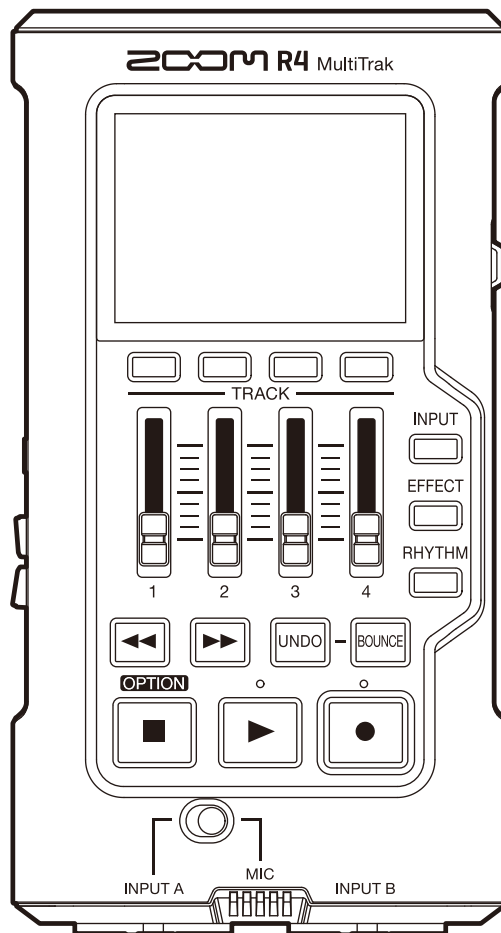


R4

MultiTrak




























Effect list

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Amps and preamps

No.	EFFECT NAME	COMMENT
1	 Preamp-1	This sound models a vintage mic preamp with a clear character and pleasant overtones. This can make sound input from a mic thicker.
2	 Preamp-2	This models a solid-state mic preamp made by a console manufacturer. Characterized by a clean and clear tone, this can be used with a variety of mic input sounds.
3	 Preamp-3	This preamp is in the style of the AVALON DESIGN U5, which is a standard as a bass D.I.
4	 Preamp-4	This original preamp provides a clear distortion without phase interference. This is perfect when you want to record with a clear drive sound.
5	 Preamp-5	This original amp model achieves extremely low frequencies. Bass sounds that emphasize the low end can be realized with this.
6	 G.Amp-1	This models the sound of the Marshall 1959 SUPER LEAD 100. This can provide a standard rock sound.
7	 G.Amp-2	This models the sound of the Marshall JCM800 2203. This can produce a drive sound that suits hard rock.
8	 G.Amp-3	This models the sound of the Fender Bassman ('59). This amp suits country and blues using clean tones.
9	 G.Amp-4	This models the sound of the Fender Deluxe Reverb ('65). This amp is good for a wide range of sounds from clean tones to bluesy solos.
10	 G.Amp-5	This models the sound of an early class A British combo amp. This can produce a wide sonic range from clean tones to distorted sounds with a sense of unique cabinet resonance.
11	 G.Amp-6	This models the sound of the Mesa Boogie Mark III combo amp. This produces a sound with a thick mid-range.
12	 G.Amp-7	This models the sound of the Bogner Ecstasy Blue channel. This amp supports a wide range of play from backing parts to leads.
13	 G.Amp-8	This models the sound of the Hiwatt Custom 100. This can produce powerful clean and crunchy sounds.

