Sound Laboratory

ZOOM

B1on/B1Xon
Bass Multi-Effects Processor

OPERATION MANUAL

Thank you very much for purchasing the ZOOM **B1on/B1Xon**.
Please read this manual carefully to learn about all the functions of the **B1on/B1Xon** so that you will be able to use it fully for a long time.
Keep this manual in a convenient place for reference when necessary.

Contents

Usage and Safety Precautions

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions that you must read to prevent accidents. The meanings of these symbols are as follows:

⚠ **Warning**	Something that could cause serious injury or death.
⚠ **Caution**	Something that could cause injury or damage to the equipment.

Other symbols

❗	Required (mandatory) actions.
⊘	Prohibited actions.

⚠ Warning

Operation using an AC adapter

❗ Use only a ZOOM AD-16 AC adapter with this unit.

⊘ Do not use do anything that could exceed the ratings of outlets and other electrical wiring equipment. Before using the equipment in a foreign country or other region where the electrical voltage differs from that indicated on the AC adapter, always consult with a shop that carries ZOOM products beforehand and use the appropriate AC adapter.

Operation using batteries

❗ Use 4 conventional 1.5-volt AA batteries (alkaline or nickel-metal hydride).

❗ Read battery warning labels carefully.

❗ Always close the battery compartment cover when using the unit.

Alterations

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

⚠ Caution

Product handling

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

❗ Be careful not to allow foreign objects or liquids to enter the unit.

Operating environment

⊘ Do not use in extremely high or low temperatures.

⊘ Do not use near heaters, stoves and other heat sources.

⊘ Do not use in very high humidity or near splashing water.

⊘ Do not use in places with excessive vibrations.

⊘ Do not use in places with excessive dust or sand.

AC adapter handling

❗ When disconnecting the AC adapter from an outlet, always pull the body of the adapter itself.

❗ During lightning storms or when not using the unit for a long time, disconnect the power plug from the AC outlet.

Battery handling

❗ Install the batteries with the correct +/- orientation.

❗ Use a specified battery type. Do not mix new and old batteries or different brands or types at the same time. When not using the unit for an extended period of time, remove the batteries from the unit.

❗ If a battery leak should occur, wipe the battery compartment and the battery terminals carefully to remove all battery residue.

Connecting cables with input and output jacks

❗ Always turn the power OFF for all equipment before connecting any cables.

❗ Always disconnect all connection cables and the AC adapter before moving the unit.

Volume

⊘ Do not use the product at a loud volume for a long time.

Usage Precautions

Interference with other electrical equipment

In consideration of safety, the **B1on/B1Xon** has been designed to minimize the emission of electromagnetic radiation from the device and to minimize external electromagnetic interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves could result in interference if placed nearby. If this occurs, place the **B1on/B1Xon** and the other device farther apart. With any type of electronic device that uses digital control, including the **B1on/B1Xon**, electromagnetic interference could cause malfunction, corrupt or destroy data and result in other unexpected trouble. Always use caution.

Cleaning

Use a soft cloth to clean the panels of the unit if they become dirty. If necessary, use a damp cloth that has been wrung out well. Never use abrasive cleansers, wax or solvents, including alcohol, benzene and paint thinner.

Malfunction

If the unit becomes broken or malfunctions, immediately disconnect the AC adapter, turn the power OFF and disconnect other cables. Contact the store where you bought the unit or ZOOM service with the following information: product model, serial number and specific symptoms of failure or malfunction, along with your name, address and telephone number.

Copyrights

• All trademarks, product names and company names mentioned in this documentation are the property of their respective owners.

Note: All trademarks and registered trademarks mentioned in this manual are for identification purposes only and are not intended to infringe on the copyrights of their respective owners.

Introduction

Five simultaneous effects

You can select and arrange the order of up to five effects as you like and use them simultaneously. Use the cursor keys and view the effects being used on the LCD anytime.

Variety of rhythm patterns

Realistic sounds are provided with updated rhythm patterns and tones.

Looper

The looper can be synchronized with rhythms and record phrases of up to 30 seconds.

Realistic amplifier modeling

We have included realistic amplifier modeling sounds from our **B3**. We have recreated the low-end thickness, pitch clarity and loudness, which are elements that contribute to a natural playing feel, with incredible accuracy. The models range from famous historical amps to recent popular ones and cover a great variety of bass sounds.

Long battery operation time

20 hours of continuous operation is possible using alkaline batteries (when the LCD backlight is off).

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* A printed list of effect parameters is not included with the **B1 on**/**B1X on**.
Please download a copy from the ZOOM website. → http://www.zoom.co.jp/

Part Names

■Top Panel

Display

Cursor keys (up, down, left, right)

Expression pedal (**B1Xon** only)

HOME key

Parameter knob

ENTER key

RHYTHM/LOOPER key

MENU key

Foot switches

◀ **B1on**

■ Rear Panel

Pedal switch (**B1Xon** only)

INPUT jack   AUX IN jack   OUTPUT jack

USB connector

DC9V AC adapter jack

INPUT   AUX IN   OUTPUT [PHONES]   USB DC 5V   DC 9V IN ⊕-⊖-⊖

Bass guitar

Portable audio player, etc.

Headphones

Bass amplifier

ZOOM AC adapter (AD-16)

Computer

NOTE

• Signals input through the AUX IN jack are sent directly to the OUTPUT jack without passing through the built-in effects.

Turning the Power ON

Lower the amplifier's volume all the way.

