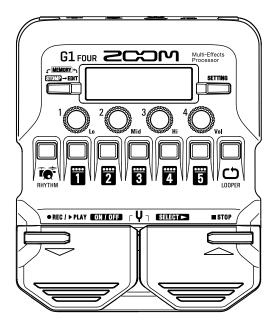
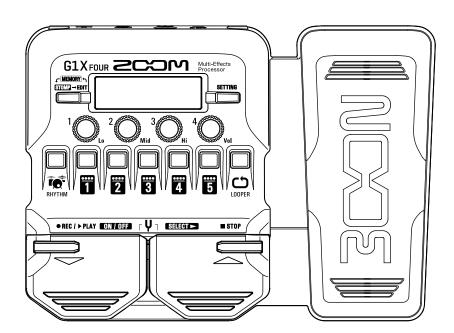


G1 FOUR/G1X FOUR

Multi-Effects Processor



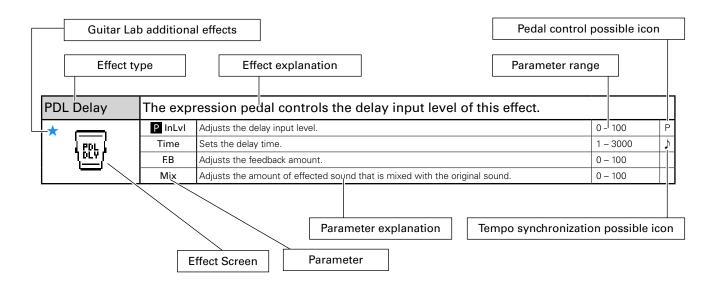


Effect Types and Parameters

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Effect explanation overview



Contents

DYNAMICS 3
FILTER 4
DRIVE 6
AMP 9
CABINET 12
MODULATION · · · · · · 14
SFX ······17
DELAY
REVERB ······20
PEDAL 22
Additional tables

[DYNAMICS]

Comp This compressor in the style of the MXR Dyna Comp. Sense Adjusts the sensitivity of the effect. ATTCK Sets compressor attack speed to Fast or Slow.	0 –10
	0 –10
ATTCK Sets compressor attack speed to Fast or Slow.	
	SLOW, FAST
Tone Adjusts the tone.	0 – 10
VOL Adjusts the volume.	0 – 100
RackComp This compressor allows more detailed adjustment than Comp.	
THRSH Sets the level that activates the compressor.	0 – 50
Ratio Adjusts the compression ratio.	1 – 10
ATTCK Sets compressor attack speed.	1 – 10
VOL Adjusts the volume.	0 – 100
SlowATTCK This effect slows the attack of each note, resulting in a violin-like per	formance.
Time Adjusts the attack time.	1 – 50
Curve Set the curve of volume change during attack.	0 – 10
Tone Adjusts the tone.	0 – 100
VOL Adjusts the volume.	0 – 100
ZNR ZOOM's unique noise reduction cuts noise during pauses in playing the tone.	_
DETCT Sets control signal detection level.	GTRIN, EFXIN
Depth Sets the depth of noise reduction.	0 – 100
THRSH Adjusts the effect sensitivity.	0 – 100
Decay Adjust the envelope release.	0 – 100
MuteSW This effect allows you to mute the volume using the foot switch.	
Edge Sets how smoothly the volume changes. As the parameter value increases, the obscomes smoother.	change 0 – 100
Speed Adjust the recovery time from muting.	0 – 100
INVRT Sets the foot switch control direction.	NORMAL, INVERT
ON/OFF Sets the foot switch function.	LATCH, UnLATCH, TRGGR
GrayComp This models a ROSS Compressor. Added parameters allow you to a	djust the tone.
SUSTN Adjusts the sustain.	0 – 100
● ● Lo Adjusts volume of low frequencies.	0 – 100
GRRY Hi Adjusts volume of high frequencies.	0 – 100
VOL Adjusts the volume.	0 – 100
NoiseGate This is a noise gate that cuts the sound during playing pauses.	
★ DETCT Sets control signal detection level.	GTRIN, EFXIN
Depth Sets the depth of noise reduction.	0 – 100
THRSH Adjusts the effect sensitivity.	0 – 100
Decay Adjust the envelope release.	0 – 100
OptComp This is an optical compressor.	
★ Drive Adjusts the depth of the compression.	0 – 10
♣ ♣ Lo Adjusts volume of low frequencies.	0 – 100
	
Hi Adjusts volume of high frequencies.	0 – 100

[DYNAMICS]

BlackOpt	This is a simulation of the Demeter COMP-1 Compulator. Added parameters allow you to adjust the tone.			
*	Comp	Adjusts the depth of the compression.	0 – 100	٦
• •	Lo	Adjusts volume of low frequencies.	0 – 100	
BLACK OPT	Hi	Adjusts volume of high frequencies.	0 – 100	
<u></u>	VOL	Adjusts the volume.	0 – 100	
LMT-76	This is a	simulation of the UREI 1176LN.		
	Input	Adjusts the input level.	0 – 80	٦
	Ratio	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1	
ᄪ	REL	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70	
	Output	Adjusts the output level.	0 – 80	

[FILTER]

L	-			
AutoWah	This effe	ct varies wah in accordance with picking intensity.		
	Mode	Sets direction of movement of the filter.	DOWN, UP	Τ
⊗ ⊗	Sense	Adjusts the sensitivity of the effect.	1 – 10	Т
RUTO WAH	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effe	ct varies the resonance filter frequency according to picking inte	nsity.	
*	Mode	Sets direction of movement of the filter.	DOWN, UP	Τ
⊙ ⊙	Sense	Adjusts the sensitivity of the effect.	1 – 10	T
RESON RNCE	RESO	Sets effect resonance.	0 – 10	Т
(2)	VOL	Adjusts the volume.	0 – 100	
Cry	This effe	ct varies the sound like a talking modulator.		
*	Range	Adjusts the frequency range processed by the effect.	1 – 10	Т
••	RESO	Sets effect resonance.	0 – 10	
⊕ ⊕ CRV	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10	
]	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
SeqFLTR	The sequ	uence filter has the flavor of a Z.Vex Seek-Wah.		
	Step	Adjusts number of sequence steps.	2 – 8	
* *	PTTRN	Sets effect pattern.	1 – 8	
SEQ. FLTR	Speed	Sets the speed of the modulation.	1 – 50	1
()	RESO	Sets effect resonance.	0 – 10	
Gt GEQ	This mo	no graphic equalizer has 6 bands that suit guitar frequencies.		
*	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
шш	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	Ι
##### G+	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	Ι
GEO.	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	

[FILTER]

