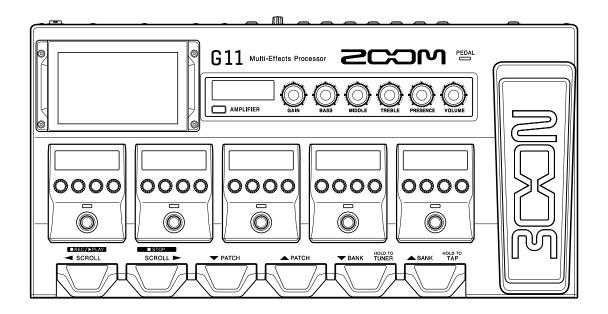


# G11

# Multi-Effects Processor

Ver. 2.00



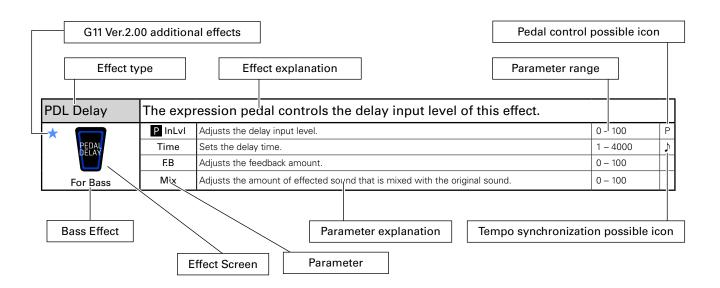
## **Effect Types and Parameters**

This document cannot be displayed properly on black-and-white displays.

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## **Effect explanation overview**



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## [ DYNAMICS ]

Comp	This com	npressor in the style of the MXR Dyna Comp.	
	Sense	Adjusts the sensitivity of the effect.	0 –10
<b>0000</b>	ATTCK	Sets compressor attack speed to Fast or Slow.	SLOW, FAST
COMP	Tone	Adjusts the tone.	0 – 10
	VOL	Adjusts the volume.	0 – 100
RackComp	This com	npressor allows more detailed adjustment than Comp.	
	THRSH	Sets the level that activates the compressor.	0 – 50
©©©© RACK	Ratio	Adjusts the compression ratio.	1 – 10
COMP	ATTCK	Sets compressor attack speed.	1 – 10
	VOL	Adjusts the volume.	0 – 100
SlowATTCK	This effe	ct slows the attack of each note, resulting in a violin-like perform	ance.
	Time	Adjusts the attack time.	1 – 50
Ó Ó Ó Ó SLOW	Curve	Set the curve of volume change during attack.	0 – 10
ATTACK	Tone	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100
ZNR	ZOOM's the tone.	unique noise reduction cuts noise during pauses in playing with	nout affecting
	DETCT	Sets control signal detection level.	GTRIN, EFXIN
♦♦♦ ZNR	Depth	Sets the depth of noise reduction.	0 – 100
0	THRSH	Adjusts the effect sensitivity.	0 – 100
	Decay	Adjust the envelope release.	0 – 100
MuteSW	This effe	ct allows you to mute the volume using the foot switch.	
	Edge	Sets how smoothly the volume changes. As the parameter value increases, the change becomes smoother.	0 – 100
0000	Speed	Adjust the recovery time from muting.	0 – 100
MUTE SWITCH	INVRT	Sets the foot switch control direction.	NORMAL, INVERT
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH, TRGGR
GrayComp	This mod	dels a ROSS Compressor. Added parameters allow you to adjust	the tone.
	SUSTN	Adjusts the sustain.	0 – 100
<u> </u>	Lo	Adjusts volume of low frequencies.	0 – 100
COMP	Hi	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100
NoiseGate	This is a	noise gate that cuts the sound during playing pauses.	
	DETCT	Sets control signal detection level.	GTRIN, EFXIN
<b>OOO</b> NOISE	Depth	Sets the depth of noise reduction.	0 – 100
GATE	THRSH	Adjusts the effect sensitivity.	0 – 100
	Decay	Adjust the envelope release.	0 – 100
OptComp	This is ar	n optical compressor.	
	Drive	Adjusts the depth of the compression.	0 – 10
OPT	Lo	Adjusts volume of low frequencies.	0 – 100
OPT COMP O	Hi	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100

#### [DYNAMICS]

BlackOpt		simulation of the Demeter COMP-1 Compulator. arameters allow you to adjust the tone.		
	Comp	Adjusts the depth of the compression.	0 – 100	
0000	Lo	Adjusts volume of low frequencies.	0 – 100	
BLACK	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
LMT-76	This is a	simulation of the UREI 1176LN.		
	Input	Adjusts the input level.	0 – 80	
WI 70	Ratio	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1	
	REL	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70	
	Output	Adjusts the output level.	0 – 80	
160 Comp	This con	npressor is in the style of the dbx 160A.		
*	THRSH	Adjusts the threshold that determines when the effect is activated.	-60 – 0	
<b>⊕⊕⊕⊕</b> 160	Ratio	Adjusts the compression ratio.	1.0 – 10.0	
COMP	Knee	Sets the type of knee.	SOFT, HARD	
	VOL	Adjusts the volume.	0 – 100	
DualComp	1 -	a compressor which allows separate settings for the low free cy range.	equency and hig	
0000	FREQ	Adjusts the crossover point between the high frequency and low frequency range.	300 – 1.5k	
DUAL	LoCMP	Adjusts the compression depth in the low frequency range.	0 – 50	
COMP	HiCMP	Adjusts the compression depth in the high frequency range.	0 – 50	
For Bass	VOL	Adjusts the volume.	0 – 100	
MB Comp	This is a	simulation of the MultiComp (MODE:MB).		
*	Comp	Adjusts the depth of the compression.	0 – 100	
O O O O	LoTHR	Adjusts the threshold that triggers the low-frequency effect.	0 – 100	
COMP	HiTHR	Adjusts the threshold that triggers the high-frequency effect.	0 – 100	
For Bass	VOL	Adjusts the volume.	0 – 100	
DYN Comp		simulation of the MXR Dyna Comp. arameters allow you to adjust the tone and the compressor	attack speed.	
*	Sense	Adjusts the sensitivity of the effect.	0 – 10	
DYN	ATTCK	Sets compressor attack speed to FAST or SLOW.	SLOW, FAST	
COMP	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Glam Comp		This compressor becomes a glamorous tone as increasing the Shape parameter. Also, you can mix the original sound.		
* 0000	Comp	Adjusts the depth of the compression.	0 – 100	
GLAM	Shape	Emphasizes high and low frequencies.	0 – 10	
COMP	VOL	Adjusts the volume.	0 – 100	
For Bass	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	

AutoWah	This effect	ct varies wah in accordance with picking intensity.		
	Mode	Sets direction of movement of the filter.	DOWN, UP	
<u> </u>	Sense	Adjusts the sensitivity of the effect.	1 – 10	
WAH	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effec	ct varies the resonance filter frequency according to picking in	tensity.	
•	Mode	Sets direction of movement of the filter.	DOWN, UP	
0000	Sense	Adjusts the sensitivity of the effect.	1 – 10	
RESONANCE	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Cry	This effec	ct varies the sound like a talking modulator.		
	Range	Adjusts the frequency range processed by the effect.	1 – 10	
•••	RESO	Sets effect resonance.	0 – 10	
CRY	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
SeqFLTR	The segu	ence filter has the flavor of a Z.Vex Seek-Wah.	-	
	Step	Adjusts number of sequence steps.	2 – 8	T
ဝဝ္ဝဝ	PTTRN	Sets effect pattern.	1 – 8	
FILTER	Speed	Sets the speed of the modulation.	1 – 50	1
	RESO	Sets effect resonance.	0 – 10	Ť
Gt GEQ	This mor	no graphic equalizer has 6 bands that suit guitar frequencies.	·	
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
111111	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
GUITAR	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
ON/OFF GEQ 7	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH, UnLATCH	
Gt GEQ7	This mor	no graphic equalizer has 7 bands that suit guitar frequencies.	<del>*</del>	
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
++++++	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
GUITAR ● GEQ 7 ●	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
ON/OFF A/B	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
St Gt GEQ	This ster	eo graphic equalizer has 6 bands that suit guitar frequencies.		
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	$\perp$
+++++	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
STEREO GUITAR  GEQ	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	$\perp$
ON/OFF A/B	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
		LAPPER OF THE PROPERTY OF THE	10 400	- 1
	VOL	Adjusts the volume.	0 – 100 LATCH,	+

ParaEQ	This is a	1-band parametric equalizer.		
	FREQ	Sets the frequency of the equalizer.	20 – 20k	$\top$
DADAMETORIO	Q	Adjusts equalizer Q.	0.5 – 16	
EQ	Gain	Adjusts the gain.	-12 – 12	$\top$
	VOL	Adjusts the volume.	0 – 100	
EG FLTR	This filte	r effect is controlled using the control switch.		
	FREQ1	Sets the frequency when the control switch is off.	0 – 100	Τ
	FREQ2	Sets the frequency when the control switch is on.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
0000 0000	Туре	Sets filter type.	HPF2 – LPF4	
EG FILTER	Speed	Sets the speed of the modulation.	0 – 100	T
ON/OFF CONTROL	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	CNTRL	Sets the control switch function.	LATCH, UnLATCH, TRGGR	
RndmFLTR	This filte	r effect changes character randomly.	<del></del>	
	Туре	Sets filter type.	HPF, LPF	Τ
<b>OOO</b> RANDOM	Speed	Sets the speed of the modulation.	1 – 50	<b>J</b>
FILTER	BAL	Adjusts the balance between original and effect sounds.	0 – 100	+
	VOL	Adjusts the volume.	0 – 100	+
LowPassFL		act varies the low pass filter frequency according to picking inter		
	FREQ	Sets minimum frequency of low pass filter.	0 - 100	$\top$
OOOO	Sense	Adjusts the sensitivity of the effect.	FST100 - SLW100	
FILTER	RESO	Sets effect resonance.	2P-10 - 4P-10	)
	BAL	Adjusts the balance between original and effect sounds.	0 - 100	$\dagger$
Exciter	This exc	iter enables flexible control.	<del>'</del>	
	Bass	Adjusts the amount of low-frequency phase correction.	0 – 100	Т
0000	Treble	Adjusts the amount of high-frequency phase correction.	0 – 100	+
EXCITER	VOL	Adjusts the volume.	0 – 100	+
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Step	This spe	cial effect gives the sound a stepped quality.	0112 11 011	
	Depth	Sets the depth of the modulation.	0 – 100	$\top$
444	Rate	Sets the speed of the modulation.	0 – 50	1
STEP	RESO	Sets effect resonance.	0 – 10	$\top$
	Shape	Adjusts the effect envelope.	0 – 10	
LFO FLTR	This filte	r effect changes tone characteristics cyclically.		
	Depth	Sets the depth of the modulation.	0 – 100	Т
0000	Rate	Sets the speed of the modulation.	1 – 50	1
LFO	RESO	Sets effect resonance.	0 – 10	Ι
FILTER	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	

