

B1on/B1Xon

Bass Multi-Effects Processor

OPERATION MANUAL

Thank you very much for purchasing the ZOOM **B1on/B1Xon**.

Please read this manual carefully to learn about all the functions of the **B1on/B1Xon** so that you will be able to use it fully for a long time.

Keep this manual in a convenient place for reference when necessary.



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Usage and Safety Precautions

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions that you must read to prevent accidents. The meanings of these symbols are as follows:

	Something that could cause serious injury or death.
	Something that could cause injury or damage to the equipment.

Other symbols

	Required (mandatory) actions.
	Prohibited actions.

Warning

Operation using an AC adapter

- ① Use only a ZOOM AD-16 AC adapter with this unit.
- ⊘ Do not use do anything that could exceed the ratings of outlets and other electrical wiring equipment. Before using the equipment in a foreign country or other region where the electrical voltage differs from that indicated on the AC adapter, always consult with a shop that carries ZOOM products beforehand and use the appropriate AC adapter.

Operation using batteries

- ① Use 4 conventional 1.5-volt AA batteries (alkaline or nickel-metal hydride).
- ① Read battery warning labels carefully.
- ① Always close the battery compartment cover when using the unit.

Alterations

- ⊘ Never open the case or attempt to modify the product.

Caution

Product handling

- ① Do not drop, bump or apply excessive force to the unit.
- ① Be careful not to allow foreign objects or liquids to enter the unit.

Operating environment

- ⊘ Do not use in extremely high or low temperatures.
- ⊘ Do not use near heaters, stoves and other heat sources.
- ⊘ Do not use in very high humidity or near splashing water.
- ⊘ Do not use in places with excessive vibrations.
- ⊘ Do not use in places with excessive dust or sand.

AC adapter handling

- ① When disconnecting the AC adapter from an outlet, always pull the body of the adapter itself.
- ① During lightning storms or when not using the unit for a long time, disconnect the power plug from the AC outlet.

Battery handling

- ① Install the batteries with the correct +/- orientation.
- ① Use a specified battery type. Do not mix new and old batteries or different brands or types at the same time. When not using the unit for an extended period of time, remove the batteries from the unit.
- ① If a battery leak should occur, wipe the battery compartment and the battery terminals carefully to remove all battery residue.

Connecting cables with input and output jacks

- ① Always turn the power OFF for all equipment before connecting any cables.
- ① Always disconnect all connection cables and the AC adapter before moving the unit.

Volume

- ⊘ Do not use the product at a loud volume for a long time.

Usage Precautions

Interference with other electrical equipment

In consideration of safety, the **B1on/B1Xon** has been designed to minimize the emission of electromagnetic radiation from the device and to minimize external electromagnetic interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves could result in interference if placed nearby. If this occurs, place the **B1on/B1Xon** and the other device farther apart. With any type of electronic device that uses digital control, including the **B1on/B1Xon**, electromagnetic interference could cause malfunction, corrupt or destroy data and result in other unexpected trouble. Always use caution.

Cleaning

Use a soft cloth to clean the panels of the unit if they become dirty. If necessary, use a damp cloth that has been wrung out well. Never use abrasive cleansers, wax or solvents, including alcohol, benzene and paint thinner.

Malfunction

If the unit becomes broken or malfunctions, immediately disconnect the AC adapter, turn the power OFF and disconnect other cables. Contact the store where you bought the unit or ZOOM service with the following information: product model, serial number and specific symptoms of failure or malfunction, along with your name, address and telephone number.

Copyrights

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Note: All trademarks and registered trademarks mentioned in this manual are for identification purposes only and are not intended to infringe on the copyrights of their respective owners.

Introduction

Five simultaneous effects

You can select and arrange the order of up to five effects as you like and use them simultaneously. Use the cursor keys and view the effects being used on the LCD anytime.

Variety of rhythm patterns

Realistic sounds are provided with updated rhythm patterns and tones.

Looper

The looper can be synchronized with rhythms and record phrases of up to 30 seconds.

Realistic amplifier modeling

We have included realistic amplifier modeling sounds from our **BB**. We have recreated the low-end thickness, pitch clarity and loudness, which are elements that contribute to a natural playing feel, with incredible accuracy. The models range from famous historical amps to recent popular ones and cover a great variety of bass sounds.