■ When using batteries

Insert batteries into the battery compartment.
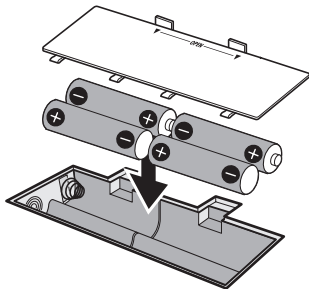
Plug a guitar cable into the INPUT jack. (Doing so turns the unit on.)
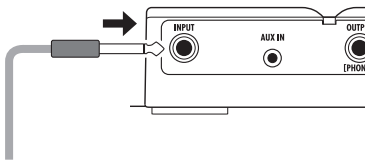
■ When using an adapter

Connect an AD-16 adapter.
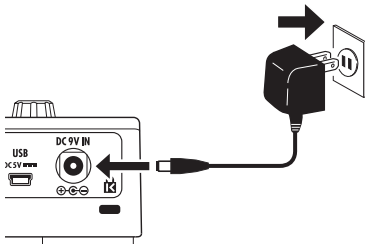
Turn the amplifier's power on and raise its volume.

NOTE
• USB bus power operation is possible.

eco mode
If the eco mode setting is ON and it is left unused for 10 hours, it turns off automatically. (See page 16.)

Display Information

■ HOME Screen

Remaining power display

Bank name

Patch number

Status icon (→P18)

EDITED This shows that the patch contents have been changed.

SAVED This shows that the patch contents have been saved.

Patch settings (→P9)

Reorder effects (→P13)

Delete effects (→P12)

Add effects (→P12)

Effect

Patch names
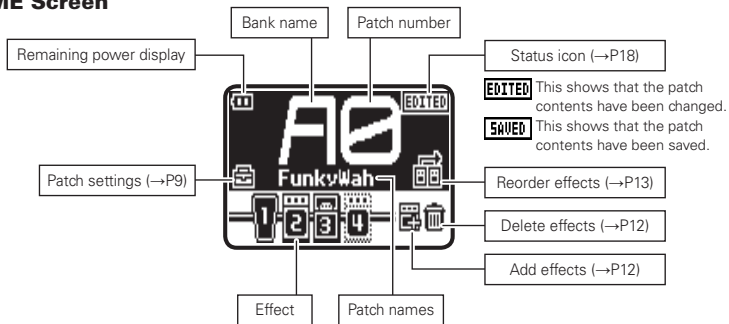
HINT

- Press ⃝ to return to the HOME screen from any other screen.
- Effects that are OFF appear gray.

Terms Used in This Manual

Patch

The ON/OFF status and the parameter settings of each effect are stored as "patches".

Use patches to recall and save effects. The **B1on**/**B1Xon** can store 100 patches.

Bank

A set of 10 patches is called a "bank".

The **B1on**/**B1Xon** has 10 banks labeled A–J.

7

Using Patches

To change the patch

Use ▼ and ▲.

HINT

- For details about using the preselect function to change directly to patches that are not next in order, see page 19.
- Press and hold ▼ or ▲ to change patches continuously.

To change the bank

Use ◄ and ►.
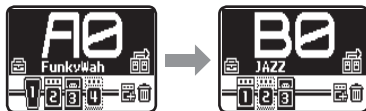
To change settings for individual patches

Turn ⬤ on the HOME screen.
Select PATCH SETTINGS.

PATCH SETTINGS
FunkyWah

Press ⬤.

The PATCH SETTINGS screen appears.

PATCH SETTINGS

Press ⬤.

The patch editing screen appears.

B1Xon only

A0 LVL NAME PEDAL
LEVEL
100
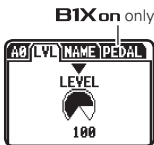
Turn ⬤.

Open the page you want.

■ To adjust the patch level (LVL)

Turn ⬤.
Select LEVEL.

A0 LVL NAME PEDAL
LEVEL
100

Press ⬤.

Turn ⬤.
Set between 0 and 120.

A0 LVL NAME PEDAL
LEVEL
100

■ To change the patch name (NAME)

Turn ⬤.
Move the cursor.

A0 LVL NAME PEDAL
▼
FunkyWah

Press ⬤.
Confirm the character to change.

Turn ⬤.
Change the character.

A0 LVL NAME PEDAL
FunkyWah2

HINT

• You can use 🎛 and 🎛 to change the type of character/symbol.

9

Adjusting Effects

To select an effect

Turn ⦿ on the HOME screen.

Select the effect.

ENTER ↵
Press ⦿ .

Show the top screen of the selected effect.

Virtual knob

Graphic for selected effect

> **HINT**
> • The virtual knobs are shown with the current parameter values.

To turn an effect ON or OFF

Press ▤ or ▤ .

Effect ON   Effect OFF

To select an effect type

Use ▧ and ▧ .

● Effect processing capacity

The **B1on**/**B1Xon** allows you to combine five effects as you like. However, if you combine effect types that require great amounts of processing power (amp models, for example), the available processing capacity might not be enough. If this occurs, "PROCESSING LIMIT" will appear, and the effect will be bypassed. You can avoid this by changing some of the effect types.

■ To select from a category

Press and hold or .

The categories appear.

B1on

Turn .

Select the category.

B1Xon

Press .

> **NOTE**
> • The **B1Xon** includes a PEDAL effects category.

To scroll through the effects shown

When using multiple effects, scroll to switch the effect shown.

Use and .

To adjust parameters

Press .

The editing screen appears.
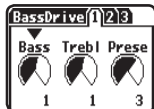
Turn .

Select the parameter to adjust.
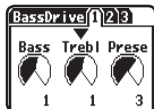
Press .

Confirm the parameter to adjust.

Turn .

Adjust the parameter value.

> **HINT**
> • When shipped from the factory, the auto save function is active. As soon as a parameter is adjusted this change is automatically saved. (See page 18.)

Adjusting Effects

To add an effect

Turn ⦿ on the HOME screen.

Select ADD EFFECT.

Press ⦿ .
ENTER ↵

Open the category selection screen.

B1on

Turn ⦿ .

Select the category.