BassA-Wah	You can	adjust the mix of this bass guitar auto-wah with the orig	inal signal.
*	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10
BASS A-WAH	RESO	Sets effect resonance.	0 – 10
A-WAH	Dry	Adjusts the volume of the unaffected sound.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
ZTron	This is li	ke a Q-Tron Envelope Filter in LP mode.	
•	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10
0000	RESO	Sets effect resonance.	0 – 10
Z TRON	Dry	Adjusts the volume of the unaffected sound.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
A-Filter	This is a	resonance filter with a sharp envelope.	
*	Mode	Sets direction of movement of the filter.	UP, DOWN
0000	Sense	Adjusts the sensitivity of the effect.	1 – 10
A-FILTER	Peak	Adjusts the Q value of the filter.	0 – 10
For Bass	Dry	Adjusts the volume of the unaffected sound.	0 – 100
Bass Cry	This talk	ing modulator is suitable for the bass frequency range.	<del>'</del>
*	Range	Adjusts the frequency range processed by the effect.	1 – 10
●●● BASS	RESO	Sets effect resonance.	0 – 10
BASS CRY	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
BassGEQ	This 7-ba	and graphic equalizer is suitable for the bass frequency r	ange.
	50	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0
	120	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0
immi	400	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0
	500	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0
GEQ ONNOE	800	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0
For Bass	4.5k	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0
	10k	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100
St Ba GEQ	This ster	reo graphic equalizer has 7 bands that suit bass guitar fre	equencies.
*	50	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0
	120	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0
	400	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0
	500	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0
STEREO BASS  GEQ	800	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0
UNJUFF A/B	4.5k	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0
For Bass	10k	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100
BassPEQ	This 1-ba	and parametric equalizer is suitable for the bass frequenc	cy range.
* 0000	FREQ	Sets the frequency of the equalizer.	20 – 20k
BASS PEQ	Q	Adjusts equalizer Q.	0.5 – 16.0
PEU	Gain	Adjusts the gain.	-20.0 – 20.0
		1	

Splitter		ct divides the signal into two bands (high/low) and lets you of the two bands.	freely adjust the
* 0000	FREQ	Adjusts the crossover point between the high frequency and low frequency band.	80 – 2.5k
SPLITTER	Lo	Adjusts the mix ratio of the low frequency band.	0 – 100
	Hi	Adjusts the mix ratio of the high frequency band.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
Low EQ	Designed	d for low frequencies, this equalizer allows you to select the	type.
*	Type	Sets filter type.	SHELF, HPF
0000	FREQ	Sets the frequency of the filter.	20 - 640
LOW EQ	Gain	Adjusts the gain. This setting is disabled when the Type parameter is set to HPF.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100
High EQ	Designed	d for high frequencies, this equalizer allows you to select the	type.
*	Туре	Sets filter type.	SHELF, LPF
0000	FREQ	Sets the frequency of the filter.	500 – 20k
HIGH EQ	Gain	Adjusts the gain. This setting is disabled when the Type parameter is set to LPF.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100
EnvFilter	This mod	dels the MXR envelope filter.	
* 0000	THRSH	Adjusts the effect sensitivity.	0 – 100
ENV	ATTCK	Adjusts the attack speed.	0 – 100
FILTER	Mode	Sets direction of movement of the filter.	UP, DOWN
For Bass	VOL	Adjusts the volume.	0 – 100

TS Drive	Simulati	on of the IbanezTS808.	,
	Gain	Adjusts the gain.	0 – 100
•••• TS	Boost	Turns boost ON/OFF.	OFF, ON
DRIVE	Tone	Adjusts the tone.	0 – 100
0	VOL	Adjusts the volume.	0 – 100
EP Stomp	This mo	dels the Maestro Echoplex preamp.	
	Gain	Adjusts the gain.	0 – 100
<b>000</b>	Bass	Adjusts volume of low frequencies.	-10 – 10
STOMP	Treble	Adjusts volume of high frequencies.	-10 – 10
	VOL	Adjusts the volume.	0 – 100
RC Boost	This boo	oster covers sounds ranging from clean boosts to light drives.	
	Gain	Adjusts the gain.	0 – 100
◆◆◆◆ RC	Bass	Adjusts volume of low frequencies.	0 – 100
BOOST	Treble	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100
GoldDrive	This effe	ct models a famous gold overdrive boutique pedal.	
	Gain	Adjusts the gain.	0 – 100
GOLD	Bass	Adjusts volume of low frequencies.	0 – 100
DRIVE	Treble	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100

•	<u>-                                      </u>		
SweetDrv	This effe	ect models a sweet sounding overdrive.	
	Gain	Adjusts the gain.	0 – 100
OOOO SWEET	Tone	Adjusts volume of high frequencies	0 – 100
DRIVE	Focus	Adjusts volume of middle frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100
DYN Drive	This effe	ect easily achieves the warm drive tone of a tube amp.	
	Gain	Adjusts the gain.	0 – 100
0000	Tone	Adjusts the tone.	0 – 100
DRIVE	Mode	Sets the sound style.	COMBO, STACK
	VOL	Adjusts the volume.	0 – 100
RedCrunch	Use this	effect for the famous "brown sound."	
	Gain	Adjusts the gain.	0 – 100
0000	Tone	Adjusts the tone.	0 – 100
CRUNCH	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
0	VOL	Adjusts the volume.	0 – 100
MetalWRLD	powerfu	ion of the BOSS Metal Zone, which is characterized billower midrange.	
0000	Gain	Adjusts the gain.	0 – 100
METAL	Bass	Adjusts volume of low frequencies.	0 – 100
WORLD	Treble	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100
TB MK1.5	This is a	classic fuzz effect.	
4.4.4.4	ATTCK	Adjusts the gain.	0 – 100
TB	Tone	Adjusts the tone.	0 – 100
MK1.5	Color	Sets the sound color.	1, 2
	VOL	Adjusts the volume.	0 – 100
OctFuzz	This fuzz	z effect adds an octave above.	
•	Boost	Adjusts the gain.	0 – 100
<b>OCT</b>	Color	Sets the sound color.	1, 2
FUZZ	Tone	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100
SpotBoost	This boo	oster enables flexible control.	
	Boost	Adjusts the gain.	0 – 100
	Bass	Adjusts volume of low frequencies.	-10 – 10
BOOST	Treble	Adjusts volume of high frequencies.	-10 – 10
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
Aco.Sim	This effo	ect changes the tone of an electric guitar to make it s	
	Тор	Adjusts the unique string tone of acoustic guitars.	0 – 100
4 4 4 4 Aco	Body	Adjusts the body resonance of acoustic guitars.	0 – 100
Aco Sim.			
	Tone	Adjusts the tone.	0 – 100

LDNIVE				
NYC Muff		dels an Electro-Harmonix Big Muff Pi. An added parameter a be balance of original sound and distortion.	allows you	to
	SUSTN	Adjusts the gain.	0 – 100	
O O O O	Tone	Adjusts the tone.	0 – 100	
MUFF	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
HGTHRTTL	This mo	odels the sound of the Mesa Boogie THROTTLE BOX(GAIN DN).	SWITCH:H	1 /
	Gain	Adjusts the gain.	0 – 100	
0000	Tone	Adjusts the tone.	0 – 100	
THRTTL	MdCut	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BG GRID		dels a Mesa Boogie GRID SLAMMER. An added parameter a le balance of original sound and overdrive.	allows you	to
	Gain	Adjusts the gain.	0 – 100	
<b>O</b> O O O O O O O O O O O O O O O O O O	Tone	Adjusts the tone.	0 – 100	
GRID	BAL	Adjusts the balance between original and effect sounds.	0 – 100	T
	VOL	Adjusts the volume.	0 – 100	
TS+Boost	This effe	ct combinesTS Drive and Booster.		
	Gain	Adjusts gain of TS Drive.	0 – 100	
	Tone	Adjusts tone of TS Drive.	0 – 100	
	VOL	Adjusts volume of TS Drive.	0 – 100	
	Comp	Sets the clipping type of TS Drive.	0 – 2	
TS+BOOST	BOOST	Adjusts gain of Booster.	0 – 100	
ON/OFF BOOST	BASS	Adjusts low frequencies volume of booster.	0 – 100	
	TREBLE	Adjusts high frequencies volume of booster.	0 – 100	
	CONNECT	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST	
RedCR+BST	This effe	ct combines RedCrunch and Booster.		
	Gain	Adjusts gain of RedCrunch.	0 – 100	
	Tone	Adjusts tone of RedCrunch.	0 – 100	
0000 0000	PRSNC	Adjusts presence of RedCrunch.	0 – 100	
RED CRUNCH	VOL	Adjusts volume of RedCrunch.	0 – 100	
+BOOST BOUST	Comp LO/HI	Sets the clipping type of RedCrunch.  Sets the gain range.	0 – 2	$\vdash$
	BOOST	Adjusts gain of Booster.	LO, HI 0 – 100	
	CONNECT		BOOST-CR, CR-BOOST	
DIST 1	This mod	dels the sound of a BOSS DS-1 DISTORTION.	1 011 00001	
	Gain	Adjusts the gain.	0 – 100	
•••	Tone	Adjusts the tone.	0 – 100	
DIST 1	VOL	Adjusts the volume.	0 – 100	
	Comp	Sets the clipping type of DIST 1.	ORG, MOD	
Squeak		dels a ProCo RAT. eter has been added that allows you to adjust the mix level of the c	original sour	nd.
	Gain	Adjusts the gain.	0 – 100	
<b>0000</b>	FLTR	Adjusts the tone.	0 – 100	$\vdash$
SQUEAK	VOL	Adjusts the volume.	0 – 100	T
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	

This		
	ffect adds an upper octave to the original sound. commend using the front guitar pickup.	
UpOd		0 – 100
UP OCT DryM	·	0 – 100
BOOST	n Adjusts volume of low frequencies.	0 – 100
PRSN	Adjusts volume of super-high frequencies.	0 – 100
OutputBST We im	proved the ZOOM G5n OUTPUT BOOSTER as an effect.	
Rang	Adjusts the frequency range processed by the effect.	1 – 10
UP OCT Boos	Adjusts the gain.	0 – 100
BOOST Tone		0 – 100
VOL	Adjusts the volume.	0 – 100
DIST Plus This n	nodels the sound of a MXR DISTORTION+.	
Gair	Adjusts the gain.	0 – 100
VOL	Adjusts the volume.	0 – 100
DIST Plus DryM	Adjusts the volume of the unaffected sound.	0 – 100
Com	Sets the clipping type of DIST Plus.	ORG, MOD1, MOD2
Zen O.DRV This n	nodels the sound of a Hermida Audio Zendrive.	WODT, WODZ
Gair	Adjusts the gain.	0 – 100
Tone		0 – 100
ZEN DRIVE Voice	Adjusts gain of high frequencies.	0 – 100
VOL	Adjusts the volume.	0 – 100
VioletDST This n	nodels the sound of a SUHR Riot Reloaded.	·
Gair	Adjusts the gain.	0 – 100
VIOLET Tone	Adjusts the tone.	0 – 100
DIST	Sets the sound style.	0 – 2
VOL	Adjusts the volume.	0 – 100
	effect is another new kind of distortion effect that applies a thm to shape the waveform and create a unique sound.	ı new origina
Gair	Adjusts the gain.	0 – 100
Shap	Adjusts the distortion character.	0 – 100
SHAPER Com	Adjusts the depth of the compression.	0 – 100
VOL	Adjusts the volume.	0 – 100
	effect is a new-concept distortion effect that uses Comb filtering arameter of the overdriven signal.	to simulate th
Gair	Adjusts the gain.	0 – 100
©©©© Edge	Adjusts the distortion tone.	0 – 100
RAZOR Lo	Adjusts volume of low frequencies.	0 – 100
VOL	Adjusts the volume.	0 – 100
Bass DRV This is	a simulation of the SansAmp BASS DRIVER DI.	<del></del>
Bass	Adjusts volume of low frequencies.	0 – 100
I	Adjusts volume of high frequencies.	0 – 100
Trebl	Adjusts volume of super-high frequencies.	0 – 100
Trebl PRSN		0 100
DDCN	Adjusts the balance between the original sound and the effected sound.	0 – 100
PRSN	·	
BASS DRIVE PRSN	·	0 – 100
PRSN BASS DRIVE O O Gain	Adjusts the gain. Adjusts the volume.	0 – 100 0 – 100