				_
Gt GEQ7	This mor	no graphic equalizer has 7 bands that suit guitar frequencies.		
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
++++	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
6± 6EQ7	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
(====)	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
St Gt GEQ	This ster	eo graphic equalizer has 6 bands that suit guitar frequencies.		
*	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
(1111)	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
<u> </u>	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
5± G± 6E0.	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
ParaEQ	This is a	1-band parametric equalizer.		
	FREQ	Sets the frequency of the equalizer.	20 – 20k	
* *	Q	Adjusts equalizer Q.	0.5 – 16	
PARA EO.	Gain	Adjusts the gain.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
RndmFLTR	This filte	r effect changes character randomly.		
	Туре	Sets filter type.	HPF, LPF	
	Speed	Sets the speed of the modulation.	1 – 50	Þ
RNDM FLTR	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
LowPassFL	This effe	ct varies the low pass filter frequency according to picking intens	sity.	
*	FREQ	Sets minimum frequency of low pass filter.	0 - 100	
9 9	Sense	Adjusts the sensitivity of the effect.	FST100 - SLW100	
LOW PRSS	RESO	Sets effect resonance.	2P-10 - 4P-10	
	BAL	Adjusts the balance between original and effect sounds.	0 - 100	
Exciter	This exci	ter enables flexible control.		
*	Bass	Adjusts the amount of low-frequency phase correction.	0 – 100	
O O EXCIT	Treble	Adjusts the amount of high-frequency phase correction.	0 – 100	
EXCIT ER	VOL	Adjusts the volume.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Step	This spec	cial effect gives the sound a stepped quality.	-	<u>—</u>
*	Depth	Sets the depth of the modulation.	0 – 100	
^ ? ?	Rate	Sets the speed of the modulation.	0 – 50	J
STEP	RESO	Sets effect resonance.	0 – 10	Ė
رتت	Shape	Adjusts the effect envelope.	0 – 10	Т
	<u> </u>	<u>, </u>	1	_

[FILTER]

LFO FLTR	This filte	r effect changes tone characteristics cyclically.		
*	Depth	Sets the depth of the modulation.	0 – 100	
(0.0)	Rate	Sets the speed of the modulation.	1 – 50	7
2 2	RESO	Sets effect resonance.	0 – 10	
LFO FLTR	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	

[DRIVE]

TS Drive	Simulati	on of the IbanezTS808.				
	Gain	Adjusts the gain.	0 – 100			
***	Boost	Turns boost ON/OFF.	OFF, ON			
TS DRIVE	Tone	Adjusts the tone.	0 – 100			
<u> </u>	VOL	Adjusts the volume.	0 – 100			
EP Stomp	This mo	This models the Maestro Echoplex preamp.				
	Gain	Adjusts the gain.	0 – 100			
3.3	Bass	Adjusts volume of low frequencies.	-10 – 10			
EP Stome	Treble	Adjusts volume of high frequencies.	-10 – 10			
	VOL	Adjusts the volume.	0 – 100			
RC Boost	This boo	oster covers sounds ranging from clean boosts to light drives.				
	Gain	Adjusts the gain.	0 – 100			
•••	Bass	Adjusts volume of low frequencies.	0 – 100			
RC 8005T	Treble	Adjusts volume of high frequencies.	0 – 100			
	VOL	Adjusts the volume.	0 – 100			
GoldDrive	This effe	ect models a famous gold overdrive boutique pedal.	,			
	Gain	Adjusts the gain.	0 – 100			
000	Bass	Adjusts volume of low frequencies.	0 – 100			
GOLD DRIVE	Treble	Adjusts volume of high frequencies.	0 – 100			
	VOL	Adjusts the volume.	0 – 100			
SweetDrv	This effe	ect models a sweet sounding overdrive.				
	Gain	Adjusts the gain.	0 – 100			
⊗•⊗	Tone	Adjusts volume of high frequencies	0 – 100			
SWEET DRIVE	Focus	Adjusts volume of middle frequencies.	0 – 100			
	VOL	Adjusts the volume.	0 – 100			
DYN Drive	This effe	ect easily achieves the warm drive tone of a tube amp.				
	Gain	Adjusts the gain.	0 – 100			
♦ ♦	Tone	Adjusts the tone.	0 – 100			
DYN DRIVE	Mode	Sets the sound style.	COMBO, STACK			
	VOL	Adjusts the volume.	0 – 100			
RedCrunch	Use this	effect for the famous "brown sound."				
	Gain	Adjusts the gain.	0 – 100			
000	Tone	Adjusts the tone.	0 – 100			
RED CRMC	PRSNC	Adjusts volume of super-high frequencies.	0 – 100			
	VOL	Adjusts the volume.	0 – 100			

[DRIVE]