B1Xon
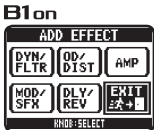
Press ⦿ .
ENTER ↵

Open the added effect placement screen.

Turn ⦿ .

Select where to add the effect.

Press ⦿ .
ENTER ↵

Add the effect.

Turn ⦿ to end.

Select EXIT.

Press ⦿ .
ENTER ↵

HINT

- On the effect screen, you can also press and hold ◧ or ◨ to add an effect.

To remove an effect

Turn ⦿ on the HOME screen.

Select DELETE EFFECT.

Press ⦿ .
ENTER ↵

Open the effect deletion screen.

Turn ⊙ .

Select the effect to delete.

Press ⊙ . **ENTER ↵**

Open the confirmation screen.

Press ⊙ . **ENTER ↵**

Delete the effect.

Turn ⊙ to end.

Select EXIT.

Press ⊙ . **ENTER ↵**

To change the order of effects

Turn ⊙ on the HOME screen.

Select EFFECT CHAIN.

Press ⊙ . **ENTER ↵**

Open the EFFECT CHAIN screen.

Turn ⊙ .
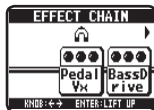
Select the effect to move.

Press ⊙ . **ENTER ↵**
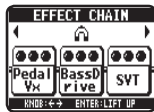
Confirm the effect to move.

Turn ⊙ .
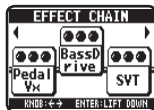
Select the new position for the effect.

Press ⊙ . **ENTER ↵**
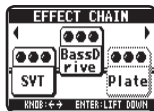
Confirm the new position.
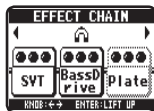
Press ⊙ to end. **⌂ HOME**

Adjusting the Master Level and Tempo

To adjust the master level

Press ⚙MENU ◯ on the HOME screen.

Open the MENU screen.

Turn ◯.
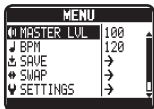
Select MASTER LVL.

Press ENTER ◯.

Turn ◯.
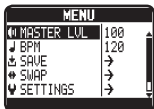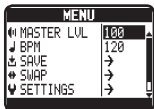
Set between 0 and 120.
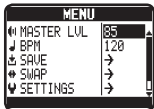
Press ⚙MENU ◯ to end.

To adjust the master tempo (BPM)

Press ⚙MENU ◯ on the HOME screen.

Open the MENU screen.

Turn ◯.

Select BPM.

Press ENTER ◯.
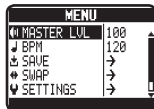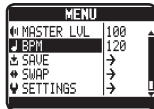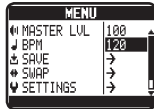
Turn ◯.

Set between 40 and 250.
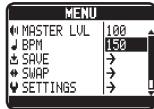
NOTE

• This tempo setting is shared by all effects, rhythms and the looper.

Press ⚙MENU ◯ to end.

Saving and Swapping Patches

To save the current patch

⚙ MENU

Press ◯ on the HOME screen.

Open the MENU screen.

MENU	
◀ MASTER LVL	100
♩ BPM	120
💾 SAVE	→
✦ SWAP	→
♀ SETTINGS	→

Turn ◎.

Select SAVE.

MENU	
◀ MASTER LVL	100
♩ BPM	120
💾 SAVE	→
✦ SWAP	→
♀ SETTINGS	→

ENTER ↵
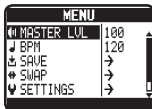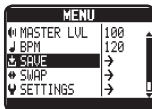
Press ◯.

Open the patch SAVE screen.

SAVE
A0:FunkyWah
▼
A0:FunkyWah
A1:SlapSolo
A2:Bass Synth

Turn ◎.

Select where to save the patch.

ENTER ↵

Press ◯.

Open the confirmation screen.

SAVE?
A0:FunkyWah
▼
A2:Bass Synth
YES NO

Turn ◎.

Select "YES" to execute.

Select "NO" to cancel.

ENTER ↵

Press ◯.

To swap the current patch

⚙ MENU

Press ◯ on the HOME screen.

Open the MENU screen.

MENU	
◀ MASTER LVL	100
♩ BPM	120
💾 SAVE	→
✦ SWAP	→
♀ SETTINGS	→

Turn ◎.

Select SWAP.

MENU	
◀ MASTER LVL	100
♩ BPM	120
💾 SAVE	→
✦ SWAP	→
♀ SETTINGS	→

ENTER ↵
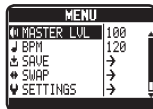
Press ◯.

Open the patch SWAP screen.

SWAP
A0:FunkyWah
▼▲
A1:SlapSolo
A2:Bass Synth
A3:ROCK

Turn ◎.

Select the other patch to swap.

ENTER ↵

Press ◯.

Open the confirmation screen.

SWAP?
A0:FunkyWah
▼▲
A3:ROCK
YES NO

Turn ◎.

Select "YES" to execute.

Select "NO" to cancel.

ENTER ↵
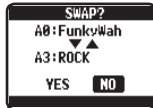
Press ◯.

NOTE

• Patches cannot be swapped if the current patch has not been saved.

