

## ***Guitar Effects & Amp Simulator***

# **GS**

### **OPERATION MANUAL**

Thank you very much for purchasing the ZOOM **GS**.

Please read this manual carefully to learn about all the functions of the **GS** 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

	<b>Warning</b>
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### Operation using an AC adapter

-  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.

### Alterations

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

	<b>Precautions</b>
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### Product handling

-  Do not drop, bump or apply excessive force to the unit.
-  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

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

### Connecting cables with input and output jacks

-  Always turn the power OFF for all equipment before connecting any cables.
-  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 **GS** 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 **GS** and the other device farther apart. With any type of electronic device that uses digital control, including the **GS**, 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.

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# Introduction

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## Nine simultaneous effects

You can freely select, arrange and use up to eight regular effects and one Z-Pedal effect at the same time. With the SCROLL keys, you can quickly change which effects are shown.

## New Z-Pedal

The new Z-Pedal makes control even more intuitive.

## Tube booster

The built-in tube booster uses a 12AX7 tube at the effect output stage. This allows you to add a final boost with tube saturation.

## Looper that syncs with rhythms

The looper can be synchronized with rhythms and record phrases of up to 60 seconds.

## Automatic saving

The auto save function reliably stores the changes you make.

## Works with Edit&Share

Use our free Edit&Share editor and librarian computer software with this pedal to back up patches and drag and drop effects to change their order. See the ZOOM website (<http://www.zoom.co.jp/>) for further information about Edit&Share.

# Terms used in this manual

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## Patch

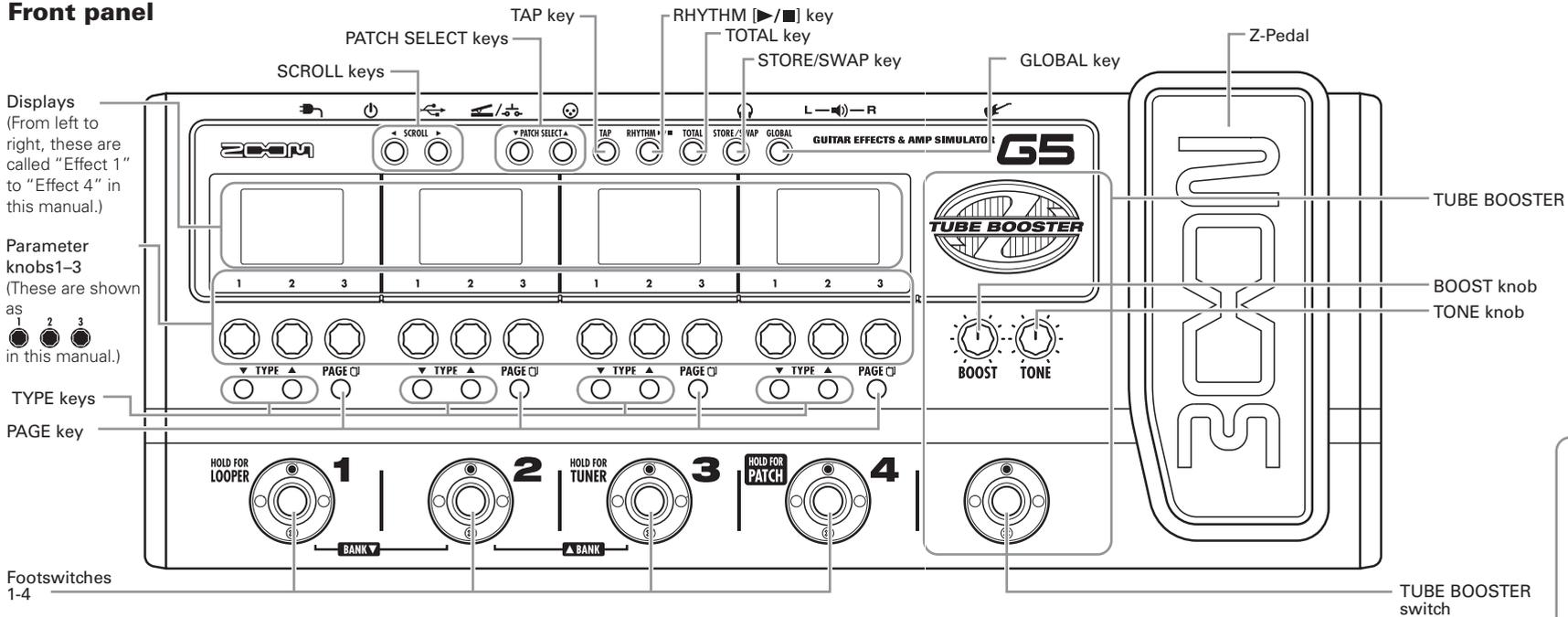
The ON/OFF and parameter settings of effects are stored as “patches.” You can save and recall groups of effects in patches. The **GS** stores 297 patches.

## Bank

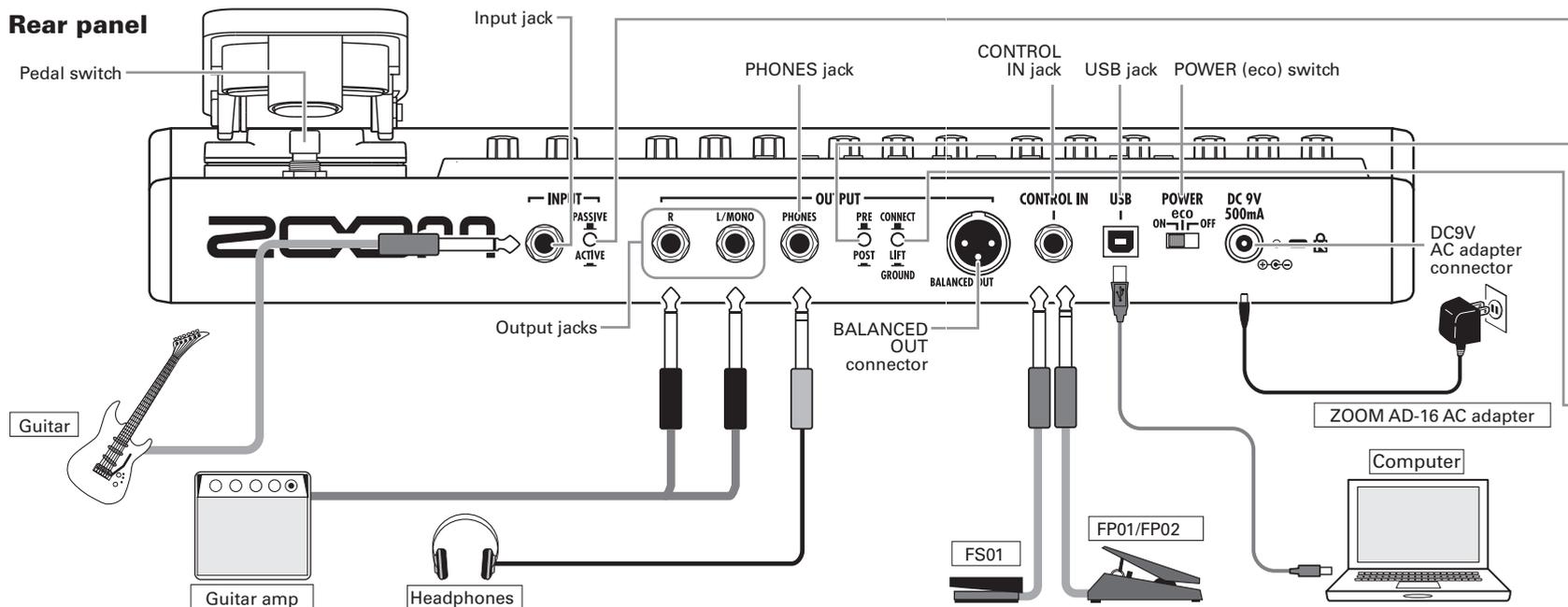
A set of 3 patches is called a “bank.” There are 99 banks, numbered 01–99.

# Part names

## Front panel



## Rear panel



**ACTIVE/PASSIVE switch**  
 Use this switch to set the input type. Set this to "ACTIVE" (pushed in) if you have an effect pedal connected between your instrument and the **GS** or you are directly connecting a guitar with active pickups. Set this to "PASSIVE" (not pushed in) if you are directly connecting a guitar with passive pickups.

**PRE/POST switch**  
 Use this switch to set the point when the signal is output from the BALANCED OUT connector. Set it to "POST" (pushed in) to output the signal after the effects. Set it to "PRE" (not pushed in) to output the signal before the effects.

**GROUND switch**  
 Use this switch to connect or disconnect the BALANCED OUT connector with the ground. Set it to "LIFT" (pushed in) to separate the signal path from the grounding pin. Set it to "CONNECT" (not pushed in) to connect the grounding pin to the ground.

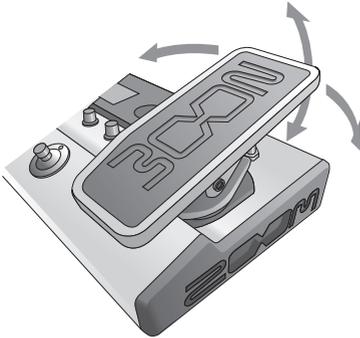
Part names

Part names

## Part names

### Using the Z-Pedal

In addition to up and down, the new Z-Pedal can also be moved left and right. By using it with a Z-Pedal effect, you can control effects intuitively.



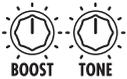
#### HINT

- See page 12 for how to set the Z-Pedal, and see page 38 for how to adjust it.

### Using the TUBE BOOSTER

This booster uses a 12AX7, which is a type of tube frequently used in guitar amp preamplifiers, to add up to +16 dB of amplification.

By turning this on when playing a lead, you can overload a guitar amp to achieve a powerful sound level.



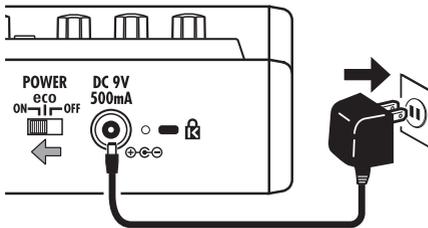
# Turning the power on

## To turn the power on

- Lower the amplifier's volume all the way.



- Connect the AC adapter before setting the POWER switch to ON.



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

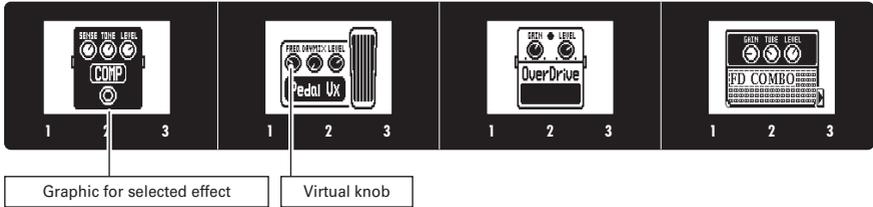
## Using the POWER switch eco setting

**When set to eco, if the **GS** is not used for 10 hours, its power will automatically turn off.**

If you want to keep it on all the time set the POWER switch to ON.

# Display information

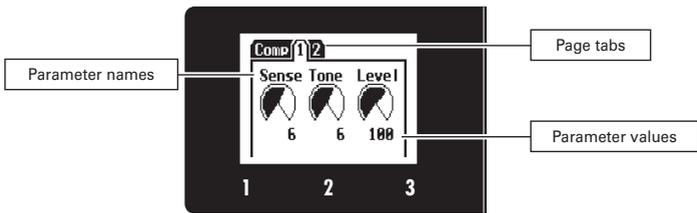
## ■ Home Screens show the current patch



**HINT**

- The positions of the virtual knobs change with the parameter values.

## ■ Edit Screens show parameters being edited

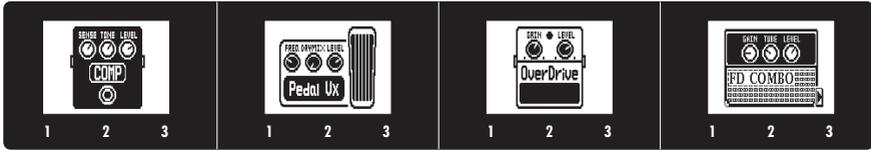


**HINT**

- If there are 4 or more parameters that can be adjusted, multiple page tabs will be shown.

# Adjusting effects

Confirm that the Home Screens are shown.

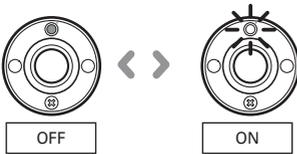


## 1 To turn an effect ON and OFF

- Press **1**, **2**, **3** or **4**.



- This turns that effect ON/OFF.



### NOTE

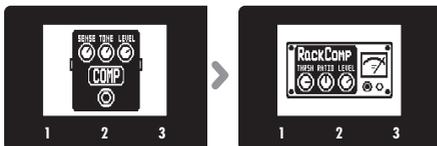
- The effect shown on a display is ON when the LED on the footswitch below it is lit.
- The effect shown on a display is OFF when the LED on the footswitch below it is not lit.

## 2 To select an effect type

- Press **TYPE** .



- This changes the effect type.



### HINT

- See the section starting on page 40 for information about effect types and parameters.
- See "Z-Pedal Effect Types and Parameters".
- Adjustments are automatically saved.

**NEXT >>>**

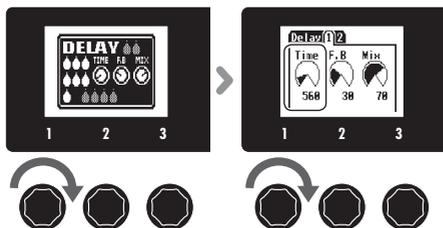
## Adjusting effects

### 3 To adjust parameters

- Turn  ,  and  .



- The editing screen opens where you can adjust parameters.



#### NOTE

- Time, rate and some other effect parameters can be set in note durations that are synchronized to the tempo.

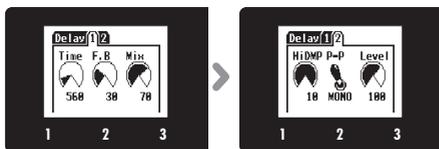
### 4 To change the page

#### PAGE

- Press  .



- The next page opens.



### Effect processing limit



The **GS** allows you to combine nine effects as you like, but you can exceed its processing capacity if you use effect types that require great amounts of processing power (including amp models). If this happens, "DSP FULL" appears and all effects are bypassed. You can resolve this by changing some of the effect types and or setting them to THRU.

#### NOTE

- An effect requires the same amount of processing power whether it is on or off.

#### HINT

- Press and hold  for a second to set the effect quickly to THRU, bypassing the effect.

# 5 To scroll through the effects shown

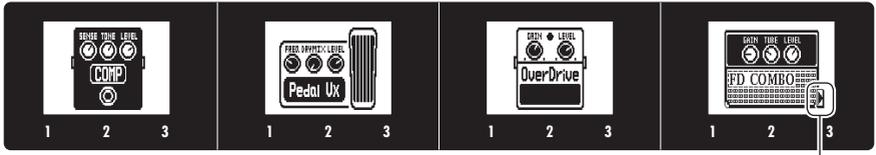
- Press  .

Example: If you press 

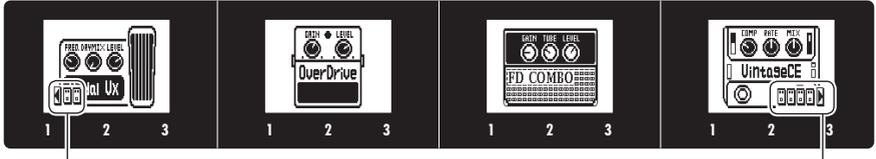
### HINT

You can also scroll using the footswitches.

- Left: Press  <sup>1</sup> and  <sup>2</sup> simultaneously.
- Right: Press  <sup>3</sup> and  <sup>4</sup> simultaneously.



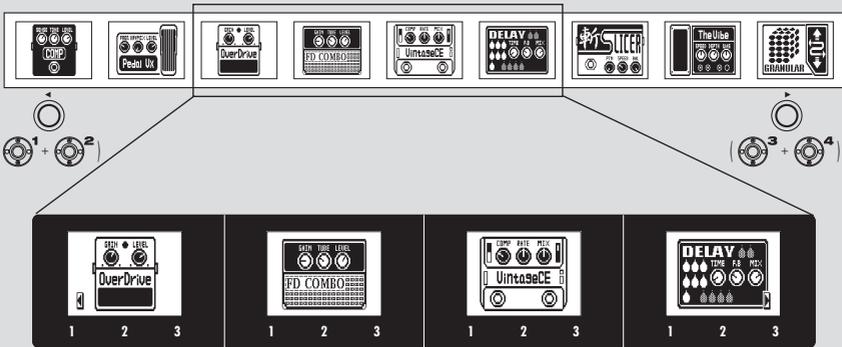
This shows there are more effects in this direction



This shows the number of effects hidden in this direction.