LDINIVE			
D.I Plus	This is a channels	a simulation of the MXR Bass D.I.+, which has both clean a	nd distortion
*	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts the volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
D.I PLUS	Color	This turns the preset EQ ON or OFF for the clean channel.	OFF, ON
O DIST	CL VOL	Adjusts the volume of the clean channel.	0 – 100
For Bass	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100
	GAIN	Adjusts the gain.	0 – 100
	DS VOL	Adjusts the volume of the distortion channel.	0 – 100
Dark Pre	This is a	simulation of the Darkglass Electronics Microtubes B7K.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	L-MID	Adjusts the volume of lower middle frequencies.	0 – 100
0000 0000	H-MID	Adjusts the volume of higher middle frequencies.	0 – 100
DARK PRE	Treble	Adjusts volume of high frequencies.	0 – 100
ON/OFF BROST	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100
For Bass	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	BOOST	This sets the frequency bands boosted when the control switch is on.	LO, HI, LO+HI
Bass BB	This is a	simulation of the Xotic Bass BB Preamp.	
* ••••	Gain	Adjusts the gain.	0 – 100
BASS	Bass	Adjusts volume of low frequencies.	-10 – 10
BB	Treble	Adjusts volume of high frequencies.	-10 – 10
For Bass	VOL	Adjusts the volume.	0 – 100
DI-5	This sim	ulates the AVALON DESIGN U5 preamp.	
*	Gain	Adjusts the gain.	0 – 100
0000 DI-5	Tone	Adjusts the tone.	OFF, 1 – 6
0	HiCut	Cuts high frequencies when ON.	OFF, ON
For Bass	VOL	Adjusts the volume.	0 – 100
Bass Pre	This is a	preamp model with a 3-band equalizer.	
*	Bass	Adjusts volume of low frequencies.	0 – 10
BASS	MID	Adjusts volume of middle frequencies.	-10 – 10
PRE	Treble	Adjusts volume of high frequencies.	0 – 10
For Bass	VOL	Adjusts the volume.	0 – 100
Bass OD	Simulate	s the ODB-3 overdrive bass machine from BOSS.	
*	Gain	Adjusts the gain.	0 – 100
	Tone	Adjusts the tone.	0 – 100
BASS OD •	BAL	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
BassTsDRV	Simulation of the IbanezTS808. An added parameter allows you to adjust the balance of original sound and distortion.		
*	Gain	Adjusts the gain.	0 – 100
BASS	Tone	Adjusts the tone.	0 – 100
TSDRIVE	BAL	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
2000		ļ ·	

Dark OD	This is a	simulation of the Darkglass Electronics Microtubes B3K.	
* -	Gain	Adjusts the gain.	0 – 100
<b>00 00 0 0 0 0 0 0 0 0</b>	ATTCK	Adjusts volume of high frequencies.	CUT, FLAT, BOOST
	Blend	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
BlueB BOD		a simulation of the MAD PROFESSOR Blueberry Bass er allows you to adjust the balance of original sound and	
*	Gain	Adjusts the gain.	0 – 100
BLUEB	Nature	Adjusts the tone.	0 – 100
BASS OD	Blend	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
VooDoo-B		a simulation of the ROGER MAYER VOODOO-BASS. A count of the balance of original sound and distortion.	•
*	Gain	Adjusts the gain.	0 – 100
V00D00	Tone	Adjusts the tone.	0 – 100
-B <b>○</b>	Blend	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
BaFzSmile		dels a FUZZ FACE. An added parameter allows you to sound and distortion.	adjust the balance o
* 6000	Gain	Adjusts the gain.	0 – 100
BA FZ	Tone	Adjusts the tone.	0 – 100
SMILE	BAL	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
BassMetal		dels a BOSS Metal Zone. An added parameter allov of original sound and distortion.	vs you to adjust th
*	Gain	Adjusts the gain.	0 – 100
BASS	Tone	Adjusts the tone.	0 – 100
METAL	BAL	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
BassOctFZ	This fuzz	effect adds an octave above.	
* 0000	Boost	Adjusts the gain.	0 – 100
BASS	Tone	Adjusts the tone.	0 – 100
OCT FUZZ	Fuzz	This adjusts the amount of fuzz in the mix.	0 – 100
For Bass	Dry	Adjusts the volume of the unaffected sound.	0 – 100
Pre1073	This sou	nd models a vintage mic preamp characterized by its tra	nsformers.
*	Gain	Adjusts the gain.	20 – 50
	Bass-F	Adjusts the center frequency of the low-range.	55 – 220
	Bass	Adjusts the volume of low frequencies.	-50 – 50
0000000	TRBL-F	Adjusts the center frequency of the high-range.	10k – 16k
PRE 1073	Treble	Adjusts the volume of high frequencies.	-50 – 50
DN/OFF MID	VOL	Adjusts the volume.	0 – 100
	MID-F	Adjusts the center frequency of the mid-range.	350 – 3.2k
	MID	Adjusts the volume of middle frequencies.	-50 – 50

SolidPre		dels a solid-state mic preamp made by a console manu cs is a feature.	facturer. Control	of
*	Gain	Adjusts the gain.	0 – 100	
	LoType	Sets filter type of the low-range.	SHELF, PEQ	
	LoFREQ	Adjusts the center frequency of the low-range.	40 – 600	
00000000	Lo	Adjusts the volume of low frequencies.	-50 – 50	
SOLID PRE	HiFREQ	Adjusts the center frequency of the high-range.	1.5k – 22.0k	
ON/OFF HARMONICS	Hi	Adjusts the volume of high frequencies.	-50 - 50	
	VOL	Adjusts the volume.	0 – 100	
	HMNCS	Use to adjust the amount of harmonics.	0 – 100	
Clear DRV		ginal preamp model with distinct distortion uses ixed with the original sound, a clear distortion without phaved.		
*	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
<b>•••••••</b>	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100	
CLEAR DRV	Gain	Adjusts the gain.	0 – 100	
ON/OFF MID	VOL	Adjusts the volume.	0 – 100	Г
For Bass	MID-F	Adjusts the center frequency of the mid-range.	100 – 1.0k	Г
	MID	Adjusts the volume of middle frequencies.	0 – 100	
SpLoPre	This orig	inal amp model achieves extremely low frequencies.	•	
*	Gain	Adjusts the gain. Changes the ENHNC effect.	0 – 100	
	ENHNC	Emphasizes low frequencies.	0 – 100	Г
	Lo	Adjusts volume of low frequencies.	0 – 100	Г
<b>9000 000</b> SUPER LO	Mid	Adjusts the volume of middle frequencies.	0 – 100	
PREAMP	Hi	Adjusts volume of high frequencies.	0 – 100	
DN/OFF SUB-DETAVE	BAL	Adjusts the balance between the original sound and the effected sound.	0 – 100	
For Bass	VOL	Adjusts the volume.	0 – 100	
	SUB	Adjust the volume of one octave down.	0 – 100	
BaDjntPre		ginal amp model combines a distortion-free low end distance and susing bass		
*	Bass	Adjusts volume of low frequencies.	0 – 100	
	L-MID	Adjusts the volume of lower middle frequencies.	0 – 100	
•	H-MID	Adjusts the volume of higher middle frequencies.	0 – 100	
BASS	Treble	Adjusts volume of high frequencies.	0 – 100	
DJENT PREAMP	LoCut	Sets the cut-off frequency in the low range.	OFF – 120	
For Bass	Gain	Adjusts the gain.	0 – 100	
I UI Dass	VOL	Adjusts the volume.	0 – 100	
	HI BST	Turns boost ON/OFF in the high frequencies.	0 – 100	

MO 000	T-1 :			
MS 800	This mod	dels the sound of the Marshall JCM800 2203.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
MS800	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
000000	TREBLE	Adjusts volume of high frequencies.	0 – 100	
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Adjusts the input gain.	LO, HI	
MS 1959	This mod	dels the sound of the Marshall 1959 SUPER LEAD 100.		
	GAIN	Adjusts the gain of the input1.	OFF – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
MS1959	TREBLE	Adjusts volume of high frequencies.	0 – 100	
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF – 100	
MS 45os	This mod	dels the sound of the Marshall JTM 45 Offset.		
	GAIN	Adjusts the gain of the input1.	OFF - 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
MS45os	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
00000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF - 100	
FDTWNR	This mod	dels the sound of the Fender '65 Twin Reverb.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
$\odot \odot \odot \odot \odot$	TREBLE	Adjusts volume of high frequencies.	0 – 100	
FD TWINR	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	BRIGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	1
FD B-MAN	This mod	dels the sound of the Fender '59 Bassman.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
FD B-MAN	TREBLE	Adjusts volume of high frequencies.	0 – 100	
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL,	
I	"101	Colocto and impat originals.	BRIGHT	$\perp$

FD DLXR	This mod	dels the sound of the Fender '65 Deluxe Reverb.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
$\odot \odot \odot \odot \odot$	TREBLE	Adjusts volume of high frequencies.	0 – 100	
FD DLXR	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, VIBRATO	
	SPEED	Sets the speed of the modulation.	0 – 100	<b>1</b>
FD MASTER	This mod	dels the sound of the FenderToneMaster B channel.	,	
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
00000	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
FD MASTER	TREBLE	Adjusts volume of high frequencies.	0 – 100	
T B MASTER	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	FAT	Sets the sound style.	OFF, ON	
UK 30A	This mod	dels the sound of an early class A British combo amp.	·	
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
UK30A	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	CUT	Adjusts the tone.	0 – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	♪
BG MK1	This mod	dels the sound of the Mesa Boogie Mark I combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
$\odot \odot \odot \odot \odot \odot$	TREBLE	Adjusts volume of high frequencies.	0 – 100	
BG MK1	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	
BG MK3	This mod	dels the sound of the Mesa Boogie Mark III combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	Т
	BASS	Adjusts volume of low frequencies.	0 – 100	
$\boxed{ \odot \odot \odot \odot \odot \odot }$	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
BG MK3	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	

XtasyBlue	This mod	dels the sound of the Bogner Ecstasy Blue channel.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
XTACY BL	TREBLE	Adjusts volume of high frequencies.	0 – 100
00000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	STRCT	Selects the type and gain of the tone.	LO, HI
HW 100	This mod	dels the sound of the Hiwatt Custom 100.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
[HW100]	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
HWIUU	TREBLE	Adjusts volume of high frequencies.	0 – 100
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	INPUT	Selects the input channel.	NORMAL, BRILL
Recti ORG	This mod	dels the sound of the Mesa Boogie Dual Rectifier Orange Chanr	nel.
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
RCT ORG	TREBLE	Adjusts volume of high frequencies.	0 – 100
•••••	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	MODE	Sets the tone of the character.	VNTG, MDRN
ORG120	This mod	dels the sound of the Orange Graphic120.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
:ORG120:	TREBLE	Adjusts volume of high frequencies.	0 – 100
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	INPUT	Selects the input channel.	LO, HI
	COLOR	Sets the tone of the effect type.	1 – 6
DZ DRV	This mod	dels the sound of the Diezel Herbert Channel2.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
DZ DRIVE	TREBLE	Adjusts volume of high frequencies.	0 – 100
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	DEEP	Emphasizes low frequencies.	0 – 100
	MID CUT	Cuts middle frequencies.	0 – 100