Changing Various Settings

⚙MENU
Press ⊙ on the
HOME screen.
Open the MENU screen.

```
MENU
◀1 MASTER LVL    100
♩ BPM            120
⬇ SAVE            →
⬆ SWAP            →
⚙ SETTINGS        →
```

Turn ⊙.
Select SETTINGS.

```
MENU
◀1 MASTER LVL    100
♩ BPM            120
⬇ SAVE            →
⬆ SWAP            →
⚙ SETTINGS        →
```

ENTER ↵
Press ⊙.
Open the SETTINGS
screen.

```
SETTINGS
🔋 BATTERY      ALKALI
⚡ eco           ON
💡 LCD LIGHT    ON
▣ LCD CNTRST    8
⬇ AUTO SAVE     ON
```
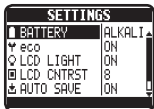
To select the battery type

Turn ⊙ on the
SETTINGS screen.
Select BATTERY.

```
SETTINGS
🔋 BATTERY      ALKALI
⚡ eco           ON
💡 LCD LIGHT    ON
▣ LCD CNTRST    8
⬇ AUTO SAVE     ON
```

ENTER ↵
Press ⊙.

```
SETTINGS
🔋 BATTERY      ALKALI
⚡ eco           ON
💡 LCD LIGHT    ON
▣ LCD CNTRST    8
⬇ AUTO SAVE     ON
```
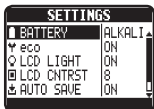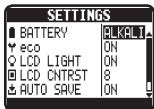
Turn ⊙.

Select ALKALI (alkaline) or Ni-MH (nickel-metal hydride).

To set the eco mode

Turn ⊙ on the
SETTINGS screen.

Select eco.

```
SETTINGS
🔋 BATTERY      ALKALI
⚡ eco           ON
💡 LCD LIGHT    ON
▣ LCD CNTRST    8
⬇ AUTO SAVE     ON
```

ENTER ↵
Press ⊙.

```
SETTINGS
🔋 BATTERY      ALKALI
⚡ eco           ON
💡 LCD LIGHT    ON
▣ LCD CNTRST    8
⬇ AUTO SAVE     ON
```
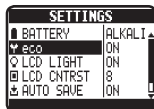
Turn ⊙.

Select ON or OFF.

HINT
- ON: eco mode is active. If left unused for 10 hours, the power turns off automatically.
- OFF: eco mode is not active.

To adjust the backlight time

Turn ⟳ on the
SETTINGS screen.
Select LCD LIGHT.

```
       SETTINGS
█ BATTERY      ALKALI
Ψ eco          ON
Q LCD LIGHT    ON
▣ LCD CNTRST   8
± AUTO SAVE    ON
```

ENTER ↵
Press ◯ .

```
       SETTINGS
█ BATTERY      ALKALI
Ψ eco          ON
Q LCD LIGHT    ON
▣ LCD CNTRST   8
± AUTO SAVE    ON
```
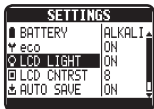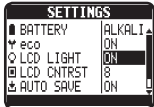
Turn ⟳ .

Select OFF, ON, 15sec or 30sec.

To adjust the display contrast

Turn ⟳ on the
SETTINGS screen.
Select LCD CNTRST.

```
       SETTINGS
█ BATTERY      ALKALI
Ψ eco          ON
Q LCD LIGHT    ON
▣ LCD CNTRST   8
± AUTO SAVE    ON
```

ENTER ↵
Press ◯ .

```
       SETTINGS
█ BATTERY      ALKALI
Ψ eco          ON
Q LCD LIGHT    ON
▣ LCD CNTRST   8
± AUTO SAVE    ON
```
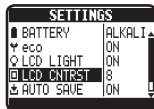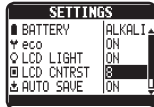
Turn ⟳ .

Set between 1 and 13.

Changing Various Settings

To set the auto save function

Turn ⊚ on the SETTINGS screen.

Select AUTO SAVE.

```
SETTINGS
█ BATTERY      ALKALI▲
¥ eco          ON
♀ LCD LIGHT    ON
▣ LCD CNTRST   8
♨ AUTO SAVE    ON
```

Press ⊙. **ENTER ↵**

```
SETTINGS
█ BATTERY      ALKALI▲
¥ eco          ON
♀ LCD LIGHT    ON
▣ LCD CNTRST   8
♨ AUTO SAVE    ON
```
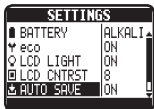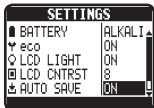
Turn ⊚.

Select ON or OFF.

■ When AUTO SAVE is ON

Patch changes will be saved automatically.

This shows that the patch has been changed.

This shows that the patch has been saved.

■ When AUTO SAVE is OFF

Patch changes will not be saved until they are saved manually.

If a patch has been changed, a confirmation screen will appear when you try to open another patch.

Turn ⊚.
Select "YES" to save.
Select "NO" to not save.

Press ⊙. **ENTER ↵**

NOTE

• If you select "NO", the patch setting changes will not be saved and the other patch will open.

Turn ⊚.

Select where to save the patch.

```
SAVE          EDITED
A0:FunkyWah
   ▼
A0:FunkyWah   ▲
A1:SlapSolo
A2:Bass Synth ▼
```

ENTER ↵

Press (◯).

Open the confirmation screen.

SAVE? EDITED
A0:FunkyWah
▼
A0:FunkyWah

YES **NO**
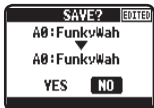
Turn (◯).

Select "YES" to save.
Select "NO" to cancel.

ENTER ↵

Press (◯).

The patch changes are saved.

HINT
• You can also save from the MENU screen.
• See "To save the current patch". (See page 15.)

NOTE
• If a patch has not been saved, patches cannot be swapped. (See page 15.)

To use the preselect function

Turn (◯) on the SETTINGS screen.

Select PRESELECT.

SETTINGS
♈ eco   ON
♀ LCD LIGHT   ON
▣ LCD CNTRST   8
⏏ AUTO SAVE   ON
P PRESELECT   **OFF**

ENTER ↵

Press (◯).

SETTINGS
♈ eco   ON
♀ LCD LIGHT   ON
▣ LCD CNTRST   8
⏏ AUTO SAVE   ON
P PRESELECT   **OFF**

Turn (◯).

Select ON or OFF.
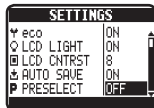
HINT
• ON: The preselect function is active. You can select the next patch before changing to it.
• OFF: The preselect function is inactive.

