ZOOM
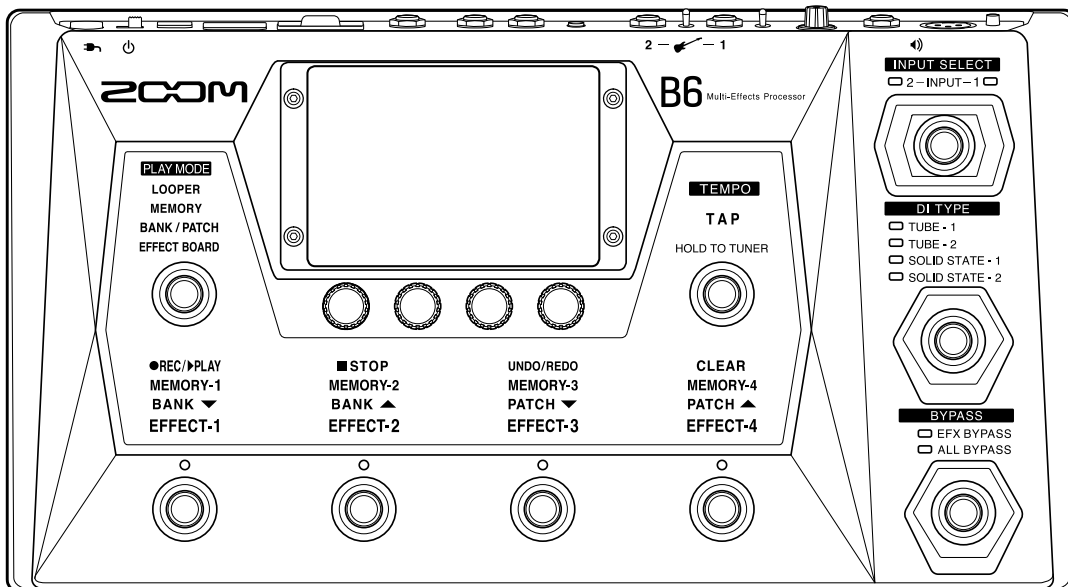
B6
Multi-Effects Processor

Effect Types and Parameters

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

Effect explanation overview

Effect type	Effect explanation			Parameter range	Pedal control possible icon
PDL Vol	The volume curve of the volume pedal can be set.				
		P VOL	Adjusts the volume.	0 – 100	P
	PEDAL VOL.	Min	Adjusts the volume when the pedal is at minimum position.	0 – 100	♪
		Max	Adjusts the volume when the pedal is at maximum position.	0 – 100	
		Curve	Sets the volume curve.	A, B	

Effect Screen — Parameter — Parameter explanation — Tempo synchronization possible icon

Contents

[DYNAMICS]

SlowATTCK	This effect slows the attack of each note, resulting in a violin-like performance.		
	Time	Adjusts the attack time.	1 – 50
	Curve	Set the curve of volume change during attack.	0 – 10
	Tone	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100

ZNR	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.		
	DETCT	Sets control signal detection level.	GTRIN, EFXIN
	Depth	Sets the depth of noise reduction.	0 – 100
	THRSH	Adjusts the effect sensitivity.	0 – 100
	Decay	Adjust the envelope release.	0 – 100

OptComp	This is an optical compressor.		
	Drive	Adjusts the depth of the compression.	0 – 10
	Lo	Adjusts volume of low frequencies.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100

BlackOpt	This is a simulation of the Demeter COMP-1 Compulator. Added parameters allow you to adjust the tone.		
	Comp	Adjusts the depth of the compression.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100

LMT-76	This is a simulation of the UREI 1176LN.		
	Input	Adjusts the input level.	0 – 80
	Ratio	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1
	REL	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70
	Output	Adjusts the output level.	0 – 80

160 Comp	This compressor is in the style of the dbx 160A.		
	THRSH	Adjusts the threshold that determines when the effect is activated.	-60 – 0
	Ratio	Adjusts the compression ratio.	1.0 – 10.0
	Knee	Sets the type of knee.	SOFT, HARD
	VOL	Adjusts the volume.	0 – 100

DualComp	This is a compressor which allows separate settings for the low frequency and high frequency range.		
	FREQ	Adjusts the crossover point between the high frequency and low frequency range.	300 – 1.5k
	LoCMP	Adjusts the compression depth in the low frequency range.	0 – 50
	HiCMP	Adjusts the compression depth in the high frequency range.	0 – 50
	VOL	Adjusts the volume.	0 – 100

MB Comp	This is a simulation of the MultiComp (MODE:MB).		
	Comp	Adjusts the depth of the compression.	0 – 100
	LoTHR	Adjusts the threshold that triggers the low-frequency effect.	0 – 100
	HiTHR	Adjusts the threshold that triggers the high-frequency effect.	0 – 100
	VOL	Adjusts the volume.	0 – 100

[DYNAMICS]