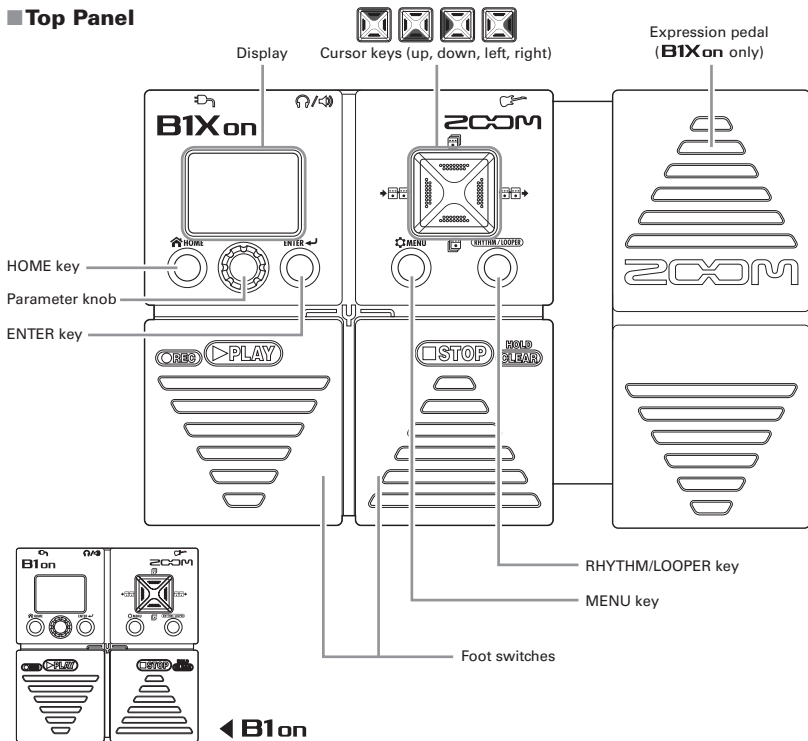
Long battery operation time

20 hours of continuous operation is possible using alkaline batteries (when the LCD backlight is off).

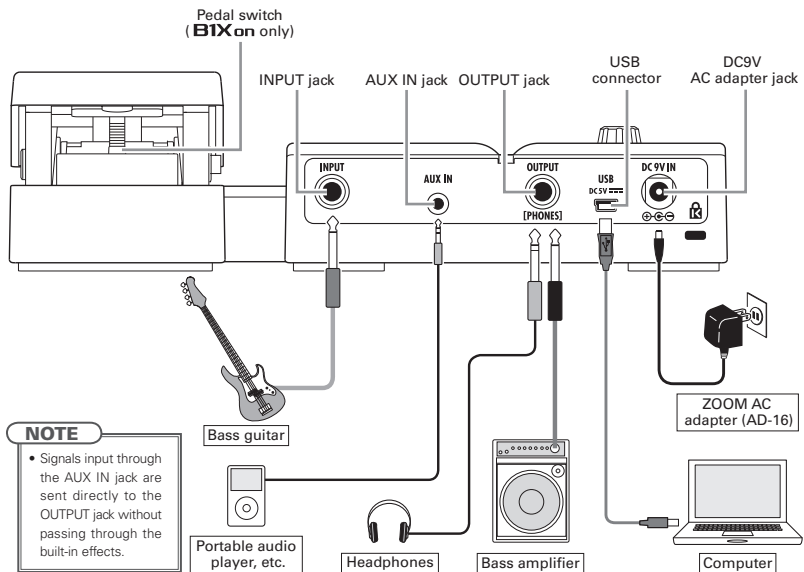
* A printed list of effect parameters is not included with the **B1on/B1Xon**.
Please download a copy from the ZOOM website. → <http://www.zoom.co.jp/>

Part Names

■ Top Panel



■ Rear Panel

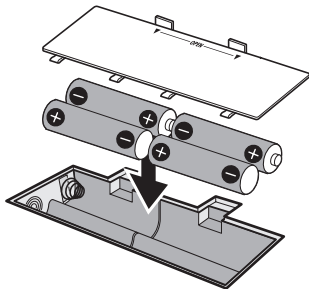


Turning the Power ON

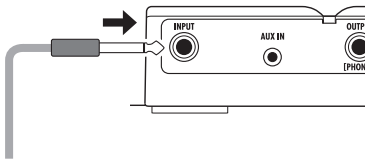
Lower the amplifier's volume all the way.

■ When using batteries

Insert batteries into the battery compartment.

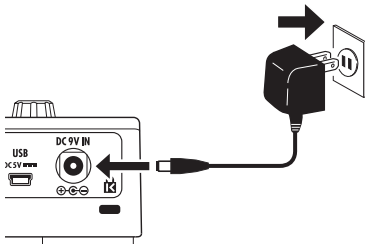


Plug a guitar cable into the INPUT jack.
(Doing so turns the unit on.)



■ When using an adapter

Connect an AD-16 adapter.



Turn the amplifier's power on and raise its volume.

NOTE

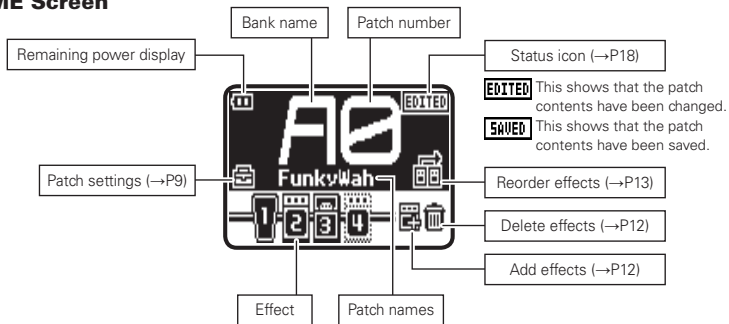
- USB bus power operation is possible.

eco mode


If the eco mode setting is ON and it is left unused for 10 hours, it turns off automatically. (See page 16.)