■ **When PRESELECT is ON**

On the HOME screen, use ☰ and ▲.

Select the next patch.

ROCK
A0▸**A3**
☰ –□K– ▲

Press ☰ and ▲ at the same time.

Change to the selected patch.

A3
ROCK
🔢123🔢

Using the Tuner

To activate the tuner

On the HOME screen or an effect screen, press and at the same time.

Open the tuner screen.
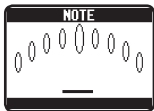
To tune the bass guitar

You can play each open string and tune it.

■ CHROMATIC TUNER

(Flat)　(Correct pitch)　(Sharp)
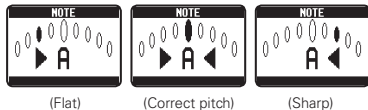
The name of the nearest note and the pitch accuracy are shown.

■ BASS TUNER

(Flat)　(Correct pitch)　(Sharp)
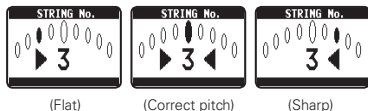
Press or to end.

To change tuner settings

On the tuner screen, press.

Open the TUNER settings screen.

TUNER	
OUTPUT	BYPASS
CALIBRATION	440Hz
TYPE	CHROMA
FLAT	----

Turn.

Select the item to set.

TUNER	
OUTPUT	BYPASS
CALIBRATION	440Hz
TYPE	CHROMA
FLAT	----

ENTER
Press.
Confirm the item to set.

TUNER	
OUTPUT	BYPASS
CALIBRATION	440Hz
TYPE	CHROMA
FLAT	----

Turn.
Change the setting.

MENU
Press to end.
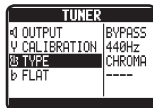
TUNER	
OUTPUT	BYPASS
CALIBRATION	440Hz
TYPE	BASS
FLAT	bx0

● Setting items

OUTPUT

Select BYPASS or MUTE.

Standard pitch (CALIBRATION)

The standard pitch for middle A can be set from 435-445 Hz.

Tuner types (TYPE)

Select CHROMA (chromatic) or BASS. See the table below for more about the bass tuner.

Drop tuning (FLAT)

Set to ♭ × 0, ♭ × 1, ♭ × 2 or ♭ × 3.

NOTE

• Drop tuning is not possible when the TYPE is set to CHROMA.

Tuner types

Display	Meaning	String number/Note name					
		LB	4	3	2	1	HC
BASS	Standard tuning for bass guitars, including those with 5 or 6 strings	B	E	A	D	G	C

HINT

• "LB" is the low B string and "HC" is the high C string.

Using Rhythms

To activate a rhythm

On the HOME screen or an effect screen, press (RHYTHM/LOOPER) ○ .

Open the RHYTHM screen.
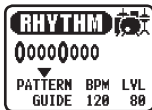
HINT

• On the RHYTHM screen, press (RHYTHM/LOOPER) ○ to switch to the LOOPER screen.

To set the pattern, tempo and volume

On the RHYTHM screen, turn ◎ .

Select the item to set.
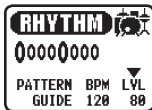
Press ○ .

Confirm the item to set.

Turn ◎ .

Change the setting.

● Setting items

PATTERN

Select the rhythm pattern. For more about rhythm patterns. (See page 23.)

Tempo (BPM)

The setting range is 40-250.

NOTE

• This tempo setting is used by every effect, rhythms and the looper.

Volume (LVL)

The setting range is 0-100.

To start rhythm playback

On the RHYTHM screen, press ▶PLAY .
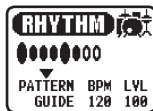
To stop the rhythm

On the RHYTHM screen, press ⏹.

Rhythm patterns

No.	PatternName	TimSig	No.	PatternName	TimSig	No.	PatternName	TimSig
1	GUIDE	4/4	24	R&B1	4/4	47	Jazz2	4/4
2	8Beats1	4/4	25	R&B2	4/4	48	Fusion	4/4
3	8Beats2	4/4	26	70s Soul	4/4	49	Swing1	4/4
4	8Beats3	4/4	27	90s Soul	4/4	50	Swing2	4/4
5	16Beats1	4/4	28	Motown	4/4	51	Bossa1	4/4
6	16Beats2	4/4	29	HipHop	4/4	52	Bossa2	4/4
7	16Beats3	4/4	30	Disco	4/4	53	Samba1	4/4
8	Rock1	4/4	31	Pop	4/4	54	Samba2	4/4
9	Rock2	4/4	32	PopRock	4/4	55	Breaks1	4/4
10	Rock3	4/4	33	IndiePop	4/4	56	Breaks2	4/4
11	ROCKABLY	4/4	34	EuroPop	4/4	57	Breaks3	4/4
12	R'n'R	4/4	35	NewWave	4/4	58	12/8 Grv	12/8
13	HardRock	4/4	36	OneDrop	4/4	59	Waltz	3/4
14	HeavyMtl	4/4	37	Steppers	4/4	60	JzWaltz1	3/4
15	MtlCore	4/4	38	Rockers	4/4	61	JzWaltz2	3/4
16	Punk	4/4	39	Ska	4/4	62	CtWaltz1	3/4
17	FastPunk	4/4	40	2nd Line	4/4	63	CtWaltz2	3/4
18	Emo	4/4	41	Country	4/4	64	5/4 Grv	5/4
19	TomTomBt	4/4	42	Shuffle1	4/4	65	Metro3	3/4
20	Funk1	4/4	43	Shuffle2	4/4	66	Metro4	4/4
21	Funk2	4/4	44	Blues1	4/4	67	Metro5	5/4
22	FunkRock	4/4	45	Blues2	4/4	68	Metro	
23	JazzFunk	4/4	46	Jazz1	4/4			

Using the Looper

To activate the looper

On the HOME screen or an effect screen, press
(RHYTHM/LOOPER) ◯ .