MetalWRLD		on of the BOSS Metal Zone, which is characterized lower midrange.	by long sustain and	а
* —	Gain	Adjusts the gain.	0 – 100	
000	Bass	Adjusts volume of low frequencies.	0 – 100	
WRLD	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ΓΒ MK1.5	This is a	classic fuzz effect.		
* ~	ATTCK	Adjusts the gain.	0 – 100	
TB	Tone	Adjusts the tone.	0 – 100	╧
TB MK	Color	Sets the sound color.	1, 2	
	VOL	Adjusts the volume.	0 – 100	
OctFuzz	This fuzz	effect adds an octave above.		
*	Boost	Adjusts the gain.	0 – 100	L
• •	Color	Sets the sound color.	1, 2	┸
FUZZ	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	\perp
SpotBoost	This boos	ster enables flexible control.		
★	Boost	Adjusts the gain.	0 – 100	
•••	Bass	Adjusts volume of low frequencies.	-10 - 10	
SPOT.	Treble	Adjusts volume of high frequencies.	-10 – 10	
EDOST	ONVOEE	Sets the foot switch function.	LATCH, UnLATCH	
Aco.Sim	This effe guitar.	ct changes the tone of an electric guitar to make it s		stic
Aco.Sim	This effe guitar. Top Body Tone VOL	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume.	0-100 0-100 0-100 0-100 0-100	
ACO.	This effe guitar. Top Body Tone VOL This mod	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone.	0-100 0-100 0-100 0-100 0-100	
eco.	This effe guitar. Top Body Tone VOL This mod	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added par	0-100 0-100 0-100 0-100 0-100	
eco.	This effe guitar. Top Body Tone VOL This mod adjust the	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion.	0-100 0-100 0-100 0-100 0-100 rameter allows you	
NYC Muff	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain.	0-100 0-100 0-100 0-100 rameter allows you	
NYC Muff	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone.	0 - 100 0 - 100 0 - 100 0 - 100 rameter allows you	
NYC Muff	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BC	0-100 0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100	to
NYC Muff	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BC	0-100 0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100	to
NYC Muff NYC Muff NYC Muff NYC MUFF	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BCON).	0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100 0-100	to
NYC Muff NYC Muff NYC MUFF HGTHRTTL	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BCON). Adjusts the gain.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	to
NYC Muff NYC Muff NYC MUFF HGTHRTTL	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BCON). Adjusts the gain. Adjusts the gain.	0-100 0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100	to
NYC Muff NYC Muff NYC Muff HYC HYC HYC HYC HYC HYC HYC H	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O Gain Tone MdCut VOL This mod	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BOON). Adjusts the gain. Adjusts the gain. Adjusts the gain. Adjusts the tone.	0-100 0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100	to
NYC Muff NYC Muff NYC Muff HGTHRTTL HGTHRTTL BG GRID	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O Gain Tone MdCut VOL This mod	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BCON). Adjusts the gain. Adjusts the gain. Adjusts the gain. Adjusts the gain. Adjusts the volume. dels a Mesa Boogie GRID SLAMMER. An added pared and source of acoustic guitars.	0-100 0-100 0-100 0-100 0-100 rameter allows you 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100 0-100	to
NYC Muff NYC Muff HGTHRTTL HGTHRTTL BG GRID	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O Gain Tone MdCut VOL This mod adjust the adjust the Column to Col	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BOON). Adjusts the gain. Adjusts the gain. Adjusts the tone. Adjusts the volume of middle frequencies. Adjusts the volume. dels a Mesa Boogie GRID SLAMMER. An added pare balance of original sound and overdrive.	0 - 100	to
NYC Muff NYC Muff NYC Muff HGTHRTTL HGTHRTTL BG GRID	This effe guitar. Top Body Tone VOL This mod adjust the SUSTN Tone BAL VOL This mo BOOST:O Gain Tone MdCut VOL This mod adjust the Gain	Adjusts the unique string tone of acoustic guitars. Adjusts the body resonance of acoustic guitars. Adjusts the tone. Adjusts the volume. dels an Electro-Harmonix Big Muff Pi. An added pare balance of original sound and distortion. Adjusts the gain. Adjusts the tone. Adjusts the balance between original and effect sounds. Adjusts the volume. dels the sound of the Mesa Boogie THROTTLE BCON). Adjusts the gain. Adjusts the tone. Adjusts the tone. Adjusts the volume of middle frequencies. Adjusts the volume. dels a Mesa Boogie GRID SLAMMER. An added pare balance of original sound and overdrive. Adjusts the gain.	0 - 100	to

[DRIVE]

DIST 1	This mo	dels the sound of a BOSS DS-1 DISTORTION.	
	Gain	Adjusts the gain.	0 – 100
444	Tone	Adjusts the tone.	0 – 100
DIST 1	VOL	Adjusts the volume.	0 – 100
]	Comp	Sets the clipping type of DIST 1.	ORG, MOD
Squeak	1	dels a ProCo RAT. eter has been added that allows you to adjust the mix level of	f the original sound.
	Gain	Adjusts the gain.	0 – 100
000	FLTR	Adjusts the tone.	0 – 100
SQUE AK	VOL	Adjusts the volume.	0 – 100
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100
UpOctBSTR		ect adds an upper octave to the original sound. mmend using the front guitar pickup.	
*	UpOct	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
• •	DryMx	Adjusts the volume of the unaffected sound.	0 – 100
UPOCT	Bottom	Adjusts volume of low frequencies.	0 – 100
62111	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
OutputBST	We impr	oved the ZOOM G5n OUTPUT BOOSTER as an effect.	
*	Range	Adjusts the frequency range processed by the effect.	1 – 10
• •	Boost	Adjusts the gain.	0 – 100
OUTPU T 85T	Tone	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100
DIST Plus	This mo	dels the sound of a MXR DISTORTION+.	
	Gain	Adjusts the gain.	0 – 100
[0 0]	VOL	Adjusts the volume.	0 – 100
DIST PLUS	DryMx	Adjusts the volume of the unaffected sound.	0 – 100
رخدی	Comp	Sets the clipping type of DIST Plus.	ORG, MOD1, MOD2
Zen O.DRV	This mo	dels the sound of a Hermida Audio Zendrive.	
	Gain	Adjusts the gain.	0 – 100
* *	Tone	Adjusts the tone.	0 – 100
ZEN O.DRU	Voice	Adjusts gain of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100
VioletDST	This mo	dels the sound of a SUHR Riot Reloaded.	,
(m)	Gain	Adjusts the gain.	0 – 100
* *	Tone	Adjusts the tone.	0 – 100
VIOLET	Voice	Sets the sound style.	0 – 2
	VOL	Adjusts the volume.	0 – 100

[AMP]

MS 800	This mod	dels the sound of the Marshall JCM800 2203.	
	Input	Adjusts the input gain.	LO, HI
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
M5 800	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
MS 1959	This mod	dels the sound of the Marshall 1959 SUPER LEAD 100.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
ms	Treble	Adjusts volume of high frequencies.	0 – 100
1959	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
<u> </u>	Input1	Adjusts the gain of the input1.	OFF, 0 – 100
	Input2	Adjusts the gain of the input2.	OFF, 0 – 100
	VOL	Adjusts the volume.	0 – 100
MS 45os	This mod	dels the sound of the Marshall JTM 45 Offset.	
*	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
ms	Treble	Adjusts volume of high frequencies.	0 – 100
4505	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Input1	Adjusts the gain of the input1.	OFF, 0 – 100
	Input2	Adjusts the gain of the input2.	OFF, 0 – 100
	VOL	Adjusts the volume.	0 – 100
FDTWNR	This mod	dels the sound of the Fender '65Twin Reverb.	
	Bass	Adjusts volume of low frequencies.	10 – 100
	MID	Adjusts volume of middle frequencies.	10 – 100
	Treble	Adjusts volume of high frequencies.	10 – 100
*******	BRGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF, ON
TWOR	Gain	Adjusts the gain.	10 – 100
	VOL	Adjusts the volume.	10 – 100
	Depth	Sets the depth of the modulation.	10 – 100
	Speed	Sets the speed of the modulation.	10 – 100
FD B-MAN	This mod	dels the sound of the Fender '59 Bassman.	
	Input	Selects the input channel.	NORMAL, BRIGHT
	Bass	Adjusts volume of low frequencies.	10 – 120
FD-B MAN	MID	Adjusts volume of middle frequencies.	10 – 120
	Treble	Adjusts volume of high frequencies.	10 – 120
رسسي	PRSNC	Adjusts volume of super-high frequencies.	10 – 120
	Gain	Adjusts the gain.	10 – 120
	VOL	Adjusts the volume.	10 – 120

[AMP]

