

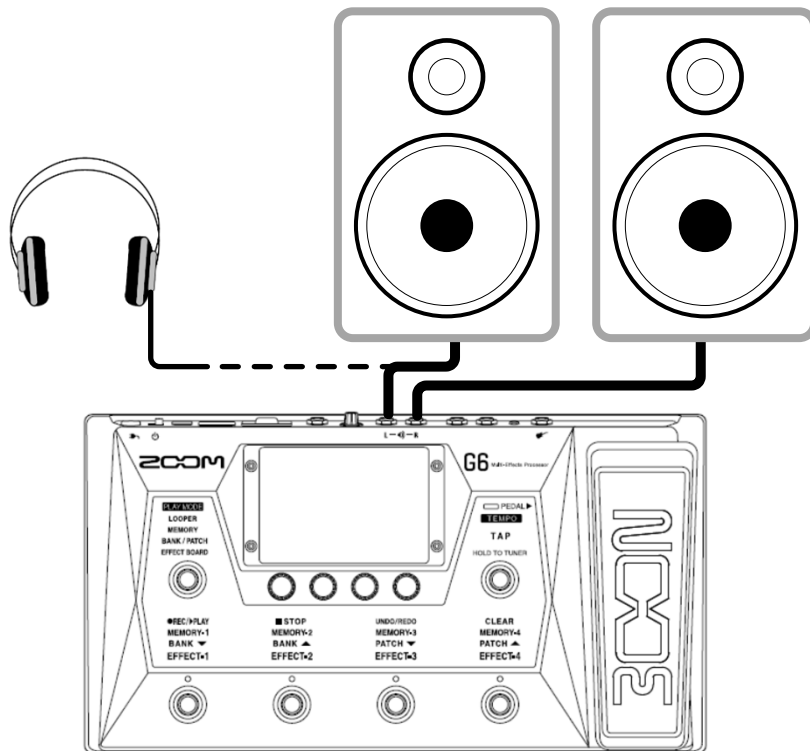
# G6

## Multi-Effects Processor




# Patch Memory List


Preset Ver. 1.10

These preset patch memories will provide optimal tone when connected to a PA system. Try them with the G6 connected to a PA system, powered monitor speakers or headphones.



To use this preset patch memory when connected to a guitar amp, turn off both the CABINET

( or  icon) and IR . Then adjust the EQ of the guitar amp as desired.

If the guitar input has a lot of noise, use noise reduction  and/or noise gate .

# BANK A : ZOOM AMPS

## 001 : KRAMPUS

This versatile high-gain sound uses the ZOOM original KRAMPUS amp. Turn TS Drive on when it suits the phrase.

DETECT: EFXIN  
Depth: 85  
THRSH: 30  
Decay: 0

P-FREQ: 50  
Range: 50  
Dry: 0  
VOL: 80

Gain: 2  
Boost: OFF  
Tone: 58  
Vol: 80

GAIN: 47  
BASS: 47  
MIDDLE: 61  
TREBLE: 51  
PRESENCE: 63  
VOLUME: 56

LO: 50  
HI: 50  
BAL: 100  
VOL:

FREQ: 6.3K  
Q: 1.2  
Gain: 4.5  
VOL: 84

PreD: 55  
Decay: 14  
Mix: 18  
Tail: Tail

LEVEL  
80

## 002 : POLLEX

This crisp crunch sound uses the ZOOM original POLLEX amp. Try playing single-note riffs in the two-humbucker layout mix position. Turn GEMINOS on for a double-tracked sound.

DETECT: GTRIN  
Depth: 100  
THRSH: 30  
Decay: 0

Gain: 37  
Tone: 55  
BAL: 31  
VOL: 66

GAIN: 50  
BASS: 39  
MIDDLE: 50  
TREBLE: 58  
PRESENCE: 77  
VOLUME: 49

LO: 58  
HI: 50  
BAL: 100  
VOL: -17.5

PreD: 45  
Decay: 9  
Mix: 31  
Tail: OFF

Tight: 50  
Mode: ST-2  
Wet: 86  
Dry: 85

P-VOL: 100  
Min: 0  
Max: 100  
Curve: A

LEVEL  
80

## 003 : REDLOOM

This clean sound, which uses the ZOOM original REDLOOM amp, is great for arpeggios. Try it with mix and halftone pickup settings. Turn PolyShift on to add an octave up.

GAIN: 30  
BASS: 64  
MIDDLE: 44  
TREBLE: 49  
PRESENCE: 75  
VOLUME: 75

LO: 56  
HI: 62  
BAL: 100  
VOL: -19.2

Shift: 12  
Tone: 70  
Wet: 29  
Dry: 70

Depth: 80  
Rate: 30  
Tone: 7  
Mix: 51

Time: 475  
F.B: 34  
Mix: 27  
Tail: OFF

PreD: 49  
Decay: 23  
Tone: 7  
Mix: 27

LEVEL  
80

## 004 : VELVET

Using the ZOOM original VELVET amp, this thick and creamy lead sound is great for flowing solos.

DETECT: GTRIN  
Depth: 100  
THRSH: 34  
Decay: 0

P-FREQ: 40  
Range: 50  
Dry: 0  
VOL: 80

Gain: 4  
Boost: OFF  
Tone: 53  
VOL: 84

GAIN: 63  
BASS: 58  
MIDDLE: 63  
TREBLE: 66  
PRESENCE: 62  
VOLUME: 54

LO: 50  
HI: 55  
BAL: 100  
VOL: -18.6

Time: 389  
F.B: 37  
Mix: 23  
Tail: ON

PreD: 1  
Decay: 13  
Tone: 9  
Mix: 25

LEVEL  
80

# BANK B : CLASSIC

## 005 : DLXTremolo

Combining FD DLXR with Tremolo, this sound is good for bluesy backing parts.

Gain:6  
Tone:53  
Voice:57  
VOL:86

P-Mode:SLOW  
Drive:20  
BAL:50  
VOL:80

Wave:TUBE  
Depth:81  
Rate:50  
VOL:60

GAIN:79  
BASS:42  
MIDDLE:73  
TREBLE:72  
PRESENCE:74  
VOLUME:91  
INPUT:NORMAL  
SPEED:0

LO:50  
HI:50  
BAL:100  
VOL:-15.1

Time:395  
F.B:29  
Mix:25  
Tail:OFF

PreD:1  
Decay:10  
Tone:7  
Mix:54

LEVEL  
80

## 006 : OctFuzz

This primitive fuzz sound uses OctFuzz. A unique upper octave sound can be achieved by lowering the guitar tone and playing single notes above the 12th fret position.

Boost:14  
Color:2  
Tone:50  
VOL:55

P-FREQ:50  
Range:50  
Dry:0  
VOL:80

GAIN:65  
BASS:67  
MIDDLE:65  
TREBLE:45  
PRESENCE:70  
VOLUME:50

MIC:ON  
D57:D421:  
50  
Hi:50  
Lo:50

DETECT:GTRIN  
Depth:53  
THRSH:32  
Decay:45

Time:560  
F.B:27  
Mix:39  
Tail:OFF

PreD:1  
Decay:14  
Tone:5  
Mix:41

LEVEL  
90

## 007 : ORG Crunch

This straight crunch sound uses ORG120 and is good for backing parts with open chords.

P-FREQ:25  
Depth:40  
Dry:0  
VOL:80

Gain:17  
Tone:51  
Focus:67  
VOL:57

Speed:18  
Depth:54  
Mode:CHORS  
VOL:80

GAIN:41  
BASS:82  
MIDDLE:65  
TREBLE:56  
PRESENCE:44  
VOLUME:83  
INPUT:HI  
COLOR:2

LO:59  
HI:50  
BAL:100  
VOL:-15

PreD:51  
Decay:8  
Tone:5  
Mix:29

LEVEL  
80

## 008 : Unchain

Combining KRAMPUS and KickFLNG, this flanger sound is good for backing parts using the bridge humbucker.

DETECT:GTRIN  
Depth:100  
THRSH:70  
Decay:35

Gain:40  
Bass:50  
Treble:61  
VOL:43

GAIN:77  
BASS:78  
MIDDLE:47  
TREBLE:65  
PRESENCE:65  
VOLUME:70

LO:40  
HI:64  
BAL:100  
VOL:-22.5

PreD:4  
Depth:64  
Rate:41  
ON/OFF:LATCH  
RESO:73  
Mix:63  
RST-F:50

Time:371  
F.B:19  
Mix:27  
Tail:OFF

P-VOL:100  
Min:0  
Max:100  
Curve:A

LEVEL  
80

# BANK C : CRUNCH

## 009 : MS RoomMic

The room mic IR generates a realistic crunch sound with a sense of air. This provides a crunch sound that is sharp with single-coil pickups and wide-ranging with humbucker pickups.

**ZNR**  
 DETCT:EFXIN  
 Depth:100  
 THRSH:30  
 Decay:0

**MS1959**  
 GAIN:26  
 BASS:40  
 MIDDLE:66  
 TREBLE:56  
 PRESENCE:47  
 VOLUME:57  
 INPUT2:OFF

**IR**  
 LO:49  
 HI:52  
 BAL:100  
 VOL:-11.4

**IR**  
 LO:30  
 HI:43  
 BAL:4  
 VOL:-0.6

**TAPE ECHO**  
 Time:382  
 F.B:28  
 Mix:24  
 Tail:OFF

**ROOM**  
 PreD:8  
 Decay:12  
 Mix:34  
 Tail:OFF

**PEDAL VOL.**  
 P-VOL:100  
 Min:0  
 Max:100  
 Curve:A

LEVEL 80

## 010 : MudBlues

This crunch sound that is perfect for the blues uses the ZOOM original MUDDY amp. By adjusting the guitar volume, this sound can cover a wide range from backing to solo parts.

**ZNR**  
 DETCT:GTRIN  
 Depth:75  
 THRSH:20  
 Decay:0

**BLACK WAH**  
 P-FREQ:50  
 Range:50  
 Dry:0  
 VOL:80

**EP STOMP**  
 Gain:34  
 Bass:5  
 Treble:-3  
 VOL:66

**MUDDY**  
 GAIN:73  
 BASS:77  
 MIDDLE:69  
 TREBLE:40  
 PRESENCE:52  
 VOLUME:45

**IR**  
 LO:48  
 HI:60  
 BAL:100  
 VOL:-16.7

**TAPE ECHO**  
 Time:314  
 F.B:34  
 Mix:16  
 Tail:OFF

**SPRING**  
 PreD:1  
 Decay:11  
 Mix:19  
 Tail:OFF

LEVEL 80

## 011 : PugetPsy

This psychedelic drive sound uses WaveSHPR. Turning the guitar volume knob while playing brings out the unique tonal changes of the WaveSHPR.

**ZNR**  
 DETCT:EFXIN  
 Depth:100  
 THRSH:50  
 Decay:0

**BLACK WAH**  
 P-FREQ:50  
 Range:50  
 Dry:0  
 VOL:80

**WAVE SHAPER**  
 Gain:50  
 Shape:100  
 Comp:0  
 VOL:27

**HW100**  
 GAIN:100  
 BASS:65  
 MIDDLE:42  
 TREBLE:60  
 PRESENCE:66  
 VOLUME:27  
 INPUT:BRILL

**TAPE ECHO**  
 Time:534  
 F.B:34  
 Mix:32  
 Tail:ON

**IR**  
 LO:44  
 HI:60  
 BAL:65  
 VOL:-14.3

**GUITAR GEQ 7**  
 100:0.5  
 200:0.0  
 400:0.5  
 800:-2.0  
 1.6k:0.5  
 3.2k:0.5  
 6.4k:5.5  
 VOL:80

LEVEL 80

## 012 : MasterDRV

This dry crunch sound uses FD MASTER and is good for playing power cords with the bridge humbucker.