## About scrolling the effects

With the **GS**, you can arrange and use up to nine effects—eight regular effects and one Z-Pedal effect. The display shows four of these effects at a time. By scrolling, you can move to different parts of the effect chain and view effects that might have been hidden.



# Using the Z-Pedal

## 1 To select a Z-Pedal effect

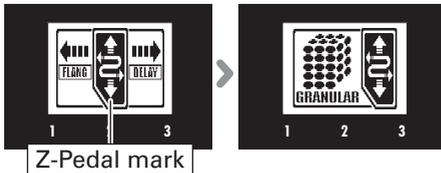
- Press  **SCROLL**  to show the Z-Pedal Effect.



- Press  **TYPE** .



- This changes the effect type.

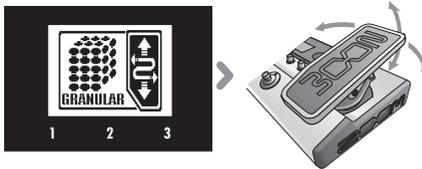


### HINT

- A Z-Pedal mark appears on Z-Pedal effects.
- See “Z-Pedal Effect Types and Parameters” for information about the Z-Pedal effect types.

## 2 To set the Z-Pedal effect

- Select a Z-Pedal effect.
- 
- Functions will be assigned to the Z-Pedal automatically.



### NOTE

- If you choose an ordinary pedal effect, a function will be assigned automatically to the Z-Pedal up-down direction. See “Effect Types and Parameters” for the parameter that is assigned automatically.

## 3 To customize the Z-Pedal.

- Press  **TYPE** .



- The CUSTOM screen opens.



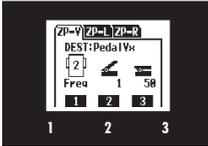
### NOTE

- By using the CUSTOM option, you can control effect parameters as you like with the Z-Pedal.
- See “Effect Types and Parameters” for the parameters that can be assigned.

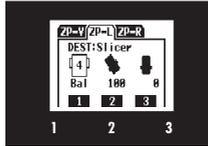
■ To choose the pedal direction to be set

PAGE

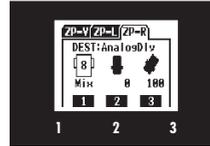
- Press to choose the pedal direction.



Up and down



Left



Right

**HINT**

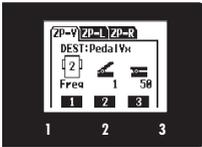
- The up and down direction can be used to turn an effect ON/OFF with the pedal switch.

■ To select the controlled parameter

- Turn .



- The effect parameters that can be assigned are shown.



**HINT**

- INPUT VOL: Controls the input level.
- OUTPUT VOL: Controls the output level. (Does not affect the volume of the rhythm or looper).
- NO ASSIGN: No function is assigned to the current direction.

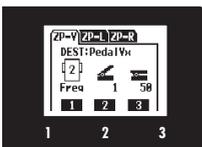
**NOTE**

- See "Effect types and parameters" for details about the functions that can be assigned for each effect.

■ Set the parameter range that the pedal can adjust.

- Turn to set the minimum value.

- Turn to set the maximum value.

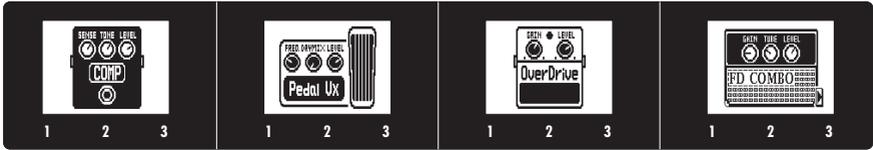


**HINT**

- The minimum value can be set higher than the maximum value. When set this way, pushing the pedal down decreases the effect, while letting it up increases the effect.

# Selecting patches

Confirm that the Home display is shown.

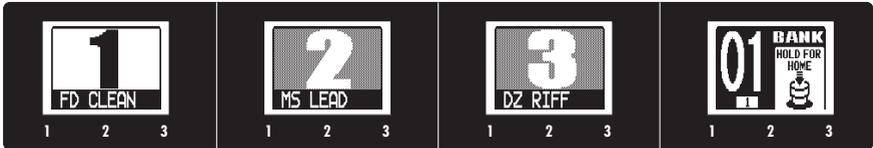


## 1 To activate patch selection

- Press and hold  **4** for a second.



- Effect 1–3 show patch numbers and names, and Effect 4 shows the bank number.



## 2 To change the patch

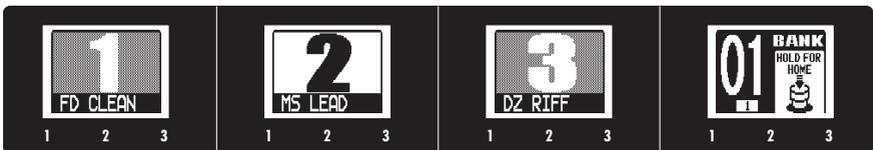
- Press  **1**,  **2** or  **3**.



- That patch changes.

### HINT

- You can also change patches using  .



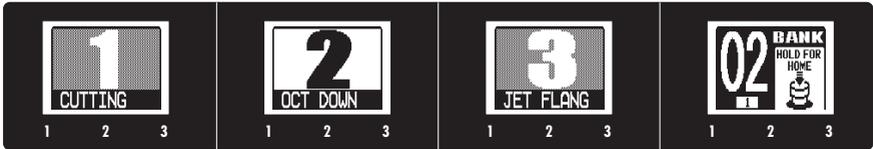
Selected patch

### 3 To change the bank

- Press  **1** and  **2** simultaneously to open the lower bank.
- Press  **2** and  **3** simultaneously to open the higher bank.
- Turn  **1** of Effect 4.



- The bank number changes.

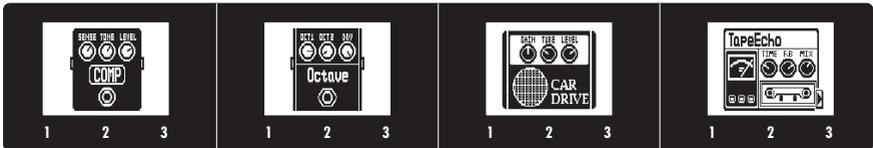


**NOTE**

- When pressing two footswitches at the same time, the sound could be affected by the footswitch that is pressed slightly earlier. To avoid this, do not make sound when switching banks.

### 4 To return to the Home Screens

- Press and hold  **4** for a second.



# Storing Patches

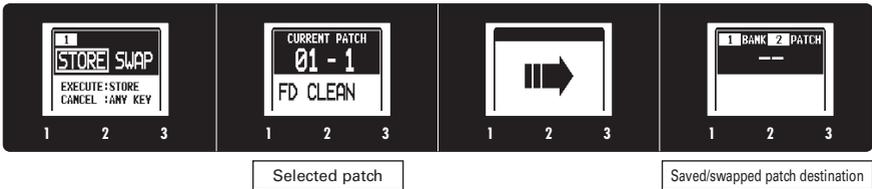
The **GS** automatically saves settings when parameters are adjusted.

## 1 To store a patch or swap with a different patch

- Press **STORE/SWAP** .

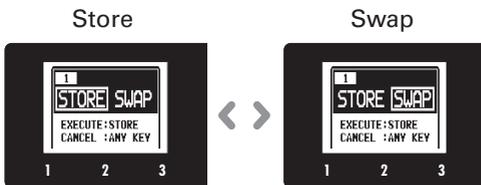


- **STORE/SWAP**  blinks and the screens appear as below.



## 2 To select whether to store or swap the patch

- Turn **1**  on Effect 1.



### 3 To set where to store or swap the patch

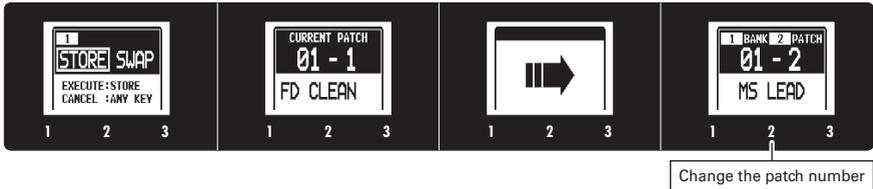
■ To change the patch number where stored/swapped

- Turn  of Effect 4.



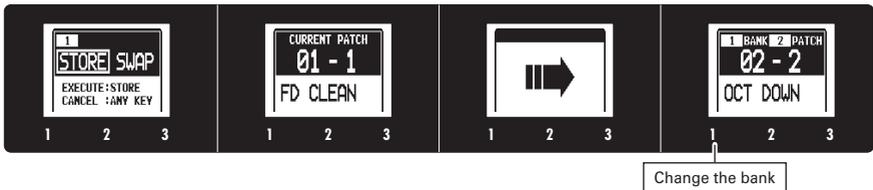
**NOTE**

- The currently selected patch cannot be set as the destination.
- The current setting values are automatically saved.



■ To change the bank where stored/swapped

- Turn  of Effect 4.



### 4 To complete patch storing/swapping

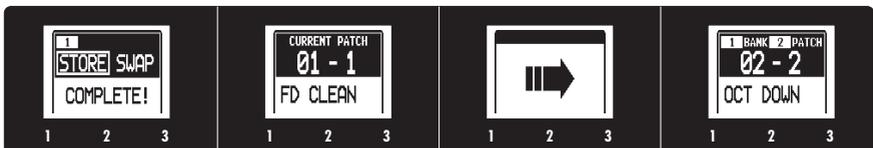
- Press .



**HINT**

- To cancel this, press any key  instead of .

- After "COMPLETE!" appears on the display, the stored/swapped patch opens.



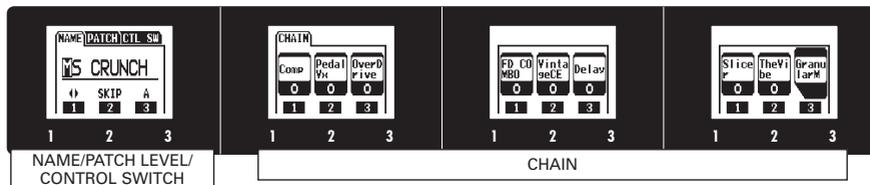
# Setting patch-specific parameters

## 1 To activate the TOTAL menu

- Press .

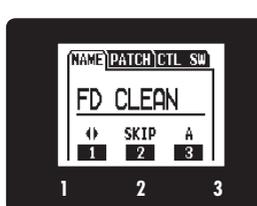
### NOTE

- Settings made for TOTAL parameters are saved separately for each patch.
- See page 19 for how to use the CHAIN function (effect reordering).



## 2 To change the patch name

- Turn ,  and  of Effect 1.



: Turn  to move the cursor.

: Turn  to change the type of character/symbol.

: Turn  to change the character.

### NOTE

- The following characters and symbols can be used.  
! # \$ % & ' ( ) + , - . : = @ [ ] ^ \_ ` { } ~ A-Z, a-z, 0-9, (space)

## 3 To adjust the patch level

- Turn  on Effect 1.



### NOTE

- The setting range is 0-120.

### HINT

- To change the overall volume of all patches, adjust the master level (see page 20).

## 4 To set an optional footswitch function

- Press **PAGE**  and turn  of Effect 1.



- Effect functions that can be assigned are shown.



### HINT

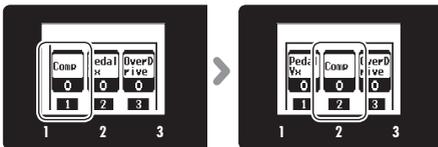
- BYPASS/MUTE:** Use to bypass or mute the effect.
- TAP TEMPO:** Press the footswitch repeatedly at the desired tempo to set the tempo used for rhythms, the looper and effects.
- NO ASSIGN:** No function is assigned to the footswitch.
- If the selected parameter has multiple functions, use  to select one.

### NOTE

- In order to use the function set, the corresponding effect must also be ON.
- See "Effect types and parameters" for details about the functions that can be assigned for each effect.
- You can also connect an expression pedal (FP01/FP02) and use it to control the volume.

## 5 To change the order of the effects

- Turn ,  and  of Effects 2–4 to change effect positions.



### HINT

- Effects that are OFF appear gray.

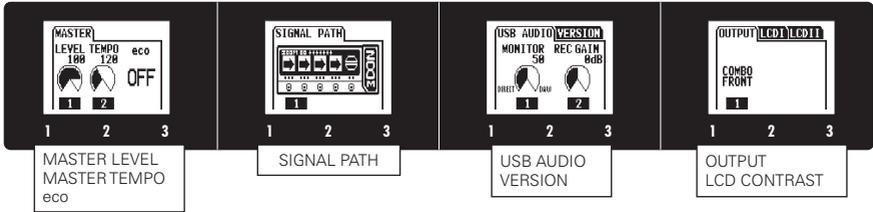
## 6 To exit the TOTAL menu

- Press .

# Changing Various Settings

## 1 To activate the GLOBAL menu

- Press .

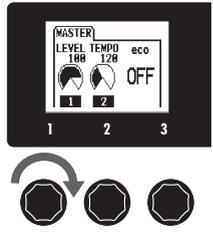


**NOTE**

- Global parameter settings affect all patches.

## 2 To adjust the master level

- Turn  of Effect 1.

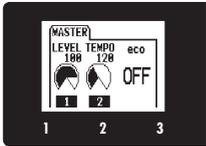


**NOTE**

- The setting range is 0-120.

### 3 To set the master tempo

- Turn  of Effect 1.

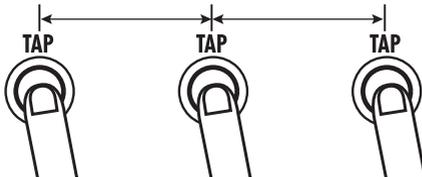


**NOTE**

- The setting range is 40–250.
- This tempo setting is used by every effect, rhythms and the looper.

■ To set the tempo by tapping

- Press  two or more times at the desired tempo.



**HINT**

- You can also set the tempo using an FS01 footswitch (sold separately). (See page 19.)

### 4 To check the eco mode status

- The eco mode ON/OFF setting is shown to the right of the master tempo.



## Changing Various Settings

### 5 To change the direction of the signal flow

- Turn  of Effect 2.

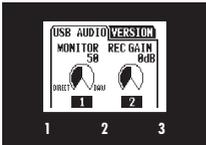


- This changes the signal flow direction.



### 6 To adjust the USB audio monitoring balance

- Turn  of Effect 3.

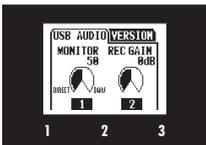


#### NOTE

- This adjusts the balance between the signal from a connected computer (DAW) and the signal input and processed through the unit (DIRECT).
- The setting range is 0–100.
- Set this to 0 to monitor only the DIRECT signal or 100 to monitor only the DAW (computer) software signal.

### 7 To adjust the recording level

- Turn  on Effect 3.

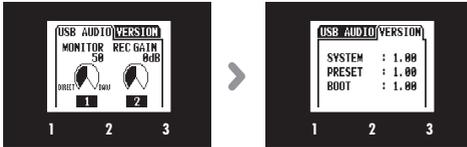


#### NOTE

- This adjusts the level of the signal sent to the DAW software (computer).
- The setting range is  $\pm 6$  dB.

## 8 To view the firmware versions

- Press **PAGE**  of Effect 3.

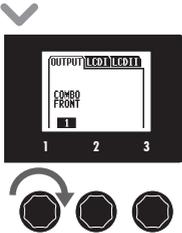


**HINT**

- Check the ZOOM website (<http://www.zoom.co.jp>) for the latest firmware versions.

## 9 To select the connected equipment

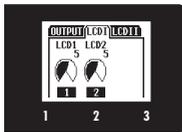
- Turn  on Effect 4.



Parameter value	Meaning
DIRECT	Use when connected to headphones or monitor speakers
COMBO FRONT	Use when connected to an ordinary combo amp input
STACK FRONT	Use when connected to an ordinary stack amp input
COMBO POWER AMP	Use when connected to an ordinary combo amp return
STACK POWER AMP	Use when connected to an ordinary stack amp return

## 10 To adjust the contrast of the displays

- Press **PAGE**  of Effect 4 to open the LCDI or LCDII tab.
- Turn  on LCD1–LCD4.