DYN Comp	This is a simulation of the MXR Dyna Comp. Added parameters allow you to adjust the tone and the compressor attack speed.			
	Sense	Adjusts the sensitivity of the effect.	0 – 10	
	ATTCK	Sets compressor attack speed to FAST or SLOW.	SLOW, FAST	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Glam Comp	This compressor becomes a glamorous tone as increasing the Shape parameter. Also, you can mix the original sound.			
	Comp	Adjusts the depth of the compression.	0 – 100	
	Shape	Emphasizes high and low frequencies.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	

[FILTER]

SeqFLTR	The sequence filter has the flavor of a Z.Vex Seek-Wah.			
	Step	Adjusts number of sequence steps.	2 – 8	
	PTTRN	Sets effect pattern.	1 – 8	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
EG FLTR	This filter effect is controlled using the foot switch.			
	FREQ1	Sets the frequency when the foot switch is off.	0 – 100	
	FREQ2	Sets the frequency when the foot switch is on.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Type	Sets filter type.	HPF2 – LPF4	
	Speed	Sets the speed of the modulation.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Exciter	This exciter enables flexible control.			
	Bass	Adjusts the amount of low-frequency phase correction.	0 – 100	
	Treble	Adjusts the amount of high-frequency phase correction.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
BassA-Wah	You can adjust the mix of this bass guitar auto-wah with the original signal.			
	Sense	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Z Tron	This is like a Q-Tron Envelope Filter in LP mode.			
	Sense	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

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[FILTER]

A-Filter	This is a resonance filter with a sharp envelope.		
	Mode	Sets direction of movement of the filter.	UP, DOWN
	Sense	Adjusts the sensitivity of the effect.	1 – 10
	Peak	Adjusts the Q value of the filter.	0 – 10
	Dry	Adjusts the volume of the unaffected sound.	0 – 100

Bass Cry	This talking modulator is suitable for the bass frequency range.		
	Range	Adjusts the frequency range processed by the effect.	1 – 10
	RESO	Sets effect resonance.	0 – 10
	Sense	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

BassGEQ	This 7-band graphic equalizer is suitable for the bass frequency range.		
	50	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0
	120	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0
	400	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0
	500	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0
	800	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0
	4.5k	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0
	10k	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100

St Ba GEQ	This stereo graphic equalizer has 7 bands that suit bass guitar frequencies.		
	50	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0
	120	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0
	400	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0
	500	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0
	800	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0
	4.5k	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0
	10k	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100

BassPEQ	This 1-band parametric equalizer is suitable for the bass frequency range.		
	FREQ	Sets the frequency of the equalizer.	20 – 20k
	Q	Adjusts equalizer Q.	0.5 – 16.0
	Gain	Adjusts the gain.	-20.0 – 20.0
	VOL	Adjusts the volume.	0 – 100

Splitter	This effect divides the signal into two bands (high/low) and lets you freely adjust the mix ratio of the two bands.		
	FREQ	Adjusts the crossover point between the high frequency and low frequency band.	80 – 2.5k
	Lo	Adjusts the mix ratio of the low frequency band.	0 – 100
	Hi	Adjusts the mix ratio of the high frequency band.	0 – 100
	VOL	Adjusts the volume.	0 – 100

Low EQ	Designed for low frequencies, this equalizer allows you to select the type.		
	Type	Sets filter type.	SHELF, HPF
	FREQ	Sets the frequency of the filter.	20 – 640
	Gain	Adjusts the gain. This setting is disabled when the Type parameter is set to HPF.	-12.0 – 12.0
	VOL	Adjusts the volume.	0 – 100

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[FILTER]

High EQ	Designed for high frequencies, this equalizer allows you to select the type.			
	Type	Sets filter type.	SHELF, LPF	
	FREQ	Sets the frequency of the filter.	500 – 20k	
	Gain	Adjusts the gain. This setting is disabled when the Type parameter is set to LPF.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	
EnvFilter	This models the MXR envelope filter.			
	THRSH	Adjusts the effect sensitivity.	0 – 100	
	ATTCK	Adjusts the attack speed.	0 – 100	
	Mode	Sets direction of movement of the filter.	UP, DOWN	
	VOL	Adjusts the volume.	0 – 100	

[DRIVE]

EP Stomp	This models the Maestro Echoplex preamp.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	VOL	Adjusts the volume.	0 – 100	
RC Boost	This booster covers sounds ranging from clean boosts to light drives.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
NYC Muff	This models an Electro-Harmonix Big Muff Pi. An added parameter allows you to adjust the balance of original sound and distortion.			
	SUSTN	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
TS+Boost	This effect combines TS Drive and Booster.			
	Gain	Adjusts gain of TS Drive.	0 – 100	
	Tone	Adjusts tone of TS Drive.	0 – 100	
	VOL	Adjusts volume of TS Drive.	0 – 100	
	Comp	Sets the clipping type of TS Drive.	0 – 2	
	Boost	Adjusts gain of Booster.	0 – 100	
	Bass	Adjusts low frequencies volume of booster.	0 – 100	
	Treble	Adjusts high frequencies volume of booster.	0 – 100	
	Order	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST	
Squeak	This models a ProCo RAT. A parameter has been added that allows you to adjust the mix level of the original sound.			
	Gain	Adjusts the gain.	0 – 100	
	FLTR	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	

[DRIVE]