Display Information

HOME Screen



HINT

- Press  to return to the HOME screen from any other screen.
- Effects that are OFF appear gray.

Terms Used in This Manual

Patch

The ON/OFF status and the parameter settings of each effect are stored as "patches". Use patches to recall and save effects. The **B1on/B1Xon** can store 100 patches.

Bank

A set of 10 patches is called a "bank".

The **B1on/B1Xon** has 10 banks labeled A–J.



Using Patches

To change the patch

Use  and .

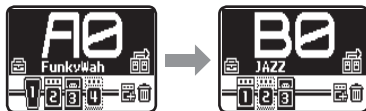


HINT

- For details about using the preselect function to change directly to patches that are not next in order, see page 19.
- Press and hold  or  to change patches continuously.

To change the bank

Use  and .




To change settings for individual patches

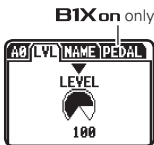
Turn  on the HOME screen.
Select PATCH SETTINGS.



Press .
The PATCH SETTINGS screen appears.



Press .
The patch editing screen appears.



Turn .
Open the page you want.

To adjust the patch level (LVL)

Turn .
Select LEVEL.



Press .

Turn .
Set between 0 and 120.



To change the patch name (NAME)

Turn .
Move the cursor.



Press .
Confirm the character to change.

Turn .
Change the character.



HINT

- You can use  and  to change the type of character/symbol.

Adjusting Effects

To select an effect

Turn  on the HOME screen.

Select the effect.



Virtual knob



Graphic for selected effect

ENTER 

Press .

Show the top screen of the selected effect.

HINT

- The virtual knobs are shown with the current parameter values.

To turn an effect ON or OFF

Press  or .



Effect ON



Effect OFF

To select an effect type

Use  and .





• Effect processing capacity

The **B1on/B1Xon** allows you to combine five effects as you like. However, if you combine effect types that require great amounts of processing power (amp models, for example), the available processing capacity might not be enough. If this occurs, "PROCESSING LIMIT" will appear, and the effect will be bypassed. You can avoid this by changing some of the effect types.



To select from a category

Press and hold  or .
The categories appear.



Turn .
Select the category.








Press .

NOTE

- The **B1X on** includes a PEDAL effects category.

To scroll through the effects shown

When using multiple effects, scroll to switch the effect shown.

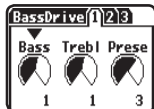
Use    and  .



To adjust parameters

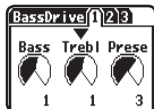
Press .

The editing screen appears.



Turn .

Select the parameter to adjust.



Press .

Confirm the parameter to adjust.



Turn .

Adjust the parameter value.



HINT

- When shipped from the factory, the auto save function is active. As soon as a parameter is adjusted this change is automatically saved. (See page 18.)

Adjusting Effects

To add an effect

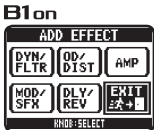
Turn  on the HOME screen.

Select ADD EFFECT.



Press .

Open the category selection screen.



Turn .

Select the category.



Press .

Open the added effect placement screen.



Turn .

Select where to add the effect.



Press .

Add the effect.



Turn .

Select EXIT.



Press .

HINT

- On the effect screen, you can also press and hold  or  to add an effect.

To remove an effect

Turn  on the HOME screen.

Select DELETE EFFECT.



Press .


Open the effect deletion screen.






Select the effect to delete.



Press .

Open the confirmation screen.



Press .

Delete the effect.



Select EXIT.




Press .

To change the order of effects

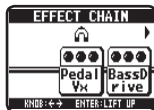
Turn  on the HOME screen.

Select EFFECT CHAIN.

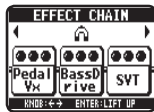



Press .

Open the EFFECT CHAIN screen.

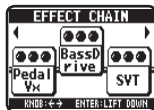


Select the effect to move.

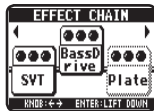



Press .

Confirm the effect to move.

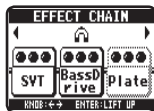


Select the new position for the effect.



Press .

Confirm the new position.



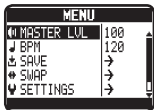
Press  to end.

Adjusting the Master Level and Tempo

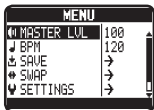
To adjust the master level



Press on the HOME screen.
Open the MENU screen.



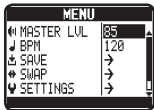
Turn .
Select MASTER LVL.



Press .



Turn .
Set between 0 and 120.

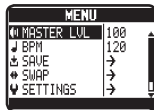


Press to end.

To adjust the master tempo (BPM)



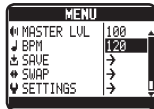
Press on the HOME screen.
Open the MENU screen.



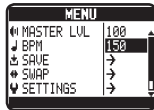
Turn .
Select BPM.



Press .



Turn .
Set between 40 and 250.



