner.

PITCH	435 Hz–445 Hz (default: 440 Hz)

Bluetooth SETTING

Here you can edit the Bluetooth connection settings.

HEADPHONES BATTERY CHECK

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

STANDBY SETTING

AUTO STANDBY

The WAZA-AIR BASS 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.

Value	Explanation
MOTION SENSING	If the transmitter that's plugged into the bass is powered-on, the unit automatically enters standby mode if no vibration is detected for a certain interval of time. In this case, the power automatically turns on when the transmitter detects vibration.
SOUND SENSING	If the transmitter that's plugged into the bass (instrument) is powered-on, the unit automatically enters standby mode if a silent state in which the bass (instrument) is not played continues for a certain interval of time. In this case, the power automatically turns on when the transmitter detects a signal.

MEMO

When you change the setting, plug the transmitter into the WAZA-AIR BASS unit.
AUTO WIRELESS CONNECTION will operate, enabling the setting.

GLOBAL EQ

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

OWNER'S MANUAL

Here you can view the owner's manual for the unit or pages of this manual.

* Your mobile device must be connected to the internet.

BASS WIRELESS

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

WIRELESS PEDAL SETTING

Set parameters with WIRELESS PEDAL.

VERSION

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

Effect Parameter List

PREAMP

PREAMP TYPE list

Type	Explanation
SUPER FLAT	An amp with flat response.
FLAT	An amp with a classic bass sound.
VINTAGE	An amp with a thick but sweet vintage sound.
MODERN	An amp with a clear high and tight low-end.
DRIVE	An amp with distortion sound.

BST (BOOSTER)

Various boosters and distortion effects can be selected.

BOOSTER Type

Type	Explanation
BOOSTER	This not only functions as a booster, but also produces a clean tone that has punch even when used alone.
BASS OD	Overdrive tuned especially for use with basses.
BLUES OD	This is a crunch sound of the BOSS BD-2. This produces distortion that faithfully reproduces the nuances of picking.
NATURAL	This is an overdrive sound that provides distortion with a natural feeling.
BASS DS	Distortion tuned especially for use with basses.
GUV DS	This models a Marshall GUV'NOR.
BASS MT	Wild, radical distortion sound.

Type	Explanation
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.
BASS FUZZ	Fuzz tuned especially for use with basses.
MUFF FUZZ	This models an Electro-Harmonix Big Muff π.
HiBND DRV	With this effect, distortion is applied only to the high frequency sounds, and not to the sounds in the low frequency range.
AB-DIST	This effect uses MDP (Multi-Dimensional Processing) technology to provide ideal distortion in all pitch ranges of the bass, from low to high.
BASS DRV	This models a TECH21 SANSAMP BASS DRIVER DI.
BASS DI	This models a MXR Bass D.I.+.

BOOSTER Parameters

Parameter	Value	Explanation
TYPE	Refer to BOOSTER Type	
DRIVE	0–120	Adjusts the depth of distortion.
TONE	-50–+50	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.
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 bass 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).
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 bass level.
PEDAL WAH 	This lets you produce a pedal wah effect.
GRAPHIC EQ (Graphic Equalizer)	Adjusts the tone. You can adjust the sound character in ten bands.
PARAMETRIC EQ (Parametric Equalizer)	Adjusts the tone. You can adjust the sound character in four bands.

Effect Name	Explanation
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 bass input, allowing you to create harmony based on diatonic scales.
HUMANIZER	This can create human vowel-like sounds.
ENHANCER	This is an effect that clarifies the contour of the input sound by emphasizing the attack of the sound following changes in the input level.
BASS SIMLATOR	Simulation of the characteristics of particular bass components such as pickups and different bass bodies allows you to switch among a number of different BASS types all while using a single bass.
DEFRETTER	This simulates a fretless bass.
BASS SYNTH	This is a synth sound that processes the bass input signal.

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.