Page	Indicator	Display adjusted
LCDI	LCD1	Effect 1
	LCD2	Effect 2
LCDII	LCD3	Effect 3
	LCD4	Effect 4

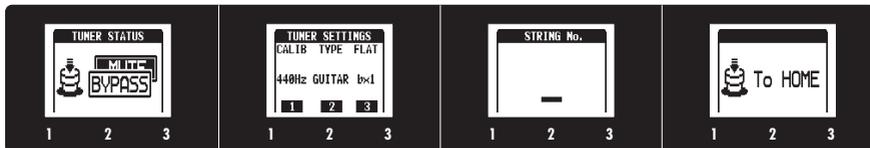
## 11 To exit the GLOBAL menu

- Press **GLOBAL** .

# Using the Tuner

## 1 To activate the tuner

- Press and hold  **3** for a second.

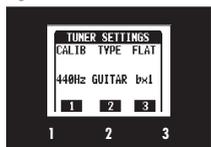


### HINT

- Press  **1** to switch between BYPASS and MUTE settings.

## 2 To change the tuner's standard pitch

- Turn  **1** of Effect 2.

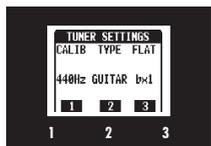


### NOTE

- The standard pitch for middle A can be set to 435–445 Hz.
- The standard pitch is remembered even when the POWER is OFF.

## 3 To select the tuner type

- Turn  **2** of Effect 2.



### CHROMATIC

The chromatic tuner shows the nearest pitch name (semitone) and how far the input sound is from that pitch.

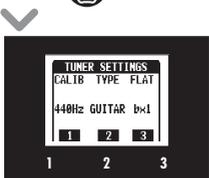
### Other tuner types

Depending on the selected type, the nearest string name and how far the sound input is from that pitch are shown. You can select from the following tunings.

Display	Meaning	String number/Note name						
		7	6	5	4	3	2	1
GUITAR	Standard tuning for guitars, including 7-string guitars	B	E	A	D	G	B	E
OPEN A	In open A tuning, the open strings make an A chord	-	E	A	E	A	C#	E
OPEN D	In open D tuning, the open strings make a D chord	-	D	A	D	F#	A	D
OPEN E	In open E tuning, the open strings make an E chord	-	E	B	E	G#	B	E
OPEN G	In open G tuning, the open strings make a G chord	-	D	G	D	G	B	D
DADGAD	This alternate tuning is often used for tapping, etc.	-	D	A	D	G	A	D

## 4 To use a drop tuning

- Turn  on Effect 2.



### NOTE

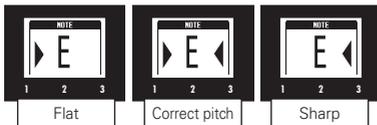
- You can drop the tuning by one (b x1), two (b x2) or three (b x3) semitones.
- Drop tuning is not possible when the TYPE is set to CHROMATIC.

## 5 To tune a guitar

- Play the open string that you want to tune and tune it.

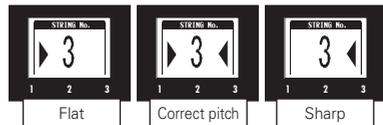
### ■ Chromatic tuner

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



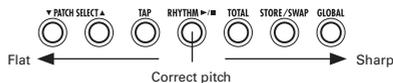
### ■ Other tuners

The number of the nearest string and the pitch accuracy are shown.



### HINT

- The keys above the displays also light to show the pitch accuracy.



## 6 To end tuning

- Press ,  or .

# Using Rhythms

## 1 To activate a rhythm

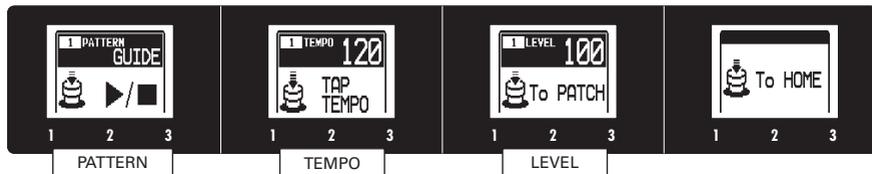
- Press  .



- Rhythm pattern playback starts and the rhythm setting screen opens.

### HINT

- You can use a rhythm pattern while using the looper.



## 2 To select the rhythm pattern

- Turn  of Effect 1.



### NOTE

- See page 63 for types of patterns.

## 3 To adjust the tempo

- Turn  of Effect 2.



### HINT

- You can also set the tempo using  or .

### NOTE

- The setting range is 40–250.
- This tempo setting is used by every effect, rhythms and the looper.

**4 To adjust the rhythm volume**

- Turn  on Effect 3.



**NOTE**

- The setting range is 0–100.



**5 To stop the rhythm**

- Press .

**HINT**

- Press  again to start playback of the rhythm again.

**6 To complete setting the rhythm**

■ **To stop the rhythm and return to the previous screen**

- Press .

■ **To select a patch while keeping the rhythm playing**

- Press .

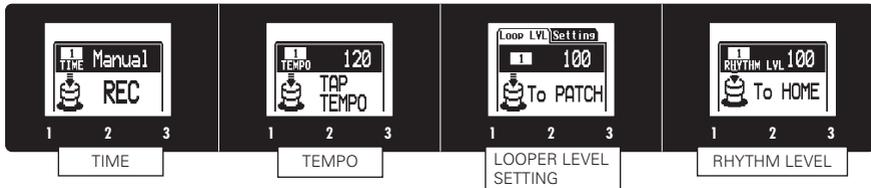
■ **To return to the Home Screens while keeping the rhythm playing**

- Press .

# Using the Looper

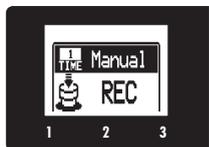
## 1 To activate the Looper

- Press and hold  for a second.



## 2 To set the recording time

- Turn  of Effect 1.



### Manual

Use the footswitch to start and stop recording.

### Note mark

Set the recording time by setting the tempo and the number of quarter notes.

### NOTE

- The looper can record 1.5-60 seconds (30 seconds when UNDO is enabled).
- If the setting would not fall in this range, it will automatically be adjusted.
- Changing the TIME setting will erase the currently recorded loop.

## 3 To adjust the tempo

- Turn  of Effect 2.



### HINT

- You can also set the tempo using .
- If no loop has been recorded yet, you can also set the tempo by tapping .

### NOTE

- The setting range is 40-250.
- Changing the tempo will erase the currently recorded loop.
- This tempo setting is used by every effect, rhythms and the looper.

## 4 To record a phrase and play it back

- Press .



Recording standby



Recording



Loop playing



### ■ If set to “Manual”

- When  is pressed again or the maximum recording time is reached, loop playback starts (and “PLAY” appears on the display).

### ■ If set to a note mark

- Recording continues for the set time and then loop playback starts (and “PLAY” appears on the display).

#### HINT

- During recording, press  to cancel recording.

#### NOTE

- When using a rhythm, recording will start after the precount.
- When using a rhythm, the loop timing will be quantized, so even if you stop the loop recording a little out of time, the loop end point will be adjusted to match the tempo correctly.

## 5 To stop loop playback

- Press .



## Using the Looper

## 6 To overdub a recorded loop

## ■ To start overdubbing

- During loop playback, press  <sup>1</sup>.



Loop playing



Overdubbing



## ■ To end overdubbing

- Press  <sup>1</sup> again.



Overdubbing



Loop playing



## 7 To erase the loop

- Press and hold  <sup>2</sup> for a second.



- "CLEAR" appears on the display.



## 8 To adjust the loop volume

### ■ To adjust the volume of the looped phrase

- Turn  of Effect 3.



#### NOTE

- The setting range is 0–100.

### ■ To adjust the volume of the rhythm

- Turn  of Effect 4.



#### NOTE

- The setting range is 0–100.

## 9 To view other screens

### ■ You can select patches while a loop is playing

- Press  **3**.

### ■ To return to the Home Screens while a loop is playing

- Press  **4**.

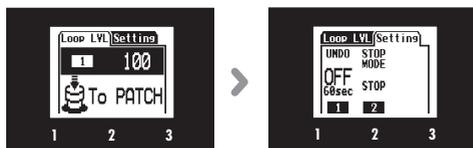
#### NOTE

- Returning to the Home Screens will not erase the loop.
- Turning the power OFF will erase the loop.

# 10 To change the looper settings

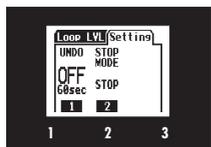
PAGE

- Press of Effect 3.



## ■ To activate the UNDO function

- Turn on Effect 3.



### NOTE

- When Undo is ON, the maximum loop recording time is limited to 30 seconds.

### HINT

- When UNDO is ON, you can cancel (undo) the last overdubbing by pressing for a second. After undoing, you can recover the cancelled overdub (redo) by pressing for a second again.

■ To select the STOP MODE

- Turn  of Effect 3.



STOP MODE	How loop playback stops
STOP	Playback stops immediately
FINISH	Playback stops after the loop plays to its end
FADE OUT	Playback stops after fading out

**HINT**

- Even when set to FINISH or FADEOUT, you can stop loop playback immediately by pressing  again.

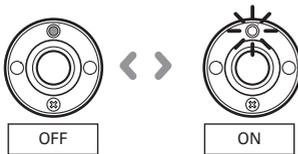
# Using the TUBE BOOSTER

## 1 To turn the TUBE BOOSTER ON/OFF

- Press  of the TUBE BOOSTER.



- This turns the TUBE BOOSTER ON or OFF.

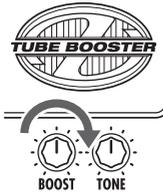


### NOTE

- While the tube is warming up, the TUBE BOOSTER might not make any sound for about 5 seconds.
- Signals recorded by USB Audio cannot be amplified by the TUBE BOOSTER.
- The TUBE BOOSTER ON/OFF setting is not saved. It is always OFF when the unit starts up.

## 2 To adjust the amount of boost from the TUBE BOOSTER

- Turn .



### NOTE

- The TUBE BOOSTER provides 0–16 dB of boost.

## 3 To adjust the TUBE BOOSTER tone

- Turn .



### NOTE

- The more the TONE knob is turned left, the more high frequencies are suppressed.

# Using Audio Interface Functions

This unit can be used with computers running the following operating systems

## ■ Compatible OS

### Windows

Windows® XP SP3 (32bit) or newer

Windows® Vista SP1 (32bit, 64bit) or newer

Windows® 7 (32bit, 64bit)

32bit: Intel® Pentium® 4 1.8GHz or faster, RAM 1GB or more

64bit: Intel® Pentium® DualCore 2.7GHz or faster, RAM 2GB or more

### Mac

OS X 10.5/10.6/10.7

Intel® CoreDuo 1.83GHz or faster

RAM 1GB or more

## ■ Quantization (bit-rate)

16-bit

## ■ Sampling frequency

44.1kHz

For details about recording, playback and other functions, please see the included startup guide.

### HINT

- You can adjust the balance between the **GS** and computer signals. (See page 22.)
- You can adjust the recording level. (See page 22.)

### NOTE

- To monitor the signal of your connected guitar after it has passed through your DAW software, set USB AUDIO MONITOR balance to 100. (See page 22.)  
At other settings, the output signal will sound like a flanger effect is being used.

# Updating the firmware

## To download the latest firmware

- Visit the ZOOM Website (<http://www.zoom.co.jp>).

### HINT

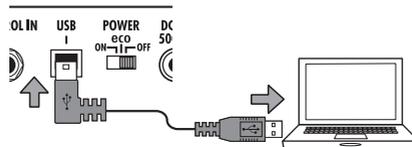
- Open the GLOBAL menu to check the current firmware versions. (See page 23.)

## 1 To use the version updating function

- Confirm that the POWER switch is set to OFF and the AC adapter is connected.



- Connect the **GS** to a computer using a USB cable.



- While pressing both  **1** and  **2**, set the POWER switch to ON.



- The VERSION UPDATE screen appears.



## 2 To update the firmware

- Launch the version update application on your computer, and execute the update.

### NOTE

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

### HINT

- See the ZOOM website for instructions about how to use the application.

### 3 To complete updating

- When the **GS** has finished updating, "COMPLETE!" appears on its display.



- Set the POWER switch to OFF.

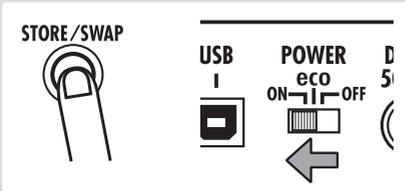
**HINT**

- Updating the firmware version will not erase saved patches.

#### Restoring the **GS** to its factory default settings

1. To use the All Initialize function

- While pressing **STORE/SWAP** , set the POWER switch to ON.



- The All Initialize screen appears.



2. To execute the All Initialize function

- Press **STORE/SWAP** .

**NOTE**

- Press any key other than **STORE/SWAP**  to cancel.

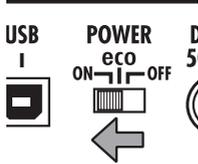
**HINT**

- Executing the All Initialize function will restore all the settings of the **GS**, including its patches, to factory defaults. Do not use this function unless you are certain that you want to do this.

# Adjusting the Z-Pedal

## 1 To calibrate its sensitivity

- While pressing , set the POWER switch to ON.

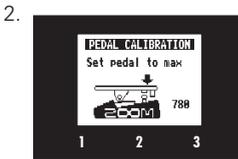
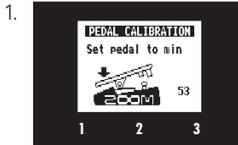


### NOTE

- Calibrate the pedal if:
  - Pressing the pedal does not have much effect.
  - The volume or tone changes too much even when only pressing the pedal lightly.



- Operate the Z-Pedal in the following order, pressing  after each step.



- When calibration is over, "OK!" appears on the screen and play mode starts.

### HINT

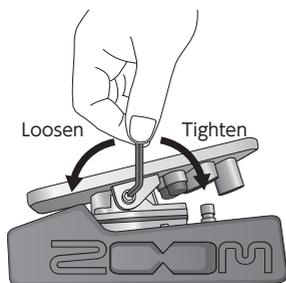
- If "ERROR!" appears, restart calibration from the beginning.

## 2 To adjust the torque

You can use a 5mm hex key (Allen wrench) to adjust the vertical and horizontal torque of the Z-Pedal.

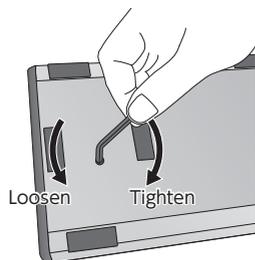
### ■ To adjust the vertical torque

- Insert the hex key into the vertical torque adjustment screw on the side of the pedal. Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.



### ■ To adjust the horizontal torque

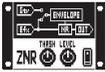
- Insert the hex key into the horizontal torque adjustment screw on the bottom of the pedal. Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.



#### NOTE

- Be careful when loosening a torque adjustment screw, because if you loosen it too much, it could come off inside the unit, making it impossible to hold the pedal in place.