NOTE

- This tempo setting is shared by all effects, rhythms and the looper.



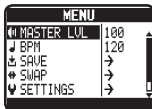
Press to end.

Saving and Swapping Patches

To save the current patch

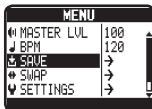


Press on the HOME screen.
Open the MENU screen.



Turn .

Select SAVE.



Press .

Open the patch SAVE screen.



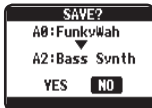
Turn .

Select where to save the patch.



Press .

Open the confirmation screen.



Turn .

Select "YES" to execute.
Select "NO" to cancel.

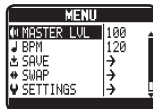


Press .

To swap the current patch



Press on the HOME screen.
Open the MENU screen.



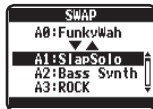
Turn .

Select SWAP.



Press .

Open the patch SWAP screen.



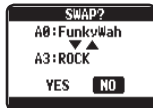
Turn .

Select the other patch to swap.



Press .

Open the confirmation screen.



Turn .

Select "YES" to execute.
Select "NO" to cancel.



Press .

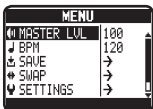
NOTE

- Patches cannot be swapped if the current patch has not been saved.

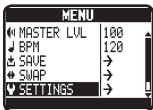
Changing Various Settings



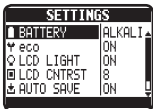
Press on the HOME screen.
Open the MENU screen.



Turn .
Select SETTINGS.

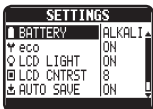


Press .
Open the SETTINGS screen.



To select the battery type

Turn on the SETTINGS screen.
Select BATTERY.



Press .

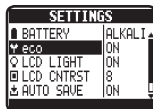


Turn .

Select ALKALI (alkaline) or Ni-MH (nickel-metal hydride).

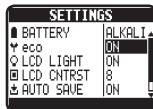
To set the eco mode

Turn on the SETTINGS screen.



Select eco.

Press .




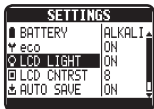
Turn .
Select ON or OFF.

HINT

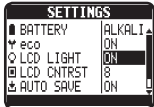
- ON: eco mode is active. If left unused for 10 hours, the power turns off automatically.
- OFF: eco mode is not active.

To adjust the backlight time

Turn  on the
SETTINGS screen.
Select LCD LIGHT.




Press  .

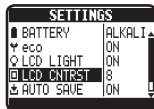


Turn .

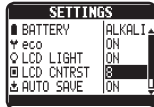
Select OFF, ON, 15sec or 30sec.

To adjust the display contrast

Turn  on the
SETTINGS screen.
Select LCD CNTRST.



Press  .




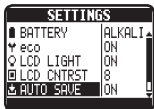
Turn .

Set between 1 and 13.

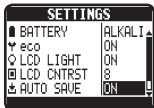
Changing Various Settings

To set the auto save function

Turn  on the SETTINGS screen.
Select AUTO SAVE.



Press  .



Turn .
Select ON or OFF.

When AUTO SAVE is ON

Patch changes will be saved automatically.

This shows that the patch has been changed.



This shows that the patch has been saved.




When AUTO SAVE is OFF

Patch changes will not be saved until they are saved manually.

If a patch has been changed, a confirmation screen will appear when you try to open another patch.



Turn .
Select "YES" to save.
Select "NO" to not save.



Press  .

NOTE

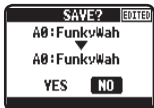
- If you select "NO", the patch setting changes will not be saved and the other patch will open.

Turn .
Select where to save the patch.



Press  .

Open the confirmation screen.



Turn  .

Select "YES" to save.
Select "NO" to cancel.

Press  .

The patch changes are saved.


HINT

- You can also save from the MENU screen.
- See "To save the current patch". (See page 15.)

NOTE

- If a patch has not been saved, patches cannot be swapped. (See page 15.)

To use the preselect function

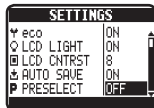
Turn  on the
SETTINGS screen.
Select PRESELECT.



Press  .

Turn  .

Select ON or OFF.



HINT

- ON: The preselect function is active. You can select the next patch before changing to it.
- OFF: The preselect function is inactive.

■ When PRESELECT is ON

On the HOME screen,
use  and  .

Select the next patch.





Press  and  at
the same time.

Change to the selected
patch.

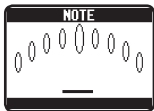


Using the Tuner

To activate the tuner

On the HOME screen or an effect screen, press  and  at the same time.

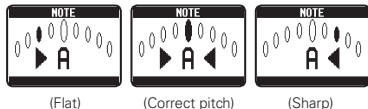
Open the tuner screen.



To tune the bass guitar

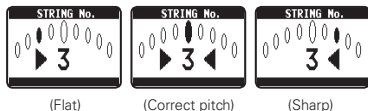
You can play each open string and tune it.



■ CHROMATIC TUNER




The name of the nearest note and the pitch accuracy are shown.