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

Parameter	Value	Explanation
HIGH DEPTH	0–100	Adjust the depth of the chorus effect for the high frequency range. If you wish to use this as a doubling effect, use a setting of 0.
HIGH PRE DELAY	0.0 ms–40.0 ms	Adjusts the delay of the effect sound in the high-frequency range. Extending the pre-delay will produce the sensation of multiple sounds (doubling effect).
HIGH LEVEL	0–100	Adjusts the volume of the effect 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 flanging effect gives a twisting, jet-airplane-like character to the sound.

Parameter	Value	Explanation
RATE	0–100	This sets the rate of the flanging effect.
DEPTH	0–100	Determines the depth of the flanging effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating 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, 55 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 will have no effect.
DIRECT LEVEL	0–100	Adjust the volume of the direct sound.

PHASER

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

Parameter	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 a eight-phase effect. It is a popular phaser effect.
	12 STAGE	This is a twelve-phase effect. A deep phase effect is obtained.
	BiPHASE	This is the phaser with two phase shift circuits connected in series.
RATE	0–100	This sets the rate of the phaser effect.
DEPTH	0–100	Determines the depth of the phaser effect.
RESONANCE	0–100	Determines the amount of resonance (feedback). Increasing the value will emphasize the effect, creating 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

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

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

This creates a bell-like sound by ring-modulating the bass sound with the signal from the internal oscillator. 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 bass sound is not correctly detected. So, you must use single notes, not chords.
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.

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.

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.
TONE	-50–+50	Adjusts the tone.
LEVEL	0–100	Adjusts the volume.

LIMITER

The limiter attenuates loud input levels to prevent distortion.

Parameter	Value	Explanation
TYPE	Selects the limiter type.	
	MULTI	This is a limiter that divides the input signal into three frequency regions (low, mid, and high) and applies optimal settings to each region.
	BOSS	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 bass. 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.

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.
RELEASE	0–100	Adjusts the release time.
LEVEL	0–100	Adjusts the volume.

T. WAH

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

Parameter	Value	Explanation
MODE	Selects 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.
POLARITY	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	0–100	Specifies the sensitivity with which the filter changes in the direction specified by the POLARITY setting. Higher values will produce a stronger tone which emphasizes the wah effect more. With a setting of 0, the strength of picking will have no effect.
FREQUENCY	0–100	Adjusts the center frequency of the Wah effect.

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

PEDAL WAH

This lets you produce a pedal wah effect.

* PEDAL WAH is for MOD only.

Parameter	Value	Explanation
PEDAL POSITION	0–100	Adjusts the position of the wah pedal.
PEDAL MIN	0–100	Selects the tone produced when the heel of the EXP Pedal is depressed.
PEDAL MAX	0–100	Selects the tone produced when the toe of the EXP Pedal is depressed.
LEVEL	0–100	Adjusts the volume of the effect sound.

GRAPHIC EQ

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

Parameter	Value
40 Hz	-20–+20 dB
100 Hz	
250 Hz	
500 Hz	
1 kHz	
2.5 kHz	
8 kHz	
LEVEL	-20–+20 dB

PARAMETRIC EQ

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

Parameter	Value	Explanation
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 will have no effect.
LOW GAIN	-20–+20 dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20 dB	Adjusts the low-middle frequency range tone.
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 GAIN	-20–+20 dB	Adjusts the high-middle frequency range tone.
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.
HIGH GAIN	-20–+20 dB	Adjusts the high frequency range tone.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.

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 LEVEL	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

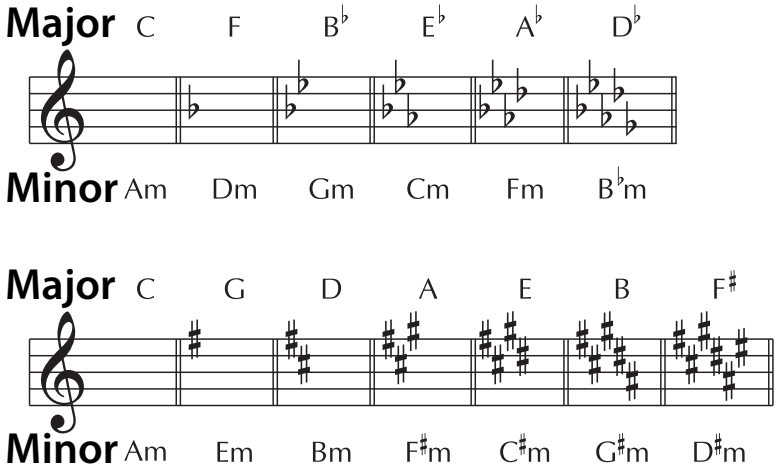
Harmonist is an effect where the amount of shifting is adjusted according to an analysis of the bass input, allowing you to create harmony based on diatonic scales.