<b>006 ZNR</b> 	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.									
		Knob1			Knob2			Knob3		
	Page01	THRSH	1-25	P	DETECT	GtrIn, EfxIn	Level	0-150		P
Page02	Adjusts the effect sensitivity.			Sets control signal detection level.			Adjusts the output level.			
<b>007 NoiseGate</b> 	This is a noise gate that cuts the sound during playing pauses.									
		Knob1			Knob2			Knob3		
	Page01	THRSH	1-25	P	Level	0-150				
Page02	Adjusts the effect sensitivity.			Adjusts the output level.						
<b>008 DirtyGate</b> 	This vintage style gate features a characteristic way of closing.									
		Knob1			Knob2			Knob3		
	Page01	THRSH	1-25	P	Level	0-150				
Page02	Adjusts the effect sensitivity.			Adjusts the output level.						
<b>009 GraphicEQ</b> 	This unit has a six band equalizer.									
		Knob1			Knob2			Knob3		
	Page01	160Hz	-12-12		400Hz	-12-12		800Hz	-12-12	
	Page02	Boosts or cuts the low (160 Hz) frequency band.			Boosts or cuts the low-middle (400 Hz) frequency band.			Boosts or cuts the middle (800 Hz) frequency band.		
Page03	3.2kHz	-12-12		6.4kHz	-12-12		12kHz	-12-12		
Page03	Boosts or cuts the high (3.2 kHz) frequency band.			Boosts or cuts the extremely high (6.4 kHz) frequency band.			Boosts or cuts the harmonics (12 kHz) frequency band.			
Page03	Level	0-150	P							
Page03	Adjusts the output level.									
<b>010 ParaEQ</b> 	This is a 2-band parametric equalizer.									
		Knob1			Knob2			Knob3		
	Page01	Freq1	20Hz-20kHz		Q1	0.5, 1, 2, 4, 8, 16		Gain1	-12-12	
	Page02	Adjusts center frequency of EQ1.			Adjusts EQ1 Q.			Adjusts EQ1 gain.		
Page02	Freq2	20Hz-20kHz		Q2	0.5, 1, 2, 4, 8, 16		Gain2	-12-12		
Page03	Adjusts center frequency of EQ2.			Adjusts EQ2 Q.			Adjusts EQ2 gain.			
Page03	Level	0-150	P							
Page03	Adjusts the output level.									
<b>011 Exciter</b> 	Adjusts the depth of the compression.									
		Knob1			Knob2			Knob3		
	Page01	Bass	0-100		Trebl	0-100		Level	0-150	P
Page02	Adjusts the amount of low-frequency phase correction.			Adjusts the amount of high-frequency phase correction.			Adjusts the level of the signal after it has passed through the module.			
<b>012 CombFLTR</b> 	This effect uses the comb filter that results from fixing the modulation of the flanger like an equalizer.									
		Knob1			Knob2			Knob3		
	Page01	Freq	1-50	P	Reso	-10-0-10	P	Mix	0-100	P
Page01	This sets the emphasized frequency.			Adjusts the intensity of the resonance sound of the effect.			Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	HiDMP	0-10		Level	0-150	P				
Page02	Adjusts the treble attenuation of the effect sound.			Adjusts the output level.						

# Effect Types and Parameters

<b>013 AutoWah</b> 	This effect varies wah in accordance with picking intensity.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Sense	-10-1, 1-10	P	Reso	0-10	P	Level	0-150	P
Page02	Adjusts the sensitivity of the effect.		Adjusts the intensity of the resonance sound.		Adjusts the output level.					
<b>014 Resonance</b> 	This effect varies the resonance filter frequency according to picking intensity.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Sense	-10-1, 1-10	P	Reso	0-10	P	Level	0-150	P
Page02	Adjusts the sensitivity of the effect.		Adjusts the intensity of the resonance sound.		Adjusts the output level.					
<b>015 Cry</b> 	This effect varies the sound like a talking modulator.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Range	1-10	P	Reso	0-10	P	Sense	-10-1, 1-10	P
Page02	Adjusts the frequency range processed by the effect.		Adjusts the intensity of the modulation resonance sound.		Adjusts the sensitivity of the effect.					
<b>016 SlowFLTR</b> 	The frequency of this filter effect changes, triggered by picking.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Time	1-50	P	Curve	0-10		Level	0-150	P
Page02	Sets the time taken to change the sound.		Adjusts the curve of the sound change.		Adjusts the output level.					
<b>017 M-Filter</b> 	This envelope filter has the flavor of a MOOG MF-101 low pass filter and can be set in a wide range.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Freq	0-100	P	Sense	0-10		Reso	0-10	P
Page02	Sets minimum frequency of envelope filter.		Sets effect sensitivity.		Sets effect resonance.					
Page03	Type	HPF, BPF, LPF		Chara	2Pole, 4Pole		VLCTY	Fast, Slow		
Page02	Sets filter type.		Adjusts amount of filter applied.		Sets speed of filter action.					
<b>018 Step</b> 	This special effect gives the sound a stepped quality.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Depth	0-100		Rate	0-50	♪ P	Reso	0-10	P
Page02	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the intensity of the modulation resonance sound.					
<b>019 SeqFLTR</b> 	The sequence filter has the flavor of a Z.Vex Seek-Wah.									
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>				
	Page01	Step	2-8		PTRN	1-8		Speed	1-50	♪ P
Page02	Adjusts number of sequence steps.		Sets effect pattern.		Sets modulation speed.					
Page02	Shape	0-10		Reso	0-10	P	Level	0-150	P	
Page02	Sets effect sound envelope.		Sets effect resonance.		Adjusts the output level.					

<b>020 RndmFLTR</b>		This filter effect changes character randomly.											
		Knob1				Knob2				Knob3			
	Page01	Speed	1-50		P	Range	0-100		P	Reso	0-10		P
	Page02	Sets modulation speed.				Adjusts frequency range affected.				Sets effect resonance.			
		Type	HPF, BPF, LPF			Chara	2Pole, 4Pole			Bal	0-100		P
Page03	Sets filter type.				Adjusts amount of filter applied.				Adjusts the balance between original and effect sounds.				
		Level	0-150		P								
		Adjusts the output level.											
<b>021 fCycle</b>		This filter effect changes tone characteristics cyclically.											
		Knob1				Knob2				Knob3			
	Page01	Rate	1-50		P	Wave	Sine, Tri, SawUp, SawDn			Level	0-150		P
	Page02	Sets the speed of the modulation.				Sets the modulation waveform.				Adjusts the output level.			
		Depth	0-100		P	Reso	0-10		P				
		Sets the depth of the modulation.				Adjusts the intensity of the modulation resonance.							
<b>022 Booster</b>		The booster increases signal gain to make the sound more powerful.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
<b>023 OverDrive</b>		Simulation of the Boss OD-1, the compact effect box that was the first to take the "overdrive" title.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
<b>024 T Scream</b>		Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
<b>025 Governor</b>		Simulation of the Guv'nor distortion effect from Marshall.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
<b>026 Dist+</b>		Simulation of the MXR distortion+ effect that made distortion popular worldwide.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
<b>027 Dist 1</b>		Simulation of the Boss DS-1 distortion pedal, which has been a long-seller.											
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			

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<b>028 Squeak</b> 	Simulation of the popular Pro Co Rat famous for its edgy distortion sound.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>029 FuzzSmile</b> 	Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>030 GreatMuff</b> 	Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>031 MetalWRLD</b> 	Simulation of the Boss Metal Zone, which is characterized by long sustain and a powerful lower midrange.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>032 HotBox</b> 	Simulation of the compact Matchless Hotbox pre-amplifier with a built-in tube.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>033 Z Clean</b> 	ZOOM original unadorned clean sound.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>034 Z MP1</b> 	An original sound created by merging characteristics of an ADA MP1 and a MARSHALL JCM800.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				
<b>035 Z Bottom</b> 	A high gain sound that emphasizes low and middle frequencies.												
		Knob1				Knob2				Knob3			
	Page01	Gain	0-100		P	Tone	0-100		Level	0-150		P	
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.				

036	 Z Dream	A high gain sound for lead playing based on the Mesa Boogie Road King Series II Lead channel.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
037	 Z Scream	An original high gain sound balanced from low to high frequencies.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
038	 Z Neos	A crunch sound modeled on the sound of a modified British class A combo amplifier.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
039	 Z Wild	A high gain sound with even more overdrive boost.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
040	 Lead	Lead a bright and smooth distortion sound.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
041	 ExtremeDS	This distortion effect boasts the highest gain in the world.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tone	0-100			Level	0-150		P
Page02	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.					
042	 Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.												
		Page01	Knob1				Knob2				Knob3			
			Top	0-100		P	Body	0-100			Level	0-150		P
Page02	Adjusts the unique string tone of acoustic guitars.				Adjusts the body resonance of acoustic guitars.				Adjusts the output level.					
043	 FD COMBO	Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.												
		Page01	Knob1				Knob2				Knob3			
			Gain	0-100		P	Tube	0-100			Level	0-150		P
		Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
Page03	Trebl	0-100			Middl	0-100			Bass	0-100				
Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1								
Page03	Adjusts volume of super-high frequencies.				Selects cabinet.									

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<b>044 DELUXE-R</b> 	This models the sound of a Fender Deluxe Reverb made in 1965.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>045 FD VIBRO</b> 	Modeled sound of a '63 Fender Vibroverb.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>046 US BLUES</b> 	Crunch sound of a Fender Tweed Bassman.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>047 VX COMBO</b> 	Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>048 VX JMI</b> 	This simulates the sound of an early model of a class-A British combo amp.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>049 BG CRUNCH</b> 	Crunch sound of a Mesa Boogie MkIII combo amp.											
		Knob1			Knob2			Knob3				
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100			Middl	0-100			Bass	0-100		
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100			CAB	See Table 1						
	Adjusts volume of super-high frequencies.			Selects cabinet.								

<b>050 MATCH 30</b>	Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						
<b>051 CAR DRIVE</b>	This models the sound of a Carr Mercury high-end small combo amp.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						
<b>052 TW ROCK</b>	This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						
<b>053 TONE CITY</b>	This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						
<b>054 HW STACK</b>	Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						
<b>055 TANGERINE</b>	This models the Orange Graphic 120 with its unique design and sound.											
	Knob1			Knob2			Knob3					
	Page01	Gain	0-100		P	Tube	0-100		Level	0-150		P
		Adjusts the gain.					Adjusts tube amp compression.			Adjusts the output level.		
	Page02	Trebl	0-100			Middl	0-100		Bass	0-100		
		Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.				
	Page03	Prese	0-100			CAB	See Table 1					
	Adjusts volume of super-high frequencies.					Selects cabinet.						

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<b>056 B-BREAKER</b> 	This models the sound of a Marshall 1962 Bluesbreaker combo amp.											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>057 MS CRUNCH</b> 	The crunch sound of the Marshall 1959 that has given birth to many legends.											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>058 MS 1959</b> 	This models the sound of a Marshall 1959 Plexi made in 1969.											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>059 MS DRIVE</b> 	The high gain sound of a JCM2000 Marshall stack amp.											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>060 BGN DRIVE</b> 	This simulates the lead sound from channel 3 of a Bogner Ecstasy.											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								
<b>061 BG DRIVE</b> 	The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).											
		Knob1				Knob2				Knob3		
	Page01	Gain	0-100	P	Tube	0-100		Level	0-150		P	
		Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.				
Page02	Trebl	0-100		Middl	0-100		Bass	0-100				
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.					
Page03	Prese	0-100		CAB	See Table 1							
	Adjusts volume of super-high frequencies.			Selects cabinet.								

<b>062</b>	<b>DZ DRIVE</b>	The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	Gain	0-100		P	Tube	0-100			Level	0-150			P		
	Page02	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.										
	Page03	Trebl	0-100			Middl	0-100			Bass	0-100					
	Page02	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.										
	Page03	Prese	0-100			CAB	See Table 1									
	Page03	Adjusts volume of super-high frequencies.		Selects cabinet.												
<b>063</b>	<b>ALIEN</b>	This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	Gain	0-100		P	Tube	0-100			Level	0-150			P		
	Page02	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.										
	Page03	Trebl	0-100			Middl	0-100			Bass	0-100					
	Page02	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.										
	Page03	Prese	0-100			CAB	See Table 1									
	Page03	Adjusts volume of super-high frequencies.		Selects cabinet.												
<b>064</b>	<b>REVO-1</b>	This simulates the high-gain sound of a Krank Revolution 1 Plus.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	Gain	0-100		P	Tube	0-100			Level	0-150			P		
	Page02	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.										
	Page03	Trebl	0-100			Middl	0-100			Bass	0-100					
	Page02	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.										
	Page03	Prese	0-100			CAB	See Table 1									
	Page03	Adjusts volume of super-high frequencies.		Selects cabinet.												
<b>065</b>	<b>Tremolo</b>	This effect varies the volume at a regular rate.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	Depth	0-100		P	Rate	0-50		♪	P	Level	0-150			P	
	Page02	Adjusts the depth of the modulation.		Adjusts the rate of the modulation.		Adjusts the output level.										
	Page02	Wave	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9		P											
	Page02	Sets the modulation waveform.														
<b>066</b>	<b>DuoTrem</b>	This effect combines two tremolos.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	RateA	0-50		♪	P	RateB	0-50		♪	P	Level	0-150			P
	Page02	Adjusts speed of LFO A modulation.		Adjusts speed of LFO B modulation.		Adjusts the output level.										
	Page02	DPT_A	0-100		P	DPT_B	0-100		P	Link	Seri, Para, STR					
	Page02	Adjusts depth of LFO A modulation.		Adjusts depth of LFO B modulation.		Sets how the two tremolos are connected.										
	Page03	WaveA	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9			WaveB	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9									
	Page03	Sets the modulation waveform of LFO A.			Sets the modulation waveform of LFO B.											
<b>067</b>	<b>Slicer</b>	This effect creates a rhythmical sound by continuously slicing the input.														
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>										
	Page01	PTRN	1-20			Speed	1-50		♪	P	Bal	0-100			P	
	Page01	Sets effect pattern.		Sets modulation speed.		Adjusts the balance between original and effect sounds.										
	Page02	THRSH	0-50			Level	0-150			P						
	Page02	Adjusts effect threshold.		Adjusts the output level.												

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<b>068 Phaser</b> 	This effect adds a phasing variation to the sound.						
		Knob1		Knob2		Knob3	
	Page01	Rate	1-50	Color	4 STG, 8 STG, inv 4, inv 8	Level	0-150
Page02	Sets the speed of the modulation.		Sets the tone of the effect type.		Adjusts the output level.		
<b>069 DuoPhase</b> 	This effect combines two phasers.						
		Knob1		Knob2		Knob3	
	Page01	RateA	1-50	RateB	1-50, SyncA, RvrsA	Level	0-150
	Page02	ResoA	0-10	ResoB	0-10	Link	Seri, Para, STR
Page03	DPT_A	1-100	DPT_B	1-100	Sets how two phasers are connected.		
Adjusts depth of LFO A modulation.		Adjusts depth of LFO B modulation.					
<b>070 WarpPhase</b> 	This phaser has a one way effect.						
		Knob1		Knob2		Knob3	
	Page01	Speed	1-50	Reso	0-10	Level	0-150
Page02	Sets modulation speed.		Sets effect resonance.		Adjusts the output level.		
DRCTN		Go, Back					
Sets direction of warping.							
<b>071 Chorus</b> 	This effect mixes a shifted pitch with the original sound to add movement and thickness.						
		Knob1		Knob2		Knob3	
	Page01	Depth	0-100	Rate	1-50	Mix	0-100
Page02	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the amount of effected sound that is mixed with the original sound.		
Tone		0-10		Level		0-150	
Adjusts the tone.		Adjusts the output level.					
<b>072 Detune</b> 	By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.						
		Knob1		Knob2		Knob3	
	Page01	Cent	-25-25	PreD	0-50	Mix	0-100
Page02	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.		Sets the pre-delay time of the effect sound.		Adjusts the amount of effected sound that is mixed with the original sound.		
Tone		0-10		Level		0-150	
Adjusts the tone.		Adjusts the output level.					
<b>073 VintageCE</b> 	This is a simulation of the BOSS CE-1.						
		Knob1		Knob2		Knob3	
	Page01	Comp	0-9	Rate	1-50	Mix	0-100
Page02	Sets the sensitivity of the compressor.		Sets the speed of the modulation.		Adjusts the amount of effected sound that is mixed with the original sound.		
Level		0-150					
Adjusts the output level.							
<b>074 StereoCho</b> 	This is a stereo chorus with a clear tone.						
		Knob1		Knob2		Knob3	
	Page01	Depth	0-100	Rate	1-50	Mix	0-100
Page02	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the amount of effected sound that is mixed with the original sound.		
Tone		0-10		Level		0-150	
Adjusts the tone.		Adjusts the output level.					