**BLACK WAH**  
 P-FREQ:50  
 Range:50  
 Dry:0  
 VOL:80

**EP STOMP**  
 Gain:38  
 Bass:0  
 Treble:1  
 VOL:78

**CRY**  
 Range:7  
 RESO:8  
 Sense:7  
 BAL:100

**FD MASTER**  
 GAIN:54  
 BASS:59  
 MIDDLE:67  
 TREBLE:63  
 PRESENCE:73  
 VOLUME:57  
 FAT:OFF

**IR**  
 LO:50  
 HI:50  
 BAL:100  
 VOL:-15.1

**DELAY**  
 Time:J  
 F.B:5  
 Mix:28  
 Tail:OFF

**HD HALL**  
 PreD:120  
 Decay:45  
 Mix:21  
 Tail:OFF

LEVEL 80



# BANK D : DRIVE

## 013 : MassiveDZ

This drive sound with DZ DRV is perfect for chopping heavy riffs using the bridge humbucker.

LEVEL 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:50 Decay:0	<b>PEDAL MONO PITCH</b> P-Bend:0 Color:+1 OCT Tone:10 Mode:UP	<b>GOLD DRIVE</b> Gain:9 Bass:50 Treble:56 VOL:64	<b>DZ DRIVE</b> GAIN:76 BASS:50 MIDDLE:70 TREBLE:74 PRESENCE:49 VOLUME:80 DEEP:6 MID CUT:21	<b>IR</b> LO:45 HI:50 BAL:87 VOL:-17.2	<b>PHASE DELAY</b> Time:J F.B:24 Mix:19 Tail:ON Color:4 STG Depth:100 Rate:J x4 Reso:48	<b>BRIGHT HALL</b> PreD:57 Decay:10 Tone:5 Mix:29
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## 014 : XtasyDRV

This drive sound with XtasyBlue clearly brings out the character of the pickup position and can be used for a wide range of playing.

LEVEL 80

<b>WAH 100</b>	<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Dry:0 VOL:80	<b>RC BOOST</b> Gain:38 Bass:49 Treble:52 VOL:64	<b>XTACY BL</b> GAIN:62 BASS:85 MIDDLE:64 TREBLE:65 PRESENCE:72 VOLUME:47 STRCT:HI	<b>IR</b> LO:64 HI:59 BAL:100 VOL:-15.5	<b>DETUNE</b> Cent:11 PreD:0 Tone:6 Mix:50	<b>PINGPONG DELAY</b> Time:J F.B:3 Mix:19 Tail:OFF	<b>BRIGHT HALL</b> PreD:53 Decay:10 Tone:2 Mix:29
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## 015 : Djent7

This DJENT style high-gain sound uses the ZOOM original 7 HEAVEN amp model and matches contemporary guitars with 7 and 8 strings. Turn VinFLNGR on when it suits the phrase.

LEVEL 80

<b>NOISE GATE</b> DETCT:GTRIN Depth:100 THRSH:60 Decay:0	<b>TS DRIVE</b> Gain:0 Boost:OFF Tone:75 VOL:72	<b>PARAMETRIC EQ</b> FREQ:1.6K Q:16.0 Gain:6.0 VOL:80	<b>7 HEAVEN</b> GAIN:25 BASS:61 MIDDLE:33 TREBLE:64 PRESENCE:70 VOLUME:48	<b>IR</b> LO:52 HI:56 BAL:100 VOL:-15.6	<b>PARAMETRIC EQ</b> FREQ:8.0K Q:0.6 Gain:1.0 VOL:80	<b>VINTAGE FLANGER</b> PreD:4 Depth:34 Rate:10 RESO:6	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A
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## 016 : RectoPan

This metal sound, which uses the GEMINOS stereo double tracking effect and a heavy Recti ORG, is perfect for backing parts using the bridge humbucker.

LEVEL 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>TS DRIVE</b> Gain:0 Boost:OFF Tone:57 VOL:77	<b>RCT ORG</b> GAIN:70 BASS:57 MIDDLE:54 TREBLE:59 PRESENCE:56 VOLUME:70 MODE:VNTG	<b>IR</b> LO:58 HI:50 BAL:100 VOL:-14.8	<b>PARAMETRIC EQ</b> FREQ:100 Q:0.6 Gain:-3.5 VOL:80	<b>GEMINOS</b> Tight:49 Mode:ST-1 Wet:80 Dry:86	<b>HALL</b> PreD:20 Decay:7 Mix:17 Tail:ON	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A
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# BANK E : CLEAN

## 017 : TransAC

This transparent acoustic guitar sound, which uses Aco.Sim and LMT-76, covers a range of playing from strumming to fingerpicking. This is effective with single-coil neck pickups.

017 : TransAC pedalboard configuration. The board includes ZNR, GUITAR GEQ, Aco Sim., LMT-76, CHORUS, DELAY, PLATE, and PEDAL VOL. The LEVEL knob is set to 97.

<b>ZNR</b> DETCT:EFXIN Depth:50 THRS:30 Decay:0	<b>GUITAR GEQ</b> 160:-1.0 400:2.0 800:0.5 3.2k:0.0 6.4k:-1.5 12k:3.0 VOL:80	<b>Aco Sim.</b> Top:80 Body:94 Tone:86 VOL:61	<b>LMT-76</b> Input:40 Ratio:4:1 REL:20 Output:38	<b>CHORUS</b> Depth:40 Rate:25 Tone:6 Mix:13	<b>DELAY</b> Time:463 F.B:25 Mix:22 Tail:ON	<b>PLATE</b> PreD:77 Decay:12 Mix:15 Tail:OFF	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>LEVEL</b> 97
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## 018 : MATCH Cln

Combining MATCH30 and AIR, this glossy clean sound is good for strumming with guitars that have single-coil pickups.

018 : MATCH Cln pedalboard configuration. The board includes CHROME WAH, GOLD DRIVE, MATCH30, IR, ANALOG DELAY, AIR, and BRIGHT ROOM. The LEVEL knob is set to 80.

<b>CHROME WAH</b> P-FREQ:50 Range:50 Dry:0 VOL:80	<b>GOLD DRIVE</b> Gain:22 Bass:45 Treble:53 VOL:30	<b>MATCH30</b> GAIN:23 BASS:36 MIDDLE:52 TREBLE:71 PRESENCE:52 VOLUME:63 GAIN2:OFF CUT:0	<b>IR</b> LO:50 HI:50 BAL:100 VOL:-17.2	<b>ANALOG DELAY</b> Time:384 F.B:24 Mix:26 Tail:OFF	<b>AIR</b> Size:20 REF:5 Mix:60 Tail:OFF	<b>BRIGHT ROOM</b> PreD:5 Decay:10 Tone:7 Mix:60	<b>LEVEL</b> 80
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## 019 : CntryCLN

This clean sound, which uses GrayComp, is great for country licks with chicken picking using a single-coil pickup in the bridge position.

019 : CntryCLN pedalboard configuration. The board includes ZNR, GRAY COMP, FD TWINR, IR, LMT-76, DELAY, SPRING, and PEDAL VOL. The LEVEL knob is set to 80.

<b>ZNR</b> DETCT:GTRIN Depth:75 THRS:30 Decay:0	<b>GRAY COMP</b> SUSTN:100 Lo:60 Hi:68 VOL:28	<b>FD TWINR</b> GAIN:32 BASS:37 MIDDLE:63 TREBLE:58 PRESENCE:71 VOLUME:59 BRIGHT:OFF SPEED:0	<b>IR</b> LO:49 HI:60 BAL:100 VOL:-16.5	<b>LMT-76</b> Input:40 Ratio:4:1 REL:20 Output:46	<b>DELAY</b> Time:109 F.B:0 Mix:35 Tail:OFF	<b>SPRING</b> PreD:1 Decay:12 Mix:24 Tail:OFF	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>LEVEL</b> 80
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## 020 : WorshipAMB

This ambient sound, which uses the Church effect, is perfect for playing long chords in gospel music.

020 : WorshipAMB pedalboard configuration. The board includes ZNR, PITCH SHIFT, SUPER CHORUS, MS45as, IR, PEDAL VOL, DELAY, and CHURCH. The LEVEL knob is set to 80.

<b>ZNR</b> DETCT:EFXIN Depth:100 THRS:30 Decay:0	<b>PITCH SHIFT</b> Shift:12 Fine:0 Tone:3 BAL:34	<b>SUPER CHORUS</b> Depth:94 Rate:37 Tone:50 Mix:50	<b>MS45as</b> GAIN:23 BASS:47 MIDDLE:57 TREBLE:57 PRESENCE:80 VOLUME:59 INPUT2:OFF	<b>IR</b> LO:51 HI:63 BAL:100 VOL:-13.5	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>DELAY</b> Time:200 F.B:24 Mix:33 Tail:OFF	<b>CHURCH</b> PreD:0 Decay:33 Mix:37 Tail:ON	<b>LEVEL</b> 80
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# BANK F : US ROCK

## 021 : PanOHalen

This hard rock sound is perfect for playing with the bridge humbucker. It is inspired by a massive hit album in 1984 from a US West Coast band with a super guitarist who had a super smile.

<b>ZNR</b> DETCT:EFXIN Depth:100 THRS:30 Decay:0	<b>7HEAVEN</b> GAIN:48 BASS:29 MIDDLE:43 TREBLE:66 PRESENCE:57 VOLUME:33	<b>RCT 4x12</b> MIC:OFF D57:D421:50 Hi:72 Lo:46	<b>GUITAR GEQ</b> 160:0.0 400:0.5 800:0.0 3.2k:0.0 6.4k:6.5 12k:0.0 VOL:80	<b>STEREO CHORUS</b> Depth:80 Rate:1 Tone:7 Mix:10	<b>DELAY</b> Time:366 F.B:23 Tail:OFF	<b>HALL</b> PreD:59 Decay:12 Tail:OFF
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LEVEL: 80

## 022 : The 'Cuda

This flanger sound, which is good with the bridge humbucker, is inspired by a 1977 hit song by an American band with two sisters.

<b>VINTAGE FLANGER</b> PreD:3 Depth:47 Rate:4 RESO:3	<b>HW100</b> GAIN:100 BASS:29 MIDDLE:80 TREBLE:63 PRESENCE:69 VOLUME:25 INPUT:BRILL	<b>HW 4x12</b> MIC:OFF D57:D421:50 Hi:53 Lo:50	<b>LMT-76</b> Input:40 Ratio:4:1 Output:33	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>PINGPONG DELAY</b> Time:81 F.B:0 Mix:34 Tail:OFF
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LEVEL: 80

## 023 : Exit Light

Inspired by a popular song that received the Best Hard Rock/Metal Performance Grammy Award in 1992, this modern high-gain sound is perfect with the bridge humbucker.

<b>ZNR</b> DETCT:GTRIN Depth:100 THRS:43 Decay:0	<b>COMP</b> Sense:6 ATTK: SLOW Tone:0 VOL:80	<b>EP STOMP</b> Gain:17 Bass:4 Treble:6 VOL:62	<b>7HEAVEN</b> GAIN:60 BASS:72 MIDDLE:10 TREBLE:66 PRESENCE:54 VOLUME:39	<b>RCT 4x12</b> MIC:OFF D57:D421:50 Hi:52 Lo:83	<b>GUITAR GEQ</b> 160:0.0 400:0.0 800:0.0 3.2k:0.0 6.4k:5.0 12k:0.0 VOL:80
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LEVEL: 80

## 024 : FlyHigh

This distortion sound perfect for humbuckers is inspired by the slide guitar part in a famous track on the 1973 debut studio album from a southern rock band that caught fire with its triple guitar lineup.

<b>ZNR</b> DETCT:GTRIN Depth:100 THRS:19 Decay:0	<b>TS DRIVE</b> Gain:74 Boost:OFF Tone:57 VOL:82	<b>PHASER</b> Color:INV 8 Depth:88 Rate:4 RESO:50	<b>MS45os</b> GAIN:53 BASS:44 MIDDLE:70 TREBLE:18 PRESENCE:22 VOLUME:61 INPUT2:OFF	<b>MS 4x12 AL</b> MIC:OFF D57:D421:20 Hi:50 Lo:50	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>SPRING</b> PreD:1 Decay:20 Mix:33 Tail:OFF
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LEVEL: 80

# BANK G : UK ROCK

## 025 : SOS Bottle

Inspired by the opening track from the 1979 second album released by an English trio known for adding elements of reggae to rock, this clean sound is great for single-coil pickups.