Input Selects the input channel.	NORMAL, VIBRATO	
Bass Adjusts volume of low frequencies.	10 – 100	
Treble Adjusts volume of high frequencies.	10 – 100	
## FD ## Gain Adjusts the gain.	10 – 100	
VOL Adjusts the volume.	10 – 100	
Depth Sets the depth of the modulation.	10 – 100	
Speed Sets the speed of the modulation.	10 – 100	♪
FD MASTER This models the sound of the FenderToneMaster B channel.		
★ Gain Adjusts the gain.	10 – 100	
Bass Adjusts volume of low frequencies.	10 – 100	
MID Adjusts volume of middle frequencies.	10 – 100	
Treble Adjusts volume of high frequencies.	10 – 100	
Fat Sets the sound style.	OFF, ON	
VOL Adjusts the volume.	10 – 100	
UK 30A This models the sound of an early class A British combo amp.		
Bass Adjusts volume of low frequencies.	0 – 100	
Treble Adjusts volume of high frequencies.	0 – 100	
Cut Adjusts the tone.	0 – 100	
Gain Adjusts the gain.	0 – 100	
VOL Adjusts the volume.	0 – 100	
Depth Sets the depth of the modulation.	0 – 100	
Speed Sets the speed of the modulation.	0 – 100	1
BG MK1 This models the sound of the Mesa Boogie Mark I combo amp.		
BG MK1 This models the sound of the Mesa Boogie Mark I combo amp. Bass Adjusts volume of low frequencies.	0 – 100	
· ·	0 – 100 0 – 100	
Bass Adjusts volume of low frequencies.		
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of superhigh frequencies.	0 – 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies.	0 – 100 0 – 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies.	0 – 100 0 – 100 0 – 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage.	0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Trable Adjusts volume of high frequencies.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies.	0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. ** Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. ** Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. ** Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. MID Adjusts volume of high frequencies. Treble Adjusts volume of super-high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. XtasyBlue This models the sound of the Bogner Ecstasy Blue channel.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. XtasyBlue This models the sound of the Bogner Ecstasy Blue channel. Bass Adjusts volume of low frequencies.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. **Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. XtasyBlue This models the sound of the Bogner Ecstasy Blue channel. Bass Adjusts volume of low frequencies. MID Adjusts volume of low frequencies.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. ** Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. XtasyBlue This models the sound of the Bogner Ecstasy Blue channel. Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of middle frequencies. Treble Adjusts volume of middle frequencies.	0 - 100 0 - 100	
Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the volume. BG MK3 This models the sound of the Mesa Boogie Mark III combo amp. ** Bass Adjusts volume of low frequencies. MID Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of super-high frequencies. Gain1 Adjusts the gain of the first stage. Gain2 Adjusts the gain of the second stage. VOL Adjusts the volume. XtasyBlue This models the sound of the Bogner Ecstasy Blue channel. Bass Adjusts volume of low frequencies. MID Adjusts volume of low frequencies. MID Adjusts volume of high frequencies. MID Adjusts volume of high frequencies. Treble Adjusts volume of middle frequencies. Treble Adjusts volume of high frequencies. Treble Adjusts volume of high frequencies. PRSNC Adjusts volume of high frequencies.	0 - 100 0 - 100	

[AMP]

HW 100	This mod	dels the sound of the Hiwatt Custom 100.	,
	Input	Selects the input channel.	NORMAL, BRILL
	Bass	Adjusts volume of low frequencies.	0 – 100
100	MID	Adjusts volume of middle frequencies.	0 – 100
<u> </u>	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
Recti ORG	This mod	dels the sound of the Mesa Boogie Dual Rectifier Orange Channe	el.
	Mode	Sets the tone of the character.	VNTG, MDRN
	Bass	Adjusts volume of low frequencies.	0 – 100
RET	MID	Adjusts volume of middle frequencies.	0 – 100
DRG	Treble	Adjusts volume of high frequencies.	0 – 100
!:::::	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
ORG120	This mod	dels the sound of the Orange Graphic120.	
	Input	Selects the input channel.	LO, HI
	Color	Sets the tone of the effect type.	1 – 6
lineal	Bass	Adjusts volume of low frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
🚟	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
DZ DRV	This mod	dels the sound of the Diezel Herbert Channel2.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
P9	Treble	Adjusts volume of high frequencies.	0 – 100
DZ	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	Deep	Emphasizes low frequencies.	0 – 100
	MidCut	Cuts middle frequencies.	0 – 100
MATCH30	This mod	dels the sound of the Matchless DC-30.	
	Gain1	Adjusts the gain of channel1.	OFF, 0 – 100
	Bass1	Adjusts volume of low frequencies in the channel1.	0 – 100
	TRBL1	Adjusts volume of high frequencies in the channel 1.	0 – 100
mtth	Gain2	Adjusts the gain of channel2.	OFF, 0 – 100
<u> </u>	Tone2	Adjusts the tone of channel2.	0 – 5
	Cut	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100, OFF

[CABINET]

MS4x12	This mo speakers	dels the sound of a Marshall 1960 A-type cabinet with four 1 s.	12" Celesti	on
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
M5 4X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12GB		dels the sound of a Marshall 1960 B-type cabinet with four 1 reenBack speakers.	12" Celesti	on
[ms]	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
4X12 GB	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12AL ★		dels the sound of a Marshall JTM45 offset half stack cabinet of G12 Alnico speakers. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor applications.	off, ON	2"
M5 4X12 8L	D57:D421	speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
•	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD2x12		dels the sound of the Fender '65 Twin Reverb cabinet with two		en
FD2x12	This mo	dels the sound of the Fender '65 Twin Reverb cabinet with two	o 12" Jens	en
FD2×12	This mospeakers	dels the sound of the Fender '65 Twin Reverb cabinet with two s. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	o 12" Jens	en
FD2×12	This mospeakers	dels the sound of the Fender '65 Twin Reverb cabinet with two states. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	o 12" Jens	en
FD2x12	This mospeakers MIC D57:D421	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	OFF, ON	en
FD-B4x10	This mospeakers MIC D57:D421 Hi Lo	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions.	OFF, ON 0 – 100 0 – 100 0 – 100	
ED ZX12	This mospeakers MIC D57:D421 Hi Lo This mo	dels the sound of the Fender '65 Twin Reverb cabinet with two. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou	OFF, ON 0 - 100 0 - 100 0 - 100 r 10" Jens	
ED ZX12	This mospeakers MIC D57:D421 Hi Lo This mospeakers	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON 0 - 100 0 - 100 0 - 100 r 10" Jens	
FD 2X12	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC	dels the sound of the Fender '65 Twin Reverb cabinet with two. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fous. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	OFF, ON 0 - 100 0 - 100 0 - 100 r 10" Jens	
ED ZX12	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC D57:D421	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	OFF, ON 0 - 100 0 - 100 r 10" Jens OFF, ON 0 - 100	
ED ZX12	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC D57:D421 Hi Lo	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Fender '65 Deluxe Reverb cabinet with on	OFF, ON 0 - 100 0 - 100 r 10" Jens OFF, ON 0 - 100 o - 100 o - 100 0 - 100 0 - 100	en
FD-B4x10	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC D57:D421 Hi Lo This mospeakers	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Fender '65 Deluxe Reverb cabinet with on	OFF, ON 0 - 100 0 - 100 r 10" Jens OFF, ON 0 - 100 o - 100 o - 100 0 - 100 0 - 100	en
FD-B4x10	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC D57:D421 Hi Lo This mospeakers	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Fender '65 Deluxe Reverb cabinet with on beaker. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor monitor with the properties of the sound of a sound amp modeling with a guitar amp. MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor monitor monitor with headphones or monitor monitor monitor monitor with headphones or monitor monito	OFF, ON 0 - 100 0 - 100 r 10" Jens OFF, ON 0 - 100 0 - 100 0 - 100 10 - 100	en
FD-B4x10	This mospeakers MIC D57:D421 Hi Lo This mospeakers MIC D57:D421 Hi Lo This mocc-12K Sp	dels the sound of the Fender '65 Twin Reverb cabinet with two solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of the Fender '59 Bassman cabinet with fou solutions. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Fender '65 Deluxe Reverb cabinet with on beaker. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	OFF, ON O - 100 O - 100 O - 100 T 10" Jens OFF, ON O - 100	en