<b>075 Ensemble</b> 	This is a chorus ensemble that features three-dimensional movement.							
	Page01	Knob1		Knob2		Knob3		
		Depth	0-100		Rate	1-50	P	Mix
<b>076 VinFLNGR</b> 	This analog flanger sound is similar to an MXR M-117R.							
	Page01	Knob1		Knob2		Knob3		
		Depth	0-100	P	Rate	0-50	P	Reso
<b>077 Flanger</b> 	This is a jet sound like an ADA flanger.							
	Page01	Knob1		Knob2		Knob3		
		Depth	0-100	P	Rate	0-50	P	Reso
<b>078 DynaFLNGR</b> 	The volume of the effect sound changes according to the input signal level with this dynamic flanger.							
	Page01	Knob1		Knob2		Knob3		
		Depth	0-100		Rate	0-50	P	Sense
<b>079 Vibrato</b> 	This effect automatically adds vibrato.							
	Page01	Knob1		Knob2		Knob3		
		Depth	0-100		Rate	0-50	P	Bal
<b>080 Octave</b> 	This effect adds sound one octave and two octaves below the original sound.							
	Page01	Knob1		Knob2		Knob3		
		Oct1	0-100	P	Oct2	0-100	P	Dry
<b>081 PitchSHFT</b> 	This effect shifts the pitch up or down.							
	Page01	Knob1		Knob2		Knob3		
		Shift	-12-12, 24		Tone	0-10		Bal
Page02	Fine		Level					
	-25-25		0-150		P			

# Effect Types and Parameters

	<b>082 MonoPitch</b>	This is a pitch shifter with little sound variance for monophonic (single note) playing.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Shift	-12 - 12 , 24	Tone	0-10	Bal	0-100	P
	Page02	Fine	-25 - 25	Level	0-150			
		Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.		Adjusts the tone.		Adjusts the balance between original and effect sounds.		
		Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.		Adjusts the output level.				
	<b>083 HPS</b>	This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Scale	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 2)	Key	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	Mix	0-100	P
	Page02	Tone	0-10	Level	0-150			
		Sets the pitch of the pitch-shifted sound added to the original sound.		Sets the tonic (root) of the scale used for pitch shifting.		Adjusts the amount of effected sound that is mixed with the original sound.		
		Adjusts the tone.		Adjusts the output level.				
	<b>084 BendCho</b>	This effect provides pitch bending that uses the input signal as trigger and processes each note separately.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Depth	0-100	Time	0-50	Bal	0-100	P
	Page02	Mode	Up, Down	Tone	0-10	Level	0-150	P
		Adjusts the effect depth.		Sets time before effect starts.		Adjusts the balance between original and effect sounds.		
		Sets direction of pitch bend.		Adjusts the tone.		Adjusts the output level.		
	<b>085 MojoRoll</b>	This effect modulates the pitch after picking.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Depth	0-100	Speed	0-100	Rise	0-100	P
	Page02	Mode	Up-Dn, Up, Dn	Level	0-150			
		Sets the depth of the modulation.		Sets the speed of the modulation.		Sets the time before the effect begins to modulate the pitch.		
		Sets the direction of pitch modulation.		Adjusts the output level.				
	<b>086 RingMod</b>	This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Freq	1-50	Tone	0-10	Bal	0-100	P
	Page02	Level	0-150					
		Sets the frequency of the modulation.		Adjusts the tone.		Adjusts the balance between original and effect sounds.		
		Adjusts the output level.						
	<b>087 BitCrush</b>	This effect creates a lo-fi sound.						
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	Bit	4-16	SMPL	0-50	Bal	0-100	P
	Page02	Tone	0-10	Level	0-150			
		Sets bit depth.		Sets sampling rate.		Adjusts the balance between original and effect sounds.		
		Adjusts the tone.		Adjusts the output level.				
	<b>088 Bomber</b>	This effect produces an explosive sound when picking.				<b>FS</b>	<b>Trigger</b>	
		<b>Knob1</b>		<b>Knob2</b>		<b>Knob3</b>		
	Page01	PTRN	HndGn, Arm, Bomb, Thndr	Decay	1-100	Bal	0-100	P
	Page02	THRSH	0-50	Power	0-30	Tone	0-10	
	Page03	Level	0-150					
		Sets type of effect sound.		Sets length of reverberations.		Adjusts the balance between original and effect sounds.		
		Adjusts effect threshold.		Adjusts strength of explosive sound.		Adjusts the tone.		
		Adjusts the output level.						

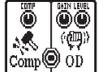
089	MonoSynth	This effect produces the sound of a monophonic (single-note playing) guitar synthesizer that detects the pitch of the input signal.											
			Knob1		Knob2		Knob3						
		Page01	Synth	0-100		P	Dry	0-100		P	Level	0-150	
		Adjusts synthesizer sound level.		Adjusts level of original sound.		Adjusts the output level.							
Page02	Wave	Sine, Tri, SawUp, SawDn				Tone	0-10			Speed	0-100		P
		Sets waveform.		Adjusts the tone.		Adjusts smoothness of pitch change.							
090	Z-Organ	This effect simulates an organ sound.											
			Knob1		Knob2		Knob3						
		Page01	Upper	0-100		P	Lower	0-100		P	Dry	0-100	
		Adjusts volume of high frequencies.		Adjusts volume of low frequencies.		Adjusts level of original sound.							
Page02	HPF	0-10				LPF	0-10			Level	0-150		P
		Adjusts high-pass filter cutoff frequency.		Adjusts low-pass filter cutoff frequency.		Adjusts the output level.							
091	AutoPan	This effect cyclically moves the panning position of the sound.											
			Knob1		Knob2		Knob3						
		Page01	Rate	0-50			P	Width	L50-R50		P	Level	0-150
		Sets the speed of the modulation.		Sets the width of the panning.		Adjusts the output level.							
Page02	Depth	0-10			P	Clip	0-10						
		Sets the depth of the modulation.		Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.									
092	Rt Closet	Simulates a rotary speaker.											
			Knob1		Knob2		Knob3						
		Page01	Bal	0-100		P	Mode	Slow, Fast		P	Level	0-150	
		Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).		Sets the rotary mode.		Adjusts the output level.							
Page02	Drive	0-100											
		Adjusts the amount of amplification from the preamp.											
093	Delay	This long delay has a maximum length of 5000 mS.						FS	Hold, InputMute				
			Knob1		Knob2		Knob3						
		Page01	Time	1-5000			P	FB	0-100		P	Mix	0-100
		Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.							
Page02	HiDMP	0-10				P-P	MONO, P-P			Level	0-150		P
		Adjusts the treble attenuation of the delay sound.		Sets delay output to mono or ping-pong.		Adjusts the output level.							
094	TapeEcho	This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.						FS	InputMute				
			Knob1		Knob2		Knob3						
		Page01	Time	1-2000			P	FB	0-100		P	Mix	0-100
		Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.							
Page02	HiDMP	0-10				Level	0-150		P				
		Adjusts the treble attenuation of the delay sound.		Adjusts the output level.									
095	ModDelay	This delay effect allows the use of modulation.						FS	InputMute				
			Knob1		Knob2		Knob3						
		Page01	Time	1-2000			P	FB	0-100		P	Mix	0-100
		Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.							
Page02	Rate	1-50			P	Level	0-150		P				
		Sets the speed of the modulation.		Adjusts the output level.									

# Effect Types and Parameters

<b>096</b> AnalogDly 	This analog delay simulation has a long delay with a maximum length of 5000 mS.				FS	Hold, InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	1-5000	FB	0-100	Mix	0-100
Page02	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.		
	HiDMP	0-10	P-P	MONO, P-P	Level	0-150	P
		Adjusts the treble attenuation of the delay sound.		Sets delay output to mono or ping-pong.		Adjusts the output level.	
<b>097</b> ReverseDL 	This reverse delay is a long delay with a maximum length of 2500 mS.				FS	Hold, InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	10-2500	FB	0-100	Bal	0-100
Page02	Sets the delay time.		Adjusts the feedback amount.		Adjusts the balance between original and effect sounds.		
	HiDMP	0-10	Level	0-150			P
		Adjusts the treble attenuation of the delay sound.		Adjusts the output level.			
<b>098</b> MultiTapD 	This effect produces several delay sounds with different delay times.				FS	InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	1-3000	PTRN	1-8	Mix	0-100
Page02	Sets the delay time.		Sets the tap pattern, which varies from rhythmical to random patterns.		Adjusts the amount of effected sound that is mixed with the original sound.		
	Tone	0-10	Level	0-150			P
		Adjusts the tone.		Adjusts the output level.			
<b>099</b> DynaDelay 	This dynamic delay adjusts the volume of the effect sound according to the input signal level.				FS	InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	1-2000	Sense	-10- -1, 1-10	Mix	0-100
Page02	Sets the delay time.		Adjusts the effect sensitivity.		Adjusts the amount of effected sound that is mixed with the original sound.		
	FB	0-100	Level	0-150			P
		Adjusts the feedback amount.		Adjusts the output level.			
<b>100</b> FilterDly 	This effect filters a delayed sound.				FS	InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	1-2000	FB	0-100	Mix	0-100
	Page02	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Rate		1-50	Depth	0-100	Reso	0-10	P
Page03	Sets the speed of the modulation.		Sets the depth of the modulation.		Adjusts the intensity of the modulation resonance.		
	Level	0-150					P
		Adjusts the output level.					
<b>101</b> PitchDly 	This effect applies pitch shift to a delayed sound.				FS	InputMute	
	Page01	Knob1		Knob2		Knob3	
		Time	1-2000	Pitch	-12-12	Mix	0-100
Page02	Sets the delay time.		Sets volume of pitch shift applied to delayed sound.		Adjusts the amount of effected sound that is mixed with the original sound.		
	FB	0-100	Tone	0-10	Level	0-150	P
		Adjusts the feedback amount.		Adjusts the tone.		Adjusts the output level.	
<b>102</b> StereoDly 	This stereo delay allows the left and right delay times to be set separately.				FS	InputMute	
	Page01	Knob1		Knob2		Knob3	
		TimeL	1-2000	TimeR	1-2000	Mix	0-100
	Page02	Adjusts delay time of left channel delay.		Adjusts delay time of right channel delay.		Adjusts the amount of effected sound that is mixed with the original sound.	
LchFB		0-100	RchFB	0-100	Level	0-150	P
Page03	Adjusts delay feedback of left channel.		Adjusts delay feedback of right channel.		Adjusts the output level.		
	LchLv	0-100	RchLv	0-100			P
		Adjusts delay output of left channel.		Adjusts delay output of right channel.			

<b>103</b> PhaseDly 	This effect applies a phaser to a delayed sound.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Time	1-2000	FB	0-100	Mix
Page02	Rate	1-50	Color	4 STG, 8 STG, inv 4, inv 8	Level	0-150
	Sets the delay time.		Adjusts the feedback amount.		Adjusts the amount of effected sound that is mixed with the original sound.	
Sets the speed of the modulation.		Sets the tone of the effect type.		Adjusts the output level.		
<b>104</b> TrgHldDly 	This delay samples and holds using picking as the trigger.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Time	10-1000	Duty	25-100	Mix
Page02	THRSH	0-30	Level	0-150	P	
	Sets the delay time.		Sets the time that the sample-and-hold sound is produced.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts effect threshold.		Adjusts the output level.				
<b>105</b> HD Reverb 	This is a high-definition reverb.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Decay	0-100	Tone	0-10	Mix
Page02	PreD	1-200	HPF	0-10	Level	0-150
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts high-pass filter cutoff frequency.		Adjusts the output level.		
<b>106</b> Hall 	This reverb effect simulates the acoustics of a concert hall.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Decay	1-30	Tone	0-10	Mix
Page02	PreD	1-100	Level	0-150	P	
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.				
<b>107</b> Room 	This reverb effect simulates the acoustics of a room.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Decay	1-30	Tone	0-10	Mix
Page02	PreD	1-100	Level	0-150	P	
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.				
<b>108</b> TiledRoom 	This reverb effect simulates the acoustics of a tiled room.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Decay	1-30	Tone	0-10	Mix
Page02	PreD	1-100	Level	0-150	P	
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.				
<b>109</b> Spring 	This reverb effect simulates a spring reverb.			FS	InputMute	
	Page01	Knob1	Knob2	Knob3		
		Decay	1-30	Tone	0-10	Mix
Page02	PreD	1-100	Level	0-150	P	
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.				

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<b>110</b>	<b>Arena</b>	This reverb effect simulates the acoustics of a large enclosure such as a sports arena.			<b>FS</b>	InputMute			
	Page01	Knob1		Knob2		Knob3			
		Decay	1-30	P	Tone	0-10	Mix	0-100	P
	Page02	PreD	1-100	Level	0-150	P			
		Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.			
		Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.					
<b>111</b>	<b>EarlyRef</b>	This effect reproduces only the early reflections of reverb.							
	Page01	Knob1		Knob2		Knob3			
		Decay	1-30	Shape	-10-10	P	Mix	0-100	P
	Page02	Tone	0-10	Level	0-150	P			
		Adjusts the duration of the reverb.		Adjusts the effect envelope.		Adjusts the amount of effected sound that is mixed with the original sound.			
		Adjusts the tone.		Adjusts the output level.					
<b>112</b>	<b>Air</b>	This effect reproduces the ambience of a room, to create spatial depth.							
	Page01	Knob1		Knob2		Knob3			
		Size	1-100	Tone	0-10	Mix	0-100	P	
	Page02	Ref	0-10	P	Level	0-150	P		
		Sets the size of the space.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.			
		Adjusts the amount of reflection from the wall.		Adjusts the output level.					
<b>113</b>	<b>Comp+OD</b>	This effect combines compressor and overdrive.							
	Page01	Knob1		Knob2		Knob3			
		Comp	0-10	P	Gain	0-100	P	Level	0-150
	Page02	Tone	0-100						
		Sets compressor strength.		Sets overdrive gain.		Adjusts the output level.			
		Sets overdrive tone.							
<b>114</b>	<b>Comp+Phsr</b>	This effect combines compressor and phaser.							
	Page01	Knob1		Knob2		Knob3			
		Comp	0-10	Rate	1-50	P	Level	0-150	P
	Page02	Color	4 STG, 8 STG, inv 4, inv 8						
		Sets compressor strength.		Sets the speed of the modulation.		Adjusts the output level.			
		Sets phaser color.							
<b>115</b>	<b>Comp+AWah</b>	This effect combines compressor and auto-wah.							
	Page01	Knob1		Knob2		Knob3			
		Comp	0-10	Sense	-10-1, 1-10	P	Level	0-150	P
	Page02	Reso	0-10	P					
		Sets compressor strength.		Sets auto-wah sensitivity.		Adjusts the output level.			
		Sets resonance of auto-wah.							
<b>116</b>	<b>Cho+Dly</b>	This effect combines chorus and delay.							
	Page01	Knob1		Knob2		Knob3			
		ChoRt	1-50	P	ChoMx	0-100	P	DlyTm	1-2000
	Page02	DlyFB	0-100	P	DlyMx	0-100	P	Level	0-150
		Adjusts chorus rate.		Adjusts chorus mix.		Adjusts delay time.			
		Adjusts delay feedback.		Adjusts delay mix.		Adjusts the output level.			
<b>117</b>	<b>Dly+Rev</b>	This effect combines delay and reverb.							
	Page01	Knob1		Knob2		Knob3			
		DlyTm	1-2000	♪	DlyMx	0-100	P	RevMx	0-100
	Page02	DlyFB	0-100	P	Level	0-150	P		
		Adjusts delay time.		Adjusts delay mix.		Adjusts reverb mix.			
		Adjusts delay feedback.		Adjusts the output level.					

118		This effect combines chorus and reverb.											
			Knob1			Knob2			Knob3				
		Page01	ChoRt	1-50		P	ChoMx	0-100		P	RevMx	0-100	
119		This effect combines flanger and vintage chorus.											
			Knob1			Knob2			Knob3				
		Page01	FlgDp	0-100		P	FlgRt	0-50		j	P	ChoMx	0-100
120		This simulates a vintage british wah pedal.											
			Knob1			Knob2			Knob3				
		Page01	Freq	1-50		P	DryMX	0-100		P	Level	0-150	
121		This simulates a vintage CRYBABY wah pedal.											
			Knob1			Knob2			Knob3				
		Page01	Freq	1-50		P	DryMX	0-100		P	Level	0-150	
122		Simulates an Ibanez wah pedal.											
			Knob1			Knob2			Knob3				
		Page01	Freq	0-50		P	Depth	0-100		P	Level	0-150	
123		This vibe sound features unique undulations.											
			Knob1			Knob2			Knob3				
		Page01	Speed	0-50		P	Depth	0-100		P	Bias	0-100	
124		Use an expression pedal to change the pitch in real time with this effect.											
			Knob1			Knob2			Knob3				
		Page01	Color	1-9 (See Table 3)			Tone	0-10			Bend	0-100	
125		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.											
			Knob1			Knob2			Knob3				
		Page01	Color	1-9 (See Table 3)			Tone	0-10			Bend	0-100	

## Effect Types and Parameters

■ **Table 1**

Type	Modeled cabinet and speakers
FD COMBO 2x12	Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers
DELUXE-R 1X12	Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker
FD VIBRO 2x10	Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers
US BLUES 4x10	Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers
VX COMBO 2x12	British combo amp cabinet with 2x12-inch Celestion Alnico speakers
VX JMI 2x12	Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers
BG CRUNCH 1x12	Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker
MATCH 30 2x12	Matchless DC30 cabinet with 2x12-inch Celestion speakers
CAR DRIVE 1x12	Carr Mercury cabinet with 1x12-inch Eminence speaker
TW ROCK 1x12	Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker
tone CITY 4x12	Cabinet with 4x12-inch Fane speakers
HW STACK 4x12	Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers
TANGERINE 4x12	Orange Graphic 120 cabinet with 4x12-inch Celestion speakers
B-BREAKER 2x12	Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers
MS CRUNCH 4x12	Marshall 1959 cabinet with 4x12-inch Celestion speakers
MS 1959 4x12	Marshall 1959 B cabinet with 4x12-inch Celestion speakers
MS DRIVE 4x12	Marshall JCM2000 cabinet with 4x12-inch Celestion speakers
BGN DRIVE 4x12	Bogner Ecstasy cabinet with 4x12-inch Celestion speakers
BG DRIVE 4x12	Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers
DZ DRIVE 4x12	Diezel Herbert cabinet with 4x12-inch Celestion speakers
ALIEN 4x12	Engl Invader cabinet with 4x12-inch Celestion speakers
REVO-1 4x12	Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers
OFF	No cabinet used.