Open the LOOPER screen.

LOOPER
READY
TIME   BPM LVL
Manual 120 100

HINT

• On the LOOPER screen, press (RHYTHM/LOOPER) ◯ to switch to the RHYTHM screen.

To set the recording time, tempo and volume

On the LOOPER screen, turn ◎ .

Select the item to set.

LOOPER
READY
TIME   BPM LVL
Manual 120 100

ENTER ↵
Press ◯ .

Confirm the item to set.

LOOPER
READY
TIME   BPM LVL
Manual 120 100

Turn ◎ .

Change the setting.

LOOPER
READY
TIME   BPM LVL
Manual 90   100

● Setting items

Recording time (TIME)

Set to MANUAL or in a range from ♩ × 1 to ♩ × 64.

NOTE

• The looper can record up to 30 seconds.
• If the setting (number of quarter notes) would not fall in this range, it will automatically be adjusted.
• Changing the recording time will erase the currently recorded loop.

Tempo (BPM)

The setting range is 40-250.

NOTE

• Changing the tempo will erase the currently recorded loop.
• This tempo setting is used by every effect, rhythms and the looper.

Volume (LVL)

The setting range is 0-100.

24

To record and play back a phrase

On the LOOPER screen, press 🔴REC.

Start recording.

```
┌─ LOOPER ─○┐
│  ▐ REC ▌  │
│   ▼       │
│ TIME BPM LVL │
│ Manual 90 100 │
└───────────┘
```
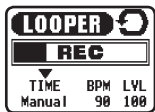
After the recording time elapses, playback will start.

```
┌─ LOOPER ─○┐
│  ▐►PLAY▌  │
│   ▼       │
│ TIME BPM LVL │
│ Manual 90 100 │
└───────────┘
```

■ When TIME is set to MANUAL

Loop playback start when you press ►PLAY or the maximum recording time (30 seconds) is reached.

NOTE

• During rhythm playback, recording will start after a pre-count.

To overdub a recorded loop

During loop playback, press 🔴REC.

```
┌─ LOOPER ─○┐
│ ▐OVERDUB▌ │
│   ▼       │
│ TIME BPM LVL │
│ Manual 90 100 │
└───────────┘
```

Press ►PLAY to end.

To stop loop playback

On the LOOPER screen, press ■STOP.

```
┌─ LOOPER ─○┐
│ ▐STOPPED▌ │
│   ▼       │
│ TIME BPM LVL │
│ Manual 90 100 │
└───────────┘
```

To erase the loop

Stop loop playback and press and hold ■CLEAR on the LOOPER screen.

```
┌─ LOOPER ─○┐
│  ▐CLEAR▌  │
│   ▼       │
│ TIME BPM LVL │
│ Manual 90 100 │
└───────────┘
```

HINT

• On the LOOPER screen, you can press ⌂HOME to return to the HOME screen while recording a loop or playing it back.

Using the Expression Pedal (**B1Xon** only)

If a PEDAL category effect has been added, settings will be made automatically to allow control of expression pedal parameters.

To change the pedal settings

Turn ⦿ on the HOME screen.

Select PATCH SETTINGS.

ENTER ↵
Press ⦿ .

Open the PATCH SETTINGS screen.

ENTER ↵
Press ⦿ .

Open the patch editing screen.

Turn ⦿ .

Open the PEDAL setting screen.
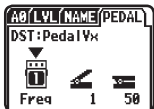
■ To set the controlled parameter and range

Turn ⦿ on the PEDAL setting screen.

Select the item to set.

ENTER ↵
Press ⦿ .
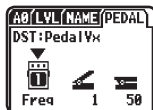
Confirm the item to set.
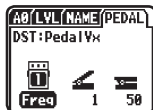
Turn ⦿ .

Change the setting.
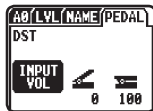
● Setting items

Controlled parameter 📱

Minimum value (pedal up) ◢
This differs according to the effects type.

Maximum value (pedal down) ▬
This differs according to the effects type.

- NO ASSIGN: No function is assigned to the expression pedal.
- AUTO ASSIGN: When using a PEDAL category effect, a parameter will be assigned to the pedal automatically.
  If multiple PEDAL category effects are used, their corresponding parameters will all be assigned to the expression pedal.
- INPUT VOL: Controls the input level.
- OUTPUT VOL: Controls the output level. (Does not affect the volume of the rhythm or looper.)
- The pedal switch can be used to turn ON/OFF effects that are assigned to the expression pedal. (The ON/OFF setting made by the pedal switch is not saved.)

To calibrate its sensitivity

☼MENU
While pressing ◯, turn the unit on. (See page 6.)

PEDAL CALIBRATION
Set pedal to min.
Push ENTER key.
91

Operate the pedal as the instructions show
ENTER ↵
and press ◯ each time.

PEDAL CALIBRATION
Set pedal to max.
Push ENTER key.
214
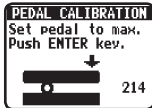
"Complete!" appears when calibration is finished.

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

To adjust the torque

Insert the hex key into the torque adjustment screw on the side of the pedal.

Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.

Loosen   Tighten
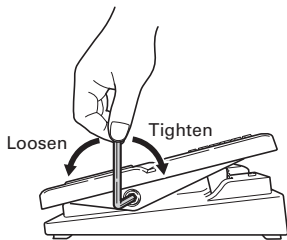
- Be careful when loosening the screw. Loosening it too much could cause it to come off inside the unit.

Updating the Firmware

Download the latest firmware from the ZOOM website.

http://www.zoom.co.jp/

To view the firmware versions

⚙MENU
Press ◯ on the HOME screen.