[CABINET]

FD MA2x12	This mod	dels the sound of a Fender ToneMaster2x12 cabinet with two peakers.	12" Celestio	n
*	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
FD MR 2X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
UK2x12	This mod	dels the sound of an early British combo amp with two 12" Cel	estion Alnic	0
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
2X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MK1 1x12	This mod speaker.	dels the sound of a Mesa Boogie Mark I cabinet with one 12" A	ALTEC 417-8	Η
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
MK1 1%12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MK3 1x12		dels the sound of a Mesa Boogie Mark III cabinet with one 12" Co Speaker.	elestion Blac	:k
*	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
MK3 1X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
•	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	_
BGN4x12	This mod	dels the sound of the Bogner Ecstasy cabinet with four 12" Celest	ion speakers	3.
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
8GM 4X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
-	Hi	Adjusts volume of high frequencies.	0 – 100	_
	Lo	Adjusts volume of low frequencies.	0 – 100	
HW4x12	This mod	dels the sound of a Hiwatt SE-4123 cabinet with four 12" Fane spe	eakers.	
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
HW 4%12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
ı	Lo	Adjusts volume of low frequencies.	0 – 100	

[CABINET]

RCT4x12		dels the sound of a Mesa Boogie Recto Standard Slant Cabinet Celestion Vintage 30 speakers.	ARMOR v	vith
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
RCT 4X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
ORG4x12	This mod 30 speak	dels the sound of an Orange PPC412 cabinet with four 12" Cele ers.	stion Vint	age
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
0RG 4X12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
0 0	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
DZ4x12F	This mod speakers	dels the sound of a Diezel 412F cabinet with four 12" Celestios. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.	n Vintage	30
	MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
02 4812 F				
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
' ' '	D57:D421 Hi		0 – 100 0 – 100	
₩		When the MIC parameter is set to OFF, this setting has no effect.		
MA2x12	Hi Lo	When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies.	0 – 100 0 – 100	tior
MA2×12	Hi Lo	When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Matchless DC-30 cabinet with 12" Customiz	0 – 100 0 – 100 zed Celest	tion
MA2x12	Hi Lo This mod G12H30 a	When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Matchless DC-30 cabinet with 12" Customiz and 12" Celestion G12M Greenback speakers. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	0 – 100 0 – 100 zed Celest	tion
MA2x12	This mod G12H30 a	When the MIC parameter is set to OFF, this setting has no effect. Adjusts volume of high frequencies. Adjusts volume of low frequencies. dels the sound of a Matchless DC-30 cabinet with 12" Customizand 12" Celestion G12M Greenback speakers. MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	0 – 100 0 – 100 zed Celest	tion

[MODULATION]

Tremolo	This effe	ct varies the volume at a regular rate.			
[000]	Wave	Sets the modulation waveform.	TRI, TUBE, SQR		
7857	Depth	Sets the depth of the modulation.	0 – 100		
TREM	Rate	Sets the speed of the modulation.	0 – 100	♪	
	VOL	Adjusts the volume.	0 – 100		
Chorus	Chorus This effect mixes a shifted pitch with the original sound to add movement and thickness.				
	1				
*	Depth	Sets the depth of the modulation.	0 – 100	Τ	
*	_	T	0 – 100 1 – 50		
★	Depth	Sets the depth of the modulation.			

[MODULATION]

		-		
StereoCho	This is a	stereo chorus with a clear tone.		
	Depth	Sets the depth of the modulation.	0 – 100	
000	Rate	Sets the speed of the modulation.	1 – 50	
ST CHO	Tone	Adjusts the tone.	0 – 10	
[LHU]	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effe	ct adds a phasing variation to the sound.		
	1	I	4 STG,	
	Color	Sets the tone of the effect type.	8 STG,	
000	Color	Sets the tone of the effect type.	INV 4, INV 8	
PHRSE	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	-
	RESO	Sets effect resonance.	0 – 100	
Vi FL NCD			0 100	
VinFLNGR		log flanger sound is similar to an MXR M-117R.		
000	PreD	Sets pre-delay time of effect sound.	0 – 50	
000	Depth	Sets the depth of the modulation.	0 – 100	
FLMG	Rate	Sets the speed of the modulation.	0 – 50	1
	RESO	Sets effect resonance.	-10 – 10	
TheVibe		e sound features unique undulations. (This effect is additio Rvia Guitar Lab.)	nally available	for
	Speed	Sets the speed of the modulation.	0 – 50	
000	Depth	Sets the depth of the modulation.	0 – 100	
THE	Mode	Sets effect to vibrato or chorus.	VIBRT, CHOR	S
	VOL	Adjusts the volume.	0 – 100	
Vibrato	This effe	ct automatically adds vibrato.		
	Depth	Sets the depth of the modulation.	0 – 100	
000	Rate	Sets the speed of the modulation.	0 – 50	Þ
VIBRA To	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
Octave	This effe	ct adds sound one octave and two octaves below the origin	al sound.	
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
000	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
OCT	Tone	Adjusts the tone.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
RingMod		ct produces a metallic ringing sound. Adjusting the "FREQ" tic change of sound character.	parameter resi	ults
*	FREQ	Sets the frequency of the modulation.	1 – 50	
.⊗.⊗.	Tone	Adjusts the tone.	0 – 10	
RING	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
MOD	VOL	Adjusts the volume.	0 – 100	
Detune		ng an effect sound that is slightly pitch-shifted with the or be has a chorus effect without much sense of modulation.	riginal sound, t	this
* —	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25	
000	PreD	Sets the pre-delay time of the effect sound.	0 – 50	\top
DE TUNE	Tone	Adjusts the tone.	0 – 10	\top
(Tune)	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PitchSHFT	This effe	ct shifts the pitch up or down.	·	
	_	<u> </u>		
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12-12. 24	
900	Shift Fine	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect. Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-12–12, 24 -25 – 25	
PITCH SHFT		Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect. Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps. Adjusts the tone.	-12–12, 24 -25 – 25 0 – 10	