MATCH30	This mod	dels the sound of the Matchless DC-30.		
	GAIN	Adjusts the gain of channel1.	OFF - 100	
	BASS	Adjusts volume of low frequencies in the channel1.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
MATCH30	TREBLE	Adjusts volume of high frequencies in the channel1.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – OFF	
	GAIN2	Adjusts the gain of channel2.	OFF - 100	
	СПТ	Adjusts the tone.	0 – 100	
KRAMPUS		es the solid low range of a modern high gain amplifier v British amplifier.	vith the brightnes	s of
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
KRAMPUS	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
000000	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
REDLOOM		the simple tone of the early days of guitar amps with th Il tube amp. Ideal for playing rhythm.	ne rich overtones	of a
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
		<del> </del>		_
REDLOOM	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	MIDDLE TREBLE	Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.	0 – 100 0 – 100	
REDLOOM •••••	TREBLE			
	TREBLE PRESENCE VOLUME	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.	0 – 100 0 – 100 0 – 100	
	PRESENCE VOLUME Provides	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  So a smooth character amp that balances the dynamic and plain strings, enabling you to play both lead and plain strings.	0 - 100 0 - 100 0 - 100 c response betw	
00000	TREBLE PRESENCE VOLUME  Provides the would switching GAIN	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  So a smooth character amp that balances the dynamic and plain strings, enabling you to play both lead and plain strings.	0 - 100 0 - 100 0 - 100 c response betw	
VELVET	TREBLE PRESENCE VOLUME Provides the would switching	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead at tones.	0-100 0-100 0-100 c response betwand backing with	
VELVET	TREBLE PRESENCE VOLUME  Provides the would switching GAIN	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead grones.  Adjusts the gain.	0 - 100 0 - 100 0 - 100 c response betwand backing with	
VELVET	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  a smooth character amp that balances the dynamic and plain strings, enabling you to play both lead g tones.  Adjusts the gain. Adjusts volume of low frequencies.	0 - 100 0 - 100 0 - 100 c response betwand backing with	
VELVET	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.	0 - 100 0 - 100 0 - 100 c response betwand backing with 0 - 100 0 - 100	
VELVET	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.	0-100 0-100 0-100 c response betw and backing with 0-100 0-100 0-100	
VELVET	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.	0-100 0-100 0-100 c response betwand backing with 0-100 0-100 0-100 0-100 0-100 0-100 0-100	out
VELVET  OOOOOO  VELVET	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead a tones.  Adjusts the gain. Adjusts volume of low frequencies. Adjusts volume of middle frequencies. Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  a vintage style amp sound processed with a clear measure.	0-100 0-100 0-100 c response betwand backing with 0-100 0-100 0-100 0-100 0-100 0-100 0-100	out
VELVET  WUDDY	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a vintage style amp sound processed with a clear measure of the processed of the plant of the pl	0 - 100 0 - 100 0 - 100 c response betwand backing with 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 100 100 100 100 100 100 100	out
VELVET  OOOOOO  VELVET	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P	Adjusts volume of high frequencies.  Adjusts volume of superhigh frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of superhigh frequencies.  Adjusts the volume.  a vintage style amp sound processed with a clear measurefect for blues and rock.  Adjusts the gain.	0 - 100 0 - 100 0 - 100 c response betward backing with  0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 v - 100	out
VELVET  MUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. F GAIN BASS	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and super-high groups to play both lead of the super-high frequencies.  Adjusts volume of high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and super-high frequencies.  Adjusts volume of high frequencies.  Adjusts the volume.  Adjusts the gain.  Adjusts the gain.  Adjusts volume of low frequencies.	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 100 100 100 100 100 100 100	out
VELVET  WUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. F GAIN BASS MIDDLE	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a vintage style amp sound processed with a clear measure of the plant of the	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100  ired tone with national or 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	out
VELVET  MUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE TREBLE TREBLE TREBLE TREBLE	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead by tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a vintage style amp sound processed with a clear measure of the plant	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	out
VELVET  MUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  EMPRESENCE VOLUME	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead of tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a vintage style amp sound processed with a clear measure of the place and rock.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100	ural
VELVET  MUDDY  MUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Emphase	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.  a a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead a tones.  Adjusts the gain. Adjusts volume of low frequencies. Adjusts volume of middle frequencies. Adjusts volume of super-high frequencies. Adjusts volume of super-high frequencies.  a vintage style amp sound processed with a clear measurefect for blues and rock.  Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts volume of low frequencies. Adjusts volume of super-high frequencies. Adjusts volume of middle frequencies. Adjusts volume of super-high frequencies. Adjusts volume of super-high frequencies. Adjusts volume of super-high frequencies. Adjusts the volume.	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100	ural
VELVET  MUDDY	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  ETREBLE PRESENCE VOLUME  PRESENCE VOLUME  Emphase with a ve	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead a tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  a vintage style amp sound processed with a clear measure erfect for blues and rock.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Beson the sound for 7 and 8 string guitars by blending the gry tight low end. Expect a very powerful metal sound.	0 - 100 he dynamic respo	ural
VELVET  MUDDY  THEAVEN	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Emphase with a ve GAIN BASS	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead and go tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Adjusts the volume.  Adjusts the gain.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of low frequencies.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Beson the sound for 7 and 8 string guitars by blending the gry tight low end. Expect a very powerful metal sound.  Adjusts the gain.  Adjusts the gain.	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100	ural
VELVET  MUDDY  THEAVEN	TREBLE PRESENCE VOLUME  Provides the woul switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Emphase with a ve GAIN BASS MIDDLE	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead and tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Adjusts the volume.  Adjusts the gain.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Beson the sound for 7 and 8 string guitars by blending the stry tight low end. Expect a very powerful metal sound.  Adjusts the gain.  Adjusts the gain.  Adjusts the gain.  Adjusts the gain.	0 - 100 0 - 100	ural
VELVET  MUDDY  THEAVEN	TREBLE PRESENCE VOLUME  Provides the would switching GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Delivers crunch. P GAIN BASS MIDDLE TREBLE PRESENCE VOLUME  Emphase with a ve GAIN BASS	Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  So a smooth character amp that balances the dynamic and and plain strings, enabling you to play both lead and go tones.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Adjusts the volume.  Adjusts the gain.  Adjusts the gain.  Adjusts volume of low frequencies.  Adjusts volume of low frequencies.  Adjusts volume of low frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of middle frequencies.  Adjusts volume of super-high frequencies.  Adjusts volume of super-high frequencies.  Adjusts the volume.  Beson the sound for 7 and 8 string guitars by blending the gry tight low end. Expect a very powerful metal sound.  Adjusts the gain.  Adjusts the gain.	0 - 100 0 - 100 0 - 100 c response betwand backing with  0 - 100	ural

POLLEX		reme drop-tuning, this amp delivers a heavy-metal Djen ended for slap-playing as well.	t style of sound.
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
00000	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
POLLEX	TREBLE	Adjusts volume of high frequencies.	0 – 100
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
SteamRoll		olifier combines a tight and powerful low with a glitter high riff-playing.	h. Recommended
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
OTE WOOL	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
STEAMRULL	TREBLE	Adjusts volume of high frequencies.	0 – 100
00000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
AMPG SVT	This mod	dels the sound of the Ampeg SVT.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
00000	TREBLE	Adjusts volume of high frequencies.	0 – 100
AMPG SVT	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
For Bass	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3 k
	ULTRA	Emphasizes high and low frequencies.	OFF, LOW, HI, BOTH, CUT
BMAN100	This mod	dels the sound of the Fender Bassman 100.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
00000	TREBLE	Adjusts volume of high frequencies.	0 – 100
BMAN100	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
For Bass	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	DEEP	Adjusts the low-frequency character.	OFF, ON
SMR400	This mod	dels the sound of the SWR SM-400.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
SMR 400	TREBLE	Adjusts volume of high frequencies.	0 – 100
000000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
For Bass	VOLUME	Adjusts the volume.	0 – 100
101 0455	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	ENHANCE	This tone control changes the frequency and level according to the knob position.	0 – 100

AG 750	This mod	dels the sound of the Aguilar DB 750.	
	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
AG 750	TREBLE	Adjusts volume of high frequencies.	0 – 100
00000	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
For Bass	DEEP	Adjusts the low-frequency character.	OFF, ON
	BRIGHT	Adjusts the high-frequency character.	OFF, ON
TE400SMX	This mod	dels the sound of the Trace Elliot AH400SMX.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
00000	TREBLE	Adjusts volume of high frequencies.	0 – 100
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
TE 400	VOLUME	Adjusts the volume.	0 – 100
For Bass	STYLE	Three preset tones can be used to match the playing style.	PICK, SLAP, FINGER
	SHAPE	These presets boost low and high frequencies while cutting middle frequencies.	OFF,1, 2
AC 370	This mod	dels the sound of the Acoustic 370 bass amplifier.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
00000	TREBLE	Adjusts volume of high frequencies.	0 – 100
AC 370	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
- Fam Bass	VOLUME	Adjusts the volume.	0 – 100
For Bass	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	BRIGHT	Adjusts the high-frequency character.	OFF, ON
Mini MkB	This mod	dels the sound of the Markbass MINIMARK 802 bass amplifier.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
Mini MKB	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
•••••	TREBLE	Adjusts volume of high frequencies.	0 – 100
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
For Bass	VOLUME	Adjusts the volume.	0 – 100
EBH360	This mod	dels the sound of the EBS HD360 bass amplifier.	<del>``</del>
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
	TREBLE	Adjusts volume of high frequencies.	0 – 100
EBH 360	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
For Bass	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k

FlipTop	This mod	dels the sound of the Ampeg B-15N bass amplifier.	
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
FLIP TOP	TREBLE	Adjusts volume of high frequencies.	0 – 100
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
000000	VOLUME	Adjusts the volume.	0 – 100
For Bass	BRIGHT	Adjusts the high-frequency character.	OFF, ON
	ULTRA	Emphasizes high and low frequencies.	OFF, HI, LOW, BOTH
SUN CB	This mod	dels the sound of a vintage solid-state amp from the 70s.	
*	GAIN	Adjusts the gain. Set this to OFF to switch to a clean channel.	OFF – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
SUN CB	TREBLE	Adjusts volume of high frequencies.	0 – 100
3011 CD	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
00000	VOLUME	Adjusts the volume.	0 – 100
For Bass	INPUT	Selects the input channel.	NORMAL, BRIGHT
	COLOR	Adjusts the high-frequency character.	OFF – 100
Monotone	This mod	dels the sound of a solid-state combo amp that is great for jaz	ZZ.
*	GAIN	Adjusts the gain.	0 – 100
	BASS	Adjusts volume of low frequencies.	0 – 100
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100
	TREBLE	Adjusts volume of high frequencies.	0 – 100
MONOTONE	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100
	VOLUME	Adjusts the volume.	0 – 100
	MODE	Sets the tone of the character	DARK, NORMAL, BRIGHT

MS4x12	This mo speakers	dels the sound of a Marshall 1960 A-type cabinet with four 1 	12" Celes	tior
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
MS 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	$\top$
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12GB		dels the sound of a Marshall 1960 B-type cabinet with four 1 reenBack speakers.	2" Celes	tior
140	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
MS 4x12 GB	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12AL	Celestion	dels the sound of a Marshall JTM45 offset half stack cabinet van G12 Alnico speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.		12
MS	MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
MS 4x12 AL	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD2x12	speakers	dels the sound of the Fender '65 Twin Reverb cabinet with two s.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.		ıser
	MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
FD 2x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD-B4x10	This mo speakers		r 10" Jen	ser
	ı	INDER OFF. This takes in authorized for control or any deligrant data and the control of the con		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
BM 4x10	MIC D57:D421	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON 0 – 100	
BM 4×10	-	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	,	
BM 4x10	D57:D421	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.  When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
4x10 	D57:D421 Hi Lo	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of a Fender '65 Deluxe Reverb cabinet with one	0 – 100 0 – 100 0 – 100	ıser
FD-DX1x12	D57:D421  Hi  Lo  This mod	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of a Fender '65 Deluxe Reverb cabinet with one	0 – 100 0 – 100 0 – 100	ıser
4x10 	D57:D421  Hi  Lo  This mod C-12K Sp	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of a Fender '65 Deluxe Reverb cabinet with one beaker.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	0 - 100 0 - 100 0 - 100 e 12" Jer	iser
FD-DX1x12	D57:D421  Hi  Lo  This mod C-12K Sp	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of a Fender '65 Deluxe Reverb cabinet with onceaker.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	0 – 100 0 – 100 0 – 100 e 12" Jer	nser