■ **Table 2**

Setting	Scale used	Interval	Setting	Scale used	Interval
-6	Major	6th down	3	Major	3rd up
-5		5th down	4		4th up
-4		4th down	5		5th up
-3		3rd down	6		6th up
-m	Minor	3rd down			
m		3rd up			

■ **Table 3**

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

# Z-Pedal Effect Types and Parameters

## ■ Z-Pedal Effect Types and Parameters

<b>#1</b> VolBoostZ 	This effect provides a clean boost without changing frequency characteristics.										
		Knob1		Knob2		Knob3					
	Page01	VPosi	0-100		HPosi	L100-CNTR-R100		Curve	Slow1,Slow2, NRML,Fast		
	Page02	LEFT		10-300	CNTR		10-300	RIGHT		10-300	
Page03	Level		0-150								
Sets the output level.											
<b>#2</b> Filter-Z 	The cut-off frequency and resonance of this filter effect can be controlled using the pedal.										
		Knob1		Knob2		Knob3					
	Page01	Freq	0-100		Reso	0-100		Bal	0-100		
	Page02	Level		0-150							
Sets the output level.											
<b>#3</b> Tremolo-Z 	The depth and rate of this tremolo effect can be controlled using the pedal.										
		Knob1		Knob2		Knob3					
	Page01	Depth	0-100		Rate	0-100		Level	0-150		
	Page02	Wave	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9		PSync	OFF,ON					
Sets the waveform used for modulation.											
When ON, the rate value adjusted by pedal horizontal operation will be synchronized to tempo.											
<b>#4</b> Flanger-Z 	The mix and rate of this flanger effect can be controlled using the pedal.										
		Knob1		Knob2		Knob3					
	Page01	Mix	0-100		Rate	0-100		Depth	0-100		
	Page02	PreD	0-50		PSync	OFF,ON		Level	0-150		
Sets the pre-delay time of the effect sound.											
When ON, the rate value adjusted by pedal horizontal operation is synchronized to tempo.											
Sets the output level.											
<b>#5</b> Echo-Z 	The time and feedback of this echo effect can be controlled using the pedal.										
		Knob1		Knob2		Knob3					
	Page01	Time	50-650		FB	0-100		Mix	0-100		
	Page02	HIDMP	0-10		PSync	OFF,ON		Level	0-150		
Sets the delay time.											
Sets the feedback amount.											
Sets the volume of the effect compared to the source sound.											
Sets the attenuation of the high frequencies in the delay sound.											
When ON, the time value adjusted by pedal vertical operation will be synchronized to tempo.											
Sets the output level.											
<b>#6</b> Rotary-Z 	The rotation speed and width of this rotary speaker simulation can be controlled using the pedal.										
		Knob1		Knob2		Knob3					
	Page01	Speed	0-100		Width	0-100		Bal	0-100		
	Page02	Level	0-150		Drive	0-100					
Sets the rotation speed.											
Sets the width of the high frequencies.											
Sets the balance between the horn (high frequencies) and drum (low frequencies).											
Sets the output level.											
Sets the amount of amplification of the preamp.											

## Z-Pedal Effect Types and Parameters

<b>#7</b> TalkPDL-Z 	This effect can make a guitar sound like a human voice.								
	Page01	Knob1		Knob2		Knob3			
		VPosi	0-100	<input type="checkbox"/>	HPosi	0-100	<input type="checkbox"/>	Voice	0-100
Page02	Sets the starting position value. After the pedal is moved, the actual position value is used.		Sets the starting position value. After the pedal is moved, the actual position value is used.		Sets the voice quality.				
	Mode	Step,Soft	<input type="checkbox"/>	Tone	0-10	<input type="checkbox"/>	Level	0-150	<input type="checkbox"/>
		Sets how vowel sounds change.		Sets the tone.		Sets the output level.			
<b>#8</b> TRM&PHSR 	This effect allows the pedal to be used for tremolo when shifted left and phaser when shifted right.								
	Page01	Knob1		Knob2		Knob3			
		Depth	L100-R100	<input type="checkbox"/>	TrmRt	1-J x20	<input type="checkbox"/>	PhaRt	1-J x20
Page02	Sets the depth of the effect.		Sets the rate of the tremolo.		Sets the rate of the phaser.				
	Wave	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9	<input type="checkbox"/>	Color	4 STG, 8 STG, inv 4, inv 8	<input type="checkbox"/>	Level	0-150	<input type="checkbox"/>
		Selects the waveform used for tremolo modulation.		Sets the type of phaser color.		Sets the output level.			
<b>#9</b> CHO&REV 	This effect allows the pedal to be used for chorus when shifted left and reverb when shifted right.								
	Page01	Knob1		Knob2		Knob3			
		Depth	L100-R100	<input type="checkbox"/>	ChoRt	1-50	<input type="checkbox"/>	Decay	1-30
Page02	Sets the depth of the effect.		Sets the rate of the chorus.		Sets the length of the decay.				
	RevMx	0-100	<input type="checkbox"/>	Level	0-150	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		Sets the reverb mix.		Sets the output level.					
<b>#10</b> FLNG&DLY 	This effect allows the pedal to be used for flanging when shifted left and delay when shifted right.								
	Page01	Knob1		Knob2		Knob3			
		Depth	L100-R100	<input type="checkbox"/>	FlgRt	0-50	<input type="checkbox"/>	DlyTm	1-2000
Page02	Sets the depth of the effect.		Sets the rate of the flanger.		Sets the delay time of the delay.				
	FlgDp	0-100	<input type="checkbox"/>	DlyFB	0-100	<input type="checkbox"/>	DlyMx	0-100	<input type="checkbox"/>
Page03	Sets the depth of the flanger.		Sets the feedback of the delay.		Sets the delay mix.				
	Level	0-150	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		Sets the output level.							
<b>#11</b> OctPitch 	This effect, which is designed for playing single notes, allows the pedal to be used to change the pitch by up to -1 octave when shifted left and up to +1 octave when shifted right.								
	Page01	Knob1		Knob2		Knob3			
		Pitch	L100-R100	<input type="checkbox"/>	Tone	0-10	<input type="checkbox"/>	Level	0-150
		Sets the amount of pitch shift.		Sets the tone.		Sets the output level.			
<b>#12</b> W-Shift 	This effect, which is designed for playing single notes, allows the pedal to control pitch and vibrato.								
	Page01	Knob1		Knob2		Knob3			
		Pitch	0-200	<input type="checkbox"/>	VIBRT	0-100	<input type="checkbox"/>	Level	0-150
Page02	Sets the amount of pitch shift.		Sets the amount of vibrato applied.		Sets the output level.				
	Rate	0-100	<input type="checkbox"/>	Depth	0-100	<input type="checkbox"/>	Tone	0-10	<input type="checkbox"/>
		Sets the vibrato speed.		Sets the vibrato depth.		Sets the tone.			
<b>#13</b> HotSpice 	This effect simulates a sitar tone.								
	Page01	Knob1		Knob2		Knob3			
		Sitar	0-100	<input type="checkbox"/>	PitMx	0-100	<input type="checkbox"/>	Input	GtrIn,EfxIn
Page02	Sets the balance between the sitar sound and the original sound.		Sets the volume of doubling one octave up.		Selects the source of the input signal used for the sitar effect.				
	Reso	-10-10	<input type="checkbox"/>	Buzz	0-100	<input type="checkbox"/>	Sense	0-100	<input type="checkbox"/>
Page03	Sets the strength of the resonance motion.		Sets the buzzing tone.		Sets the sensitivity of the effect.				
	Level	0-150	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		Sets the output level.							



# Troubleshooting

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## **No sound or very low volume**

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- Confirm that the POWER switch is set to “ON”.
- Check the connections (→P4–5).
- Adjust the patch level (→P18).
- Adjust the master level (→P20).
- When adjusting the volume with the Z-Pedal / an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that unit is not in mute mode (→P24).

## **There is a lot of noise**

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- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter.

## **The sound distorts strangely/has an odd timbre**

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- Set the OUTPUT parameter according to the output equipment (→P23).
- Set the ACTIVE/PASSIVE switch according to the type of guitar pickups or the device connected directly to the **GS** (→P5).
- If you are using the TUBE BOOSTER, lower the Boost level. (→P34).

## **An effect is not working**

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- If the effect processing capacity is exceeded, “DSP FULL” appears on the effect graphic. In this case, the effect is bypassed (→P10).

## **The Z-Pedal is not working well**

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- Check the Z-Pedal settings (→P12).
- Adjust the Z-Pedal (→P38).

## **The recorded level in a DAW is low**

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- Check the recording level setting (→P22).

# Specifications

<b>Effect types</b>	145 types
<b>Number of simultaneous effects</b>	9
<b>Number of user banks/patches</b>	3 patches x 99 banks
<b>Sampling frequency</b>	44.1kHz
<b>A/D conversion</b>	24-bit with 128x oversampling
<b>D/A conversion</b>	24-bit with 128x oversampling
<b>Signal processing</b>	32-bit floating point & 32-bit fixed point
<b>Frequency characteristics</b>	20-20 kHz +1 dB, -3 dB (10 kΩ load)
<b>Display</b>	LCD x 4
<b>Input</b>	Standard monaural phone jack Rated input level -20dBm Input impedance 1MΩ ACTIVE/PASSIVE (switch selectable)
<b>Output (L/R)</b>	Standard monaural phone jack x 2 Maximum output level: Line: +5 dBm (with output load impedance of 10 kΩ or more)
<b>Phone</b>	Standard stereo phone jack Maximum output level: 20 mW + 20 mW (into 32 Ω load)
<b>Balanced output</b>	XLR connector Output impedance 100 Ω (HOT-GND, COLD-GND), 200 Ω (HOT-COLD) PRE/POST (switch selectable) GND LIFT (switch selectable)
<b>Control input</b>	For FP01/FP02/FS01
<b>Power</b>	AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16)
<b>Dimensions</b>	190mm(D) x 470mm(W) x 90mm(H)
<b>USB</b>	USB Audio
<b>Weight</b>	3.1kg
<b>Options</b>	FP01/FP02 expression pedal and FS01 foot switch

• 0dBm = 0.775Vrms

# Rhythm List

#	PatternName	TimSig
1	GUIDE	4/4
2	8Beat1	4/4
3	8Beat2	4/4
4	8Beat3	4/4
5	8SHFFL	4/4
6	16Beat1	4/4
7	16Beat2	4/4
8	16SHFFL	4/4
9	Rock	4/4
10	Hard	4/4
11	Metal1	4/4
12	Metal2	4/4
13	Thrash	4/4
14	Punk	4/4

#	PatternName	TimSig
15	DnB	4/4
16	Funk1	4/4
17	Funk2	4/4
18	Hiphop	4/4
19	R'nR	4/4
20	Pop1	4/4
21	Pop2	4/4
22	Pop3	4/4
23	Dance1	4/4
24	Dance2	4/4
25	Dance3	4/4
26	Dance4	4/4
27	3Per4	3/4
28	6Per8	3/4

#	PatternName	TimSig
29	5Per4_1	5/4
30	5Per4_2	5/4
31	Latin	4/4
32	Ballad1	4/4
33	Ballad2	3/4
34	Blues1	4/4
35	Blues2	3/4
36	Jazz1	4/4
37	Jazz2	3/4
38	Metro3	3/4
39	Metro4	4/4
40	Metro5	5/4
41	Metro	

## **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<sup>®</sup>**

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# G5 Guitar Effects & Amp Simulator

The G5 presets have been created by professional guitarists.

- BANK 41 ~ 53 : Richie Kotzen
- BANK 54 ~ 66 : Kiko Loureiro
- BANK 67 ~ 79 : Rob Caggiano
- BANK 80 ~ 92 : Mike Orlando
- ☆ These patches demonstrate the possibilities of the Z-pedal.