[MODULATION]

Мо	noPitch	This is a	pitch shifter with little sound variance for monophonic (sing	le note) playing	g.
*	$\overline{}$	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	000	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	MONO	Tone	Adjusts the tone.	0 – 10	
		BAL	Adjusts the balance between original and effect sounds.	0 – 100	
HPS	S		lligent pitch shifter outputs the effect sound with the pitch and key settings.	shifted accordi	ing
		Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 1)	
	HPS	Key	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	.
		Tone	Adjusts the tone.	0 – 10	
		Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Slic	cer	This effec	ct creates a rhythmical sound by continuously slicing the inp	out.	
*		PTTRN	Sets effect pattern.	1 – 20	
	SLICE	Speed	Sets the speed of the modulation.	1 – 50	1
		THRSH	Adjusts effect threshold.	0 – 50	
		VOL	Adjusts the volume.	0 – 100	
Clo	neCho	This anal	og chorus sound models the Electro-Harmonix SmallClone.	·	
	DO++ CLOME CHO	Depth	Sets the depth of the modulation.	1, 2	
		Rate	Sets the speed of the modulation.	0 – 100	
		Tone	Adjusts the tone.	0 – 100	
		Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Sup	perCho	This mod	dels the sound of a BOSS CH-1 SUPER CHORUS.	'	-
*		Depth	Sets the depth of the modulation.	0 – 100	
	000	Rate	Sets the speed of the modulation.	0 – 100	
	SUPER CHO	Tone	Adjusts the tone.	0 – 100	
	(cnu)	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Sto	nePha	This phas	ser sound models the Electro-Harmonix SmallStone.		
+		Color	Sets the sound color.	1, 2	T
	D 🕶 + +		Sets the depth of the modulation.	0 – 100	
	STONE PHR	Rate	Sets the speed of the modulation.	0 – 100	
	(<u>rnn</u>)		Sets effect resonance.		
Cor	ronaTri	This is a	model of tc electronic's CORONATri-Chorus.	0 – 100	
COI	Olia III	Depth	Sets the depth of the modulation.	0 – 100	T
	999	Speed	Sets the speed of the modulation.	0 – 100	
	CRN	· ·	<u>'</u>		
	TRI	Tone	Adjusts the tone.	0 – 100	+
_	101	This effe	Adjusts the amount of effected sound that is mixed with the original sound. ct provides pitch bending that uses the input signal as trigg	er and process	ses
Ber	ndCho		e separately.		_
*		Mode	Sets direction of pitch bend.	UP, DOWN	
	000	Depth	Sets the depth of the modulation.	0 – 100	
	BEND CHO	Time	Sets time before effect starts.	0 – 50	\perp
	الــــــــــــــــــــــــــــــــــــ	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

[MODULATION]

AnalogCho	This effe	ct simulates an analog chorus.		
*	Depth	Sets the depth of the modulation.	0 – 100	
[000]	Rate	Sets modulation speed.	0 – 100	
BNLG	Tone	Adjusts the tone.	0 – 100	
(CHO.)	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
WarpPhase	This pha	ser has a one way effect.		
*	Mode	Sets direction of warping.	GO, BACK	
000	Speed	Sets modulation speed.	1 – 50	Þ
WARP	RESO	Sets effect resonance.	0 – 10	
[Fnn3E]	VOL	Adjusts the volume.	0 – 100	
Duo Phase	This effe	ct combines two phasers.		
Duo Phase ★	This effe	ct combines two phasers. Sets the depth of LFO A modulation.	1 – 100	
		·	1 – 100 1 – 50	\ \
	DPT A	Sets the depth of LFO A modulation.		7
*	DPT A RateA ResoA	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation. Sets the resonance of LFO A modulation.	1 – 50	•
*	DPT A RateA	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation.	1 – 50 0 – 10	7
*	DPT A RateA ResoA	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation. Sets the resonance of LFO A modulation.	1 – 50 0 – 10 SERI, PARA,	7
*	DPT A RateA ResoA Link DPT B	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation. Sets the resonance of LFO A modulation. Sets how 2 phasers are connected. Sets the depth of LFO B modulation.	1 – 50 0 – 10 SERI, PARA, STR	7
*	DPT A RateA ResoA Link	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation. Sets the resonance of LFO A modulation. Sets how 2 phasers are connected.	1 – 50 0 – 10 SERI, PARA, STR 1 – 100	>
*	DPT A RateA ResoA Link DPT B	Sets the depth of LFO A modulation. Sets the speed of LFO A modulation. Sets the resonance of LFO A modulation. Sets how 2 phasers are connected. Sets the depth of LFO B modulation.	1 – 50 0 – 10 SERI, PARA, STR 1 – 100 1 – 50,	>

[**SFX**]

Bomber	This effec	ct generates explosive sounds.		
	Decay	Adjusts the length of the explosive sound.	1 – 100	
•••	Tone	Adjusts the tone.	0 – 10	
BOMB	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRGGR	
AutoPan	This effec	ct moves the sound image cyclically left and right.		
*	Rate	Sets the speed of the modulation.	0 – 50	1
000	Width	Sets the width of the panning.	0 – 50	
PRN PRN	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
LoopRoll	This effec	ct allows you use the footswitch to sample and hold what you pl	ay.	
*	Time	Sets the loop time.	10 – 3000	1
	Duty	Sets the time that the sample-and-hold sound is produced.	25 – 100	
LOOP ROLL	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
[KULL]	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
HotSpice	This effec	ct simulates a sitar tone.		
	Bend	Adjust the depth of the pitch bend.	0 – 100	\top
000	Buzz	Adjust the buzzing tone.	0 – 100	\top
HOT SPICE	+1oct	Adjust the volume of one octave up.	0 – 100	Т
(32)	VOL	Adjusts the volume.	0 – 100	

[DELAY]