025 : SOS Bottle pedalboard configuration. The board includes a ZNR pedal, a COMP pedal, a SWEET DRIVE pedal, a STEREO CHORUS pedal, a MATCH30 pedal, and a MA 2x12 cabinet. A LEVEL knob is set to 80.

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:9 Decay:0	<b>COMP</b> Sense:6 ATTCK:SLOW Tone:9 VOL:80	<b>SWEET DRIVE</b> Gain:40 Tone:50 Focus:52 VOL:62	<b>STEREO CHORUS</b> Depth:80 Rate:26 Tone:7 Mix:100	<b>MATCH30</b> GAIN:22 BASS:11 MIDDLE:62 TREBLE:74 PRESENCE:78 VOLUME:46 GAIN2:OFF CUT:0	<b>MA 2x12</b> MIC:OFF D57:D421:50 Hi:50 Lo:31	<b>LEVEL</b> 80
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## 026 : RunRunRun

This echo and crunch sound suitable for single-coil pickups is inspired by the sound of a 1979 double album that was a massive hit in the USA for an English prog rock band.

026 : RunRunRun pedalboard configuration. The board includes a COMP pedal, an EP STOMP pedal, a VINTAGE FLANGER pedal, an FD B-MAN pedal, a BM 4x10 cabinet, a MOD DELAY pedal, a TAPE ECHO pedal, and an HD HALL pedal. A LEVEL knob is set to 80.

<b>COMP</b> Sense:2 ATTCK:SLOW Tone:6 VOL:82	<b>EP STOMP</b> Gain:39 Bass:1 Treb:1 VOL:83	<b>VINTAGE FLANGER</b> PreD:4 Depth:6 Rate:2 RESO:5	<b>FD B-MAN</b> GAIN:22 BASS:27 MIDDLE:82 TREBLE:40 PRESENCE:66 VOLUME:36 INPUT:BRIGHT	<b>BM 4x10</b> MIC:OFF D57:D421:50 Hi:50 Lo:50	<b>MOD DELAY</b> Time:380 F.B:50 Mix:50 Tail:OFF	<b>TAPE ECHO</b> Time:507 F.B:5 Mix:40 Tail:OFF	<b>HD HALL</b> PreD:81 Decay:45 Mix:20 Tail:OFF	<b>LEVEL</b> 80
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## 027 : SultanOJaz

Inspired by the unique fingerpicking style in a song the guitarist also sang about the lamentations of a pub rock band on his band's 1978 album, this sound is perfect for single-coil pickups.

027 : SultanOJaz pedalboard configuration. The board includes a COMP pedal, an FD TWINR pedal, an FD 2x12 cabinet, a GUITAR GEQ pedal, a PEDAL VOL pedal, a BRIGHT ROOM pedal, and a PLATE pedal. A LEVEL knob is set to 80.

<b>COMP</b> Sense:1 ATTCK:SLOW Tone:10 VOL:82	<b>FD TWINR</b> GAIN:34 BASS:42 MIDDLE:44 TREBLE:39 PRESENCE:65 VOLUME:35 BRIGHT:ON SPEED:0	<b>FD 2x12</b> MIC:OFF D57:D421:50 Hi:71 Lo:50	<b>GUITAR GEQ</b> 160:0.0 400:6.0 800:0.0 3.2k:6.5 6.4k:0.0 12k:2.5 VOL:80	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>BRIGHT ROOM</b> PreD:5 Decay:10 Tone:7 Mix:52	<b>PLATE</b> PreD:151 Decay:29 Mix:14 Tail:OFF	<b>LEVEL</b> 80
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## 028 : RedFrames

This clean sound is good for humbucker pickups. It is inspired by the second track on the album released in 1981 by an English progressive rock band led by a guitarist known for repeating phrases with unparalleled perfection and playing while seated.

028 : RedFrames pedalboard configuration. The board includes a ZNR pedal, a COMP pedal, a STEREO CHORUS pedal, a MATCH30 pedal, a MA 2x12 cabinet, a PEDAL VOL pedal, a PINGPONG DELAY pedal, and a HALL pedal. A LEVEL knob is set to 80.

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>COMP</b> Sense:6 ATTCK:SLOW Tone:9 VOL:80	<b>STEREO CHORUS</b> Depth:80 Rate:26 Tone:7 Mix:100	<b>MATCH30</b> GAIN:18 BASS:11 MIDDLE:62 TREBLE:74 PRESENCE:66 VOLUME:53 GAIN2:OFF CUT:0	<b>MA 2x12</b> MIC:OFF D57:D421:13 Hi:50 Lo:31	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>PINGPONG DELAY</b> Time:68 F.B:30 Mix:40 Tail:OFF	<b>HALL</b> PreD:71 Decay:9 Mix:23 Tail:OFF	<b>LEVEL</b> 80
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# BANK H : LEGEND

## 029 : PlainCrazy

This crunch sound was inspired by a hard rock number written with the bassist from a 1974 album by an English band. The famous guitarist is known for playing a guitar he built with his father using a sixpence coin as well as for having a PhD in astrophysics.

029 : PlainCrazy pedalboard configuration:

- ZNR**: DETCT:GTRIN, Depth:100, THRSH:12, Decay:0
- EP STOMP**: Gain:37, Bass:6, Treble:4, VOL:62
- UK30A**: GAIN:92, BASS:31, MIDDLE:52, TREBLE:60, PRESENCE:66, VOLUME:72, CUT:63, SPEED:0
- UK 2x12**: MIC:OFF, D57:D421:50, Hi:50, Lo:50
- IR**: LO:50, HI:55, BAL:51, VOL:-19.5
- GEMINOS**: Tight:46, Mode:ST-1, Wet:93, Dry:81
- LEVEL**: 80

## 030 : TheTower

This dirty distortion sound is perfect for rhythm guitar and bluesy solos. The inspiration is a song from the double album that was the last released by a famous left-handed guitarist known for playing with #9th chords and appearing at the 1969 Woodstock Festival.

030 : TheTower pedalboard configuration:

- CHROME WAH**: P-FREQ:50, Range:50, Dry:0, VOL:80
- MS1959**: GAIN:82, BASS:50, MIDDLE:50, TREBLE:60, PRESENCE:63, VOLUME:58, INPUT2:OFF
- MS 4x12 AL**: MIC:OFF, D57:D421:50, Hi:50, Lo:50
- TAPE ECHO**: Time:383, F.B:36, Mix:24, Tail:OFF
- SPRING**: PreD:1, Decay:20, Mix:21, Tail:OFF
- LEVEL**: 80

## 031 : Blisters

This distortion sound is perfect for single-coil guitars. The inspiration is a track from the ninth album released in 1968 by a famous four-man English band from Liverpool known originally for their mushroom-cut hairstyles. This sound also had a large influence on heavy metal.

031 : Blisters pedalboard configuration:

- BG GRID**: Gain:41, Tone:0, BAL:100, VOL:74
- FD TWINR**: GAIN:84, BASS:0, MIDDLE:85, TREBLE:14, PRESENCE:25, VOLUME:53, BRIGHT:ON, SPEED:0
- GUITAR GEQ**: 160:-12.0, 400:-6.0, 800:0.0, 3.2k:8.0, 6.4k:-5.5, 12k:-12.0, VOL:86
- PARAMETRIC EQ**: FREQ:2.0K, Q:4.3, Gain:6.0, VOL:68
- PEDAL VOL.**: P-VOL:100, Min:0, Max:100, Curve:A
- LEVEL**: 80

## 032 : IfYouWanna

Optimal for single-coil guitars, this sound creates a psychedelic vibe. The inspiration is a song about a drug from the 1977 album of a guitarist known as Slowhand who has a great singing voice.

032 : IfYouWanna pedalboard configuration:

- TS DRIVE**: Gain:8, Boost:OFF, Tone:57, VOL:43
- MS450s**: GAIN:100, BASS:30, MIDDLE:70, TREBLE:0, PRESENCE:0, VOLUME:45, INPUT2:OFF
- MS 4x12 GB**: MIC:OFF, D57:D421:21, Hi:38, Lo:50
- THE VIBE**: Speed:3, Depth:52, Mode:VIBRT, VOL:82
- STEREO CHORUS**: Depth:80, Rate:30, Tone:7, Mix:20
- PEDAL VOL.**: P-VOL:100, Min:0, Max:100, Curve:A
- ROOM**: PreD:5, Decay:10, Mix:60, Tail:OFF
- LEVEL**: 80

# BANK I : R&R

## 033 : YouSoGotIt

This metallic low-gain distortion is good for playing riffs with humbucker pickups. This sound is inspired by the 1964 original by an English band from London, but a cover was also a big hit on the debut album of a West Coast American hard rock band in 1978.

RAZOR DRIVE

Gain:13  
Edge:46  
Lo:48  
VOL:80

FD TWINR

GAIN:41  
BASS:14  
MIDDLE:33  
TREBLE:89  
PRESENCE:64  
VOLUME:46  
BRIGHT:ON  
SPEED:0

GUITAR GEQ

160:0.0  
400:0.0  
800:0.0  
3.2k:0.0  
6.4k:6.5  
12k:1.0  
VOL:80

PEDAL VOL.

P-VOL:100  
Min:0  
Max:100  
Curve:A

ROOM

PreD:27  
Decay:7  
Mix:32  
Tail:OFF

LEVEL 80

## 034 : TheOne

This distortion sound is good for playing backing parts with open chords. A hit song from the fifth album released in 1987 by an American alternative band that was inducted into the Rock & Roll Hall of Fame in 2007 is the inspiration.

EP STOMP

Gain:4  
Bass:0  
Treble:-2  
VOL:84

UK30A

GAIN:56  
BASS:49  
MIDDLE:50  
TREBLE:73  
PRESENCE:59  
VOLUME:59  
CUT:0  
SPEED:0

UK 2x12

MIC:OFF  
D57:D421:50  
Hi:50  
Lo:50

GUITAR GEQ

160:0.0  
400:0.0  
800:0.0  
3.2k:0.0  
6.4k:0.5  
12k:3.5  
VOL:99

PINGPONG DELAY

Time:238  
F.B:6  
Mix:26  
Tail:OFF

HD HALL

PreD:81  
Decay:45  
Mix:20  
Tail:OFF

LEVEL 80

## 035 : Odd Brew

This psychedelic vintage distortion is good for guitars with humbucker pickups. This sound is inspired by the first song on the second studio album released in 1967 by a London trio that is said to have created the foundation for later hard rock by fusing blues rock and psychedelic rock in the late 60s.

HG THR TTL

Gain:3  
Tone:4  
MdCut:63  
VOL:93

FD TWINR

GAIN:22  
BASS:31  
MIDDLE:100  
TREBLE:100  
PRESENCE:100  
VOLUME:43  
BRIGHT:ON  
SPEED:0

GUITAR GEQ 7

100:0.0  
200:0.0  
400:0.0  
800:0.0  
1.6k:0.0  
3.2k:0.0  
6.4k:7.5  
VOL:80

SPRING

PreD:1  
Decay:13  
Mix:50  
Tail:OFF

PEDAL VOL.

P-VOL:100  
Min:0  
Max:100  
Curve:A

LEVEL 80

## 036 : SonicRokit

Inspired by the second track on the 1988 album released by a New York alternative rock band known for beautiful guitar noise, this distortion sound for rhythm playing has a gritty texture.