* 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 bass'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.
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.

Parameter	Value	Explanation
MASTER KEY	C (Am)–B (G#m)	The key of the song you're performing is shown as described in *1 according to the key signature (♯, ♭) of the musical notation.
DIR.MIX (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.
USER SCALE ***2 *3** **USER SCALE** ***2 *3**	You can specify a pitch in the range two octaves above or below the direct sound.	
	C	-24C–+24C
	Db	-24D♭–+24D♭
	D	-24D–+24D
	Eb	-24E♭–+24E♭
	E	-24E–+24E
	F	-24F–+24F
	F#	-24F♯–+24F♯
	G	-24G–+24G
	Ab	-24A♭–+24A♭
	A	-24A–+24A
	Bb	-24B♭–+24–B♭
	B	-24B–+24B

*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 creates human vowel-like sounds.

Parameter	Value	Explanation
MODE	This selects the mode that switches the vowels.	
	PICKING	It changes from VOWEL1 to VOWEL2 along with the picking. The time spent for the change is adjusted with the rate.
	AUTO	By adjusting the rate and depth, two vowels (VOWEL1 and VOWEL2) can be switched automatically.
VOWEL1 *1	a, e, i, o, u	Selects the first vowel.
VOWEL2 *2		Selects the second vowel.

Parameter	Value	Explanation
SENS *2	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 *3	0–100	This determines the point where the two vowels are switched. When it is set to 50, VOWEL1 and VOWEL2 are switched in the same length of time. When it is set to lower than 49, the time for vowel 1 is shorter. When it is set to higher than 51, the time for vowel 1 is longer.

*1 Setting available with Mode set to PICKING or AUTO.
*2 Setting available with Mode set to PICKING.
*3 Setting available with Mode set to AUTO.

ENHANCER

This is an effect that clarifies the contour of the input sound by emphasizing the attack of the sound following changes in the input level.

Parameter	Value	Explanation
SENS	0–100	This adjusts the Enhancer sensitivity. The more the value is increased, the more softly you can play and still have the effect applied.
LOW	0–100	Adjusts the enhancer volume for the low frequency range.
HIGH	0–100	Adjusts the enhancer volume for the high frequency range.
LOW FREQ	31.5 Hz–125 Hz	Sets the low frequency range for the enhanced sound.
HIGH FREQ	800 Hz–8.00 kHz	Sets the high frequency range for the enhanced sound.

BASS SIMULATOR

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

Parameter	Value	Explanation
TYPE	Selects the type of the bass simulator.	
	PAS→ACT	Changes from a passive type pickup tone to an active type pickup tone.
	ACT→PAS	Changes from an active type pickup tone to a passive type pickup tone.
	SGL→HUM	Changes from a single-coil pickup tone to a humbucking pickup tone.
	HUM→SGL	Changes from a humbucking pickup tone to a single-coil pickup tone.
	SLD→HLW	Changes a solid body bass tone to a hollow body bass tone with the body resonance added.
	SGL→AC	Changes a single-coil pickup tone to an acoustic bass tone.
	HUM→AC	Changes a humbucking pickup tone to an acoustic bass tone.
LOW	-50–+50	Adjusts the tone for the low frequency range.

Parameter	Value	Explanation
HIGH	-50–+50	Adjusts the tone for the high frequency range.
BODY	0–100	Adjusts the way the body sounds when TYPE is set to SLD→HLW, SGL→AC, or HUM→AC The body sound increases as the value is raised; reducing the value produces a tone similar to that from a piezo pickup.
LEVEL	0–100	Adjusts the volume of the effect sound.