Delay	This long	g delay has a maximum length of 3000 ms.		
•	Time	Sets the delay time.	1 – 3000)
444	F.B	Adjusts the feedback amount.	0 – 100	Ť
DEI BU	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	+
DEE.HT	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
AnalogDly	This ana	log delay simulation has a long delay with a maximum length of	3000 ms.	
	Time	Sets the delay time.	1 – 3000	1
000	F.B	Adjusts the feedback amount.	0 – 100	
RNLG	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
DELRY	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
TapeEcho	This effe	ct simulates a tape echo. Changing the "Time" parameter change es.	s the pitc	h of
	Time	Sets the delay time.	1 – 2000	1
∞	F.B	Adjusts the feedback amount.	0 – 100	
TRPE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
[ECHO]	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ReverseDL	This reve	erse delay is a long delay with a maximum length of 1500 ms.		
	Time	Sets the delay time.	10 – 1500	7
000	F.B	Adjusts the feedback amount.	0 – 100	
REVRS	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
[DELRY]	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ModDelay	This dela	ay effect allows the use of modulation.		
	Time	Sets the delay time.	1 – 2000	1
000	F.B	Adjusts the feedback amount.	0 – 100	
map	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
DELRY	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
P-P Delay	This dela	ay outputs the delay sound alternately left and right.		
	Time	Sets the delay time.	1 – 3000	7)
	F.B	Adjusts the feedback amount.	0 – 100	
P-P	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
[DELRY]	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
FilterDly	This effe	ct filters a delayed sound.		
*	Time	Sets the delay time.	1 – 2000	1
900	F.B	Adjusts the feedback amount.	0 – 100	\top
FLTR DELRY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	\top
(eccur)	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

[DELAY]

<u> </u>	-		-	
Dual DLY	This effe	ct combines 2 individual delays.		
*	TimeA	Adjusts the delay time of Delay A.	0 − 1490,	1
	F.B A	Adjusts the Delay A feedback amount.	0 – 110	
	TimeB	Adjusts the delay time of Delay B.	0 − 1490, J × 6	٦
DUAL DELAY	F.B B	Adjusts the Delay B feedback amount.	0 – 110	t
DECHA	DlyMx	Adjust the mix of the Delay A and B effect sounds.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	T
	Depth	Sets the depth of the modulation.	MN-0 - ST-50	
	Speed	Sets the speed of the modulation.	0 – 50	
Pitch DLY	This effe	ct applies pitch shift to a delayed sound.		
*	Pitch	Sets volume of pitch shift applied to delayed sound.	-12 – 12	
000	Time	Sets the delay time.	1 – 2000	
PITCH DELRY	F.B	Adjusts the feedback amount.	0 – 100	
[02211]	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	T
SlapBackD	This dela	ay features a short delay time that is good for muted rhythm y.	playing a	nd
*	Time	Sets the delay time. When Sync is chosen, the delay time is synchronized to the tempo.	1 – 300	٦
22	F.B	Adjusts the feedback amount.	0 – 100	T
SLAP	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BHCKD	SubDv	Set the note length of the delay sound. When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.	J, ♪, P-P	
A-Pan DLY	This con	nbines auto pan and delay to create the effect of the stereo in	nage movi	ng
*	Time	Sets the delay time.	1 – 1500	Þ
	F.B	Adjusts the feedback amount.	0 – 100	
اممما	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
R-PRO DELRY	Link	Sets the order that the auto pan and delay are connected.	PAN-DLY, DLY-PAN	
(PEEHI)	Cycle	Sets the speed of the sound movement.	1/4 – 50	
	Width	Sets the width of the sound movement.	0 – 50	
	Clip	Adjusts the amount of waveform clipping.	0 – 10	
PhaseDly		ct applies a phaser to a delayed sound.	•	
•	This effe	ct applies a priaser to a delayed sound.		
*	Time	Sets the delay time.	1 – 2000	Þ
*			1 – 2000 0 – 100	Þ
*	Time	Sets the delay time.		>
	Time F.B	Sets the delay time. Adjusts the feedback amount.	0 – 100)
* PHRSE DELRY	Time F.B Mix	Sets the delay time. Adjusts the feedback amount. Adjusts the amount of effected sound that is mixed with the original sound. When ON, effect sound continues even after effect is turned off. When OFF, effect sound	0 – 100 0 – 100 OFF, ON 4 STG, 8 STG, INV 4,	\frac{1}{2}
900	Time F.B Mix Tail Color	Sets the delay time. Adjusts the feedback amount. Adjusts the amount of effected sound that is mixed with the original sound. When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	0 – 100 0 – 100 OFF, ON 4 STG, 8 STG,	>
	Time F.B Mix Tail	Sets the delay time. Adjusts the feedback amount. Adjusts the amount of effected sound that is mixed with the original sound. When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off. Sets the tone of the effect type.	0 – 100 0 – 100 OFF, ON 4 STG, 8 STG, INV 4, INV 8)

[DELAY]

TapeEcho3	This tape	e echo effect models the MAESTRO ECHOPLEX EP-3.	,	
*	Gain	Adjusts the gain.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
(Lo	Adjusts volume of low frequencies.	0 – 100	
<u> 1888</u>	VOL	Adjusts the volume.	0 – 100	
TRPE ECHO3	Time	Sets the delay time.	10 – 1000	D
<u>(</u>)	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	RecLv	Adjusts the volume recorded to the tape.	0 – 100	
ICE Delay	This effe	ct combines pitch shifting and delay.		
*	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT	
900	Time	Sets the delay time.	60 – 980	J
ICE DELAY	F.B	Adjusts the feedback amount.	0 – 100	
[DEC.NT]	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlwAtkDly	This effe	ct combines slow attack and delay.		
*	Swell	Adjusts the attack time.	1 – 50	
[eee] SLOW	Time	Sets the delay time.	1 – 1900	7
	F.B	Adjusts the feedback amount.	0 – 100	
DELRY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SoftEcho	This echo	o has a soft tone.This echo effect allows the use of modulation.		
	MOD	Turns modulation ON or OFF.	OFF, ON	П
[000]	Time	Sets the delay time.	19 – 581	
SOFT ECHO	F.B	Adjusts the feedback amount.	0 – 100	
(Erun)	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	

[REVERB]

Air	This effe	ct reproduces the ambience of a room, to create spatial depth.	
*	Size	Sets the size of the space.	1 – 100
000	REF	Adjusts the amount of reflection from the wall.	0 – 10
RIR	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Room	This reve	erb effect simulates the acoustics of a room.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
999	Decay	Sets the duration of the reverberations.	1 – 30
Room	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Hall	This reve	erb effect simulates the acoustics of a concert hall.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
999	Decay	Sets the duration of the reverberations.	1 – 30
HALL	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
HD Hall	This is a	dense hall reverb.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
999	Decay	Sets the duration of the reverberations.	0 – 100
HD	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
HALL			