SWEET DRIVE

Gain:17  
Tone:31  
Focus:56  
VOL:62

BG GRID

Gain:17  
Tone:46  
BAL:100  
VOL:40

MATCH30

GAIN:17  
BASS:19  
MIDDLE:50  
TREBLE:58  
PRESENCE:84  
VOLUME:59  
GAIN2:OFF  
CUT:0

GUITAR GEQ

160:-9.0  
400:6.0  
800:-5.0  
3.2k:4.5  
6.4k:4.5  
12k:2.5  
VOL:80

MD 1x12

MIC:ON  
D57:D421:50  
Hi:68  
Lo:50

ROOM

PreD:49  
Decay:9  
Mix:37  
Tail:OFF

LEVEL 80

# BANK J : METAL

## 037 : WildTrain

This high-gain sound for lead playing suits humbucker pickups. The inspiration is the guitar sound on the first solo album by a vocalist who has nicknames that include "the madman" and debuted with an English band that is considered to be a progenitor of heavy metal with songs on themes of black magic and the occult.

LEVEL 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:11 Decay:0	<b>OPT COMP</b> Drive:7 Lo:50 Hi:50 VOL:60	<b>GOLD DRIVE</b> Gain:70 Bass:0 Treble:69 VOL:43	<b>MS800</b> GAIN:77 BASS:8 MIDDLE:90 TREBLE:73 PRESENCE:30 VOLUME:66 INPUT:HI	<b>MS 4x12 GB</b> MIC:OFF D57:D421:50 Hi:50 Lo:50	<b>CHORUS</b> Depth:40 Rate:12 Tone:7 Mix:20	<b>PINGPONG DELAY</b> Time:78 F.B:8 Mix:27 Tail:OFF
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## 038 : StukByJira

Use the pedal for a pitch bend effect with this high-gain sound inspired by a French metal band nominated for the Best Metal Performance Grammy Award in 2017.

LEVEL 80

<b>PEDAL MONO PITCH</b> P-Bend:0 Color:+1 OCT Tone:10 Mode:UP	<b>METAL WORLD</b> Gain:15 Bass:50 Treble:50 VOL:18	<b>COMP</b> Sense:6 ATTCK:SLOW Tone:9 VOL:80	<b>RCT ORG</b> GAIN:74 BASS:11 MIDDLE:86 TREBLE:67 PRESENCE:62 VOLUME:28 MODE:MDRN	<b>RCT 4x12</b> MIC:OFF D57:D421:50 Hi:72 Lo:55	<b>NOISE GATE</b> DETCT:GTRIN Depth:100 THRSH:54 Decay:0	<b>GUITAR GEQ</b> 160:0.5 400:0.0 800:0.5 3.2k:0.0 6.4k:1.5 12k:0.5 VOL:80
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## 039 : StukMoshin

This distortion sound ideal for crunchy riffs is inspired by the third album released in 1987 by one of the big four thrash metal bands. Their unique guitarist is known for his long beard, short pants and guitar with only 14 frets.

LEVEL 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:15 Decay:0	<b>GOLD DRIVE</b> Gain:49 Bass:25 Treble:18 VOL:65	<b>RCT ORG</b> GAIN:28 BASS:19 MIDDLE:11 TREBLE:48 PRESENCE:49 VOLUME:51 MODE:MDRN	<b>MS 4x12</b> MIC:ON D57:D421:50 Hi:43 Lo:50	<b>GUITAR GEQ 7</b> 100:-5.0 200:2.5 400:-4.5 800:-2.5 1.6k:-3.0 3.2k:3.5 6.4k:5.0 VOL:92	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A
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## 040 : Scopiane

This is a lead sound that is perfect for guitars with humbucker pickups. It was inspired by the second track on the ninth studio album released in 1984 by a hard rock band that participated in the first Monsters of Rock and is from the former West Germany.

LEVEL 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:30 Decay:0	<b>SWEET DRIVE</b> Gain:35 Tone:100 Focus:77 VOL:54	<b>RCT ORG</b> GAIN:58 BASS:2 MIDDLE:94 TREBLE:58 PRESENCE:68 VOLUME:53 MODE:VNTG	<b>MS 4x12</b> MIC:OFF D57:D421:50 Hi:50 Lo:50	<b>GUITAR GEQ 7</b> 100:-6.5 200:-5.0 400:0.0 800:0.0 1.6k:0.0 3.2k:6.0 6.4k:2.5 VOL:80	<b>DELAY</b> Time:J F.B:24 Mix:20 Tail:OFF	<b>BRIGHT HALL</b> PreD:24 Decay:11 Tone:2 Mix:38
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# BANK K : POPS

## 041 : Pops CLN

Using REDLOOM and AnalogCho, this clean sound is good for arpeggios and strumming with guitars that have single-coil pickups.

LEVEL: 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>TS DRIVE</b> Gain:10 Boost:OFF Tone:40 Vol:50	<b>ANALOG CHORUS</b> Depth:51 Rate:30 Tone:50 Mix:100	<b>REDLOOM</b> GAIN:28 BASS:59 MIDDLE:51 TREBLE:56 PRESENCE:75 VOLUME:65	<b>IR</b> LO:50 HI:63 BAL:100 VOL:-18.1	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>DELAY</b> Time: J F.B:30 Mix:60 Tail:ON	<b>BRIGHT HALL</b> PreD:23 Decay:3 Tone:9 Mix:15
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## 042 : Pops DRV

Using REDLOOM, this drive sound is good for backing parts played with guitars that have single-coil pickups.

LEVEL: 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>TS DRIVE</b> Gain:26 Boost:OFF Tone:51 VOL:55	<b>ANALOG CHORUS</b> Depth:70 Rate:20 Tone:48 Mix:92	<b>REDLOOM</b> GAIN:60 BASS:38 MIDDLE:35 TREBLE:56 PRESENCE:69 VOLUME:35	<b>IR</b> LO:50 HI:68 BAL:100 VOL:-17.0	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>DELAY</b> Time: J F.B:30 Mix:25 Tail:ON	<b>BRIGHT HALL</b> PreD:19 Decay:3 Tone:8 Mix:24
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## 043 : POPS LEAD

This sound, which uses REDLOOM and SweetDrv, is good for playing lead parts with guitars that have single-coil pickups.

LEVEL: 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>SWEET DRIVE</b> Gain:25 Tone:55 Focus:72 VOL:58	<b>REDLOOM</b> GAIN:72 BASS:50 MIDDLE:45 TREBLE:59 PRESENCE:76 VOLUME:37	<b>IR</b> LO:49 HI:59 BAL:100 VOL:-16.0	<b>PINGPONG DELAY</b> Time: J F.B:13 Mix:26 Tail:ON	<b>BRIGHT HALL</b> PreD:21 Decay:3 Tone:8 Mix:35
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## 044 : POPS PAD

Using REDLOOM and BrightHall, this sound is good for playing long chords with single-coil-pickup guitars.

LEVEL: 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:30 Decay:0	<b>COMP</b> Sense:6 ATTCK: SLOW Tone:6 VOL:49	<b>REDLOOM</b> GAIN:35 BASS:46 MIDDLE:47 TREBLE:48 PRESENCE:73 VOLUME:55	<b>IR</b> LO:45 HI:60 BAL:100 VOL:-17.2	<b>ANALOG CHORUS</b> Depth:83 Rate:24 Tone:50 Mix:100	<b>PEDAL VOL.</b> P-VOL:100 Min:0 Max:100 Curve:A	<b>PINGPONG DELAY</b> Time: J F.B:35 Mix:44 Tail:ON	<b>BRIGHT HALL</b> PreD:16 Decay:30 Tone:9 Mix:53
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# BANK L : FUSION

## 045 : Fusion CLN

This clean sound, which uses FD TWNR and Chorus, is great for fusion arpeggios and strumming.

LEVEL: 80

<b>BLACK OPT</b>	<b>FD TWNR</b>	<b>IR</b>	<b>LMT-76</b>	<b>PEDAL VOL</b>	<b>CHORUS</b>	<b>DELAY</b>	<b>BRIGHT HALL</b>
Comp:0 Lo:50 Hi:50 VOL:28	GAIN:34 BASS:75 MIDDLE:77 TREBLE:48 PRESENCE:66 VOLUME:47 BRIGHT:OFF SPEED:0	LO:48 HI:56 BAL:100 VOL:-17.5	Input:35 Ratio:4:1 REL:20 Output:66	P-VOL:100 Min:0 Max:100 Curve:A	Depth:40 Rate:25 Tone:6 Mix:16	Time:483 F.B:25 Mix:21 Tail:ON	PreD:53 Decay:4 Tone:7 Mix:28

## 046 : Fusion DRV

This drive sound uses MATCH30 and BlackOpt and is good for fusion backing parts.

LEVEL: 80

<b>ZNR</b>	<b>BLACK OPT</b>	<b>MATCH30</b>	<b>IR</b>	<b>PEDAL VOL</b>	<b>CHORUS</b>	<b>DELAY</b>	<b>PLATE</b>
DETECT:EFXIN Depth:60 THRSH:30 Decay:0	Comp:0 Lo:52 Hi:50 VOL:31	GAIN:100 BASS:57 MIDDLE:45 TREBLE:58 PRESENCE:63 VOLUME:38 GAIN2:OFF CUT:0	LO:40 HI:64 BAL:100 VOL:-19.6	P-VOL:100 Min:0 Max:100 Curve:A	Depth:40 Rate:25 Tone:6 Mix:13	Time:463 F.B:25 Mix:22 Tail:ON	PreD:18 Decay:15 Mix:14 Tail:OFF

## 047 : FusionLEAD

The combination of POLLEX and PolyShift creates this sound that is good for single-note leads with a doubled octave below.

LEVEL: 80

<b>ZNR</b>	<b>POLLEX</b>	<b>IR</b>	<b>POLY SHIFT</b>	<b>PINGPONG DELAY</b>	<b>ROOM</b>
DETECT:EFXIN Depth:100 THRSH:28 Decay:0	GAIN:98 BASS:13 MIDDLE:59 TREBLE:35 PRESENCE:45 VOLUME:45	LO:50 HI:50 BAL:100 VOL:-18.0	Shift:-12 Tone:90 Wet:37 Dry:80	Time: J F.B:15 Mix:20 Tail:OFF	PreD:9 Decay:30 Mix:25 Tail:OFF

## 048 : Fusion AMB

This ambient sound, which combines Pitch DLY with ICE Delay, is good for playing long chords.

LEVEL: 80

<b>MATCH30</b>	<b>MS 4x12 GB</b>	<b>PEDAL VOL</b>	<b>PITCH DELAY</b>	<b>ICE DELAY</b>	<b>AIR</b>	<b>CHURCH</b>
GAIN:34 BASS:65 MIDDLE:76 TREBLE:72 PRESENCE:83 VOLUME:84 GAIN2:OFF CUT:0	MIC:ON D57:D421:0 Hi:59 Lo:34	P-VOL:100 Min:0 Max:100 Curve:A	Pitch:0.05 Time:468 F.B:28 Mix:31	INTVL:OCT Time: J . F.B:43 Mix:38	Size:46 REF:4 Mix:32 Tail:OFF	PreD:46 Decay:72 Mix:31 Tail:OFF

# BANK M : BLUES

## 049 : Blues CLN

This clean sound that is good for blues backing parts uses FD Spring with FD DLXR tremolo.

LEVEL: 80

<b>ZNR</b>	<b>FD DLXR</b>	<b>IR</b>	<b>PEDAL VOL</b>	<b>FD SPRING</b>	<b>DELAY</b>	<b>PINGPONG DELAY</b>	<b>BRIGHT HALL</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	GAIN:32 BASS:58 MIDDLE:51 TREBLE:58 PRESENCE:75 VOLUME:80 INPUT:NORMAL SPEED:12	LO:67 HI:60 BAL:100 VOL:-15.8	P-VOL:100 Min:0 Max:100 Curve:A	Color:0 Lo:89 Hi:100 Mix:22	Time: J Lo:89 F.B:16 Mix:27 Tail:ON	Time: J F.B:19 Mix:24 Tail:ON	PreD:80 Decay:1 Tone:8 Mix:22

## 050 : Blues DRV

This drive sound with FD DLXR is perfect for playing blues backing parts.