DEFRETTER

This simulates a fretless bass.

Parameter	Value	Explanation
SENS	0–100	This controls the input sensitivity of the defretter.
ATTACK	0–100	Adjusts the attack of the picking sound.
TONE	-50–+50	Adjusts the amount of blurring between the notes.
EFFECT LEVEL	0–100	Adjust the volume of the defretter sound.
DIRECT LEVEL	0–100	Adjust the volume of the direct sound.

BASS SYNTH

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

MEMO

- 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.
- When you are to play the next string while a certain sound is still playing, mute the previous sound and then play the next one with a clear attack. If the unit cannot detect the attack, it may not sound correctly.
- The sensitivity may vary according to the bass's TONE knob and pickup type.

Parameter	Value	Explanation
WAVE	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	This 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.
EFFECT LEVEL	0–100	Adjusts the volume of the synth sound.
FILTER SENS	0–100	This 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 LEVEL	0–100	Adjust the volume of the direct sound.

DELAY/DELAY 2

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

DELAY Type

TYPE	Explanation
DIGITAL	This is a simple mono delay.
ANALOG	This 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.

DELAY Parameters

Parameter	Value	Explanation
TYPE	Refer to DELAY Type	
DELAY TIME	1 ms–2000 ms	Adjusts the delay time.
FEEDBACK	0–100	Adjusts the volume that is returned to the input. A higher value will increase the number of the delay repeats.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
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.
MODULATION SW	OFF, ON	Turns the modulation on/off. * Only when TYPE is SDE-3000.

Parameter	Value	Explanation
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 INV inverts the phase. * Only when TYPE is SDE-3000.
FEEDBACK PHASE	NORMAL, INVERSE	Specifies the phase of the delay sound feedback. Selecting INV 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 1	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 Type	
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 will have no effect.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
DENSITY	0–10	Adjusts the density of the reverb sound.
SPRING SENS (TYPE = SPRING only)	0–100	Adjusts the sensitivity of the spring effect. 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 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 will have no effect.
LOW GAIN	-20–+20 dB	Adjusts the low frequency range tone.
LOW-MID GAIN	-20–+20 dB	Adjusts the low-middle frequency range tone.
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 GAIN	-20–+20 dB	Adjusts the high-middle frequency range tone.
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.
HIGH GAIN	-20–+20 dB	Adjusts the high frequency range tone.
HIGH CUT	630 Hz–12.5 kHz, FLAT	This sets the frequency at which the high cut filter begins to take effect. When "FLAT" is selected, the high cut filter will have no effect.
LEVEL	-20–+20 dB	Adjusts the overall volume level of the equalizer.
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 bass 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.
THRESHOLD	0–100	Adjust this parameter as appropriate for the volume of the noise. If the noise level is high, a higher setting is appropriate. If the noise level is low, a lower setting is appropriate. * High settings for the threshold parameter may result in there being no sound when you play with your guitar volume turned down.
RELEASE	0–100	Adjusts the time from when the noise suppressor begins to function until the noise level reaches "0."

EV-1-WL Connection Guide

This explains how to use BLE MIDI to pair (connect) the EV-1-WL to the WAZA-AIR BASS over a wireless connection.

* To use the EV-1-WL, you must upgrade the WAZA-AIR BASS to Ver. 1.20 or later.
https://www.boss.info/support/

What is "**BLE MIDI**"?
"BLE MIDI" is the technology used to transmit and receive MIDI messages wirelessly via **Bluetooth®** LE standard.
This is officially known as "MIDI over Bluetooth Low Energy."

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

Follow these steps to connect.