Open the MENU screen.

Turn ◉ .

Select VERSION.

MENU	
♩ BPM	120
⎘ SAVE	→
⇆ SWAP	→
⚙ SETTINGS	→
▣ VERSION	→
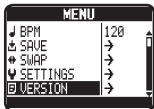
ENTER ↵
Press ◯ .

The firmware version is shown.

VERSION	
SYSTEM	: 1.00
PRESET	: 1.00
BOOT	: 1.00
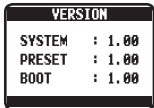
⚙MENU
Press ◯ to end.

To update the firmware

Confirm that the power is off.

While pressing both 🔲 and 🔲 , connect the unit to a computer using a USB cable.

FIRMWARE UPDATE

Ready for
firmware update!

The FIRMWARE UPDATE screen appears.
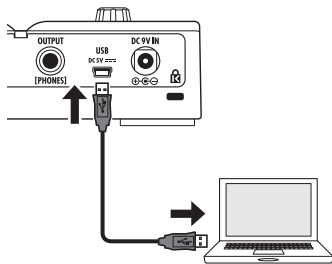
Launch the firmware update application on your computer, and execute the update.

When it finishes updating, "Complete!" appears on the display.

Disconnect the USB cable.

> **HINT**
> • Updating the firmware will not erase saved patches.

> **NOTE**
> • Do not disconnect the USB cable while the firmware is being updated.

To restore the **B1 on**/**B1X on** to its factory default settings

While pressing ⃝ 🏠HOME,
turn the power ON.
(See page 6.)
The All INITIALIZE screen appears.

```
ALL INITIALIZE
Are you sure?
YES   NO
```

Turn 🔘 .
Select "YES" to execute.
Select "NO" to cancel.

Press ⃝ ENTER↵ .

> **NOTE**
> • Be careful because this will restore all defaults to their factory settings. Be sure that you want to do this.

Troubleshooting

The unit will not turn ON

- If operating on battery power, connect a cable to the INPUT jack.

No sound or very low volume

- Check the connections (→P5).
- Adjust the levels of the effects being used (→P11).
- Adjust the master level (→P14).
- When adjusting the volume with an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that the TUNER OUTPUT is not set to "MUTE" (→P20).

There is a lot of noise

- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter (→P6).

An effect is not working

- If the effect processing capacity is exceeded, "PROCESSING LIMIT" appears on the effect graphic. In this case, the effect is bypassed (→P10).

Batteries lose their charge quickly

- Confirm that you are not using manganese batteries. Alkaline batteries should provide about 20 hours of continuous operation.
- Check the battery setting.
  Set the type of battery being used to enable the remaining charge to be shown more accurately (→P16).
- Due to the characteristics of the batteries, they might be used more quickly in cold.

The expression pedal is not working well

- Check the expression pedal settings (→P26).
- Adjust the expression pedal (→P27).

Specifications

Effect types		**B1**on 75 types **B1X**on 80 types
Number of simultaneous effects		5
Number of user banks/patches		10 patches x 10 banks
Sampling frequency		44.1kHz
A/D conversion		24-bit with 128x oversampling
D/A conversion		24-bit with 128x oversampling
Signal processing		32-bit floating point & 32-bit fixed point
Display		LCD
Input	**INPUT**	Standard monaural phone jack Rated input level: -20dBm Input impedance (Line): 470k Ω
	AUX IN	Stereo mini jack Rated input level: -10dBm Input impedance (Line): 1k Ω
Output	**OUTPUT**	Standard stereo phone jack Maximum output level: Line +2dBm (with output load impedance of 10 kΩ or more) Headphones 17mW + 17mW (into 32 Ω load)
S/N (equivalent input noise)		119dB
Noise floor (residual noise)		-97dBm
Power		AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16) 20 hours of continuous operation using 4 alkaline AA batteries (with LCD backlight off)
USB		Firmware update
Dimensions		**B1**on 154.8mm(D) x 146.0mm(W) x 43.0mm (H) **B1X**on 154.8mm(D) x 237.0mm(W) x 50.0mm (H)
Weight		**B1**on 380g (Not including batteries) **B1X**on 640g (Not including batteries)