LEVEL: 80

<b>ZNR</b>	<b>CHROME WAH</b>	<b>GOLD DRIVE</b>	<b>SPRING</b>	<b>FD DLXR</b>	<b>IR</b>	<b>AIR</b>	<b>BRIGHT HALL</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	P-FREQ:50 Range:50 Dry:0 VOL:80	Gain:2 Bass:59 Treble:42 VOL:51	PreD:1 Decay:9 Mix:10 Tail:OFF	GAIN:78 BASS:63 MIDDLE:51 TREBLE:64 PRESENCE:84 VOLUME:69 INPUT:NORMAL SPEED:0	LO:53 HI:57 BAL:100 VOL:-15.1	Size:26 REF:5 Mix:53 Tail:OFF	PreD:55 Decay:1 Tone:6 Mix:20

## 051 : Blues LEAD

FD DLXR is boosted with TS Drive for this overdrive sound that is perfect for lead blues lines.

LEVEL: 80

<b>ZNR</b>	<b>CHROME WAH</b>	<b>TS DRIVE</b>	<b>FD DLXR</b>	<b>IR</b>	<b>TAPE ECHO</b>	<b>AIR</b>	<b>BRIGHT HALL</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	P-FREQ:50 Range:50 Dry:0 VOL:80	Gain:20 Boost:OFF Tone:62 VOL:90	GAIN:69 BASS:59 MIDDLE:40 TREBLE:61 PRESENCE:72 VOLUME:70 INPUT:NORMAL SPEED:0	LO:62 HI:61 BAL:100 VOL:-13.3	Time:384 F.B:20 Mix:20 Tail:OFF	Size:18 REF:5 Mix:55 Tail:OFF	PreD:42 Decay:10 Tone:6 Mix:24

## 052 : Blues FUZZ

This octave fuzz sound, which uses FD TWNR and OctFuzz, is perfect for high-fret lead playing.

LEVEL: 80

<b>ZNR</b>	<b>CHROME WAH</b>	<b>OCT FUZZ</b>	<b>FD TWNR</b>	<b>IR</b>	<b>TAPE ECHO</b>	<b>BRIGHT HALL</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	P-FREQ:50 Range:50 Dry:0 VOL:80	Boost:17 Color:2 Tone:48 VOL:95	GAIN:33 BASS:34 MIDDLE:44 TREBLE:39 PRESENCE:64 VOLUME:64 BRIGHT:OFF SPEED:0	LO:52 HI:60 BAL:100 VOL:-16.1	Time:384 F.B:28 Mix:28 Tail:OFF	PreD:42 Decay:10 Tone:2 Mix:35

# BANK N : PROG.M

## 053 : Prog.M CLN

This clean sound, which combines multiple modulations, is good for prog metal arpeggios played on guitars with humbucker pickups.

LEVEL 80

<b>COMP</b>	<b>STONE PHASER</b>	<b>ANALOG CHORUS</b>	<b>HW100</b>	<b>IR</b>	<b>STEREO CHORUS</b>	<b>PINGPONG DELAY</b>	<b>PLATE</b>
Sense:6 ATTCK:FAST Tone:8 VOL:65	Color:1 Depth:60 Rate:30 RESO:0	Depth:60 Rate:30 Tone:50 Mix:50	GAIN:30 BASS:64 MIDDLE:16 TREBLE:72 PRESENCE:76 VOLUME:67 INPUT:BRILL	LO:42 HI:53 BAL:100 VOL:-15.2	Depth:80 Rate:30 Tone:7 Mix:87	Time:570 F.B:17 Mix:39 Tail:OFF	PreD:30 Decay:36 Mix:16 Tail:OFF

## 054 : Prog.M DRV

Using POLLEX, this drive sound is good for Djent-style backing parts played with guitars that have humbucker pickups.

LEVEL 80

<b>ZNR</b>	<b>EP STOMP</b>	<b>POLLEX</b>	<b>IR</b>	<b>PEDAL VOL</b>	<b>GUITAR GEQ 7</b>	<b>DELAY</b>
DETCT:GTRIN Depth:100 THRSH:82 Decay:0	Gain:64 Bass:-2 Treble:0 VOL:100	GAIN:28 BASS:63 MIDDLE:40 TREBLE:68 PRESENCE:31 VOLUME:62	LO:53 HI:55 BAL:100 VOL:-21.2	P-VOL:100 Min:0 Max:100 Curve:A	100:1.0 200:1.5 400:-0.5 800:-4.5 1.6k:2.5 3.2k:3.0 6.4k:-0.5 VOL:80	Time:380 F.B:17 Mix:36 Tail:ON

## 055 : Prog.M DBL

This doubling high-gain sound using 7 HEAVEN and GEMINOS is suitable for Djent-style riff playing with guitars that have humbucker pickups.

LEVEL 80

<b>NOISE GATE</b>	<b>TS DRIVE</b>	<b>PARAMETRIC EQ</b>	<b>7 HEAVEN</b>	<b>IR</b>	<b>PEDAL VOL</b>	<b>DELAY</b>	<b>GEMINOS</b>
DETCT:EPFIN Depth:100 THRSH:60 Decay:0	Gain:0 Boost:OFF Tone:75 VOL:72	FREQ:1.6K Q:16.0 Gain:6.0 VOL:80	GAIN:25 BASS:73 MIDDLE:22 TREBLE:56 PRESENCE:83 VOLUME:48	LO:50 HI:55 BAL:100 VOL:-16.3	P-VOL:100 Min:0 Max:100 Curve:A	Time:380 F.B:17 Mix:40 Tail:ON	Tight:50 Mode:ST-2 Wet:75 Dry:75

## 056 : Prog.M LD

This high-gain sound, which uses KRAMPUS and P-P Delay, is good for playing lead parts with guitars that have humbucker pickups.

LEVEL 80

<b>ZNR</b>	<b>BLACK WAH</b>	<b>TS DRIVE</b>	<b>KRAMPUS</b>	<b>IR</b>	<b>PINGPONG DELAY</b>	<b>BRIGHT HALL</b>
DETCT:EPFIN Depth:100 THRSH:50 Decay:0	P-FREQ:50 Range:50 Dry:0 VOL:80	Gain:30 Boost:OFF Tone:62 VOL:94	GAIN:65 BASS:29 MIDDLE:56 TREBLE:62 PRESENCE:62 VOLUME:56	LO:40 HI:74 BAL:100 VOL:-20.7	Time:J F.B:30 Mix:35 Tail:ON	PreD:22 Decay:13 Tone:6 Mix:46

# BANK 0 : VINTAGE

## 057 : Rockabilly

This rockabilly sound, which combines FD B-MAN with SlapBackD, is good for galloping on guitars with single-coil pickups.

**PEDAL VOL.**  
P-VOL:100  
Min:0  
Max:100  
Curve:A

**GRAY COMP**  
SUSTN:17  
Lo:36  
Hi:60  
VOL:53

**RC BOOST**  
Gain:27  
Bass:48  
Treble:51  
VOL:45

**SLAP BACK-D**  
Time:99  
F.B:29  
Mix:40  
SubDv: J

**FD B-MAN**  
GAIN:34  
BASS:13  
MIDDLE:69  
TREBLE:46  
PRESENCE:79  
VOLUME:39  
INPUT:BRIGHT

**IR**  
LO:50  
HI:50  
BAL:100  
VOL:-14.5

**BRIGHT ROOM**  
PreD:5  
Decay:10  
Tone:7  
Mix:60

**LEVEL**  
80

## 058 : EU Boogie

Using BG MK1, this 70s style lead sound is good for guitars with humbuckers.

**BLACK WAH**  
P-FREQ:50  
Range:50  
Dry:0  
VOL:80

**EP STOMP**  
Gain:19  
Bass:-2  
Treble:-3  
VOL:49

**BG MK1**  
GAIN1:62  
BASS:20  
MIDDLE:72  
TREBLE:65  
PRESENCE:67  
VOLUME:58  
GAIN2:67

**TAPE ECHO**  
Time:358  
F.B:27  
Mix:24  
Tail:OFF

**IR**  
LO:50  
HI:50  
BAL:100  
VOL:-21.0

**PLATE**  
PreD:9  
Decay:34  
Mix:22  
Tail:OFF

**LEVEL**  
80

## 059 : 60's

Combining TapeEcho and FD Spring, this 60s style sound is good for single note riffs on guitars with single-coil pickups and wound strings.

**ZNR**  
DETECT:GTRIN  
Depth:73  
THRSH:30  
Decay:0

**FD SPRING**  
Color:1  
Lo:100  
Hi:100  
Mix:23

**FD DLXR**  
GAIN:42  
BASS:16  
MIDDLE:49  
TREBLE:79  
PRESENCE:68  
VOLUME:100  
INPUT:NORMAL  
SPEED:0

**IR**  
LO:50  
HI:50  
BAL:100  
VOL:-14.0

**PEDAL VOL.**  
P-VOL:100  
Min:0  
Max:100  
Curve:A

**TAPE ECHO**  
Time:99  
F.B:20  
Mix:66  
Tail:OFF

**LEVEL**  
80

## 060 : HazyFuzz

This sound, which combines OctFuzz and MS1959, is good for playing lead parts on guitars that have single-coil pickups. A unique upper octave sound can be achieved by lowering the guitar tone and playing single notes above the 12th fret position.

**ZNR**  
DETECT:EFXIN  
Depth:100  
THRSH:66  
Decay:0

**OCT FUZZ**  
Boost:41  
Color:2  
Tone:52  
VOL:72

**CHROME WAH**  
P-FREQ:50  
Range:50  
Dry:0  
VOL:80

**THE VIBE**  
Speed:25  
Depth:60  
Mode:CHORS  
VOL:80

**MS1959**  
GAIN:36  
BASS:50  
MIDDLE:70  
TREBLE:60  
PRESENCE:40  
VOLUME:80  
INPUT2:OFF

**IR**  
LO:50  
HI:50  
BAL:100  
VOL:-18.0

**BRIGHT HALL**  
PreD:24  
Decay:10  
Tone:5  
Mix:32

**LEVEL**  
80

# BANK P : JAZZ-FUNK

## 061 : Jazz CLN

Using REDLOOM and LMT-76, this clean sound is good for front position jazz playing with guitars that have humbucker pickups.

LEVEL 80

<b>BLACK OPT</b>	<b>REDLOOM</b>	<b>IR</b>	<b>GUITAR GEQ 7</b>	<b>LMT-76</b>	<b>PEDAL VOL</b>	<b>BRIGHT HALL</b>
Comp:13 Lo:50 Hi:50 VOL:25	GAIN:24 BASS:80 MIDDLE:69 TREBLE:53 PRESENCE:46 VOLUME:65	LO:48 HI:50 BAL:58 VOL:-20.3	100:0.0 200:0.5 400:2.5 800:2.5 1.6k:-1.5 3.2k:0.0 6.4k:2.5 VOL:80	Input:40 Ratio:4:1 REL:20 Output:70	P-VOL:100 Min:0 Max:100 Curve:A	PreD:8 Decay:8 Tone:10 Mix:33

## 062 : 70'sRhythm

Using GrayComp and Phaser, this 70s style sound is good for strumming.

LEVEL 80

<b>ZNR</b>	<b>GRAY COMP</b>	<b>PHASER</b>	<b>FD TWINR</b>	<b>FD 2x12</b>	<b>LMT-76</b>	<b>PEDAL VOL</b>	<b>SPRING</b>
DETECT:EFXIN Depth:60 THRSH:30 Decay:0	SUSTN:28 Lo:60 Hi:68 VOL:40	Color:8 STG Depth:95 Rate:7 RESO:50	GAIN:30 BASS:37 MIDDLE:0 TREBLE:65 PRESENCE:87 VOLUME:100 BRIGHT:OFF SPEED:0	MIC:ON D57:D421:21 Hi:56 Lo:50	Input:25 Ratio:4:1 REL:20 Output:49	P-VOL:100 Min:0 Max:100 Curve:A	PreD:1 Decay:20 Mix:10 Tail:OFF

## 063 : Sparky

Using REDLOOM and BlackOpt, this clean sound is perfect for funky strumming with guitars that have single-coil pickups.