[REVERB]

Spring	This reverb effect simulates a spring reverb.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
•••	Decay	Sets the duration of the reverberations.	1 – 30	
SPRNG	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
FD Spring	This simulates the spring reverb of the '65 FenderTwin Reverb.			
	Color	Sets the tone of the effect type.	0, 1	
• •	Lo	Adjusts volume of low frequencies.	0 – 100	
FD SPRNG	Hi	Adjusts volume of high frequencies.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Plate	This sim	ulates a plate reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
000	Decay	Sets the duration of the reverberations.	0 – 100	
PLRTE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
EarlyRef	This effe	ct reproduces only the early reflections of reverb.		
*	Decay	Adjusts the duration of the reverb.	1 – 30	
000	Shape	Adjusts the effect envelope.	-10 – 10	
ERRLY REF	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Church	This effect simulates the reverberations of a church.			
*	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
CHURC	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Huner	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
Chamber	This effect simulates the reverberations of a chamber-sized room.			
*	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
600	Decay	Sets the duration of the reverberations.	0 – 100	
CHAM	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
[BER]	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
GateRev	This unio	que reverb is good for percussive playing.		
*	Color	Sets the sound color.	1 – 5	
000	Decay	Sets the duration of the reverberations.	0 – 100	
GATE REU	Tone	Adjusts the tone.	0 – 100	
<u> </u>	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

$\begin{tabular}{ll} \begin{tabular}{ll} \beg$

	_			
PDL Vol	The volume curve of the volume pedal can be set.			
	P VOL	Adjusts the volume.	0 – 100	Р
FBL	Min	Adjusts the volume when the pedal is at minimum position.	0 – 100	
	Max	Adjusts the volume when the pedal is at maximum position.	0 – 100	
]	Curve	Sets the volume curve.	A, B	
BlackWah	This ped	al wah effect simulates the Cry Baby.		
	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р
BLCK	Range	Adjusts the frequency range processed by the effect.	0 – 100	
<u> WAH </u>	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ChromeWah	This simulates a British wah pedal with a chrome finish.			
*	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р
- Iruemi	Range	Adjusts the frequency range processed by the effect.	0 – 100	
(WAH)	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
WAH100	Simulate	es an Ibanez wah pedal.		
*	P FREQ	Adjusts the emphasized frequency.	0 – 50	Р
Wan (Depth	Sets the depth of the wah.	0 – 100	
\ <u>100</u> 1	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
PDL Pitch	Use an e	xpression pedal to change the pitch in real time with this effect.		
	P Bend	Sets the amount of pitch shift.	0 – 100	Р
PDL	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 (See Table 2)	
(*11)	Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	
PDL MnPit	This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.			ch
*	P Bend	Sets the amount of pitch shift.	0 – 100	Р
PDL	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 (See Table 2)	
JWNP (Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	
PDL Vibe	This vibe	e sound features unique undulations.		
	P Speed	Sets the speed of the modulation.	0 – 50	Р
PDL	Depth	Sets the depth of the modulation.	0 – 100	
	Mode	Sets effect to vibrato or chorus.	VIBRAT, CHORS	
	VOL	Adjusts the volume.	0 – 100	
PDL Drive	The expr	ression pedal controls the gain of this drive effect.		
*	P Gain	Adjusts the gain.	0 – 100	Р
	Tone	Adjusts the tone.	0 – 100	П
∖ ចិនប៉ 🖯	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[PEDAL]

PDL PHSR	The expr	ression pedal controls the modulation frequency of this phaser.		
*	P Rate	Sets the speed of the modulation.	1 – 50	Р
PDL PHSR	Depth	Sets the depth of the modulation.	0 – 100	T
	RESO	Sets effect resonance.	0 – 100	
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
PDL Delay	The expr	ression pedal controls the delay input level of this effect.		
	P InLvI	Adjusts the delay input level.	0 – 100	Р
PDL	Time	Sets the delay time.	1 – 3000	7
<u> </u>	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PDL Rev	The expr	ression pedal controls the reverb input level of this effect.		
	P InLvI	Adjusts the reverb input level.	0 – 100	Р
PDL	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
) REU [Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
OSC Echo	The expr	ession pedal controls the delay oscillation of this effect.		
<u>*</u>	P OSC	Adjusts the delay time and feedback.	0 – 100	Р
	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500	
JECHOJ	T-Max	Adjusts the delay time when the pedal is at maximum position.	19 – 500	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
VoiceWah	This effe	ct can make a guitar sound like a human voice.		
*	P Vowel	Adjusts the emphasized vowel.	0 – 100	Р
VOICE	PTTRN	Sets effect pattern.	A – C	
Ţ₩ÄĦŢ	Voice	Adjusts the vowel sounds.	0 – 100	
	Mode	Sets the sound style.	STEP, SOFT	
PDL Roto	Simulate	es a rotary speaker.		
<u>*</u>	P Mode	Sets the rotary mode.	SLOW, FAST	Р
PDL	Drive	Adjusts the amount of amplification from the preamp.	0 – 100	
leatal	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
P-BitCRSH	This effe	ct creates a lo-fi sound.		
*	P SMPL	Sets sampling rate.	0 – 50	Р
PDL BIT I	Bit	Sets bit depth.	4 – 32	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
PDL FLNGR	The expr	ession pedal controls the emphasized frequency of this flanger	·	
* 📻	P FREQ	This sets the emphasized frequency.	0 – 100	Р
) PDL () FLG (RESO	Sets effect resonance.	-10 – 10	\perp
FL G	HiDMP	Adjusts the treble attenuation of the effect sound.	0 – 10	\perp
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	

[PEDAL]

PDL Reso	Pedal wah with a strong character.			
* <u></u>	P FREQ	Adjusts the emphasized frequency.	1 – 50	Р
<u> </u>	RESO	Sets effect resonance.	0 – 10	
PDL RESO	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Output VP	This controls the product output level. This volume will be kept even when the patch is changed.			
OUT PUT VP	-	_		

Table 1 [Scale Parameter]

Setting	Scale used	Interval
-6		6th down
-5	N 4 = 1 = 11	5th down
-4	Major	4th down
-3		3rd down
-m	Minor	3rd down
m	IVIIIIOI	3rd up
3		3rd up
4	Major	4th up
5	ividjor	5th up
6		6th up

Table 2 [Color Parameter]

Color	Pedal min	Pedal max
1	0 cent	+1 octave
2	0 cent	+2 octave
3	0 cent	- 100 cent
4	0 cent	- 2 octave
5	0 cent	-∞
6	- 1 octave +original	+1 octave +original
7	- 700 cent +original	+500 cent +original
8	Doubling	Detuned +original
9	-∞ (0 Hz) +original	+1 octave +original