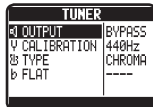
■ BASS TUNER



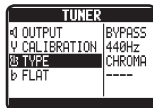
Press  or  to end.

To change tuner settings

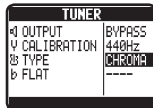
On the tuner screen, press  .
Open the TUNER settings screen.



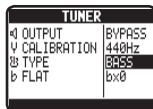
Turn  .
Select the item to set.



Press  .
Confirm the item to set.



Turn  .
Change the setting.



Press  to end.

● Setting items

OUTPUT

Select BYPASS or MUTE.

Standard pitch (CALIBRATION)

The standard pitch for middle A can be set from 435-445 Hz.

Tuner types (TYPE)

Select CHROMA (chromatic) or BASS. See the table below for more about the bass tuner.

Drop tuning (FLAT)

Set to $b \times 0$, $b \times 1$, $b \times 2$ or $b \times 3$.

NOTE

- Drop tuning is not possible when the TYPE is set to CHROMA.

Tuner types

Display	Meaning	String number/Note name					
		LB	4	3	2	1	HC
BASS	Standard tuning for bass guitars, including those with 5 or 6 strings	B	E	A	D	G	C

HINT

- "LB" is the low B string and "HC" is the high C string.

Using Rhythms

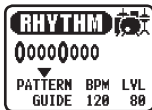
To activate a rhythm

On the HOME screen or an effect screen, press







Open the RHYTHM screen.



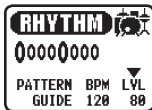
HINT

- On the RHYTHM screen, press  to switch to the LOOPER screen.

To set the pattern, tempo and volume

On the RHYTHM screen, turn .

Select the item to set.



ENTER ↵

Press .

Confirm the item to set.



Turn .

Change the setting.



Setting items

PATTERN

Select the rhythm pattern. For more about rhythm patterns. (See page 23.)

Tempo (BPM)

The setting range is 40-250.


NOTE

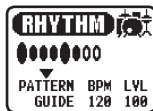
- This tempo setting is used by every effect, rhythms and the looper.

Volume (LVL)

The setting range is 0-100.

To start rhythm playback

On the RHYTHM screen, press .




To stop the rhythm

On the RHYTHM screen, press



HINT

- On the RHYTHM screen, you can press  to return to the HOME screen while the rhythm continues playing.

Rhythm patterns

No.	PatternName	TimSig
1	GUIDE	4/4
2	8Beats1	4/4
3	8Beats2	4/4
4	8Beats3	4/4
5	16Beats1	4/4
6	16Beats2	4/4
7	16Beats3	4/4
8	Rock1	4/4
9	Rock2	4/4
10	Rock3	4/4
11	ROCKABLY	4/4
12	R'n'R	4/4
13	HardRock	4/4
14	HeavyMtl	4/4
15	Mt/Core	4/4
16	Punk	4/4
17	FastPunk	4/4
18	Emo	4/4
19	TomTomBt	4/4
20	Funk1	4/4
21	Funk2	4/4
22	FunkRock	4/4
23	JazzFunk	4/4

No.	PatternName	TimSig
24	R&B1	4/4
25	R&B2	4/4
26	70s Soul	4/4
27	90s Soul	4/4
28	Motown	4/4
29	HipHop	4/4
30	Disco	4/4
31	Pop	4/4
32	PopRock	4/4
33	IndiePop	4/4
34	EuroPop	4/4
35	NewWave	4/4
36	OneDrop	4/4
37	Steppers	4/4
38	Rockers	4/4
39	Ska	4/4
40	2nd Line	4/4
41	Country	4/4
42	Shuffle1	4/4
43	Shuffle2	4/4
44	Blues1	4/4
45	Blues2	4/4
46	Jazz1	4/4

No.	PatternName	TimSig
47	Jazz2	4/4
48	Fusion	4/4
49	Swing1	4/4
50	Swing2	4/4
51	Bossa1	4/4
52	Bossa2	4/4
53	Samba1	4/4
54	Samba2	4/4
55	Breaks1	4/4
56	Breaks2	4/4
57	Breaks3	4/4
58	12/8 Grv	12/8
59	Waltz	3/4
60	JzWaltz1	3/4
61	JzWaltz2	3/4
62	CtWaltz1	3/4
63	CtWaltz2	3/4
64	5/4 Grv	5/4
65	Metro3	3/4
66	Metro4	4/4
67	Metro5	5/4
68	Metro	

Using the Looper

To activate the looper

On the HOME screen or an effect screen, press

RHYTHM/LOOPER



Open the LOOPER screen.



HINT

- On the LOOPER screen, press RHYTHM/LOOPER to switch to the RHYTHM screen.

To set the recording time, tempo and volume

On the LOOPER screen, turn

Select the item to set.



Press

Confirm the item to set.



Turn

Change the setting.



Setting items

Recording time (TIME)

Set to MANUAL or in a range from $J \times 1$ to $J \times 64$.