LEVEL 80

<b>ZNR</b>	<b>BLACK OPT</b>	<b>REDLOOM</b>	<b>IR</b>	<b>DELAY</b>	<b>BRIGHT ROOM</b>	<b>PEDAL VOL</b>
DETECT:EFXIN Depth:100 THRSH:30 Decay:0	Comp:50 Lo:50 Hi:50 VOL:76	GAIN:31 BASS:27 MIDDLE:39 TREBLE:65 PRESENCE:63 VOLUME:53	LO:37 HI:54 BAL:69 VOL:-12.3	Time:560 F.B:17 Mix:13 Tail:OFF	PreD:24 Decay:18 Tone:7 Mix:30	P-VOL:100 Min:0 Max:100 Curve:A

## 064 : FunkyWah

This auto-wah sound that combines MS 1959 and AutoWah is perfect for funky single-note phrases.

LEVEL 80

<b>ZNR</b>	<b>AUTO WAH</b>	<b>PHASER</b>	<b>MS1959</b>	<b>IR</b>	<b>PINGPONG DELAY</b>	<b>ROOM</b>	<b>PEDAL VOL</b>
DETECT:EFXIN Depth:100 THRSH:30 Decay:0	Mode:UP Sense:9 RESO:8 VOL:80	Color:8 STG Depth:69 Rate:12 RESO:50	GAIN:23 BASS:33 MIDDLE:50 TREBLE:59 PRESENCE:40 VOLUME:66 INPUT2:30	LO:47 HI:57 BAL:100 VOL:-15.2	Time:J F.B:13 Mix:22 Tail:ON	PreD:17 Decay:10 Mix:46 Tail:OFF	P-VOL:100 Min:0 Max:100 Curve:A

# BANK Q : ALT-ROCK

## 065 : Alt.HW

Combining NYC Muff and HW100, this sound is good for playing alternative rock backing parts.

LEVEL 80

<b>ZNR</b>	<b>NYC MUFF</b>	<b>WAH 100</b>	<b>STONE PHASER</b>	<b>REVERSE DELAY</b>	<b>HW100</b>	<b>IR</b>
DETECT:GTRIN Depth:100 THRSH:30 Decay:0	SUSTN:73 Tone:72 BAL:40 VOL:84	P-FREQ:25 Depth:40 Dry:0 VOL:80	Color:1 Depth:100 Rate:35 RESO:89	Time: J x2 F.B:20 BAL:50 Tail:OFF	GAIN:61 BASS:35 MIDDLE:76 TREBLE:72 PRESENCE:93 VOLUME:59 INPUT:BRILL	LO:50 HI:50 BAL:100 VOL:-18.0

## 066 : SwVibClean

Using SwellVibe, this is a clean sound with a gentle vibrato, and is good for arpeggios played with guitars that have single-coil pickups.

LEVEL 80

<b>ZNR</b>	<b>HW100</b>	<b>HW 4x12</b>	<b>SWELL VIBE</b>	<b>STEREO CHORUS</b>	<b>PEDAL VOL.</b>	<b>PINGPONG DELAY</b>	<b>HD HALL</b>
DETECT:GTRIN Depth:100 THRSH:16 Decay:50	GAIN:39 BASS:31 MIDDLE:24 TREBLE:68 PRESENCE:65 VOLUME:37 INPUT:BRILL	MIC:ON D57:D421:50 Hi:50 Lo:47	Depth:49 Speed:51 Rise:47 Vol:80	Depth:75 Rate:25 Tone:7 Mix:55	P-VOL:100 Min:0 Max:100 Curve:A	Time:480 F.B:30 Mix:49 Tail:ON	PreD:81 Decay:45 Mix:62 Tail:OFF

## 067 : DC.Crunch

This bright crunch sound uses MATCH30 and is good for backing play.

LEVEL 80

<b>ZNR</b>	<b>BLACK OPT</b>	<b>TS DRIVE</b>	<b>MATCH30</b>	<b>IR</b>	<b>DELAY</b>	<b>BRIGHT HALL</b>	<b>PEDAL VOL.</b>
DETECT:EPXIN Depth:100 THRSH:59 Decay:0	Comp:50 Lo:50 Hi:50 VOL:76	Gain:67 Boost:OFF Tone:50 VOL:75	GAIN:46 BASS:56 MIDDLE:43 TREBLE:41 PRESENCE:56 VOLUME:95 GAIN2:OFF CUT:0	LO:450 HI:50 BAL:100 VOL:-16.7	Time: J F.B:18 Mix:25 Tail:OFF	PreD:100 Decay:10 Min:0 Max:100 Curve:A	P-VOL:100 Min:0 Max:100 Curve:A

## 068 : MudFuzz

This fuzz sound, which combines MUDDY and NYC Muff, is good for playing single-note riffs on guitars with single-coil pickups.

LEVEL 80

<b>ZNR</b>	<b>BLACK WAH</b>	<b>OUTPUT BOOST</b>	<b>NYC MUFF</b>	<b>MUDDY</b>	<b>IR</b>	<b>SPRING</b>
DETECT:EPXIN Depth:100 THRSH:30 Decay:0	P-FREQ:50 Range:50 Dry:0 VOL:80	Range:3 Boost:60 Tone:50 VOL:90	SUSTN:24 Tone:62 BAL:31 VOL:92	GAIN:30 BASS:38 MIDDLE:69 TREBLE:57 PRESENCE:62 VOLUME:50	LO:45 HI:58 BAL:100 VOL:-17.2	PreD:20 Decay:18 Mix:20 Tail:OFF

# BANK R : AMBIENT

## 069 : AMB PAD

Multiple reverb effects are combined in this pad sound with massive reverberations that is good for playing long chords.

Comp:50  
Lo:50  
Hi:53  
VOL:76

LO:51  
HI:66  
BAL:100  
VOL:-15.3

Swell:9  
Timer:J  
F.B:71  
Mix:64

Mode:STBL  
Decay:75  
Mix:60  
Tail:OFF

PreD:100  
Decay:30  
Tone:9  
Mix:63

P-VOL:100  
Min:0  
Max:100  
Curve:A

LEVEL  
80

## 070 : MoonSnow

The combination of PolyShift and ReverseDL create this mystical sound that is good for playing long chords.

DETECT:EFXIN  
Depth:60  
THRSH:30  
Decay:0

Shift:12  
Tone:48  
Wet:73  
Dry:70

GAIN:61  
BASS:74  
MIDDLE:50  
TREBLE:36  
PRESENCE:34  
VOLUME:69  
BRIGHT:OFF  
SPEED:0

Time:1000  
F.B:14  
BAL:31  
Tail:ON

LO:81  
HI:55  
BAL:100  
VOL:-10.0

P-InLvl:100  
PreD:49  
Decay:24  
Mix:90

LEVEL  
80

## 071 : Sequencer

This sequenced filter sound, which combines SeqFLTR with Razor DRV, is good for playing long chords.

Gain:33  
Edge:93  
Lo:39  
VOL:15

GAIN:63  
BASS:65  
MIDDLE:50  
TREBLE:38  
PRESENCE:50  
VOLUME:55

Step:8  
PTTRN:7  
Speed:28  
RESO:6

MIC:OFF  
D57:D421:50  
Hi:54  
Lo:50

DETECT:EFXIN  
Depth:100  
THRSH:85  
Decay:0

PreD:29  
Decay:21  
Mix:29  
Tail:OFF

P-VOL:100  
Min:0  
Max:100  
Curve:A

LEVEL  
50

## 072 : Polyor

This synth-like sound that is good for arpeggios combines PolyShift and AutoPan.

Sense:6  
ATTCK:FAST  
Tone:6  
VOL:80

GAIN:16  
BASS:30  
MIDDLE:70  
TREBLE:36  
PRESENCE:30  
VOLUME:60  
INPUT2:OFF

Shift:12  
Tone:90  
Wet:80  
Dry:80

MIC:OFF  
D57:D421:50  
Hi:50  
Lo:50

P-VOL:100  
Min:0  
Max:100  
Curve:B

Rate:20  
Width:30  
Clip:0  
VOL:100

Time:560  
F.B:64  
Mix:56  
Tail:ON

PreD:96  
Decay:49  
Mix:51  
Tail:ON

LEVEL  
80

# BANK S : COMBO AMPS

## 073 : Red Hot

This modern blues sound uses REDLOOM and blends a simple tone with the rich harmonics of a compact 60s tube amp.

<b>ZNR</b>	<b>RC BOOST</b>	<b>REDLOOM</b>	<b>IR</b>	<b>SLAP BACK-D</b>	<b>PEDAL VOL.</b>	<b>HALL</b>	<b>LEVEL</b> 80
DETECT:EFXIN Depth:60 THRSH:25 Decay:0	Gain:48 Bass:48 Treble:52 VOL:48	GAIN:70 BASS:52 MIDDLE:42 TREBLE:61 PRESENCE:53 VOLUME:49	LO:35 HI:62 BAL:100 VOL:-16.0	Time:188 F.B:29 Mix:11 SubDv:J	P-VOL:100 Min:0 Max:100 Curve:A	PreD:70 Decay:8 Mix:24 Tail:ON	

## 074 : UK Combo

Using UK 30A, this British combo amp sound is good for backing play with guitars that have single-coil pickups.

<b>ZNR</b>	<b>TS DRIVE</b>	<b>TAPE ECHO</b>	<b>UK30A</b>	<b>IR</b>	<b>LMT-76</b>	<b>ROOM</b>	<b>PEDAL VOL.</b>	<b>LEVEL</b> 80
DETECT:EFXIN Depth:70 THRSH:30 Decay:0	Gain:15 Boost:OFF Tone:38 VOL:82	Time:600 F.B:10 Mix:11 Tail:OFF	GAIN:42 BASS:30 MIDDLE:50 TREBLE:52 PRESENCE:59 VOLUME:49 CUT:56 SPEED:0	LO:47 HI:52 BAL:100 VOL:-21.6	Input:31 Ratio:4:1 REL:20 Output:38	PreD:3 Decay:13 Mix:36 Tail:OFF	P-VOL:100 Min:0 Max:100 Curve:A	

## 075 : NYC Blue

This combo amp sound, which uses WavesHPR and FD TWNR, is good for New York blues.

<b>ZNR</b>	<b>PEDAL VOL.</b>	<b>COMP</b>	<b>WAVE SHAPER</b>	<b>FD TWNR</b>	<b>MS 4x12 AL</b>	<b>SLAP BACK-D</b>	<b>ROOM</b>	<b>LEVEL</b> 88
DETECT:EFXIN Depth:60 THRSH:30 Decay:0	P-VOL:100 Min:0 Max:100 Curve:A	Sense:4 ATTCK:SLOW Tone:4 VOL:80	Gain:16 Shape:45 Comp:0 VOL:70	GAIN:39 BASS:46 MIDDLE:49 TREBLE:42 PRESENCE:50 VOLUME:100 BRIGHT:OFF SPEED:0	MIC:ON D57:D421:72 Hi:40 Lo:50	Time:99 F.B:30 Mix:23 SubDv:J	PreD:5 Decay:15 Mix:55 Tail:OFF	

## 076 : TXS Blues

This Texas blues sound, which uses FD DLXR and Spring, is good for guitars with single-coil pickups.

<b>ZNR</b>	<b>RC BOOST</b>	<b>FD DLXR</b>	<b>FDX 1x12</b>	<b>PEDAL VOL.</b>	<b>DELAY</b>	<b>SPRING</b>	<b>LEVEL</b> 80
DETECT:EFXIN Depth:70 THRSH:30 Decay:0	Gain:26 Bass:5 Treble:59 VOL:57	GAIN:86 BASS:37 MIDDLE:64 TREBLE:82 PRESENCE:62 VOLUME:86 INPUT:NORMAL SPEED:0	MIC:ON D57:D421:50 Hi:55 Lo:50	P-VOL:100 Min:0 Max:100 Curve:A	Time:92 F.B:17 Mix:25 Tail:OFF	PreD:1 Decay:20 Mix:14 Tail:OFF	



# BANK T : STACK AMPS

## 077 : PunchLine

This drive sound with FD MASTER is good for backing play using the bridge humbucker.