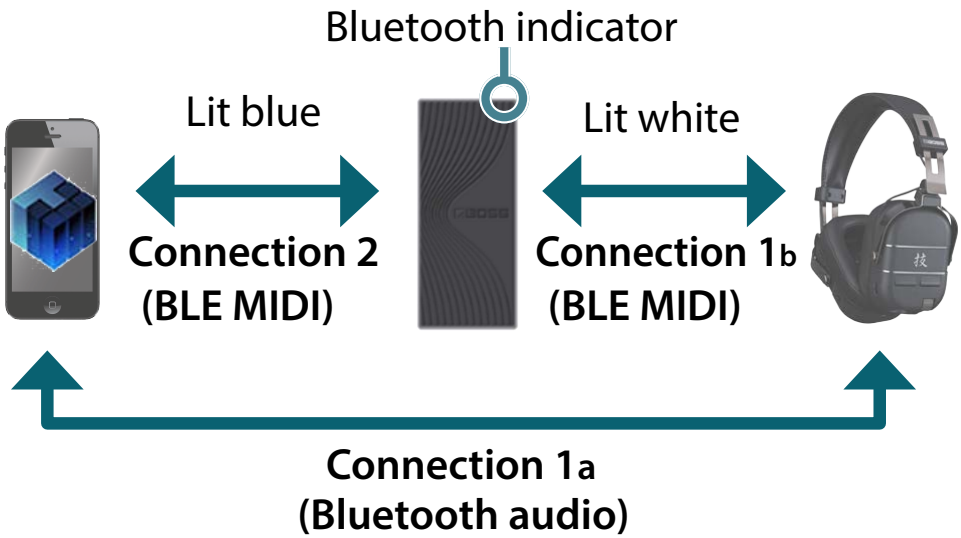
To prepare: delete the registration of the mobile device
(if the WAZA-AIR BASS is registered to the mobile device)

↓

Connection 1: connect the EV-1-WL to the WAZA-AIR BASS

↓

Connection 2: connect the EV-1-WL to BOSS TONE STUDIO for WAZA-AIR BASS



To prepare: delete the registration of the mobile device

Android

1. Turn on the Bluetooth switch of your mobile device.
2. Tap the gear icon in "WAZA-AIR BASS Audio," "WAZA-AIR BASS MIDI" and tap "Delete."
3. Switch the Bluetooth function on your mobile device from OFF to ON.

iOS

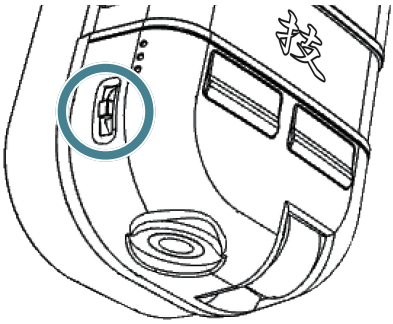
1. Turn on the Bluetooth switch of your mobile device.
2. Tap the "i" for "WAZA-AIR BASS Audio," "WAZA-AIR BASS MIDI," and tap "Forget This Device."
3. Switch the Bluetooth function on your mobile device from OFF to ON.

Connection 1: Connect the WAZA-AIR BASS to the EV-1-WL

Connect the WAZA-AIR BASS to your mobile device via Bluetooth audio, and then connect the WAZA-AIR BASS to the EV-1-WL via BLE MIDI.

1. **Turn the WAZA-AIR BASS on.**

2. **Long-press the multi-function button on the WAZA-AIR BASS (for at least three seconds).**



The Bluetooth indicator blinks (blue) rapidly.

3. **Turn on the Bluetooth switch of your mobile device.**

4. **In the Bluetooth screen of your mobile device, tap "WAZA-AIR BASS Audio."**

Your mobile device is paired with the WAZA-AIR BASS.

5. Turn the EV-1-WL on and bring it close to the WAZA-AIR BASS.

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.

Blinking blue	Quickly press the [Bluetooth] button twice on the EV-1-WL.
Lit white	The unit is connected to a different device (product). Long-press the [Bluetooth] button on the EV-1-WL, and unpair the device (product) connection.

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

The Bluetooth indicator on the EV-1-WL rapidly blinks white, and pairing begins.
The Bluetooth indicators on both units stop blinking and remain lit when pairing is finished, and now the WAZA-AIR BASS and EV-1-WL are paired.

Connection 2: connect the EV-1-WL to BOSS TONE STUDIO for WAZA-AIR BASS

Pair the EV-1-WL to BOSS TONE STUDIO for WAZA-AIR BASS via BLE MIDI.