NOTE

- The looper can record up to 30 seconds.
- If the setting (number of quarter notes) would not fall in this range, it will automatically be adjusted.
- Changing the recording time will erase the currently recorded loop.

Tempo (BPM)

The setting range is 40-250.


NOTE

- Changing the tempo will erase the currently recorded loop.
- This tempo setting is used by every effect, rhythms and the looper.

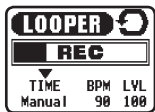
Volume (LVL)

The setting range is 0-100.

To record and play back a phrase

On the LOOPER screen, press .


Start recording.



After the recording time elapses, playback will start.



■ When TIME is set to MANUAL

Loop playback start when you press  or the maximum recording time (30 seconds) is reached.

NOTE

- During rhythm playback, recording will start after a pre-count.


To overdub a recorded loop

During loop playback, press .

Press  to end.




To stop loop playback

On the LOOPER screen, press .




To erase the loop

Stop loop playback and press and hold  on the LOOPER screen.



HINT

- On the LOOPER screen, you can press  to return to the HOME screen while recording a loop or playing it back.

Using the Expression Pedal (B1X on only)

If a PEDAL category effect has been added, settings will be made automatically to allow control of expression pedal parameters.

To change the pedal settings

Turn  on the HOME screen.

Select PATCH SETTINGS.



Press .

Open the PATCH SETTINGS screen.



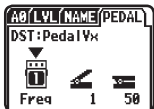
Press .

Open the patch editing screen.



Turn .

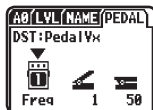
Open the PEDAL setting screen.



To set the controlled parameter and range

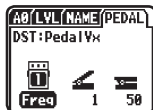
Turn  on the PEDAL setting screen.

Select the item to set.



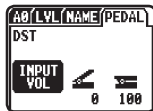
Press .

Confirm the item to set.





Turn .


Change the setting.



Setting items

Controlled parameter 

Minimum value (pedal up) 
This differs according to the effects type.

Maximum value (pedal down) 
This differs according to the effects type.


HINT

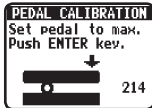
- **NO ASSIGN:** No function is assigned to the expression pedal.
- **AUTO ASSIGN:** When using a PEDAL category effect, a parameter will be assigned to the pedal automatically.
If multiple PEDAL category effects are used, their corresponding parameters will all be assigned to the expression pedal.
- **INPUT VOL:** Controls the input level.
- **OUTPUT VOL:** Controls the output level. (Does not affect the volume of the rhythm or looper.)
- The pedal switch can be used to turn ON/OFF effects that are assigned to the expression pedal. (The ON/OFF setting made by the pedal switch is not saved.)

To calibrate its sensitivity

While pressing  , turn the unit on. (See page 6.)



Operate the pedal as the instructions show and press  each time.



"Complete!" appears when calibration is finished.

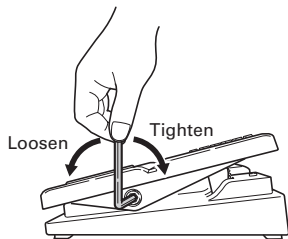
NOTE

- If "Error!" appears, restart calibration from the beginning.

To adjust the torque

Insert the hex key into the torque adjustment screw on the side of the pedal.

Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.



NOTE

- Be careful when loosening the screw. Loosening it too much could cause it to come off inside the unit.

Updating the Firmware

Download the latest firmware from the ZOOM website.

<http://www.zoom.co.jp/>

To view the firmware versions

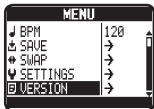



Press  on the HOME screen.

Open the MENU screen.

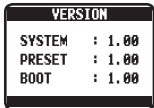


Select VERSION.



Press .



The firmware version is shown.



Press  to end.

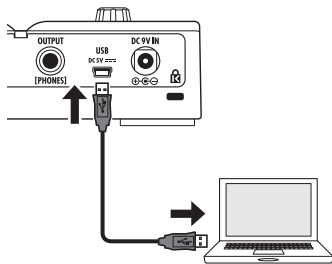
To update the firmware

Confirm that the power is off.

While pressing both  and , connect the unit to a computer using a USB cable.



The FIRMWARE UPDATE screen appears.



Launch the firmware update application on your computer, and execute the update. When it finishes updating, "Complete!" appears on the display.

Disconnect the USB cable.

HINT


- Updating the firmware will not erase saved patches.

NOTE

- Do not disconnect the USB cable while the firmware is being updated.


To restore the **B1on/B1Xon** to its factory default settings

HOME

While pressing ,
turn the power ON.
(See page 6.)

The All INITIALIZE screen
appears.



Turn .
Select "YES" to execute.
Select "NO" to cancel.

ENTER ↵

Press .

NOTE

- Be careful because this will restore all defaults to their factory settings. Be sure that you want to do this.

Troubleshooting

The unit will not turn ON

- If operating on battery power, connect a cable to the INPUT jack.

No sound or very low volume

- Check the connections (→P5).
- Adjust the levels of the effects being used (→P11).
- Adjust the master level (→P14).
- When adjusting the volume with an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that the TUNER OUTPUT is not set to "MUTE" (→P20).