LEVEL: 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:36 Decay:0	<b>BLACK WAH</b> P-FREQ:50 Range:50 Dry:0 VOL:80	<b>TREMOLO</b> Wave:TUBE Depth:99 Rate: VOL:60	<b>FD MASTER</b> GAIN:63 BASS:58 MIDDLE:51 TREBLE:68 PRESENCE:77 VOLUME:57 FAT:ON	<b>IR</b> LO:63 HI:55 BAL:100 VOL:-18.0	<b>PHASER</b> Color:8 STG Depth:76 Rate:4 RESO:25	<b>DELAY</b> Time:J F.B:10 Mix:24 Tail:OFF	<b>AIR</b> Size:28 REF:5 Mix:41 Tail:OFF
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## 078 : PLX-DST

This progressive metal sound with a mid scoop uses POLLEX and is good for single-note backing using guitars with humbucker pickups.

LEVEL: 80

<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:82 Decay:0	<b>EP STOMP</b> Gain:64 Bass:-2 Treble:0 VOL:100	<b>POLLEX</b> GAIN:28 BASS:46 MIDDLE:41 TREBLE:67 PRESENCE:64 VOLUME:47	<b>IR</b> LO:50 HI:54 BAL:76 VOL:-18.0	<b>GUITAR GEQ 7</b> 100:0.0 200:0.0 400:-0.5 800:-4.5 1.6k:2.5 3.2k:1.0 6.4k:0.0 VOL:80	<b>DELAY</b> Time:380 F.B:17 Mix:40 Tail:ON	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A
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## 079 : ExtraLD

This drive sound, which uses XtasyBlue and GoldDrive, is good for playing lead parts with guitars that have humbucker pickups.

LEVEL: 80

<b>ZNR</b> DETCT:EFXIN Depth:100 THRSH:17 Decay:0	<b>BLACK WAH</b> P-FREQ:40 Range:50 Dry:0 VOL:81	<b>GOLD DRIVE</b> Gain:14 Bass:35 Treble:44 VOL:56	<b>XTACY BL</b> GAIN:60 BASS:70 MIDDLE:55 TREBLE:60 PRESENCE:66 VOLUME:61 STRCT:HI	<b>IR</b> LO:50 HI:50 BAL:82 VOL:-13.7	<b>SOFT ECHO</b> MOD:ON Time:386 F.B:31 Mix:31
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## 080 : ThickRiff

This high-gain sound, which uses KRAMPUS and MetalWRLD, is perfect for metal riffs played with guitars that have humbucker pickups.

LEVEL: 80

<b>METAL WORLD</b> Gain:21 Bass:56 Treble:57 VOL:81	<b>LMT-76</b> Input:40 Ratio:4:1 REL:20 Output:35	<b>GUITAR GEQ</b> 160:3.0 400:1.5 800:-1.0 3.2k:3.0 6.4k:3.0 12k:2.5 VOL:85	<b>ZNR</b> DETCT:GTRIN Depth:100 THRSH:68 Decay:0	<b>KRAMPUS</b> GAIN:82 BASS:66 MIDDLE:37 TREBLE:66 PRESENCE:58 VOLUME:56	<b>IR</b> LO:50 HI:50 BAL:100 VOL:-19.3	<b>PEDAL VOL</b> P-VOL:100 Min:0 Max:100 Curve:A
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# BANK U : DELAY

## 081 : PulseDelay

This filtered delay sound, which is good with single-coil pickups, uses REDLOOM and FilterDly to synchronize the effect to dotted eighth notes with the master tempo BPM setting.

LEVEL: 80

<b>BLACK WAH</b>	<b>BLACK OPT</b>	<b>REDLOOM</b>	<b>RED 4x10</b>	<b>SUPER CHORUS</b>	<b>FILTER DELAY</b>	<b>HD HALL</b>
P-FREQ:50 Range:50 Dry:0 VOL:80	Comp:36 Lo:50 Hi:50 VOL:80	GAIN:27 BASS:42 MIDDLE:23 TREBLE:62 PRESENCE:69 VOLUME:61	MIC:ON D57:D421:70 Hi:65 Lo:50	Depth:47 Rate:50 Tone:50 Mix:41	Time: J. F.B:60 Mix:70 Tail:ON	PreD:29 Decay:40 Mix:30 Tail:ON

## 082 : HW Dotted

This modulated delay sound uses HW 100 and ModDelay to synchronize the delay to dotted eighth notes with the master tempo BPM setting.

LEVEL: 80

<b>BLACK OPT</b>	<b>HW100</b>	<b>IR</b>	<b>PEDAL VOL.</b>	<b>MOD DELAY</b>	<b>HD HALL</b>
Comp:50 Lo:50 Hi:50 VOL:76	GAIN:36 BASS:31 MIDDLE:69 TREBLE:66 PRESENCE:68 VOLUME:60 INPUT:BRILL	LO:71 HI:55 BAL:100 VOL:-16.7	P-VOL:100 Min:0 Max:100 Curve:A	Time: J. F.B:24 Mix:48 Tail:OFF	PreD:18 Decay:27 Mix:22 Tail:OFF

## 083 : Andromeda

This ambient sound, which uses REDLOOM and ReverseDL, is good for playing long chords.

LEVEL: 80

<b>LMT-76</b>	<b>CHORUS</b>	<b>REVERSE DELAY</b>	<b>REDLOOM</b>	<b>IR</b>	<b>BRIGHT HALL</b>	<b>PEDAL VOL.</b>
Input:30 Ratio:4:1 REL:20 Output:55	Depth:12 Rate:16 Tone:1 Mix:24	Time:1000 F.B:20 BAL:50 Tail:OFF	GAIN:32 BASS:44 MIDDLE:56 TREBLE:67 PRESENCE:55 VOLUME:72	LO:50 HI:50 BAL:58 VOL:-17.6	PreD:49 Decay:10 Tone:5 Mix:46	P-VOL:100 Min:0 Max:100 Curve:A

## 084 : 1959Crunch

This crunch sound with MS 1959 and TapeEcho is good for backing play using the bridge humbucker.

LEVEL: 80

<b>PEDAL VOL.</b>	<b>ZNR</b>	<b>COMP</b>	<b>MS1959</b>	<b>IR</b>	<b>TAPE ECHO</b>	<b>ROOM</b>
P-VOL:100 Min:20 Max:100 Curve:A	DETCT:EFXIN Depth:80 THRSH:30 Decay:0	Sense:3 ATTCK:SLOW Tone:5 VOL:60	GAIN:24 BASS:60 MIDDLE:62 TREBLE:45 PRESENCE:49 VOLUME:63 INPUT2:24	LO:50 HI:57 BAL:79 VOL:-15.5	Time:560 F.B:34 Mix:41 Tail:ON	PreD:52 Decay:13 Mix:26 Tail:OFF

# BANK V : SWAY

## 085 : Swellvibe

This modulation sound, which combines MUDDY and SwellVibe, is good for arpeggios.

LEVEL: 80

<b>SWELL VIBE</b>	<b>MUDDY</b>	<b>IR</b>	<b>LMT-76</b>	<b>PEDAL VOL.</b>	<b>ANALOG DELAY</b>	<b>BRIGHT HALL</b>
Depth:42 Speed:61 Rise:40 Vol:80	GAIN:39 BASS:31 MIDDLE:40 TREBLE:49 PRESENCE:79 VOLUME:36	LO:50 HI:50 BAL:100 VOL:-18.8	Input:22 Ratio:4:1 REL:39 Output:46	P-VOL:100 Min:0 Max:100 Curve:A	Time:360 F.B:27 Mix:49 Tail:OFF	PreD:1 Decay:23 Tone:8 Mix:26

## 086 : ArpMachine

This Rotary sound, which uses PDL Roto and REDLOOM, is good for arpeggios.

LEVEL: 80

<b>ZNR</b>	<b>PEDAL ROTO</b>	<b>REDLOOM</b>	<b>RACK COMP</b>	<b>DELAY</b>	<b>HD HALL</b>
DETECT:EFXIN Depth:65 THRSH:30 Decay:0	P-Mode:FAST Drive:28 BAL:45 VOL:80	GAIN:45 BASS:39 MIDDLE:37 TREBLE:68 PRESENCE:40 VOLUME:75	THRSH:29 Ratio:6 ATTCK:6 VOL:72	Time:560 F.B:17 Mix:13 Tail:OFF	PreD:29 Decay:21 Mix:29 Tail:OFF

## 087 : UK Clean

Combining Phaser and ParticleR with UK30A, this is an effective clean sound that is good for arpeggios.

LEVEL: 100

<b>UK30A</b>	<b>BLACK OPT</b>	<b>PHASER</b>	<b>UK 2x12</b>	<b>PEDAL VOL.</b>	<b>DELAY</b>	<b>PARTICLE-R</b>	<b>BRIGHT HALL</b>
GAIN:15 BASS:46 MIDDLE:30 TREBLE:60 PRESENCE:60 VOLUME:40 CUT:78 SPEED:0	Comp:30 Lo:50 Hi:60 VOL:72	Color:8 STG Depth:100 Rate:12 RESO:17	MIC:ON D57:D421:50 Hi:79 Lo:51	P-VOL:100 Min:0 Max:100 Curve:A	Time:J. F.B:30 Mix:44 Tail:ON	Mode:STBL Decay:39 Mix:41 Tail:ON	PreD:1 Decay:30 Tone:10 Mix:63

## 088 : StayWavy

This sound with FD Spring and Tremolo is good for backing parts in pop songs and rock ballads.

LEVEL: 80

<b>ZNR</b>	<b>PEDAL VOL.</b>	<b>EP STOMP</b>	<b>TREMLO</b>	<b>HW100</b>	<b>IR</b>	<b>FD SPRING</b>
DETECT:EFXIN Depth:65 THRSH:30 Decay:0	P-VOL:100 Min:0 Max:100 Curve:A	Gain:25 Bass:-1 Trebble:1 VOL:53	Wave:TRI Depth:65 Rate:50 VOL:70	GAIN:39 BASS:41 MIDDLE:44 TREBLE:50 PRESENCE:56 VOLUME:36 INPUT:BRILL	LO:59 HI:63 BAL:100 VOL:-17.5	Color:0 Lo:100 Hi:99 Mix:30

# BANK W : VERSATILE

## 089 : Gig800

This crunch sound, which uses MS800, is good for rock backing parts.

P-FREQ:50  
 Range:50  
 Dry:0  
 VOL:80

Gain:0  
 Boost:OFF  
 Tone:54  
 VOL:98

GAIN:76  
 BASS:53  
 MIDDLE:58  
 TREBLE:47  
 PRESENCE:39  
 VOLUME:70  
 INPUT:HI

LO:52  
 HI:50  
 BAL:100  
 VOL:-16.9

Time:373  
 F.B:13  
 Mix:25  
 Tail:OFF

PreD:58  
 Decay:10  
 Tone:5  
 Mix:34

LEVEL 80

## 090 : 45 Clean

This clear clean sound, which uses MS 450s, is great for backing parts.

DETCT:EFXIN  
 Depth:100  
 THRS:30  
 Decay:0

Gain:20  
 Bass:48  
 Treble:50  
 VOL:48

GAIN:29  
 BASS:50  
 MIDDLE:70  
 TREBLE:58  
 PRESENCE:42  
 VOLUME:78  
 INPUT2:OFF

LO:50  
 HI:58  
 BAL:100  
 VOL:-16

P-VOL:100  
 Min:0  
 Max:100  
 Curve:A

Time:J  
 F.B:30  
 Mix:30  
 Tail:OFF

Time:J  
 F.B:40  
 Mix:60  
 Tail:ON

PreD:52  
 Decay:40  
 Mix:30  
 Tail:ON

LEVEL 80

## 091 : R&B Clean

This clean sound that uses FD TWNR is perfect for R&B backing parts.