*0dBm = 0.775Vrms

B1on
Bass Multi-Effects Processor

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Demo (A)	0	UK Groove	This warm distorted bass sound is perfect for UK rock style music.
	1	SLAP	Cut through even a loud orchestra with this rock slap setting.
	2	Fonk	This envelope filter sounds uses M-Filter and DuoPhase.
	3	REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.
	4	ruff	This distortion sound is good for playing with a pick.
	5	CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.
	6	FAT Syn	This synth bass sound shows its power in the low range.
	7	AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.
	8	Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.
	9	FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.
Stu Hamm (B)	0	SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.
	1	RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.
	2	LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.
	3	A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."
	4	Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."
	5	HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.
	6	Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.
	7	SoloDlaVrb	A subtle delay for solo bass playing with an added reverb.
	8	SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.
	9	FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.
Nate Watts (C)	0	NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.
	1	NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.
	2	NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.
	3	NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.
	4	NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.
	5	NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.
	6	NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.
	7	NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.
	8	NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.
	9	NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.
Professional Settings Clean (D)	0	Studio	This setting is based on the sound of line recording.
	1	Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
	2	TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
	3	The Gospel	This gospel bass sound uses the SMR effect.
	4	REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
	5	Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
	6	Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
	7	Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
	8	PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
	9	ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.
Professional Settings Clean (E)	0	Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
	1	REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
	2	FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
	3	CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
	4	HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
	5	CUTTING	This setting makes the most of repeated rhythmic playing using the nails of the right hand.
	6	TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
	7	CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
	8	DUB BASS	This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.
	9	Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Professional Settings Clean (F)	0	TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
	1	Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
	2	CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
	3	Ice	ModReverb gives this setting a nice modulation.
	4	Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
	5	Tight	This Marcus Miller style tone uses 160 Comp and SMR.
	6	REC SLAP	This setting uses Mark B and is designed to record metal-style slapping. Mixing this with the direct sound when recording is ideal.
	7	PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
	8	ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
	9	SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.
Professional Settings Distortion (G)	0	HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
	1	JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
	2	ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
	3	KingSal	This boomy sound uses the Heaven and Limiter effects.
	4	boozer	D.I Plus and Bass BB combine to make this rough distorted sound.
	5	Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
	6	REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
	7	DIS SOLO	This solo sound designed for fast playing and tapping will let you play your heart out during bass solos.
	8	PHASER	Add color to songs with this phaser sound.
	9	aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."
Filter/Synth (H)	0	AUTO-FUNK	This auto-wah sound uses BaAutoWah for great expressiveness.
	1	Talkin'	The bottom is emphasized in this filter sound that seems to talk.
	2	kick it	The Ba Octave effect is used for an octave filter sound.
	3	Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.
	4	G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.
	5	Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.
	6	SYNBASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.
	7	BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.
	8	Boogie	This synth bass tone has a talking feel.
	9	SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.
Tweak Freak (I)	0	Synthy	Slight compression and ParticleR give a synthy pad sound when played legato.
	1	chill	This synthesizer pad sound can be used with chord playing.
	2	Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.
	3	Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.
	4	Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.
	5	JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.
	6	Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.
	7	Copycat	This long delay sound uses modulation that generates feelings of comfort.
	8	Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.
	9	Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age bass.
Legendary Tone (J)	0	MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.
	1	WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.
	2	EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.
	3	Remote	AC Bs Pre and Flip Top for 1960's Motown sound.
	4	1981	This traditional slap sound is in the style of Louis Johnson.
	5	TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.
	6	Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.
	7	Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.
	8	jackko	This simulates the sound of a fretless bass. A sense of vibration and width are realized by combining multiple effects.
	9	SpaceFONK	D Comp, Vibrato and Z-Syn A tribute to Bootsy Collins.

B1Xon
Bass Multi-Effects Processor

Sound Laboratory
ZOOM

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All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

CATEGORY	BANK/PATCH	PATCH NAME	COMMENT
Demo — A	0	UK Groove	This warm distorted bass sound is perfect for UK rock style music.
	1	SLAP	Cut through even a loud orchestra with this rock slap setting.
	2	Fonk	This envelope filter sounds uses M-Filter and DuoPhase.
	3	REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.
	4	ruff	This distortion sound is good for playing with a pick.
	5	CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.
	6	FAT Syn	This synth bass sound shows its power in the low range.
	7	AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.
	8	Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.
	9	FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.
Stu Hamm — B	0	SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.
	1	RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.
	2	LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.
	3	A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."
	4	Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."
	5	HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.
	6	Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.
	7	SoloDlaVrb	A subtle delay for solo bass playing with an added reverb.
	8	SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.
	9	FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.
Nate Watts — C	0	NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.
	1	NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.
	2	NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.
	3	NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.
	4	NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.
	5	NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.
	6	NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.
	7	NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.
	8	NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.
	9	NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.
Professional Settings — Clean — D	0	Studio	This setting is based on the sound of line recording.
	1	Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
	2	TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
	3	The Gospel	This gospel bass sound uses the SMR effect.
	4	REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
	5	Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
	6	Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
	7	Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
	8	PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
	9	ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.
— E	0	Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
	1	REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
	2	FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
	3	CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
	4	HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
	5	CUT&WAH	This funky setting creates a guitar-like backing sound with the addition of pedal wah for rhythm playing.
	6	TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
	7	CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
	8	DUB BASS	This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.
	9	Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.

CATEGORY	BANK/PATCH	PATCH NAME	COMMENT
Professional Settings — Clean — F	0	TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
	1	Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
	2	CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
	3	Ice	ModReverb gives this setting a nice modulation.
	4	Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
	5	Tight	This Marcus Miller style tone uses 160 Comp and SMR.
	6	SLAP&WAH	This slap sound uses a funk metal style pedal wah.
	7	PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
	8	ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
	9	SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.
Distortion — G	0	HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
	1	JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
	2	ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
	3	KingSal	This boomy sound uses the Heaven and Limiter effects. Do not forget that you can use BassPedalMonoPitch to change the pitch.
	4	boozer	D.I Plus and Bass BB combine to make this rough distorted sound.
	5	Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
	6	REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
	7	SOLO&WAH	Use the pedal wah aggressively during solos with this setting.
	8	PHASER	Add color to songs with this phaser sound.
	9	aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."
Filter/Synth — H	0	Go Ahead	A-Filter is combined with BassPedalMonoPitch in this filter sound. Use the pedal like a tremolo arm for an extreme sound!
	1	Talkin'	The bottom is emphasized in this filter sound that seems to talk.
	2	kick it	The Ba Octave effect is used for an octave filter sound.
	3	Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.
	4	G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.
	5	Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.
	6	SYNBASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.
	7	BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.
	8	Boogie	This synth bass tone has a talking feel.
	9	SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.
Tweak Freak — I	0	Synthy	Slight compression and ParticleR give a synthy pad sound when played legato.
	1	chill	This synthesizer pad sound can be used with chord playing.
	2	Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.
	3	Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.
	4	Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.
	5	JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.
	6	Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.
	7	Copycat	This long delay sound uses modulation that generates feelings of comfort.
	8	Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.
	9	Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age sound.
Legendary Tone — J	0	MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.
	1	WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.
	2	EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.
	3	Remote	AC Bs Pre and Flip Top for 1960's Motown sound.
	4	1981	This traditional slap sound is in the style of Louis Johnson.
	5	TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.
	6	Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.
	7	Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.
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