FD MA2x12	This mod G12-80 s	dels the sound of a Fender ToneMaster2x12 cabinet with two peakers.	12" Celestion
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
FDMA 2×12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
UK2x12	This mod	dels the sound of an early British combo amp with two 12" Cel	estion Alnico
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
UK 2x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
MK1 1x12	This mod speaker.	dels the sound of a Mesa Boogie Mark I cabinet with one 12" A	LTEC 417-8H
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
MK1 1x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
MK3 1x12	This mod Shadow	dels the sound of a Mesa Boogie Mark III cabinet with one 12" Ce Speaker.	elestion Black
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
MK3 1×12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
BGN4x12	This mod	dels the sound of the Bogner Ecstasy cabinet with four 12" Celest	ion speakers.
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
BGN 4×12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.  When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
HW4x12	This mod	dels the sound of a Hiwatt SE-4123 cabinet with four 12" Fane spe	eakers.
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
HW 4×12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100

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RCT4x12		dels the sound of a Mesa Boogie Recto Standard Slant Cabinet . Celestion Vintage 30 speakers.	ARMOR w	/ith
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
RCT 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
ORG4x12	This mod	dels the sound of an Orange PPC412 cabinet with four 12" Celesters.	stion Vinta	age
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
ORG 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
DZ4x12F	This mo	dels the sound of a Diezel 412F cabinet with four 12" Celestio	n Vintage	30
n7	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
4x12 F	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MA2x12	G12H30	dels the sound of a Matchless DC-30 cabinet with 12" Customiz and 12" Celestion G12M Greenback speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.		ion
MA	MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
2x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.		
	Lo		0 – 100	
KP4x12		Adjusts volume of low frequencies.	0 – 100	$\perp$
	This mod	Adjusts volume of low frequencies.  dels the sound of KRAMPUS cabinet with four 12" speakers.		
	This mod			<u> </u>
ΚP		dels the sound of KRAMPUS cabinet with four 12" speakers.	0 – 100	<u> </u>
KP 4x12	MIC	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.	0 – 100 OFF, ON	
// 10	MIC D57:D421	Sets the speed of the modulation.  Sets the speed of the modulation.	0 – 100 OFF, ON 0 – 100	
4x12	MIC D57:D421 Hi Lo	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100 OFF, ON 0 – 100 0 – 100	
4x12	MIC D57:D421 Hi Lo	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.	0 – 100 OFF, ON 0 – 100 0 – 100	
4x12	MIC D57:D421 Hi Lo This mod	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON 0 – 100 0 – 100 0 – 100	
RED4x10	MIC D57:D421 Hi Lo This mod	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	OFF, ON 0 – 100 0 – 100 0 – 100 OFF, ON	
RED4x10	MIC D57:D421 Hi Lo This mod MIC D57:D421	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation. Sets the speed of the modulation. Adjusts the tone. Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	O - 100  OFF, ON 0 - 100 0 - 100  OFF, ON 0 - 100	
RED4x10	MIC D57:D421 Hi Lo This mod MIC D57:D421 Hi	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.	OFF, ON 0 - 100 0 - 100 0 - 100 OFF, ON 0 - 100 OFF, ON 0 - 100 0 - 100	
RED4x10	MIC D57:D421 Hi Lo This mod MIC D57:D421 Hi	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.	OFF, ON 0 - 100 0 - 100 0 - 100 OFF, ON 0 - 100 OFF, ON 0 - 100 0 - 100	
RED4x10	MIC D57:D421 Hi Lo This mod MIC D57:D421 Hi Lo This mod	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of VELVET cabinet with four 12" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON 0 - 100 0 - 100 0 - 100 0 - 100  OFF, ON 0 - 100 0 - 100 0 - 100 0 - 100	
RED4x10	MIC D57:D421 Hi Lo This mod MIC D57:D421 Hi Lo This mod MIC MIC MIC MIC	dels the sound of KRAMPUS cabinet with four 12" speakers.  Sets the depth of the modulation.  Sets the speed of the modulation.  Adjusts the tone.  Adjusts the amount of effected sound that is mixed with the original sound.  dels the sound of REDLOOM cabinet with four 10" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.  Adjusts volume of high frequencies.  Adjusts volume of low frequencies.  dels the sound of VELVET cabinet with four 12" speakers.  MIC=OFF: This tone is optimized for using amp modeling with a guitar amp.  MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers  This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421.	OFF, ON  O - 100  OFF, ON  O - 100  O - 100  OFF, ON  O - 100  OFF, ON  O - 100  OFF, ON	

MD1x12	This mod	dels the sound of MUDDY cabinet with one 12" speakers.	
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON
MD 1x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
7H4x12	This mod	dels the sound of 7 HEAVEN cabinet with four 12" speakers.	
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON
7H 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
PL4x12	This mod	dels the sound of 7 POLLEX cabinet with four 12" speakers.	
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON
PL 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
STM4x12	This mod	dels the sound of SteamRoll cabinet with four 12" speakers.	
*	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON
STM 4x12	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
SVT8x10	This mod	dels the sound of the Ampeg SVT-810E cabinet with eight 10" spe	akers.
	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
SVT	DYN57	Adjusts volume of the Shure SM57.	0 – 100
8×10	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
SVT4x10TW	This mod	dels a SVT-410HLF cabinet with four 10" speakers and a tweeter.	
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
SVT 4×10	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100
TW	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
FD-B4x12	This mod	dels the sound of the Fender Bassman 100 cabinet with four 12" s	peakers.
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
FD-B	DYN57	Adjusts volume of the Shure SM57.	0 – 100
4×12	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
SMR4x10TW	This mod	dels a SWR GOLIATH cabinet with four 10" speakers and a tweete	er.
* 📻	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
SMR  4x10	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100
TW	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
		•	

AG4x10TW	This mod	dels an Aguilar GS410 cabinet with four 10" speakers and a twee	ter.
	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
AG 4×10	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100
TW	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
TE4x10	This mod	dels the sound of the TRACE ELLIOT 1048 cabinet with four 10" s	oeakers.
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
TE	DYN57	Adjusts volume of the Shure SM57.	0 – 100
4×10	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
AC1x18	This mod	dels an Acoustic 301 cabinet with one 18" speaker.	
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
AC	DYN57	Adjusts volume of the Shure SM57.	0 – 100
1x18	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
MkB2x8TW	This mod	dels a Markbass MINIMARK 802 cabinet with two 8" speakers an	d a tweeter.
* 🖚	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
MkB	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100
TW	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
EB4x10TW	This mod	dels an EBS ProLine 410 cabinet with four 10" speakers and a two	eeter.
* 📻	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
EB  4×10	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100
TW	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
AM1x15	This mod	dels an Ampeg B-15N cabinet with one 15" speaker.	
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
AM 1x15	DYN57	Adjusts volume of the Shure SM57.	0 – 100
IXIJ	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
SN2x15	This mod	dels the sound of a vintage 70s solid-state amp cabinet with two s.	15"
*	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
SN	DYN57	Adjusts volume of the Shure SM57.	0 – 100
2x15	Bottom	Adjusts volume of low frequencies.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
MT1x15	This mod	dels the sound of a solid-state combo amp cabinet with one 15 or jazz.	" speaker and
* -	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
MT	DYN57	Adjusts volume of the Shure SM57.	0 – 100
1x15	Bottom	Adjusts volume of low frequencies.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

Tremolo	This effe	ect varies the volume at a regular rate.		
	Wave	Sets the modulation waveform.	TRI, TUBE, SQR	
TREMOLO	Depth	Sets the depth of the modulation.	0 – 100	+
TREMOLO	Rate	Sets the speed of the modulation.	0 – 100	1
	VOL	Adjusts the volume.	0 – 100	Ť
Chorus	This eff thicknes	ect mixes a shifted pitch with the original sound to acs.	ld movement a	and
	Depth	Sets the depth of the modulation.	0 – 100	$\top$
0000	Rate	Sets the speed of the modulation.	1 – 50	
CHORUS	Tone	Adjusts the tone.	0 – 10	T
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
StereoCho	This is a	stereo chorus with a clear tone.		
	Depth	Sets the depth of the modulation.	0 – 100	$\top$
0000	Rate	Sets the speed of the modulation.	1 – 50	$\top$
STEREO CHORUS	Tone	Adjusts the tone.	0 – 10	$\top$
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effe	ect adds a phasing variation to the sound.	<u>'</u>	
<b>⊕ ⊕ ⊕ ⊕</b> PHASER	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	J)
	RESO	Sets effect resonance.	0 – 100	
VinFLNGR	This and	alog flanger sound is similar to an MXR M-117R.		
	PreD	Sets pre-delay time of effect sound.	0 – 50	Т
4 4 4 4	Depth	Sets the depth of the modulation.	0 – 100	
VINTAGE FLANGER	Rate	Sets the speed of the modulation.	0 – 50	Þ
	RESO	Sets effect resonance.	-10 – 10	
TheVibe	This vib	e sound features unique undulations.		
	Speed	Sets the speed of the modulation.	0 – 50	$\top$
4000	Depth	Sets the depth of the modulation.	0 – 100	
THE VIBE	Mode	Sets effect to vibrato or chorus.	VIBRT, CHORS	
	VOL	Adjusts the volume.	0 – 100	+
Vibrato	This effe	ect automatically adds vibrato.	<del></del>	
	Depth	Sets the depth of the modulation.	0 – 100	$\neg$
••••	Rate	Sets the speed of the modulation.	0 – 50	<b>J</b>
VIBRATO	Tone	Adjusts the tone.	0 – 10	Ť
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	+
SwellVibe	This effe	ect modulates the pitch after picking.	<del>'</del>	
	Depth	Sets the depth of the modulation.	0 – 100	$\neg$
<b>000</b>	Speed	Sets the speed of the modulation.	0 – 100	<b>)</b>
SWELL	Rise	Sets the time before the effect begins to modulate the pitch.	0 – 100	$\top$
	Vol	Adjusts the output level.	0 – 100	+

Octave	This effe	ect adds sound one octave and two octaves below the original	al sound.		
•	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100		
0000	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100		
OCTAVE	Tone	Adjusts the tone.	0 – 10		
	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
RingMod		This effect produces a metallic ringing sound. Adjusting the "FREQ" parameter results in a drastic change of sound character.			
•	FREQ	Sets the frequency of the modulation.	1 – 50		
RING	Tone	Adjusts the tone.	0 – 10		
MODULATOR	BAL	Adjusts the balance between original and effect sounds.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
Detune		ng an effect sound that is slightly pitch-shifted with the or pe has a chorus effect without much sense of modulation.	iginal sound, this		
•	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25		
0000	PreD	Sets the pre-delay time of the effect sound.	0 – 50		
DETUNE	Tone	Adjusts the tone.	0 – 10		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		
PitchSHFT	This effe	ect shifts the pitch up or down.			
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24		
◆ ◆ ◆ ◆ PITCH	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25		
SHIFT	Tone	Adjusts the tone.	0 – 10		
	BAL	Adjusts the balance between original and effect sounds.	0 – 100		
PolyShift	This pite	ch shifter supports chord playing.			
•	Shift	Adjusts the pitch shift amount in semitones.	-24 – 24		
DOLVOUET	Tone	Adjusts the tone.	0 – 100		
POLY SHIFT	Wet	Adjust the amount of the effect sound in the mix.	0 – 100		
	Dry	Adjust the amount of the original sound in the mix.	0 – 100		
MonoPitch	This is a	pitch shifter with little sound variance for monophonic (sing	le note) playing.		
•	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24		
<b>000 0 0 0 0 0 0 0 0 0</b>	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25		
PITCH	Tone	Adjusts the tone.	0 – 10		
	BAL	Adjusts the balance between original and effect sounds.	0 – 100		
HPS		elligent pitch shifter outputs the effect sound with the pitch and key settings.	shifted according		
0000	Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 1)		
H.P.S	Key	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B		
	Tone	Adjusts the tone.	0 – 10		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		