There is a lot of noise

- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter (→P6).

An effect is not working

- If the effect processing capacity is exceeded, "PROCESSING LIMIT" appears on the effect graphic. In this case, the effect is bypassed (→P10).

Batteries lose their charge quickly

- Confirm that you are not using manganese batteries. Alkaline batteries should provide about 20 hours of continuous operation.
- Check the battery setting.
Set the type of battery being used to enable the remaining charge to be shown more accurately (→P16).
- Due to the characteristics of the batteries, they might be used more quickly in cold.

The expression pedal is not working well

- Check the expression pedal settings (→P26).
- Adjust the expression pedal (→P27).

Specifications

Effect types	B1on	75 types
	B1Xon	80 types
Number of simultaneous effects		5
Number of user banks/patches		10 patches x 10 banks
Sampling frequency		44.1kHz
A/D conversion		24-bit with 128x oversampling
D/A conversion		24-bit with 128x oversampling
Signal processing		32-bit floating point & 32-bit fixed point
Display		LCD
Input	INPUT	Standard monaural phone jack Rated input level: -20dBm Input impedance (Line): 470k Ω
	AUX IN	Stereo mini jack Rated input level: -10dBm Input impedance (Line): 1k Ω
Output	OUTPUT	Standard stereo phone jack Maximum output level: Line + 2dBm (with output load impedance of 10 k Ω or more) Headphones 17mW + 17mW (into 32 Ω load)
S/N (equivalent input noise)		119dB
Noise floor (residual noise)		-97dBm
Power		AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16) 20 hours of continuous operation using 4 alkaline AA batteries (with LCD backlight off)
USB		Firmware update
Dimensions	B1on	154.8mm(D) x 146.0mm(W) x 43.0mm (H)
	B1Xon	154.8mm(D) x 237.0mm(W) x 50.0mm (H)
Weight	B1on	380g (Not including batteries)
	B1Xon	640g (Not including batteries)

*0dBm = 0.775Vrms

FCC regulation warning (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment to an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

For EU Countries



Declaration of Conformity

ZOOM[®]

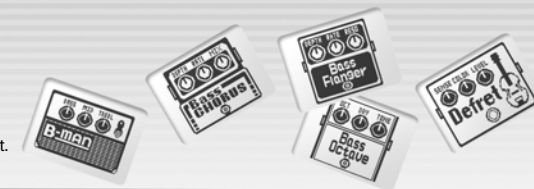
ZOOM CORPORATION

4-4-3 Kanda-surugadai, Chiyoda-ku, Tokyo 101-0062, Japan

<http://www.zoom.co.jp>

B1 on

Bass Multi-Effects Processor



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CATEGORY	BANK / PATCH	PATCH NAME	COMMENT	
Demo	A	0 UK Groove	This warm distorted bass sound is perfect for UK rock style music.	
		1 SLAP	Cut through even a loud orchestra with this rock slap setting.	
		2 Fonk	This envelope filter sounds uses M-Filter and DuoPhase.	
		3 REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.	
		4 ruff	This distortion sound is good for playing with a pick.	
		5 CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.	
		6 FAT Syn	This synth bass sound shows its power in the low range.	
		7 AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.	
		8 Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.	
9 FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.			
Stu Hamm	B	0 SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.	
		1 RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.	
		2 LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.	
		3 A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."	
		4 Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."	
		5 HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.	
		6 Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.	
		7 SoloDlaVrb	A subtle delay for solo bass playing with an added reverb.	
		8 SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.	
9 FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.			
Nate Watts	C	0 NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.	
		1 NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.	
		2 NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.	
		3 NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.	
		4 NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.	
		5 NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.	
		6 NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.	
		7 NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.	
		8 NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.	
9 NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.			
Professional Settings	Clean	D	0 Studio	This setting is based on the sound of line recording.
			1 Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
			2 TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
			3 The Gospel	This gospel bass sound uses the SMR effect.
			4 REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
			5 Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
			6 Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
			7 Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
			8 PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
	9 ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.		
	Distortion	E	0 Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
			1 REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
			2 FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
			3 CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
			4 HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
			5 CUTTING	This setting makes the most of repeated rhythmic playing using the nails of the right hand.
			6 TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
			7 CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
8 DUB BASS			This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.	
9 Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.			