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

If the indicator remains lit in blue, the unit is already paired to another mobile device. Long-press the [Bluetooth] button on the EV-1-WL to delete the pairing with your mobile device. The button blinks blue.

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

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

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

The Bluetooth indicator on the EV-1-WL stops blinking and remains lit when pairing is finished. If connected correctly, it will be in the following state.

WAZA-AIR BASS Bluetooth indicator	Lit blue
EV-1-WL Bluetooth indicator (*1)	Lit white, lit Blue
BOSS TONE STUDIO for WAZA-AIR BASS device name	EV-1-WL+

*1 To make sure the EV-1-WL Bluetooth indicator is lit both white and blue, quickly press Bluetooth button twice. This switches the colors.

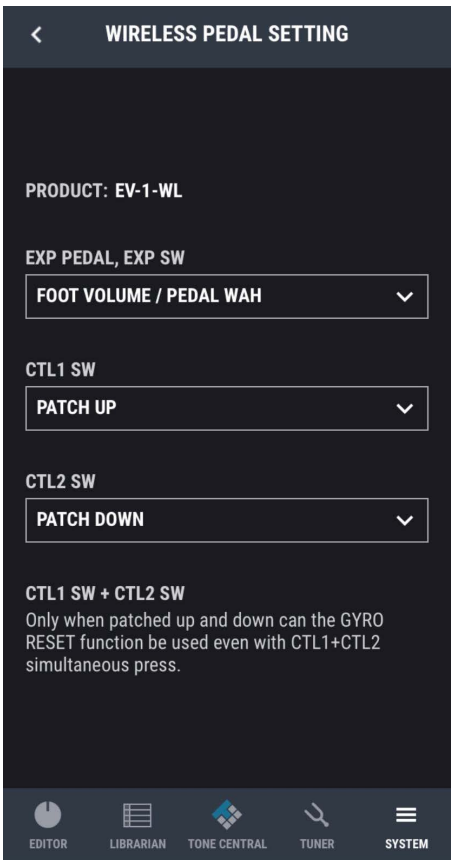
4. Setting the parameters to control via the EV-1-WL (p. 92).

NOTE

- You cannot use the BOSS TONE STUDIO for WAZA-AIR BASS and the EV-1-WL Editor at the same time.
- The WAZA-AIR BASS and EV-1-WL are connected automatically next time they are restarted. To connect the BOSS TONE STUDIO for WAZA-AIR BASS 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 WAZA-AIR BASS, 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 unit does not pair automatically. In this case, you must start from "Connection 1" to configure the settings.

Setting the Parameters to Control via the EV-1-WL

1. **Access the WIRELESS PEDAL SETTING screen from the BOSS TONE STUDIO for WAZA-AIR BASS's SYSTEM.**



2. **Set the parameters to control via the EV-1-WL.**

EXP PEDAL, EXP SW

These parameters set how the EV-1-WL pedal and EXP SW operate.

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

CTL1 SW, CTL2 SW

These parameters configure how the footswitch (FS-5U, FS-6, FS-7, sold separately) that is connected to the EV-1-WL operates.

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

Value	Explanation
REVERB ON/OFF	Turns the REVERB on/off.
EQ ON/OFF	Turns the EQ on/off.
GYRO RESET	The orientation is restored to the default setting. * When you set CTL1 SW and CTL2 SW to "PATCH UP" and "PATCH DOWN," you can restore this setting by pressing both the CTL1 switch and the CTL2 switch at the same time.
RHYTHM GUIDE START/STOP	Plays/stops the rhythm pattern.
RHYTHM GUIDE TAP	When you tap this twice, the tap interval is converted to the tempo value.
OFF	No assignment.

3. When PEDAL WAH is assigned in step 2, this assigns PEDAL WAH (p. 59) to MOD as well.

* The MIDI data for EXP PEDAL, EXP SW, CTL1 SW and CTL2 SW that is received by the EV-1-WL is initially configured with the EV-1-WL factory settings. Check the EV-1-WL Editor for the MIDI settings.

MEMO

For details on assigning effects, see "EFFECTS Detail Screen" (p. 13).