	1		2		3	
	BANK	PATCH NAME	PATCH NAME	COMMENT	PATCH NAME	COMMENT
Demo	01	<b>MS EchoZ</b> ☆ Use the Z-pedal with this 70s Marshall sound to create a time-stretching effect like an analog echo.	<b>TremoloZ</b> ☆ This uses FD COMBO for a clean sound. Use the Z-pedal to control the Tremolo effect.	<b>W-ShiftDrv</b> ☆ This drive sound uses the BGN DRIVE effect. Use the Z-pedal to control the pitch shifter and vibrato.		
	02	<b>Move jet-Z</b> ☆ The Z-pedal controls FlangerZ in this simple flanger sound.	<b>TalkingZ</b> ☆ The combination of TalkPDL-Z and MS1959 create a classic talking modulator sound.	<b>Wah&amp;Pitch</b> ☆ Move the Z-pedal vertically to control Z-pedal wah and horizontally to control the pitch shifter.		
	03	<b>ShuffleAT</b> Using the Slicer, this patch automatically generates a shuffle backing pattern.	<b>BoostZ</b> ☆ Use the Z-pedal to control the volume of this clean/rhythm/lead sound.	<b>MultiMod</b> This rich modulation sound with a wide stereo feel is created by a combination of DuoPhase and StereoChorus effects.		
	04	<b>BG Filter</b> ☆ Use the Z-pedal with this high-gain sound to apply strong filtering.	<b>FunkyMute</b> This funky percussive sound uses compressor and phaser effects, making it perfect for single-note muted backing lines.	<b>BGN Chaos</b> ☆ This is a nice lead tone that uses BGN DRIVE. Use the Z-pedal to add chaotic tonal changes.		
	05	<b>DriveA-Wah</b> Combining a nice drive sound with auto-wah, this patch sings in response to dynamics with both single note lines and chords.	<b>Taste-AC</b> You don't need to change your axe in the middle of a show. This patch uses the acoustic simulator for a tone with a lot of air.	<b>Fripper</b> This ambient reverse delay sound uses a spacious loop. Move the Z-pedal left and right to control the delay.		
	06	<b>HotSpice</b> ☆ Use the Z-pedal to switch between a VX JMI crunch sound and a sitar sound.	<b>Horn</b> Short reflections from the Air effect make this patch sound like a wind instrument. This is great for playing sax-style phrases.	<b>Volume Pad</b> This patch turns the guitar sound into a synthesized string pad. Shift the Z-pedal right to double the sound one octave up.		
	07	<b>TRM&amp;PHSR</b> ☆ Use the Z-pedal horizontally to switch between Tremolo and Phaser. Press down on the pedal to turn PedalCry ON.	<b>RotaryZ</b> ☆ This is a classic organ tone. Use the Z-pedal to control the rotation speed and stereo width of the rotary speaker.	<b>GranuRevo</b> ☆ This combines the REVO-1 high-gain sound with a GRANULAR effect. Adjust break time with the Z-pedal.		
	08	<b>Cho&amp;Rev</b> ☆ Use the Z-pedal horizontally to switch between Chorus and Reverb. Press down on the pedal to turn PedalVx ON.	<b>GoodFuzz</b> With this patch, you can get a great fuzz sound no matter what the volume setting of the guitar. The clear sound when the volume is around 2 is really great!	<b>RNDM Talk</b> ☆ This patch lets the guitar say what it wants! Press the Z-pedal to make it talk faster!		
	09	<b>Fast Filt</b> This filter sound responds quickly to picking dynamics. Single note lines work best with this effect.	<b>ExciteSurf</b> This is a surf guitar sound with a strong attack and lots of reverb. Use the exciter instead of the booster when soloing.	<b>Fuzz+A.Pan</b> This lead sound has a distinctive fuzz. Use the Z-pedal to control the frequency of the auto-pan and wah for a psychedelic sound.		
	10	<b>FLNG&amp;DLY</b> ☆ Use the Z-pedal horizontally to switch between Flanger and Delay. Press down on the pedal to turn PedalCry ON.	<b>FuzzyBack</b> ☆ This is a fuzz sound with feedback. One trick is to play long tones and move the Z-pedal to the right.	<b>New Arp</b> Try this patch if you are sick of chorus-soaked arpeggios for a fresh arpeggio sound.		
	11	<b>StarShip</b> ☆ Moving the Z-pedal creates an effect like a spaceship at warp speed. The key is to press the Z-pedal down slowly.	<b>JAZZ</b> This sound is good for jazz with a cool tone.	<b>Clean FLNG</b> Instead of chorus, this clean sound is modulated by a flanger effect. Suits a retro atmosphere.		
	12	<b>Oct-Lead</b> Use this to double a lead sound one octave below. Push the Z-pedal right to lower the doubling by another octave!	<b>Strumming</b> This simple crunch sound is great for lightly strumming low chords.	<b>DZ Bend</b> This high-gain sound combines DZ DRIVE and PDL Mono Pitch.		
	13	<b>SpaceWorm</b> ☆ The effect of this destructive ring modulator sound changes cyclically.	<b>Synth-Lead</b> This patch mixes multiple effects for a synth lead sound that reacts closely to picking dynamics.	<b>iron drive</b> This drive patch mixes a sound like banging on metal with muted tones. Enjoy bridge muting with this one.		
	14	<b>Arpa +++</b> The combination of PitchSHFT and Detune creates an ethnic instrument vibe.	<b>Rise</b> Using the Slicer, the sound rises rhythmically while maintaining a phase delay effect. This patch is good for playing long tones.	<b>Heaven</b> This patch creates a chord sound that will make you feel like you are in Heaven. This is recommended for long chord backing parts.		
Clean/ Rhythm/ Lead	15	<b>Edge Cut</b> The attack is emphasized with compression in this 80s style cutting sound. This is good with single coil front and middle settings.	<b>Basic Riff</b> MS DRIVE is driven further with the Booster to make a sound that is good for heavy and round riffs. The thick bottom is also perfect for low tunings.	<b>Basic Lead</b> This standard lead patch uses T Scream and adds just the right amount of compression and sweetness to the wild MS DRIVE sound.		
	16	<b>Best Clean</b> This clean sound, which uses compressor, chorus and reverb, is good for everything from cutting to arpeggios.	<b>BasicDrive</b> This is it for your basic drive sound! Use the volume on the guitar to shift from crunch to drive, and turn #2 ON for a lead tone.	<b>Wah-Lead</b> This patch sounds like it is being played in a large hall. You can play it half-cocked or choke it while pressing down.		
	17	<b>Rich Clean</b> This clean sound has a refined high-class feel like some expensive studio gear.	<b>ModnHvy</b> This modern heavy sound emphasizes the low end. This patch also works well with drop tunings and 7-string guitars.	<b>harmony</b> This harmony patch sounds like it came out of a massive setup. Use the Key knob to harmonize in the desired key.		
	18	<b>Time Clean</b> This clean sound brings back the heyday of 80s rack effects as heard in Cyndi Lauper's "Time After Time."	<b>BasicTrem</b> This is a standard tremolo and crunch sound. Move the Z-pedal left and right to switch quickly to an aggressive tremolo sound.	<b>Blue Drive</b> This phrase sound responds to picking dynamics, guitar volume and other nuances. Go ahead and turn the booster ON to play lead!		
	19	<b>Clean Wah</b> The wah and hall reverb of this simple clean sound make crisp cutting stand out.	<b>Cut-Phaser</b> This phaser sound is just right for cutting with nice compression and a surging phaser. Get into the feel and your right hand won't stop!	<b>MS Love</b> This crunch tone is a gift to all the guitarists who love the Marshall sound!		
20	<b>Clean Alp</b> Stereo Chorus and Stereo Delay create a gorgeous clean sound good for arpeggios.	<b>DB Dist</b> This patch creates a fat distorted tone by using a chorus effect to double the guitar sound.	<b>BendMod</b> Vibrato has been added to a pitch shifter. Press down on the Z-pedal to raise the pitch an octave, and shift it right to apply vibrato.			
Amp Modeling	21	<b>FD COMBO</b> This is the clean sound of the FD COMBO. Press the Z-pedal down to turn WAH100 ON.	<b>DELUXE-R</b> This crunch sound uses the DELUXE-R effect. Turn the HotBox ON to boost it even more.	<b>FD VIBRO</b> This crunch sound uses FD VIBRO. Move the pedal vertically to add tremolo.		
	22	<b>US BLUES</b> This crunch sound uses the US BLUES model. Move the Z-pedal vertically to change the TapeEcho.	<b>VX COMBO</b> This crunch sound uses the VX COMBO model. Move the Z-pedal vertically to add the Ensemble effect.	<b>VX JMI</b> This crunch sound uses VX JMI. Turn the Booster ON for solos.		
	23	<b>BG CRUNCH</b> This crunch sound uses the BG CRUNCH model. EarlyRef provides the secret ingredient.	<b>MATCH30</b> This clean sound uses the MATCH30 model and gets more width from the Air effect.	<b>CAR DRIVE</b> This crunch sound uses CAR DRIVE and features resonance characteristic of a small amp.		
	24	<b>TW ROCK</b> This crunch sound uses the TW ROCK model. Reverberations from the PhaseDly stand out.	<b>TONE CITY</b> This crunch sound uses the TONE CITY model. Move the Z-pedal vertically to add Flanger.	<b>HW STACK</b> This clean sound uses the HW STACK model and gives the sound a 3D feeling with a combination of EarlyRef and Air effects.		
	25	<b>TANGERINE</b> This crunch sound uses the TANGERINE effect. Try turning the Phaser ON.	<b>B-BREAKER</b> This crunch sound uses the B-Breaker model. The open tone is characteristic of an open-back amp.	<b>MS CRUNCH</b> This solo sound combines MS CRUNCH and T Scream and features ping-pong Delay.		
	26	<b>MS1959</b> This is the MS 1959 crunch. The Vibe is ready to be activated at the head of the chain.	<b>MS DRIVE</b> This drive sound uses the MS DRIVE model. Turn Comp ON to get a clean sound.	<b>BGN DRIVE</b> This drive sound is based on the BGN DRIVE effect. Turn Pedal Cry ON to get a half-cocked tone.		
	27	<b>BG DRIVE</b> This is the high-gain sound of the BG DRIVE model. Move the Z-pedal vertically to raise the pitch by 2 octaves!	<b>DZ DRIVE</b> This high-gain sound uses DZ DRIVE and features a crisp, tight tone.	<b>ALIEN</b> This high-gain sound uses the ALIEN effect. This monstrous tone features a fat low-end.		
	28	<b>REVO-1</b> This high-gain sound uses REVO-1. The NoiseGate shuts out noise.	<b>BritMay</b> This classic British rock lead tone emphasizes the midrange.	<b>MsJohn</b> This clean tone uses the MS1959 model and is recommended for use with Strats.		
Guitar Legend	29	<b>JB Talks</b> This talking modulator sound uses the CRY effect.	<b>OctDancing</b> This distortion sound with thickness added by doubling one octave down is inspired by Jeff Beck's "Come Dancing."	<b>JB Crunch</b> This long reverb sound is ideal for emotional performances like when Jeff Beck plays "Amazing Grace."		
	30	<b>J.Graydon</b> Overdrive and a short delay are used to recall the sound of J. Graydon in his heyday.	<b>BrianDL</b> This patch was inspired by the sound used by Queen's Brian May in "Brighton Rock." The delay flying left and right every two beats is the key.	<b>Smooth</b> This smooth distortion sound is inspired by Eric Johnson's performance of "Cliffs of Dover."		
	31	<b>AH Solo</b> This patch combines 3 delays to produce the smooth lead sound of Allan Holdsworth.	<b>AH Chorus</b> This patch captures Allan Holdsworth's chord sound. Three spatial effects enhance the feeling of depth and width.	<b>JazzFusion</b> John Scofield inspired this crunch with chorus sound. This patch is perfect for funky jazz fusion.		
	32	<b>Hendrix</b> Press down on the pedal to turn PedalVx ON in this Jimi Hendrix sound. Use the Z-pedal to control wah (vertical) and vibrato (right).	<b>MetalKirk</b> This is the sound of a modeled Mesa Boogie Dual Rectifier. Perfect for riffs with the right amount of gain. Use the Z-pedal to turn wah ON.	<b>ZakkWow</b> This is based on the Zakk Wylde's wah sound. The key is the mix of chorus and distortion.		
	33	<b>S.R.V</b> The blues tone of Stevie Ray Vaughan is created using Fender Bassman modeling.	<b>The Police</b> This delay sound was inspired by "Walking On The Moon," a hit by The Police.	<b>U2...</b> This dotted-eighth-note delay that bounces left and right was popularized by U2's guitarist The Edge.		
	34	<b>70s V.H</b> This sound is inspired by early Van Halen. Turn the phaser ON for solos! Good for guitars with humbucker pickups.	<b>90s V.H</b> This patch is based on a sound Van Halen has used since the 90s. It's great with humbuckers.	<b>J.Hetfield</b> This patch captures the sound of Metallica's Black Album. This one is best with humbucker—ideally active—pickups.		
	35	<b>Bizkit</b> Is drop tuning mandatory for the Limp Bizkit metal sound??	<b>J.Page</b> This is the sound used by Jimmy Page live at Madison Square Garden. Turn the wah ON to get it!	<b>Nirvana</b> This combination of Dist 1 and Chorus effects recalls the distortion sound Nirvana's Kurt Cobain.		
	36	<b>PRETENDERS</b> FD VIBRO is used to make the lead guitar sound used on The Pretenders hit "Kid."	<b>Prince</b> This ring modulator sound was inspired by Prince.	<b>S.Lukather</b> This is a solo guitar sound used much by Steve Lukather.		
	37	<b>SmokeWater</b> The solo sound of Deep Purple's Machine Head is the inspiration for this patch. This is the sound of Ritchie the Great in his younger days.	<b>SweetChild</b> This is the solo sound used on the Guns N' Roses hit "Sweet Child o' Mine." Use wah for lots of expression!	<b>The Who</b> This cutting sound is inspired by Pete Townshend of The Who.		
	38	<b>GrantGreen</b> This is the best for tasteful jazz! Play using the front humbucker.	<b>GreenDay!!</b> This Green Day sound is perfect for power chords and backing parts. Recommended for humbuckers, P-90s and other pickups with high output.	<b>Layla...</b> This tone can be heard in Eric Clapton's eternal hit Layla. Enjoy it with a Strat in a between pickup setting.		
	39	<b>WesMontgo!</b> This sound was inspired by Wes Montgomery. Play tight octave intervals with this one.	<b>Decadence</b> A 90s hard rock sound as heard in Extreme's "Decadence Dance."	<b>M.S-Wah</b> Everyone has tried Michael Schenker's half-cocked wah sound once, right?		
	40	<b>E.V.H</b> This captures the crisp riffing sound of Van Halen's "You Really Got Me."	<b>Beatele AC</b> This is the characteristic thick crunch sound used by The Beatles in their early days.	<b>WelcomeToJ</b> This captures the precise delay control that can be heard on Guns N' Roses signature tune "Welcome To The Jungle."		
Richie Kotzen	41	<b>Tele ClnRH</b> Comp and GraphicEQ are used to create a deep clean tone for rhythmic playing. Great for Telecasters.	<b>Tele ClnLD</b> Play a Jazz lead with all these effects on then turn the Exciter off for rhythm playing.	<b>Tele ClnRW</b> A wide stereo chorus and hard compression create a clean sound for backing parts.		
	42	<b>Clean Hall</b> Use this reverb sound for chord playing. Notice the reverb comes in just after the dry signal.	<b>Str Cln LD</b> This combines aggressive compression with chorus and delay. It's like soloing through a high gain amp, but with a clean tone.	<b>Trem Clean</b> This clean sound has a vintage feel. Use the Z-pedal to control the tremolo.		
	43	<b>StereoFunk</b> This auto-wah sound is cool and funky. The Air effect creates wide stereo imaging.	<b>Cln Talker</b> This uses the Cry effect for the sound of a clean tone through a talk box. This is the Talking Guitar!	<b>Clean Wah</b> This clean tone for typical funk uses Comp, GraphicEQ and WAH100. Use the Z-pedal to control the wah.		
	44	<b>410BlMnDR</b> US BLUES and Comp create a classic 4x10 combo sound.	<b>410BlMnWT</b> US BLUES is used with Comp and EarlyRef effects for a classic 4x10 combo amp sound with reverb.	<b>410BlSolo</b> Delay and reverb are added to the US BLUES 4x10 combo sound. Hit an open chord, let it ring and check the sustain!		
	45	<b>OldSch Wah</b> This uses the Z-pedal and reverb to create an old-school 70s wah sound.	<b>Stoney2x12</b> RackComp and VX COMBO produce a classic rock sound. This rhythm tone has a Tweed Deluxe character.	<b>Elec Rhyth</b> This rhythm sound for classic hard rock uses a little EarlyRef. Remember the shorts and the backpack?		
	46	<b>Tunnel Ld</b> This lead tone sounds like it's coming from somewhere beyond the hills.	<b>Hot Wet Ld</b> GraphicEQ, ALIEN, Comp and DynaDelay are combined for a high-gain lead tone perfect for shredding solos!	<b>Rokin Wah</b> Turn HotBox on for lead or off For rhythm with this classic rock wah tone. Use the Z-pedal to control the wah.		
	47	<b>Spinner</b> This simulates a miked-up rotary speaker. Use the Z-pedal to control speed.	<b>Washed Out</b> The CAR DRIVE, Cho+Dly and Comp in this patch create a big overdriven tone that sounds like multiple layered guitars.	<b>Funky Plkr</b> This clean tone is percussive and musical. This is perfect for country-style fingerpicking		
	48	<b>TheSweller</b> An orchestral guitar sound. Hit an open chord hard and it will fade in slowly.	<b>ShakeySwll</b> A variation on The Sweller that adds PhaseDly. Try using the Z-pedal for interesting variations.	<b>Broken</b> Comp+OD and DirtyGate are used together to create a tone like a speaker. This is great for staccato playing.		
	49	<b>BigFatFng</b> This dirty, big-bottomed flanged guitar sound transforms a clean amp into a fat rocking sound!	<b>Demented</b> Comp and PitchDly make a creepy sound that works best with diminished chords and single note lines.	<b>SlyFunkst</b> Comp and SlowFLTR create a nasty funk sound straight out of a 70s soundtrack		
	50	<b>Robo Funk</b> M Comp, RndmFLTR, and ParaEQ create a sick funk sound best for quick staccato single-note lines	<b>Option Les</b> This is a rotating speaker patch with overdrive and reverb. Use the Z-pedal to control rotation speed.	<b>Fool Frnds</b> This emulates the sound of an acoustic guitar plugged directly into an amp. Reverb is optional.		