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT	
Professional Settings	Clean	F	0 TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
			1 Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
			2 CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
			3 Ice	ModReverb gives this setting a nice modulation.
			4 Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
			5 Tight	This Marcus Miller style tone uses 160 Comp and SMR.
			6 REC SLAP	This setting uses Mark B and is designed to record metal-style slapping. Mixing this with the direct sound when recording is ideal.
			7 PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
			8 ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
	9 SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.		
	Distortion	G	0 HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
			1 JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
			2 ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
			3 KingSal	This boomy sound uses the Heaven and Limiter effects.
			4 boozier	D.I Plus and Bass BB combine to make this rough distorted sound.
			5 Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
			6 REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
			7 DIS SOLO	This solo sound designed for fast playing and tapping will let you play your heart out during bass solos.
8 PHASER			Add color to songs with this phaser sound.	
9 aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."			
Filter/Synth	H	0 AUTO-FUNK	This auto-wah sound uses BaAutoWah for great expressiveness.	
		1 Talkin'	The bottom is emphasized in this filter sound that seems to talk.	
		2 kick it	The Ba Octave effect is used for an octave filter sound.	
		3 Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.	
		4 G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.	
		5 Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.	
		6 SYNBASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.	
		7 BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.	
		8 Boogie	This synth bass tone has a talking feel.	
9 SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.			
Tweak Freak	I	0 Synth	Slight compression and ParticleR give a synth pad sound when played legato.	
		1 chill	This synthesizer pad sound can be used with chord playing.	
		2 Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.	
		3 Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.	
		4 Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.	
		5 JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.	
		6 Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.	
		7 Copycat	This long delay sound uses modulation that generates feelings of comfort.	
		8 Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.	
9 Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age bass.			
Legendary Tone	J	0 MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.	
		1 WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.	
		2 EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.	
		3 Remote	AC Bs Pre and Flip Top for 1960's Motown sound.	
		4 1981	This traditional slap sound is in the style of Louis Johnson.	
		5 TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.	
		6 Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.	
		7 Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.	
		8 jackko	This simulates the sound of a fretless bass. A sense of vibration and width are realized by combining multiple effects.	
9 SpaceFONK	D Comp, Vibrato and Z-Syn A tribute to Bootsy Collins.			

B1X on

Bass Multi-Effects Processor



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		3 REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.	
		4 ruff	This distortion sound is good for playing with a pick.	
		5 CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.	
		6 FAT Syn	This synth bass sound shows its power in the low range.	
		7 AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.	
		8 Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.	
9 FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.			
Stu Hamm	B	0 SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.	
		1 RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.	
		2 LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.	
		3 A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."	
		4 Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."	
		5 HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.	
		6 Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.	
		7 SoloDiaVrb	A subtle delay for solo bass playing with an added reverb.	
		8 SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.	
9 FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.			
Nate Watts	C	0 NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.	
		1 NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.	
		2 NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.	
		3 NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.	
		4 NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.	
		5 NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.	
		6 NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.	
		7 NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.	
		8 NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.	
9 NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.			
Professional Settings	Clean	D	0 Studio	This setting is based on the sound of line recording.
			1 Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
			2 TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
			3 The Gospel	This gospel bass sound uses the SMR effect.
			4 REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
			5 Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
			6 Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
			7 Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
			8 PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
	9 ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.		
	Distortion	E	0 Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
			1 REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
			2 FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
			3 CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
			4 HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
			5 CUT&WAH	This funky setting creates a guitar-like backing sound with the addition of pedal wah for rhythm playing.
			6 TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
			7 CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
8 DUB BASS			This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.	
9 Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.			

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT	
Professional Settings	Clean	F	0 TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
			1 Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
			2 CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
			3 Ice	ModReverb gives this setting a nice modulation.
			4 Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
			5 Tight	This Marcus Miller style tone uses 160 Comp and SMR.
			6 SLAP&WAH	This slap sound uses a funk metal style pedal wah.
			7 PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
			8 ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
	9 SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.		
	Distortion	G	0 HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
			1 JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
			2 ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
			3 KingSal	This boomy sound uses the Heaven and Limiter effects. Do not forget that you can use BassPedalMonoPitch to change the pitch.
			4 boozier	D.I Plus and Bass BB combine to make this rough distorted sound.
			5 Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
			6 REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
			7 SOLO&WAH	Use the pedal wah aggressively during solos with this setting.
8 PHASER			Add color to songs with this phaser sound.	
9 aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."			
Filter/Synth	H	0 Go Ahead	A-Filter is combined with BassPedalMonoPitch in this filter sound. Use the pedal like a tremolo arm for an extreme sound!	
		1 Talkin'	The bottom is emphasized in this filter sound that seems to talk.	
		2 kick it	The Ba Octave effect is used for an octave filter sound.	
		3 Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.	
		4 G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.	
		5 Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.	
		6 SYN BASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.	
		7 BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.	
		8 Boogie	This synth bass tone has a talking feel.	
9 SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.			
Tweak Freak	I	0 Synth	Slight compression and ParticleR give a synth pad sound when played legato.	
		1 chill	This synthesizer pad sound can be used with chord playing.	
		2 Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.	
		3 Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.	
		4 Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.	
		5 JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.	
		6 Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.	
		7 Copycat	This long delay sound uses modulation that generates feelings of comfort.	
		8 Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.	
9 Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age bass.			
Legendary Tone	J	0 MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.	
		1 WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.	
		2 EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.	
		3 Remote	AC Bs Pre and Flip Top for 1960's Motown sound.	
		4 1981	This traditional slap sound is in the style of Louis Johnson.	
		5 TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.	
		6 Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.	
		7 Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.	
		8 jackko	This simulates the sound of a fretless bass. A sense of vibration and width are realized by combining multiple effects.	
9 SpaceFONK	D Comp, Vibrato and Z-Syn A tribute to Bootsy Collins.			