Kick FLNG	This flan	ger is controlled using the control switch.	
	PreD	Sets pre-delay time of effect sound.	0 – 100
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	0 – 100
oooooooooooooooooooooooooooooooooooooo	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
NICK FLANGER	RESO	Sets effect resonance.	0 – 100
UNJUFF LFU	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	RST-F	Adjusts the LFO reset frequency.	0 – 100
	LFO	Sets the function when the control switch is on.	RESET, STOP
Slicer	This effe	ct creates a rhythmical sound by continuously slicing the inpu	ıt.
	PTTRN	Sets effect pattern.	1 – 20
0000	Speed	Sets the speed of the modulation.	1 – 50
SLICER	THRSH	Adjusts effect threshold.	0 – 50
	VOL	Adjusts the volume.	0 – 100
CloneCho	This ana	log chorus sound models the Electro-Harmonix SmallClone.	<del></del>
	Depth	Sets the depth of the modulation.	1, 2
O O O O	Rate	Sets the speed of the modulation.	0 – 100
CHORUS	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
SuperCho	This mod	dels the sound of a BOSS CH-1 SUPER CHORUS.	<del></del>
	Depth	Sets the depth of the modulation.	0 – 100
<b>OOO</b> SUPER	Rate	Sets the speed of the modulation.	0 – 100
CHORUS	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
StonePha	This pha	ser sound models the Electro-Harmonix SmallStone.	
	Color	Sets the sound color.	1, 2
•••• STONE	Depth	Sets the depth of the modulation.	0 – 100
PHASER	Rate	Sets the speed of the modulation.	0 – 100
	RESO	Sets effect resonance.	0 – 100
CoronaTri	This is a	model of tc electronic's CORONATri-Chorus.	<del>`</del>
	Depth	Sets the depth of the modulation.	0 – 100
U U U U CORONA	Speed	Sets the speed of the modulation.	0 – 100
TRI	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
BendCho		ct provides pitch bending that uses the input signal as trigge e separately.	r and processe
	Mode	Sets direction of pitch bend.	UP, DOWN
BEND	Depth	Sets the depth of the modulation.	0 – 100
CHORUS	Time	Sets time before effect starts.	0 – 50
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

AnalogCho	This effe	ct simulates an analog chorus.		
	Depth	Sets the depth of the modulation.	0 – 100	
0000	Rate	Sets modulation speed.	0 – 100	
ANALOG CHORUS	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
WarpPhase	This pha	ser has a one way effect.		
	Mode	Sets direction of warping.	GO, BACK	
<b>444</b>	Speed	Sets modulation speed.	1 – 50	D
PHASER	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Duo Phase	This effe	ct combines two phasers.		
	DPT A	Sets the depth of LFO A modulation.	1 – 100	
	RateA	Sets the speed of LFO A modulation.	1 – 50	<b>1</b>
	ResoA	Sets the resonance of LFO A modulation.	0 – 10	
DUO PHASE  ONOFF PHASE-B	Link	Sets how 2 phasers are connected.	SERI, PARA,	
			STR	1
	DPT B	Sets the depth of LFO B modulation.	1 – 100	1
	RATE B	Sets the speed of LFO B modulation.	1 – 50,	
	RESO B	Sets the resonance of LFO B modulation.	SyncA, RvrsA 0 – 10	
	VOL	Adjusts the volume.	0 – 10	
CEMINOS	+		0 - 100	
GEMINOS		ct allows you to obtain doubling tracking in real time.	0 100	_
	Tight	Adjusts the tightness of the doubling track king.	0 – 100 MN-3, MN-2,	+
<b>♦ ♦ ♦ GEMINOS</b>	Mode	Select Stereo / Mono and select the number of tracks.	MN-1, ST-1, ST-2, ST-3	
	Wet	Adjust the amount of the effect sound in the mix.	0 – 100	
	Dry	Adjust the amount of the original sound in the mix.	0 – 100	
BassStCho	This ster	eo chorus for bass has a clear sound quality.		
* 0000	Depth	Sets the depth of the modulation.	0 – 100	
BASS STEREO	Rate	Sets the speed of the modulation.	1 – 50	
CHORUS	LoCut	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 – 800	
For Bass	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BaVinFLNG		log flanger sound is similar to an MXR M-117R. A parametent were from the effect sound.	er has been add	led
+	Depth	Sets the depth of the modulation.	0 – 100	Т
BASS VINTAGE	Rate	Sets the speed of the modulation.	0 – 50	<b>)</b>
FLANGER	RESO	Sets effect resonance.	-10 – 10	Ť
For Bass	LoCut	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 – 800	
Ba Octave	This effe	ct adds sound one octave below the original sound.		
*	Oct	Adjusts the level of the one-octave lower sound component.	0 – 100	
BASS	Lo	Adjusts volume of low frequencies.	0 – 10	
OCTAVE	Hi	Adjusts volume of high frequencies.	0 – 10	
For Bass	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
Ba Detune		ng a small amount of the pitch-shifted effect sound with the bass chorus effect is achieved.	e original sound	l, a
*	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-50 – 50	
BASS	PreD	Sets the pre-delay time of the effect sound.	0 – 50	
2,700	1			+
DETUNE	Tone	Adjusts the tone.	0 – 10	

				$\neg$
BaMnPitch	This pito	ch shifter was designed specifically for playing single note y range.	s in the ba	SS
*	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12 – 12, 24	
BASS	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
MONO PITCH	Tone	Adjusts the tone.	0 – 10	
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
BassPhase	This pha	ser is good for bass frequencies.		
*	Color	Sets the sound color.	1, 2	
BASS	Depth	Sets the depth of the modulation.	0 – 100	
PHASE	Rate	Sets the speed of the modulation.	0 – 100	
For Bass	RESO	Sets effect resonance.	0 – 100	
Ba AnaOct		ulates an analog octaver. Modulation can be applied to the cepth to the sound.	octave belov	w,
*	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
BASS ANALOG	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
OCTAVE	MOD	Sets how much the octave below sound is modulated.	0 – 100	
For Bass	Dry	Adjusts the volume of the unaffected sound.	0 – 100	

#### [ **SFX** ]

Bomber	This effe	ct generates explosive sounds.		
	Decay	Adjusts the length of the explosive sound.	1 – 100	
0000	Tone	Adjusts the tone.	0 – 10	
BOMBER	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRGGR	
AutoPan	This effe	ct moves the sound image cyclically left and right.		
	Rate	Sets the speed of the modulation.	0 – 50	<b>1</b>
<u> </u>	Width	Sets the width of the panning.	0 – 50	
PAN	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
LoopRoll	This effe	ct allows you use the footswitch to sample and hold what you pl	ay.	
	Time	Sets the loop time.	10 – 4000	Þ
<mark>oooo</mark>	Duty	Sets the time that the sample-and-hold sound is produced.	25 – 100	
LOOP	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
HotSpice	This effe	ct simulates a sitar tone.		
	Bend	Adjust the depth of the pitch bend.	0 – 100	$\prod$
<b>◆◆◆</b> HOT SPICE	Buzz	Adjust the buzzing tone.	0 – 100	
HUTSPILE	+1oct	Adjust the volume of one octave up.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

## [ **SFX** ]

<u> </u>			
Z-Syn	This base	s synthesizer sound adds analog synth fatness.	
*	FREQ	Sets the cut-off frequency of the lowpass filter.	0 – 10
	Range	Adjusts the amount of cut-off frequency modulation.	0 – 20
İ	Decay	Adjusts the speed of tone modulation.	0 – 100
0000000	RESO	Sets effect resonance.	0 – 20
Z-SYNTH	Wave	Selects the waveform.	SAW, SQR
ON/OFF A/B	Tone	Adjusts the tone.	0 – 10
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
	VOL	Adjusts the volume.	0 – 100
Defret	Turns the	e sound from any bass guitar into a fretless bass sound.	
*	Sense	Adjusts the sensitivity of the effect.	0 – 30
DEFRET	Color	Adjusts the harmonics contents of the sound. Higher setting values result in stronger effect character.	1 – 10
•	Tone	Adjusts the tone.	1 – 50
For Bass	VOL	Adjusts the volume.	0 – 100
PH+Dist	This effe	ct combines a phaser and distortion in the style of the Roland JE	T PHASER.
*	Mode	Selects the jet sound mode.	1 – 4
<b>444</b>	Rate	Sets the speed of the modulation.	0 – 50
Dist	RESO	Sets effect resonance.	0 – 10
•	VOL	Adjusts the volume.	0 – 100
BaStdSyn	ZOOM or	riginal bass synthesizer sound.	
*	Mode	Sets direction of movement of the filter.	UP, DOWN
	Sense	Adjusts the sensitivity for trigger detection.	0 – 100
	ATTCK	Adjusts the attack speed.	0 – 100
<b>444444</b> RASS	Range	Adjusts the amount of cut-off frequency modulation.	0 – 100
STANDARD SYNTH	RESO	Sets effect resonance.	0 – 100
DN/OFF DCTAVE	BAL	Adjusts the balance between original and effect sounds.	0 – 100
For Bass	VOL	Adjusts the volume.	0 – 100
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100
BaSynTlk		ect for bass produces a synthesizer sound similar to a talking vowels.	g modulator
*	Туре	Selects a vowel variation.	IA, UE, UA, OA
	Sense	Adjusts the sensitivity for trigger detection.	0 – 100
00000000	ATTCK	Adjusts the attack speed.	0 – 100
BASS SYNTH TALK	RESO	Sets effect resonance.	0 – 100
DN/OFF DCTAVE	Tone	Adjusts the tone.	0 – 100
For Bass	BAL	Adjusts the balance between original and effect sounds.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100

## [DELAY]

Delay	This long	delay has a maximum length of 4000 ms.		
	Time	Sets the delay time.	1 – 4000	Þ
0000	F.B	Adjusts the feedback amount.	0 – 100	
DELAY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
0	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
AnalogDly	This anal	og delay simulation has a long delay with a maximum length of	4000 ms.	
	Time	Sets the delay time.	1 – 4000	J
0000	F.B	Adjusts the feedback amount.	0 – 100	
DELAY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
0	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
TapeEcho	This effective the echoe	ct simulates a tape echo. Changing the "Time" parameter change es.	s the pitch	n of
	Time	Sets the delay time.	1 – 2000	<b>\</b>
	F.B	Adjusts the feedback amount.	0 – 100	
TAPE ECHO	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
0	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ReverseDL	This reve	erse delay is a long delay with a maximum length of 2000 ms.		
	Time	Sets the delay time.	10 – 2000	<b>\</b>
0000	F.B	Adjusts the feedback amount.	0 – 100	
DELAY	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
O	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ModDelay	This dela	y effect allows the use of modulation.		
	Time	Sets the delay time.	1 – 2000	♪
0000	F.B	Adjusts the feedback amount.	0 – 100	
MOD DELAY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
0	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
Hold DLY	This hold	I delay effect is controlled using the control switch.		
	Time	Sets the delay time.	1 – 4000	1
	F.B	Adjusts the feedback amount.	0 – 100	
	HiDMP	Adjusts the treble attenuation of the delay sound.	0 – 10	
00000000	Tone	Adjusts the tone.	0 – 100	
HOLD DELAY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
ON/OFF HOLD	P-P	Sets delay output to mono or Ping Pong.	MONO, P-P	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
	Hold	Sets the control switch function.	LATCH, UnLATCH	
P-P Delay	This dela	y outputs the delay sound alternately left and right.		
	Time	Sets the delay time.	1 – 4000	<b>\</b>
••••	F.B	Adjusts the feedback amount.	0 – 100	
PINGPONG DELAY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