No.	EFFECT NAME	COMMENT
14	 G.Amp-9	This models the sound of Channel 2 on the Diezel Herbert. With a unique drive sound that cuts mid frequencies, this amp is perfect for heavy riffs.
15	 G.Amp-10	This original amp combines the heavy low frequencies of a modern high-gain amp with brightness like that of an 80s British amp. This is great for hard rock and similar genres.
16	 G.Amp-11	This models the sound of the Matchless DC-30. This can produce crisp clean and crunch sounds
17	 G.Amp-12	This models the sound of the Orange Graphic 120. This can produce a thick crunch sound.
18	 B.Amp-1	This models the sound of the Ampeg SVT. This can produce a clear and powerful bass sound.
19	 B.Amp-2	This models the sound of the Fender Bassman 100. This bass amp features a warm vintage tone.
20	 B.Amp-3	This models the sound of the Aguilar DB750. This is a clear vintage bass amp.
21	 B.Amp-4	This models the sound of the Trace Elliot AH400SMX. This bass amp features a distinctive mid-range.
22	 B.Amp-5	This models the sound of the Markbass MINIMARK 802. This bass amp is good for jazz and fusion.
23	 B.Amp-6	This models the sound of the EBS HD360 bass amp. This bass amp features gentle high frequencies suitable for slapping techniques.
24	 B.Amp-7	This models the sound of the Ampeg B-15N bass amp. This bass amp is perfect for getting a Motown sound.
25	 B.Amp-8	This models the sound of a solid-state combo amp that is great for jazz.

Effects

No.	EFFECT NAME	COMMENT
1	 Comp-1	This compressor is in the style of the MXR Dyna Comp. This is suitable for recording guitar and bass parts and is effective for techniques like rhythmic strumming.
2	 Comp-2	This is a simple compressor with little coloration. This evens out the sound by reducing volume fluctuations.
3	 Comp-3	This compressor is in the style of the dbx 160A. This can add a natural compression that is suitable for recording bass and vocal parts.
4	 Comp-4	This models a UREI 1176LN. This limiter responds quickly to input sounds.
5	 Dist-1	This effect models the Ibanez TS808. A smooth lead tone can be realized by combining this overdrive, which features distinctive mid frequencies, with an amp.
6	 Dist-2	This effect models a famous gold overdrive boutique pedal. A drive sound rich with overtones can be achieved by combining this with an amp.
7	 Dist-3	This effect models a sweet sounding overdrive. This can produce a drive sound that stands out.
8	 Dist-4	This effect can easily achieve the warm drive tone of a tube amp.
9	 Dist-5	This models the ProCo RAT. This can produce a distortion sound that is thick and impactful.
10	 Chorus-1	This effect can add vibration and thickness to voices. Use this when you want to widen the sound of vocals and guitars.
11	 Chorus-2	This analog chorus sound models the Electro-Harmonix Small Clone. This can produce a deep chorus effect with large fluctuations.
12	 Chorus-3	This chorus models the TC Electronic CORONA Tri-Chorus. This can produce a clear chorus with reduced fluctuations.
13	 Detune	This effect can produce a chorus with little fluctuation. This is useful to, for example, thicken vocals naturally.

No.	EFFECT NAME	COMMENT
14	 Tremolo	By cyclically raising and lowering the volume, this effect can add a distinctive tremolo sound.
15	 Phaser	This effect adds a bubbly undulation to the sound. This is effective in funk and jazz with rhythmic strumming and other techniques.
16	 Flanger	This analog flanger sound is similar to an MXR M-117R. A jet sound can be produced when used in combination with a high-gain amp.
17	 Doubler	This effect makes it possible to achieve a double tracking sound in real time. This is useful when you want to deepen or thicken the sound of vocals and guitars.
18	 Pitch Shift	This pitch shifter supports chords.
19	 Delay-1	This delay supports delay times of up to 1000 ms.
20	 Delay-2	This is a warm analog delay simulation.
21	 Delay-3	This effect simulates the sound of a tape echo.
22	 Delay-4	This can produce a delay that reverses the original sound.
23	 Auto Wah	This wah effect responds to changes in picking strength. This can produce a sound that is perfect for funk guitar.
24	 Filter-1	The low-pass filter of this effect changes frequency in response to picking strength. This is perfect for adding a filter effect to bass parts.
25	 Filter-2	This is a sequence filter in the style of the ZVEX Seek Wah.