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BANK	PATCH NAME	COMMENT	PATCH NAME	COMMENT	PATCH NAME	COMMENT	COMMENT
Riche Kotzen	51	<b>The Rocker</b>	This setting will give your clean amp that classic rock crunch with a clear but powerful full-bodied tone.	<b>TheSoloist</b>	TONE CITY and Governor create a soaring lead tone. Delay is optional.	<b>StadiumFuz</b>	GreatMuff, Arena and GraphicEQ create an extremely distorted metal tone.
	52	<b>Uni Clean</b>	Use the Z-pedal to control the mod speed of this cool and clean but edgy rhythm modulation tone .	<b>Flip Tape</b>	This simulates a backwards tape machine and is good for single note lines. Try playing in time with the delay. Octave and Comp+OD are optional.	<b>FollowMyLD</b>	This doubles a single note melody line with a bass synth. Turn the OverDrive on or off to change the sound.
	53	<b>New Phase</b>	This cool sound suits chordal melodies well and also works as a nice rhythm tone for blues when PhaseDly is off.	<b>The End</b>	This setting creates a subtle string harmony coming in and out while arpeggiating chords that sounds like chimes and a guitar together.	<b>Rude Talkr</b>	This twisted lead tone sounds like voices coming from far away.
	54	<b>MatchVibe</b>	This classic rock tone uses MATCH 30. Turn OverDrive on for leads or Vibrato on for backing.	<b>Revolving</b>	This heavy sound with a beautiful low end is great for riffs. Boost and delay can also be added in this patch that is great for modern metal style solos.	<b>Livid</b>	This clean sound uses a chorus and two delays to create width perfect for arpeggios and chords.
	55	<b>Metallic</b>	This pure heavy metal riffing sound uses the Mesa boogie amp and a noise gate for an old Metallica-style sound.	<b>Robot</b>	The SeqFLTR creates an interesting continuous sound that is a useful effect for overdubs and pads.	<b>Talk Dirt</b>	This sound is extremely dirty and heavy. Use the Z-pedal to control PedalCry and add a talkbox feeling.
	56	<b>ValleyRock</b>	Add flanger and delay to this 80s Heavy Rock sound for a Van Halen flavor.	<b>Indiedrive</b>	This indie rock patch has two types of delays that can be used independently or simultaneously	<b>Aut-o-mtc</b>	This clean sound uses auto-wah to change the tone in response to picking nuances.
Kiko Loureiro	57	<b>Tap deep</b>	This compressed and clean sound is good for tapping chords in a Stanley Jordan style, picking arpeggios and cutting melody lines.	<b>PsychClass</b>	This classic psycho rock patch combines a bluesy crunch sound with modulation effects.	<b>MetallicCh</b>	A slight chorus gives this modern heavy sound greater width.
	58	<b>Progressng</b>	This prog metal solo tone for fast picking has an effective modulated ping-pong delay.	<b>Class A</b>	This All-American classic tone is good for blues-rock and classic rock.	<b>Mr Lord</b>	Use a new approach as a guitarist by comping like an organ player.
	59	<b>BoomingRff</b>	Use this patch for riffing with loud delay. Play in the tempo of the delay.	<b>Desplugado</b>	This acoustic simulator adds chorus for a spacious atmosphere.	<b>OctReason</b>	This funk sound is suitable for bass lines. Follow your own ideas to expand your horizons as a guitarist.
	60	<b>Mr.Moore</b>	This extreme Marshall sound is a tribute to Gary Moore.	<b>CuttingEdg</b>	This lead sound has lots of mids to enhance the picking attack.	<b>Enfermo</b>	This heavy rock tone uses the Booster to maximize lead sounds.
	61	<b>RiffReflec</b>	EarlyRef give more power to riffs.	<b>80's High</b>	High gain with modulation creates an 80's rack effect vibe. Use the Z-pedal to control the chorus and flanger.	<b>7 mirrors</b>	This is a tribute to the enigmatic master guitarist Allan Holdsworth.
	62	<b>Force One</b>	Classic American vintage sound.	<b>Organ Lead</b>	Solo with this Hammond C3 emulation for something different.	<b>Indie Trip</b>	Typical pop rock sound with crunch and delay. Good for both chords and single note melodies.
	63	<b>Clairvoyanc</b>	Modulation is added to this drive sound. Adjust the drive from clean to crunch with the Z-pedal.	<b>MessiahTap</b>	This patch is good for tapping. Play in time with the delay.	<b>Orion</b>	Use this modern trash metal tone for extreme riffs.
	64	<b>PurpleSky</b>	Play a pentatonic riff using this legendary fuzz sound and fly back in time.	<b>Whispering</b>	This pure sound uses the Exciter and StereoDly.	<b>HolyShift</b>	This sound features pitch shifting and is great for solos. Use the Z-pedal to control the pitch.
	65	<b>Puff Muff</b>	This uses well-known muff distortion for a fuzzy sound that is good for indie and 60s psychedelic rock	<b>Tap Dance</b>	This flying delay will ignite your creativity. This sound is nice for arpeggios and tapping with a clean tone.	<b>FullBlast</b>	This heavy metal tone uses both wah and pitch shifting at once. Make new discoveries with the combination.
	66	<b>The ZOO</b>	Use this close emulation of a talk box to create riffs and solos with an unusual sound.	<b>Cannonball</b>	A perfect mix of flanger and delay is used to create the Van Halen sound.	<b>Chicken</b>	Use this country style tone for hybrid picking, chicken picking and slapping.
Rob Caggiano	67	<b>Honeydrip</b>	This is a very usable sound for single note lines and lead playing.	<b>Han Solo</b>	Spring and AnalogDly are combined well for a cool sound that can be used for almost anything.	<b>Bohemian</b>	This is like the sound used in the hit "What I Am" by Edie Brickell and The New Bohemians.
	68	<b>Darkness</b>	GreatMuff and Octave combine to make a dark sound that is deep and evil.	<b>Psionic</b>	Used together, T Scream, SeqFLTR, TheVibe and Z Bottom definitely create a crazy sound!	<b>Juicy</b>	Using Z Dream, Resonance, DirtyGate and Room, this tone is great for lead playing. It's warm and JUICY!
	69	<b>Orbital</b>	This spacy sound with SlowATTCK should be used as an effect for long open chords.	<b>Space Lead</b>	Comp+OD, Exciter and FilterDly combine for a spacey lead tone.	<b>Blue Glass</b>	This clean sound is cool and deep and evokes 80s Rush with chords that shimmer subtly.
	70	<b>Broken</b>	Distorted and broken sounding, use this effect to add contrast to "normal" guitar tones.	<b>The Nerve</b>	This quirky lead sound has a unique tonality. It lends itself to rock and fusion but can be used for anything if you have the NERVE!	<b>It's Alive</b>	This killer sound for solos has a vocal quality depending on the guitar note pitch.
	71	<b>Rear View</b>	This tricky sound is cool for staccato chords.	<b>Tropicana</b>	This lead tone features the TANGERINE amp sound.	<b>Lush Drunk</b>	This clean sound, which uses MATCH 30, Room, M-Filter and TapeEcho, is good for fusion chord playing.
	72	<b>Thrash Em</b>	No explanation needed for this exemplary thrash sound.	<b>Anger Sync</b>	Exciter, DZ DRIVE, ZNR and Slicer are combined for a cutting cool sound.	<b>Flunky</b>	This unique and very usable funk sound combines VinFLNGR, M-Filter, VX COMBO and Spring effects.
	73	<b>Zipper</b>	This really obnoxious fuzzed-out sound has some depth added by the Air effect.	<b>Running</b>	Phaser, Delay, HW STACK and Room are combined to make Pink Floyd's "Run Like Hell" sound.	<b>Solottery</b>	Using BG CRUNCH, this smooth and squashed solo sound adds nice warmth with AnalogDly.
	74	<b>Creeper</b>	This ominous and creepy sound is great with an amp.	<b>Mrs. Clean</b>	Z Clean, FD COMBO, Cho+Rev and TapeEcho make a clean sound with a unique twist.	<b>Lil Mac</b>	This light crunch sound uses Z Neos, FD COMBO, ZNR and Room effects.
	75	<b>Burnin'</b>	This patch responds well to picking with a deep distortion for a sound that seems to be on fire	<b>Warmth</b>	Z Clean, MATCH 30, Spring and OptComp are used in this lightly distorted and very warm tone.	<b>The Point</b>	This crazy lead tone has an interesting midrange. Perfect when you want the sound to have more punch.
	76	<b>Fatso</b>	This is a very strange sound based on the Octave effect. It's evil, dark, dirty, and, above all, FAT!	<b>The Brat</b>	This patch defies explanation. It sounds like a kid who won't listen!	<b>Weeds</b>	This uses fCycle, Z Dream, BG CRUNCH and EarlyRef for a subtle and unique solo/lead tone.
	77	<b>Fat Cat</b>	This sounds like a strange cat crying.	<b>CrossEye</b>	Use this patch for single note lines, solos or simply as an effect. Listen to the changes when you turn WarpPhase, RingMod and other effects off.	<b>Heavy D</b>	This heavy tone that uses Z Bottom and BG DRIVE was designed with drop D tuning in mind
	78	<b>Classic</b>	This patch has a very Classic Rock feel to it and is great with an amp.	<b>Dreams</b>	FLG+VCho, Z Clean, FD COMBO, RackComp and FilterDly are combined for a lush, clean sound.	<b>Madness</b>	This patch uses SeqFLTR and M-Filter effects for a sound that really is madness.
	79	<b>Proverbs</b>	This is a spacious distorted sound. The Z-pedal can control the length of the reverb.	<b>Chopper</b>	This distorted choppy sound uses Tremolo and SlowFLTR. The Z-pedal controls the modulation.	<b>Wood</b>	This sound uses Governor, M Comp and DELUXE-R for a woody drive tone. The Cry effect adds the feeling of a human voice.
Mike Orlando	80	<b>AutoDrive</b>	This is a spacious distorted auto-wah sound that is great for lead playing. The Z-pedal controls chorus and reverb.	<b>AutoScream</b>	A combination of AutoWah and Dist+ produces a very distorted auto-wah sound for leads and solos. Shift the Z-pedal right to control the gain.	<b>XtremeWah</b>	This is a spacious and distorted auto wah. The Z-pedal controls the delay feedback.
	81	<b>HeavyMedal</b>	This very saturated distortion sound is great for heavy metal and rock, as well as rhythm and lead playing.	<b>MetaSynCor</b>	This huge tone uses synth octaves and a lush delay. The Z-pedal controls the gain, synth and chorus.	<b>WashedAway</b>	This high-gain lead sound uses ExtremeDS. The Z-pedal controls the gain and reverb.
	82	<b>TastyTang</b>	This classic overdriven tone is great for hard rock. The Z-pedal controls the delay.	<b>StackedUp</b>	This is a classic British rock tone. The Z-pedal controls the delay, gain and reverb.	<b>HighWatt</b>	This dry and natural British rock tone uses HW STACK and is great for all types of rhythm and solo playing.
	83	<b>AngelSky</b>	This lush acoustic sound is great for chord playing. The Z-pedal controls the amounts of reverb, chorus and delay.	<b>AngelFaze</b>	A beautiful phase is applied to this acoustic tone. The Z-pedal controls the amount of spatial effects.	<b>Eds Thang</b>	This lush reverb effect sounds like a cathedral. This classic Ed-style sound can produce depth in various ways.
	84	<b>CountryDrt</b>	This overdriven sound with some slapback delay is great for modern country. Use the Z-pedal to control the gain when soloing.	<b>KernelLee</b>	This classic country sound adds slapback echo to a light distortion. Great for finger picking and soloing.	<b>MrGovenor</b>	This uses the Governor effect to produce an overdrive sound for rock. Use the Z-pedal to control delay and reverb.
	85	<b>Echo2Marsh</b>	This overdrive sound is super wide, making it great for open solo passages. The Z-pedal controls multiple effects.	<b>PitchedOut</b>	This insane pitch transposition sound is great as a solo effect. The Z-pedal controls the amount of the pitch effect.	<b>Trevor</b>	This distortion sound adds Spring reverb and 2 HPS effects. Perfect for Yes-like solos.
	86	<b>Open Wah!</b>	This cry effect is great for soloing and chordal work. The Z-pedal controls multiple effects.	<b>AcoustiWah</b>	A sense of spacious is added to this clean acoustic wah tone. Great for solos and chord passages. The Z-pedal controls the amount of spatial effects.	<b>SteelFiltA</b>	Using the SeqFLTR, this patch is great for phrases based on chords. Use the Z-pedal to control the EarlyRef balance.
	87	<b>CaptCrunch</b>	This great rock rhythm and soloing tone uses Squeak. The Z-pedal controls the gain.	<b>CrunchFaze</b>	This rock tone adds dense modulation with Comp+Phsr and is great for soloing and rhythm playing with a crunchy sound.	<b>CrunchCore</b>	Chorus adds width to a big rock sound. Use the Z-pedal to control the chorus mix balance and speed.
	88	<b>CrunchEcho</b>	Three delays produce a super-wide rock chorus sound. The Z-pedal controls the balance between the 3 delays.	<b>ChunkFlang</b>	The Z-pedal controls the mix of 3 flangers in this modulated sound that is great for soloing and chord work.	<b>FredFiltas</b>	This patch is a combination of exciting filter effects. Use the Z-pedal to control the RndmFLTR balance.
	89	<b>St-e-v-Ray</b>	This classic SRV Strat tone is great for bluesy phrases. The Z-pedal controls the booster gain.	<b>SRVeeTrem</b>	A classic SRV Strat tone with added bluesy tremolo and vibrato. The Z-pedal controls the speed.	<b>StevieWah</b>	This bluesy tone uses 3 Cry effects. Each produces a different wah type. Use the Z-pedal to control the 3 CRY effects.
	90	<b>BigBottom</b>	The low-end roars like thunder in this patch that is great for soloing and special passages. The Z-pedal controls Octave and BGN DRIVE.	<b>DelayDream</b>	This clean sound has lots of feedback. The Z-pedal controls the StereoDly balance and feedback.	<b>ZBottmWahs</b>	This screaming drive sound lets you use 3 different wah effects (2 Wah100 and 1 PedalVx) at the same time. Great for soloing!
	91	<b>ScreamnWah</b>	This is a screaming heavy metal tone. Choose from 3 pedal wah effects to suit the style or situation.	<b>WoundedBee</b>	This very tight distorted rock tone has a slapback delay added that seems to wind around.	<b>YouGotMe</b>	Edward-style hard rock tone. The swelling flanger reinforces solos and is also good for rhythms.
	92	<b>DreamScape</b>	With this clean filter effect the notes seem to take off in a pitch-changing delay. This is great for special effects and unaccompanied moments.	<b>BluesyFaze</b>	Three phaser effects can be added to B-BREAKER in this patch. The Z-pedal controls the WarpPhase.	<b>VxFaze</b>	Use the Z-pedal to control the balance and feedback of the PhaseDly in this rock sound.
SFX	93	<b>TremGun</b>	This intense machine gun tremolo is made using the Slicer. Move the Z-PEDAL right to control the tremolo balance.	<b>FMD</b>	This sound, which has a filter that responds to picking and uses modulation and stereo delay to add width, is good for long chords.	<b>BrokenRD</b>	This dirty fuzz sound uses the Bit Crush effect to sound like a broken radio.
	94	<b>PAD</b>	Use this patch to make a nice pad sound just by playing, whole note, half note and other long chords.	<b>Ringie!!!</b>	Use the Z-pedal to control the frequency and distortion of the RING MOD effect. It sounds psychedelic, man!	<b>3rdWorld</b>	Used in C Major, this adds harmony a third below to make a sound with thickness and depth that doesn't seem like it could come from a single guitar.
	95	<b>FilterCLN</b>	The M-Filter responds slowly to picking dynamics for a clean sound. This effect is good for cutting, arpeggios and other chord playing.	<b>Radio</b>	This patch sounds like a crackling guitar is coming from a small radio in the corner of the room.	<b>Step-UP</b>	Play single notes or power chords and cut them short. The sound will climb while turning around. Play longer notes for a mysterious tone.
	96	<b>PDLFL</b>	Use the Z-pedal to control the flanger in this aggressive and destructive sound.	<b>PedalRing</b>	Use the Z-PEDAL to adjust the RING MOD in this patch as you like. Press left and right to adjust the frequency, and move it up and down to control the balance.	<b>Atom</b>	This hall sound is created by setting the pitch delay interval to two.
	97	<b>FunkBass!</b>	This funk bass sound uses the MonoSynth and Cry effects!	<b>Theremin</b>	This patch simulates the strange sound of a Theremin using the MonoSynth effect. Use your arm to change the pitch in large increments for a more convincing performance.	<b>Devil +++</b>	Use the Z-pedal to bring out the Devil! Press the pedal down for the default pitch
	98	<b>TaurusBS</b>	This patch was inspired by the Moog Taurus bass. Parametric EQ is used to boost the heavy low frequencies and a pitch shifter adds thickness.	<b>Cascading</b>	PitchDelay creates an atmosphere like a cascading waterfall. Use the Z-pedal to control the pitch.	<b>PlayWiRazr</b>	Use this crazy metallic tone for slow grinding single note lines that sound like they are coming from Mars.
	99	<b>be alarmed</b>	Play long power chords or single notes for a surprising unexpected tone. Play aggressive melodies in a high position.	<b>Step Chord</b>	Use the tap button to match the tempo of the song that you play and strum a power cord just once to create a new arrangement.	<b>DreamSeq</b>	This special effect sound uses Z DREAM and SeqFLTR effects. Move the Z-pedal horizontally to change the pitch.