## [DELAY]

FilterDly	This effe	ct filters a delayed sound.		
•	Time	Sets the delay time.	1 – 2000	<u></u>
4.00	F.B	Adjusts the feedback amount.	0 – 100	,
FILTER DELAY	Mix		0 – 100	
DELAY	IVIIX	Adjusts the amount of effected sound that is mixed with the original sound.  When ON, effect sound continues even after effect is turned off. When OFF, effect sound		+
	Tail	stops right when effect is turned off.	OFF, ON	
Dual DLY	This effe	ct combines 2 individual delays.		
	TimeA	Adjusts the delay time of Delay A.	0 – 1990,	٦
	F.B A	Adjusts the Delay A feedback amount.	0 – 110	
0000000	TimeB	Adjusts the delay time of Delay B.	0 – 1990,	١
DUAL DELAY	F.B B	Adjusts the Delay B feedback amount.	0 – 110	
ON/OFF MOD	DlyMx	Adjust the mix of the Delay A and B effect sounds.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Depth	Sets the depth of the modulation.	MN-0 - ST-50	
	Speed	Sets the speed of the modulation.	0 – 50	
Pitch DLY	This effe	ct applies pitch shift to a delayed sound.	,	
	Pitch	Sets volume of pitch shift applied to delayed sound.	-12 – 12	
©©©© PITCH	Time	Sets the delay time.	1 – 2000	
DELAY	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlapBackD	This dela	ay features a short delay time that is good for muted rhythm y.    Sets the delay time.	playing a	ınd
	Time	When Sync is chosen, the delay time is synchronized to the tempo.	1 – 300	ð
<b>444</b> SLAP	F.B	Adjusts the feedback amount.	0 – 100	
BACK-D	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
O				
	SubDv	Set the note length of the delay sound. When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.	J, ∑, P-P	
A-Pan DLY		When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The properties and pan and delay to create the effect of the stereo in	J, <u>Ņ</u> , P-P	ing
A-Pan DLY	This con	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The properties and pan and delay to create the effect of the stereo in	J, <u>Ņ</u> , P-P	ing
A-Pan DLY	This con	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The properties and pan and delay to create the effect of the stereo in the control of the control	J, ໓, P-P nage movi	
A-Pan DLY	This con cyclically	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The properties of the stereo in the	J, 为, P-P nage movi	
A-Pan DLY	This concyclically	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The property of the stereo in the s	J. D. P-P nage movi 1 – 2000 0 – 100	
AUTO PAN	This con cyclically Time F.B Mix	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The properties of the stereo in the	1 – 2000 0 – 100 PAN-DLY,	_
AUTO PAN DE IAY	This concyclically Time FB Mix Link	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The property of the stereo in the s	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN	
AUTO PAN	This com cyclically Time FB Mix Link Cycle	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The property of the stereo in the s	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50	_
AUTO PAN	This con cyclically Time FB Mix Link Cycle Width	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The property of the stereo in the s	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50	
AUTO PAN DELAY ONLY	This com cyclically Time F.B Mix Link Cycle Width Clip	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH,	
AUTO PAN DELAY ONLY	This com cyclically Time F.B Mix Link Cycle Width Clip	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH,	
AUTO PAN DELAY DOOR	This com cyclically Time F.B Mix Link Cycle Width Clip INPUT This effect	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The property of the stereo in the s	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH, UnLATCH	<b>)</b>
AUTO PAN DELAY DOOR	This concyclically Time FB Mix Link Cycle Width Clip INPUT This effect	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH, UnLATCH	<b>)</b>
AUTO PAN DELAY OF THE PROPERTY	This com cyclically Time EB Mix Link Cycle Width Clip INPUT This effect FB	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH, UnLATCH 1 – 2000 0 – 100	) 
AUTO PAN	This com cyclically Time F.B Mix Link Cycle Width Clip INPUT This effer F.B Mix	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 - 2000 0 - 100 0 - 100 PAN-DLY, DLY-PAN 1/4 - 50 0 - 50 0 - 10 LATCH, UnLATCH 1 - 2000 0 - 100 0 - 100 OFF, ON 4 STG, 8 STG, INV 4,	) 
PhaseDly	This concyclically Time F.B Mix Link Cycle Width Clip INPUT This effer F.B Mix Tail	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  In bines auto pan and delay to create the effect of the stereo in the stereo	1 – 2000 0 – 100 0 – 100 PAN-DLY, DLY-PAN 1/4 – 50 0 – 50 0 – 10 LATCH, UnLATCH 1 – 2000 0 – 100 OFF, ON 4 STG, 8 STG,	<b>)</b>
PhaseDly	This com cyclically Time F.B Mix Link Cycle Width Clip INPUT This effer F.B Mix Tail	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.  The bines auto pan and delay to create the effect of the stereo in the stereo	1 - 2000 0 - 100 0 - 100 PAN-DLY, DLY-PAN 1/4 - 50 0 - 50 0 - 10 LATCH, UnLATCH 1 - 2000 0 - 100 OFF, ON 4 STG, 8 STG, INV 4, INV 8	<b>)</b>

#### [ DELAY ]

TapeEcho3	This tape	e echo effect models the MAESTRO ECHOPLEX EP-3.	1	
	Gain	Adjusts the gain.	0 – 100	Т
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>99000</b>	VOL	Adjusts the volume.	0 – 100	
TAPE ECHO-3	TIME	Sets the delay time.	10 – 1000	1
ON/OFF ECHO	F.B	Adjusts the feedback amount.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	REC LV	Adjusts the volume recorded to the tape.	0 – 100	
ICE Delay	This effe	ct combines pitch shifting and delay.		
	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT	Т
<b>OOOO</b> ICE	Time	Sets the delay time.	60 – 1300	Þ
DELAY	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlwAtkDly	This effe	ct combines slow attack and delay.		
0.010.0	Swell	Adjusts the attack time.	1 – 50	
SLOW ATTACK	Time	Sets the delay time.	1 – 1900	Þ
DELAY	F.B	Adjusts the feedback amount.	0 – 100	П
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SoftEcho	This echo	o has a soft tone. This echo effect allows the use of modulation.		
	MOD	Turns modulation ON or OFF.	OFF, ON	П
	Time	Sets the delay time.	19 – 581	
ECHO	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	

#### [REVERB]

-	-			
Air	This effe	ct reproduces the ambience of a room, to create spatial depth.		
	Size	Sets the size of the space.	1 – 100	Τ
0000	REF	Adjusts the amount of reflection from the wall.	0 – 10	Т
AIR	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	T
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
Room	This rev	erb effect simulates the acoustics of a room.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
0000	Decay	Sets the duration of the reverberations.	1 – 30	T
ROOM	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	T
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
BrghtRoom	This roo	m reverb simulation can provide bright reverberations.		
*	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	Т
BRIGHT	Decay	Sets the duration of the reverberations.	1 – 30	Т
ROOM	Tone	Adjusts the tone.	0 – 10	T
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Hall	This rev	erb effect simulates the acoustics of a concert hall.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	Τ
HALL	Decay	Sets the duration of the reverberations.	1 – 30	T
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	Ι
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

#### [REVERB]

BrghtHall	This hall	reverb simulation can provide bright reverberations.	
			1 100
* 0000	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
BRIGHT HALL	Decay	Sets the duration of the reverberations.  Adjusts the tone.	0 – 10
	Tone Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 10
LID Hall	<u> </u>		0 - 100
HD Hall	This is a	dense hall reverb.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
0000	Decay	Sets the duration of the reverberations.	0 – 100
HD HALL	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Spring	This reve	erb effect simulates a spring reverb.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
0000	Decay	Sets the duration of the reverberations.	1 – 30
SPRING	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
•	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
FD Spring	This sim	ulates the spring reverb of the '65 FenderTwin Reverb.	
	Color	Sets the tone of the effect type.	0, 1
4444	Lo	Adjusts volume of low frequencies.	0 – 100
FD SPRING	Hi	Adjusts volume of high frequencies.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
Plate	This sim	ulates a plate reverb.	-
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
0000	Decay	Sets the duration of the reverberations.	0 – 100
PLATE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
•	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
EarlyRef	This effe	ct reproduces only the early reflections of reverb.	<u>'</u>
	Decay	Adjusts the duration of the reverb.	1 – 30
0000	Shape	Adjusts the effect envelope.	-10 – 10
EARLY REFLECTION	· ·		
	Tone	Adjusts the tone.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
SpaceHole	This effe	ct combines delay and reverb.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 1000
	Decay	Sets the duration of the reverberations.	-100 – 100
•	F.B	Adjusts the feedback amount.	0 – 100
SPACE HOLE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
o AGE HOLE	Depth	Sets the depth of the modulation.	0 – 100
UNJUEF INPOT MOTE	Speed	Sets the speed of the modulation.	0 – 100
	Size	Adjusts the size of the reverb space.	0 – 100
	INPUT	Sets the foot switch function.	LATCH, UnLATCH
Church	This effe	ct simulates the reverberations of a church.	<del></del>
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
0000	Decay	Sets the duration of the reverberations.	0 – 100
CHURCH	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
•	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON

#### [REVERB]

Ambience	This effe	ct adds a natural ambience (air) to the sound.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
0000	Decay	Sets the duration of the reverberations.	0 – 100
AMBIENCE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON
ParticleR	This is a	unique complex reverb.	
	Mode	Sets how the reverb sound changes.	STBL, CRTCL, HZD
PARTICLE-R	Decay	Sets the duration of the reverberations.	0 – 100
•	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Chamber	This effe	ct simulates the reverberations of a chamber-sized room.	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
0000	Decay	Sets the duration of the reverberations.	0 – 100
CHAMBER	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
GateRev	This unic	que reverb is good for percussive playing.	
	Color	Sets the sound color.	1 – 5
OOOO GATE	Decay	Sets the duration of the reverberations.	0 – 100
REVERB	Tone	Adjusts the tone.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100
HoldVerb	This hold	reverb effect is controlled using the control switch.	
	PreD	This hold reverb effect is controlled using the control switch.	1 – 200
	Decay	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 100
HOLD VERB	Mix	Sets the duration of the reverberations.	0 – 100
	Tail	Adjusts the amount of effected sound that is mixed with the original sound.	OFF, ON
	Color	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	0 – 100
	LoDMP	Adjusts the reverb time of the low frequencies.	0 – 100
	HiDMP	Adjusts low frequency damping in reverb sound.	0 – 100
	Hold	Adjusts high frequency damping in reverb sound.	LATCH, UnLATCH

#### [PEDAL]

DDI V	- 		1	
PDL Vol		me curve of the volume pedal can be set.	1	
	P VOL	Adjusts the volume.	0 – 100	P
PEDAL	Min	Adjusts the volume when the pedal is at minimum position.	0 – 100	
	Max	Adjusts the volume when the pedal is at maximum position.	0 – 100	+
	Curve	Sets the volume curve.	A, B	
BlackWah	This ped	al wah effect simulates the Cry Baby.		
	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р
BLACK WAH	Range	Adjusts the frequency range processed by the effect.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ChromeWah	This sim	ulates a British wah pedal with a chrome finish.		
	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р
CHROME WAH	Range	Adjusts the frequency range processed by the effect.	0 – 100	
\\	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
WAH100	Simulate	es an Ibanez wah pedal.		
	P FREQ	Adjusts the emphasized frequency.	0 – 50	Р
WAH	Depth	Sets the depth of the wah.	0 – 100	
100	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
PDL Pitch	Use an e	expression pedal to change the pitch in real time with this effect.		
	P Bend	Sets the amount of pitch shift.	0 – 100	Р
PEDAL	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 ( See Table 2 )	
PITCH	Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	+
PDL MnPit	allows th	n pitch shifter specially for monophonic sound (single-note pone pitch to be shifted in real time with the expression pedal.	laying), wh	ich
	P Bend	Sets the amount of pitch shift.	0 – 100	Р
PEDAL MONO	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 (See Table 2)	
PITCH	Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	
PDL Vibe	This vibe	e sound features unique undulations.		
	P Speed	Sets the speed of the modulation.	0 – 50	Р
(DEDW)	Depth	Sets the depth of the modulation.	0 – 100	
VIBE	Mode	Sets effect to vibrato or chorus.	VIBRAT, CHORS	
<u> </u>	VOL	Adjusts the volume.	0 – 100	
PDL Drive	_	ression pedal controls the gain of this drive effect.		
I DE DIIVE	P Gain	Adjusts the gain.	0 100	Р
	Tone	· · · · ·	0 – 100	+
PEDAL DRIVE	PRSNC	Adjusts the tone.  Adjusts volume of super-high frequencies.	0 - 100	-
	VOL	Adjusts the volume.	0 - 100	
PDL PHSR		ression pedal controls the modulation frequency of this phaser.	0 - 100	
DETTION			1 50	Ь
	P Rate	Sets the speed of the modulation.	1 – 50	Р
PERM	Depth	Sets the depth of the modulation.	0 – 100	-
PHASER	RESO	Sets effect resonance.	0 – 100	-
	Color	Sate the tage of the affect type	4 STG, 8 STG,	
_	Color	Sets the tone of the effect type.	INV 4,	
	ļ		INV 8	