P-VOL:100  
 Min:1  
 Max:100  
 Curve:B

Sense:6  
 ATTCK:FAST  
 Tone:2  
 VOL:80

GAIN:40  
 BASS:52  
 MIDDLE:51  
 TREBLE:68  
 PRESENCE:64  
 VOLUME:60  
 BRIGHT:OFF  
 SPEED:0

LO:50  
 HI:50  
 BAL:100  
 VOL:-7.9

Depth:52  
 Rate:54  
 Tone:49  
 Mix:82

Time:560  
 F.B:21  
 Mix:27  
 Tail:OFF

PreD:1  
 Decay:14  
 Mix:30  
 Tail:OFF

LEVEL 80

## 092 : FD Clean

This simple clean sound uses FD TWNR and is good for backing play.

P-FREQ:50  
 Range:50  
 Dry:0  
 VOL:80

Drive:5  
 Lo:50  
 Hi:50  
 VOL:60

GAIN:30  
 BASS:42  
 MIDDLE:44  
 TREBLE:39  
 PRESENCE:50  
 VOLUME:90  
 BRIGHT:OFF  
 SPEED:0

LO:50  
 HI:50  
 BAL:100  
 VOL:-13.7

Input:29  
 Ratio:4:1  
 REL:20  
 Output:44

PreD:5  
 Decay:10  
 Mix:38  
 Tail:OFF

LEVEL 80

# BANK X : HEAVY EFX

## 093 : Endorphin

Using Razor DRV, this extreme out-of-phase sound is good for single-note lead play.

LEVEL 80

DETECT:EPFXIN Depth:100 THRSH:54 Decay:0	Mode:UP Sense:7 RESO:6 VOL:80	Gain:71 Edge:17 Lo:0 VOL:39	GAIN:27 BASS:62 MIDDLE:49 TREBLE:38 PRESENCE:57 VOLUME:63 INPUT:BRIGHT	LO:60 HI:61 BAL:100 VOL:-19	Shift:-12 Fine:0 Tone:10 BAL:20	PreD:4 Depth:62 Rate:3 RESO:3	PreD:1 Decay:10 Mix:60 Tail:OFF
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## 094 : OctDown

This drive sound, which uses KRAMPUS with PolyShift to add an octave down, is good for single-note lead play.

LEVEL 80

DETECT:EPFXIN Depth:100 THRSH:30 Decay:0	GAIN:50 BASS:50 MIDDLE:50 TREBLE:56 PRESENCE:40 VOLUME:50	LO:39 HI:66 BAL:100 VOL:-19	Shift:-12 Tone:58 Wet:67 Dry:79	PreD:1 Decay:16 Tone:7 Mix:24	P-VOL:100 Min:0 Max:100 Curve:A
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## 095 : FuzzyTail

This fuzz sound uses WaveSHPR and is useful for distinctive single-note lead play.

LEVEL 80

DETECT:GTRIN Depth:100 THRSH:40 Decay:0	Gain:26 Shape:87 Comp:37 VOL:70	GAIN:20 BASS:27 MIDDLE:65 TREBLE:59 PRESENCE:45 VOLUME:50 INPUT:BRIGHT	LO:50 HI:59 BAL:67 VOL:-17.1	P-VOL:100 Min:0 Max:100 Curve:A	Time:563 F.B:40 Mix:64 Tail:OFF	PreD:49 Decay:10 Tone:5 Mix:46
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## 096 : DarkMatter

This psychedelic fuzz sounds combines WaveSHPR and SlowATTCK.

LEVEL 60

DETECT:EPFXIN Depth:100 THRSH:30 Decay:0	Time:21 Curve:10 Tone:100 VOL:80	Mode:UP Sense:8 RESO:8 VOL:80	Gain:51 Shape:21 Comp:27 VOL:83	MIC:OFF D57:D421:50 Hi:44 Lo:50	Mode:BACK Speed:17 RESO:7 VOL:44	Time:560 F.B:64 Mix:56 Tail:ON	P-VOL:100 Min:0 Max:100 Curve:B	PreD:96 Decay:43 Mix:35 Tail:ON
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# BANK Y : MAGICAL

## 097 : ICE Clean

ICE Delay and ParticleR are used in this magical clean sound.

LEVEL 90

<b>ZNR</b>	<b>COMP</b>	<b>HW100</b>	<b>HW 4x12</b>	<b>PEDAL VOL.</b>	<b>CLONE CHORUS</b>	<b>ICE DELAY</b>	<b>PARTICLE-R</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	Sense:6 ATTCK:SLW Tone:5 VOL:74	GAIN:22 BASS:32 MIDDLE:24 TREBLE:75 PRESENCE:77 VOLUME:92 INPUT:BRILL	MIC:OFF D57:D421:50 Hi:52 Lo:35	P-VOL:100 Min:0 Max:100 Curve:A	Depth:2 Rate:0 Tone:99 Mix:64	INTVL:OCT Time:J. F.B:45 Mix:45	Mode:STBL Decay:11 Mix:62 Tail:ON

## 098 : SciFiSyn

This synth-like sound combines RingMod and SlwAtkDly.

LEVEL 80

<b>PEDAL VOL.</b>	<b>HOT SPICE</b>	<b>RING MODULATOR</b>	<b>UK30A</b>	<b>CORONA TRI</b>	<b>SLOW ATTACK DELAY</b>	<b>ORG 4x12</b>	<b>BRIGHT HALL</b>
P-VOL:100 Min:0 Max:100 Curve:A	Bend:11 Buzz:57 +1oct:36 VOL:80	FREQ:40 Tone:2 BAL:50 VOL:88	GAIN:33 BASS:63 MIDDLE:54 TREBLE:34 PRESENCE:33 VOLUME:45 CUT:78 SPEED:0	Depth:100 Speed:25 Tone:100 Mix:86	Swell:31 Time:490 F.B:75 Mix:64	MIC:ON D57:D421:50 Hi:32 Lo:71	PreD:54 Decay:29 Tone:7 Mix:51

## 099 : Memories

This gorgeous acoustic sound combines PolyShift and Aco.Sim.

LEVEL 80

<b>ZNR</b>	<b>Aco Sim.</b>	<b>POLY SHIFT</b>	<b>PEDAL VOL.</b>	<b>CHURCH</b>	<b>FD TWINR</b>	<b>BGN 4x12</b>
DETCT:EFXIN Depth:100 THRSH:30 Decay:0	Top:80 Body:50 Tone:100 VOL:80	Shift:12 Tone:90 Wet:42 Dry:80	P-VOL:100 Min:0 Max:100 Curve:B	PreD:0 Decay:41 Mix:54 Tail:ON	GAIN:33 BASS:42 MIDDLE:44 TREBLE:39 PRESENCE:50 VOLUME:51 BRIGHT:OFF SPEED:0	MIC:OFF D57:D421:50 Hi:50 Lo:50

## 100 : BOMBER!!!

Combining Bomber and ICE Delay, this sounds like an amplified explosion.

LEVEL 80

<b>BOMBER</b>	<b>MATCH30</b>	<b>IR</b>	<b>PITCH DELAY</b>	<b>ICE DELAY</b>	<b>BRIGHT HALL</b>	<b>PEDAL VOL.</b>
Decay:50 Tone:4 Mix:30 ON/OFF:TRGGR	GAIN:33 BASS:46 MIDDLE:49 TREBLE:61 PRESENCE:52 VOLUME:73 GAIN2:OFF CUT:0	LO:38 HI:56 BAL:100 VOL:-18.6	Pitch:-0.05 Time:90 F.B:80 Mix:80	INTVL:OCT Time:J. F.B:62 Mix:76	PreD:8 Decay:8 Tone:9 Mix:42	P-VOL:100 Min:0 Max:100 Curve:A

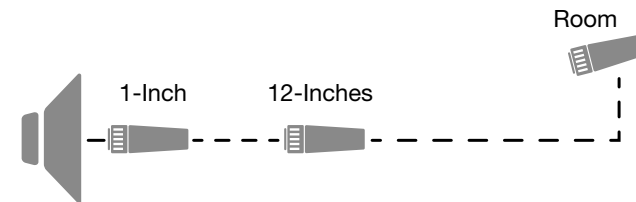
## G6 Cabinet Simulations & IR Data Chart

The **G6** provides total of 22 cabinet emulations of all modeling amps.

Cabinet Simulations offer the sonic response of each amp's cabinet when using **G6** connected to a real amplifier.

In addition, **G6** provides 70 pre-loaded high-resolution impulse response (IR data) of the cabinets that were captured by placing the microphone in three different positions. Each cabinet has a recording where the mic was placed 1-inch away (2.5 cm approx.), a recording where the mic was placed 12-inches away (30 cm approx.), and one where the mic was placed in the Room.

IR Data offer a full variety of sonic responses when using **G6** connected DIRECT OUT to a PA or monitor system.



#	Cabinet Sim. Name	Preset Cabinet IR Data Description	IR Name		
			1-Inch	12-Inches	Room
1	MS4x12	British stack amp 1960 A-type cabinet with 4x12 speakers.	MS_1in	MS_12in	MS_Room
2	MS4x12GB	British stack amp 1960 B-type cabinet with 4x12 GB speaker.	MSGB_1in	MSGB_12in	MSGB_Room
3	MS4x12AL	British offset half-stack amp cabinet with 4x12 Alnico speakers.	MSAL_1in	MSAL_12in	MSAL_Room
4	FD2x12	American combo amp cabinet with 2x12 speakers.	FD_1in	FD_12in	FD_Room
5	FD-B4x10	American tweed combo amp cabinet with 4x10 speakers.	FDBM_1in	FDBM_12in	FDBM_Room
6	FD-DX1x12	American combo amplifier cabinet with 1x12 speaker.	FDDX_1in	FDDX_12in	FDDX_Room
7	FD MA2x12	American white stack amplifier cabinet with 2x12 speakers.	FDMA_1in	FDMA_12in	FDMA_Room
8	UK2x12	Early British combo amp with 2x12 Alnico speakers.	UK_1in	UK_12in	UK_Room
9	MK1 1x12	Early California combo type-1 amp cabinet with 1x12 speaker.	MK1_1in	MK1_12in	MK1_Room
10	MK3 1x12	Early California combo type-3 amp cabinet with 1x12 speaker.	MK3_1in	MK3_12in	MK3_Room
11	BGN4x12	Modern American stack amp cabinet with 4x12 speakers.	BGN_1in	BGN_12in	BGN_Room
12	HW4x12	Early UK stack amp cabinet with 4x12 speakers.	HW_1in	HW_12in	HW_Room
13	RCT4x12	Modern California stack amp cabinet with 4x12 V30 speakers.	RCT_1in	RCT_12in	RCT_Room
14	ORG4x12	Modern UK stack amp cabinet with 4x12 V30 speakers.	ORG_1in	ORG_12in	ORG_Room
15	DZ4x12F	Modern Germany stack amp cabinet with 4x12 V30 speakers.	DZF_1in	DZF_12in	DZF_Room
16	MA2x12	Modern class A combo amp cabinet with 2x12 speakers.	MA_1in	MA_12in	MA_Room
17*	–	British stack amp 1960 B-type cabinet with 4x12 V30 speakers.	MSV_1in	MSV_12in	MSV_Room
18	KP4x12	ZOOM original KRAMPUS cabinet with 4x12 speakers.	KP_1in	KP_12in	KP_Room
19	RED4x10	ZOOM original REDLOOM cabinet with 4x10 speakers.	RED_1in	RED_12in	RED_Room
20	VT4x12	ZOOM original VELVET cabinet with 4x12 speakers.	VT_1in	VT_12in	VT_Room
21	MD1x12	ZOOM original MUDDY cabinet with 1x12 speaker.	MD_1in	MD_12in	MD_Room
22	7H4x12	ZOOM original 7 HEAVEN cabinet with 4x12 speakers.	7H_1in	7H_12in	7H_Room
23	PL4x12	ZOOM original POLLEX cabinet with 4x12 speakers.	PL_1in	PL_12in	PL_Room

\*No. 17 has a 4th IR (MSV\_Mix), which is a mix of the recording of the mic at 1-inch and in the room.