#### [PEDAL]

PDL Delay	The expr	ression pedal controls the delay input level of this effect.		
	P InLvI	Adjusts the delay input level.	0 – 100	Р
PEDAL DELAY	Time	Sets the delay time.	1 – 4000	<b>)</b>
	F.B	Adjusts the feedback amount.	0 – 100	Ť
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	+
PDL Rev	The expr	ression pedal controls the reverb input level of this effect.		
	P InLvI	Adjusts the reverb input level.	0 – 100	Р
PEDAL REVERB	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	+
REVERB	Decay	Sets the duration of the reverberations.	1 – 30	+
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	+
OSC Echo	The expr	ression pedal controls the delay oscillation of this effect.	*	
	P OSC	Adjusts the delay time and feedback.	0 – 100	Р
OSC	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500	+
ECHO ECHO	T-Max	Adjusts the delay time when the pedal is at maximum position.	19 – 500	$\top$
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	$\top$
VoiceWah	This effe	ct can make a guitar sound like a human voice.	·	
	P Vowel	Adjusts the emphasized vowel.	0 – 100	Р
VOICE	PTTRN	Sets effect pattern.	A – C	$\top$
WAH	Voice	Adjusts the vowel sounds.	0 – 100	$\top$
	Mode	Sets the sound style.	STEP, SOFT	
PDL Roto	Simulate	es a rotary speaker.	·	
	P Mode	Sets the rotary mode.	SLOW, FAST	Р
PEDAL ROTO	Drive	Adjusts the amount of amplification from the preamp.	0 – 100	$\top$
RUTU	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
P-BitCRSH	This effe	ct creates a lo-fi sound.		
	P SMPL	Sets sampling rate.	0 – 50	Р
PEDAL BIT	Bit	Sets bit depth.	4 – 32	
CRUSH	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
PDL FLNGR	The expr	ression pedal controls the emphasized frequency of this flanger		
	P FREQ	This sets the emphasized frequency.	0 – 100	Р
PEDAL FLANGER	RESO	Sets effect resonance.	-10 – 10	
Hamber	HiDMP	Adjusts the treble attenuation of the effect sound.	0 – 10	$\Box$
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BassWah	This is a	pedal wah effect for bass guitar.		
* =	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р
BASS WAH	Range	Adjusts the frequency range processed by the effect.	0 – 100	$\Box$
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
For Bass	VOL	Adjusts the volume.	0 – 100	
PDL Reso	Pedal wa	th with a strong character.		
	P FREQ	Adjusts the emphasized frequency.	1 – 50	Р
PEDAL	RESO	Sets effect resonance.	0 – 10	
KESU	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	$\top$

#### [PEDAL]

Ba PDLPit	Use an expression pedal to change the pitch in real time with this effect.				
*	P Bend	Sets the amount of pitch shift.	0 – 100	Р	
BASS PEDAL PITCH	Color	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)		
	Tone	Adjusts the tone.	0 – 10		
For Bass	Mode	Sets the sound style.	UP, DOWN		
Ba PDLMnP	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.				
*	P Bend	Sets the amount of pitch shift.	0 – 100	Р	
BASS PEDAL MONO PITCH	Color	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)		
	Tone	Adjusts the tone.	0 – 10		
For Bass	Mode	Sets the sound style.	UP, DOWN		
Output VP	This controls the product output level. This volume will be kept even when the patch is changed.				
OUTPUT VOL. PEDAL	_	_			

#### [SND-RTN]

FxLoop 1	Use this to insert an external effect, for example, between effects on this unit. The signal will be sent to the SEND-1 jack from the position where this effect is placed, and the signal from the RETURN-1 jack will be returned to the same position.			
	Send	Adjusts the SEND-1 jack output level.	0 – 100	
1	Return	Adjusts the RETURN-1 jack input level.	0 – 100	
FXLOOP	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
FxLoop 2	Use this to insert an external effect, for example, between effects on this unit. The signal will be sent to the SEND-2 jack from the position where this effect is placed, and the signal from the RETURN-2 jack will be returned to the same position.			
	Send	Adjusts the SEND-2 jack output level.	0 – 100	
2 1 U	Return	Adjusts the RETURN-2 jack input level.	0 – 100	
FXLOOP	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
St.FxLoop	Use this to insert an external effect, for example, between effects on this unit. The stereo signal will be sent to the SEND-1/2 jacks from the position where this effect is placed, and the stereo signal from the RETURN-1/2 jacks will be returned to the same position.			
<b>1</b> ct <b>1</b>	Send	Adjusts the SEND-1/2 jack output level.	0 – 100	
ST ↑↓	Return	Adjusts the RETURN-1/2 jack input level.	0 – 100	
FXLOOP	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
( ALSO )	Vol	Adjusts the volume.	0 – 100	

#### [SND-RTN]

Send 1	The signal will be sent to the SEND-1 jack from the position where this explaced.		
	Send	Adjusts the SEND-1 jack output level.	0 – 100
1	Dry	Adjusts the volume of the unaffected sound.	0 – 100
<b>1</b> SEND	Mode	Chooses the function assigned to SEND-1. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1.	SEND, SUBOUT
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
Send 2	chain of t	to output sound to an external effect, for example, in the middle this unit. nal will be sent to the SEND-2 jack from the position where	
	Send	Adjusts the SEND-2 jack output level.	0 – 100
2	Dry	Adjusts the volume of the unaffected sound.	0 – 100
<b>↑</b> ↑ SEND	Mode	Chooses the function assigned to SEND-2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-2.	SUBOUT
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
St.Send	The stere is placed	eo signal will be sent to the SEND-1/2 jacks from the position wh.  Adjusts the SEND-1/2 jack output level.	ere this effec
ST	Dry	Adjusts the volume of the unaffected sound.	0 – 100
11			
	Mode	Chooses the function assigned to SEND-1/2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1/2.	SUBOUT, SEND
11	Mode ON/OFF	· '	
11	Use this effect cha	master volume are applied to the output signal to SEND-1/2.	UnLATCH, LATCH middle of th
Return 1	Use this effect cha	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit.	UnLATCH, LATCH middle of th
SEND	Use this effect character The sign placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where	UnLATCH, LATCH middle of th
Return 1	Use this effect cha The sign placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where Adjusts the RETURN-1 jack input level.	UnLATCH, LATCH middle of the this effect i
Return 1	Use this effect cha The sign placed.  Return Phase	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.	UnLATCH, LATCH middle of the this effect i
Return 1	Use this effect cha The sign placed.  Return Phase Dry Vol  Use this effect cha	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.	UnLATCH, LATCH  widdle of the this effect i  0 - 100  NORM, INV  0 - 100  0 - 100  middle of th
Return 1  Return 2	Use this effect character placed.  Return Phase Dry Vol  Use this effect character character character in the sign.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.	UnLATCH, LATCH  widdle of the this effect i  0 - 100  NORM, INV  0 - 100  o - 100  middle of the this effect i
Return 1  Return 2	Use this effect cha The sign placed.  Return Phase Dry Vol  Use this effect cha The sign placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.	UnLATCH, LATCH  widdle of the this effect i  0 - 100  NORM, INV  0 - 100  middle of the this effect i  c this effect i
Return 1  Return 2	Use this effect character placed.  Return Phase Dry Vol  Use this effect character character placed.  Return Phase Dry Phase Dry Phase Dry	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.  Adjusts the volume of the unaffected sound.	UnLATCH, LATCH  widdle of the this effect i  0 - 100  NORM, INV  0 - 100  middle of the this effect i  0 - 100  NORM, INV  0 - 100  NORM, INV  0 - 100  NORM, INV  0 - 100
Return 1  Return 2	Use this effect character The signary Figure 1. The signary Figure	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume of the unaffected sound.  Adjusts the volume.	SEND UnLATCH, LATCH  middle of th e this effect i  0 - 100 NORM, INV 0 - 100 middle of th e this effect i  0 - 100 NORM, INV 0 - 100 NORM, INV 0 - 100 NORM, INV 0 - 100 0 - 100
Return 1  Return 2	Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  The sign placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.  Adjusts the volume of the unaffected sound.	SEND UnLATCH, LATCH  middle of the this effect i  0 - 100 NORM, INV 0 - 100 0 - 100 middle of the this effect i  0 - 100 NORM, INV 0 - 100 middle of the this effect i
Return 1  Return 2  Return 2  St.Return	Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  Return Phase Dry Vol  Use this effect character and placed.  The sign placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit.  eo signal from the RETURN-1/2 jacks will be returned to the position where	SEND UnLATCH, LATCH  middle of the this effect i  0 - 100 NORM, INV 0 - 100 0 - 100 middle of the this effect i  0 - 100 NORM, INV 0 - 100 middle of the this effect i
Return 1  Return 2  Return 2  St.Return	Use this effect character placed.  Return Phase Dry Vol  Use this effect character placed.  Return Phase Dry Vol  Use this effect character placed.  Return Phase Dry Vol  Use this effect character placed.	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the RETURN-2 jack input level.  Set the phase of the RETURN-2 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit.  eo signal from the RETURN-1/2 jacks will be returned to the position placed.	SEND UnLATCH, LATCH  widdle of the this effect i  0 - 100 NORM, INV 0 - 100 middle of the this effect i  0 - 100 NORM, INV 0 - 100 middle of the this effect i
Return 1  Return 2  Return 2  St.Return	Use this effect character The signary Follows Phase Dry Vol Use this effect character The signary Follows Phase Dry Vol Use this effect character The stere this effect character Return Return Return Return Return Return	master volume are applied to the output signal to SEND-1/2.  Sets the foot switch function.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-1 jack will be returned to the position where  Adjusts the RETURN-1 jack input level.  Set the phase of the RETURN-1 jack input signal.  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit. al from the RETURN-2 jack will be returned to the position where  Adjusts the volume of the unaffected sound.  Adjusts the volume.  to mix the sound from an external effect, for example, into the ain of this unit.  so signal from the RETURN-1/2 jacks will be returned to the position placed.  Adjusts the RETURN-1/2 jack input level.	SEND UnLATCH, LATCH  middle of th e this effect i  0 - 100 NORM, INV 0 - 100 0 - 100 middle of th e this effect i  0 - 100 middle of th e this effect i  0 - 100 NORM, INV 0 - 100 norm of the this effect i  0 - 100 NORM, INV 0 - 100 norm of the this effect i

#### [ IR ]

IR	Impulse responses capture the acoustic characteristics of spaces and quantify them as data.		
	LO	Adjusts volume of low frequencies.	0 – 100
IR	HI	Adjusts volume of high frequencies.	0 – 100
<b>ds.</b>	BAL	Adjusts the balance between original and effect sounds. When it is set between -100 to -1, the polarity of effect sound is reversed.	-100 – 100
	VOL	Adjusts the volume.	-60.0 – 6.0

#### **Additional tables**

**Table 1 [Scale Parameter]** 

Setting	Scale used	Interval
-6		6th down
-5	Maior	5th down
-4	Major	4th down
-3		3rd down
-m	Minor	3rd down
m	IVIIIIOI	3rd up
3		3rd up
4	N.4-:	4th up
5	Major	5th up
6		6th up

Table 2 [Color Parameter]

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