Bass OD	Simulates the ODB-3 overdrive bass machine from BOSS.
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

BassTsDRV	Simulation of the Ibanez TS808. An added parameter allows you to adjust the balance of original sound and distortion.
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

Dark OD	This is a simulation of the Darkglass Electronics Microtubes B3K.
	Gain	Adjusts the gain.	0 – 100	
	ATTCK	Adjusts volume of high frequencies.	CUT, FLAT, BOOST	
	Blend	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

BlueB BOD	This is a simulation of the MAD PROFESSOR Blueberry Bass Overdrive. An added parameter allows you to adjust the balance of original sound and distortion.
	Gain	Adjusts the gain.	0 – 100	
	Nature	Adjusts the tone.	0 – 100	
	Blend	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

VooDoo-B	This is a simulation of the ROGER MAYER VOODOO-BASS. An added parameter allows you to adjust the balance of original sound and distortion.
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Blend	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

BaFzSmile	This models a FUZZ FACE. An added parameter allows you to adjust the balance of original sound and distortion.
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

BassMetal	This models a BOSS Metal Zone. An added parameter allows you to adjust the balance of original sound and distortion.
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

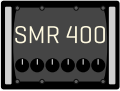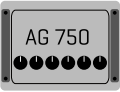| BassOctFZ | This fuzz effect adds an octave above. |
|---|---|---|---|---|
| | Boost | Adjusts the gain. | 0 – 100 | |
| | Tone | Adjusts the tone. | 0 – 100 | |
| | Fuzz | This adjusts the amount of fuzz in the mix. | 0 – 100 | |
| | Dry | Adjusts the volume of the unaffected sound. | 0 – 100 | |

[PREAMP]
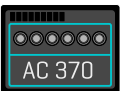
Bass DRV	This is a simulation of the SansAmp BASS DRIVER DI.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	MID-F	Adjusts the center frequency of the mid-range.	500, 1.0k
	MID	Adjusts the volume of middle frequencies.	0 – 100
D.I Plus	This is a simulation of the MXR Bass D.I.+, which has both clean and distortion channels.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts the volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Color	This turns the preset EQ ON or OFF for the clean channel.	OFF, ON
	CHAN	Switches between clean and distortion channels.	CLN, DIST
	Blend	Adjusts the balance between the original sound and the effected sound for the distortion channel.	0 – 100
	Gain	Adjusts the gain of the distortion channel.	0 – 100
	VOL	Adjusts the volume.	0 – 100
Dark Pre	This is a simulation of the Darkglass Electronics Microtubes B7K.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	L-MID	Adjusts the volume of lower middle frequencies.	0 – 100
	H-MID	Adjusts the volume of higher middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	Boost	This sets the frequency bands boosted.	OFF, LO, HI LO+HI
Bass BB	This is a simulation of the Xotic Bass BB Preamp.		
	Gain	Adjusts the gain.	0 – 100
	Bass	Adjusts volume of low frequencies.	-10 – 10
	Treble	Adjusts volume of high frequencies.	-10 – 10
	VOL	Adjusts the volume.	0 – 100
DI-5	This simulates the AVALON DESIGN U5 preamp.		
	Gain	Adjusts the gain.	0 – 100
	Tone	Adjusts the tone.	OFF, 1 – 6
	HiCut	Cuts high frequencies when ON.	OFF, ON
	VOL	Adjusts the volume.	0 – 100
Bass Pre	This is a preamp model with a 3-band equalizer.		
	Bass	Adjusts volume of low frequencies.	0 – 10
	MID	Adjusts volume of middle frequencies.	-10 – 10
	Treble	Adjusts volume of high frequencies.	0 – 10
	VOL	Adjusts the volume.	0 – 100

[PREAMP]

Pre1073	This sound models a vintage mic preamp characterized by its transformers.		
	Gain	Adjusts the gain.	20 – 50
	Bass-F	Adjusts the center frequency of the low-range.	55, 220
	Bass	Adjusts the volume of low frequencies.	-50 – 50
	MID-F	Adjusts the center frequency of the mid-range.	350 – 3.2K
	MID	Adjusts the volume of middle frequencies.	-50 – 50
	TRBL-F	Adjusts the center frequency of the high-range.	10K, 16K
	Treble	Adjusts the volume of high frequencies.	-50 – 50
	Vol	Adjusts the volume.	0 – 100
SolidPre	This models a solid-state mic preamp made by a console manufacturer. Control of harmonics is a feature.		
	Gain	Adjusts the gain.	0 – 100
	HMNCS	Use to adjust the amount of harmonics.	0 – 100
	LoType	Sets filter type of the low-range.	SHELF, PEQ
	LoFREQ	Adjusts the center frequency of the low-range.	40 – 600
	Lo	Adjusts the volume of low frequencies.	-50 – 50
	HiFREQ	Adjusts the center frequency of the high-range.	1.5K – 22.0K
	Hi	Adjusts the volume of high frequencies.	-50 – 50
	Vol	Adjusts the volume.	0 – 100
Clear DRV	This original preamp model with distinct distortion uses linear phase EQ. When mixed with the original sound, a clear distortion without phase interference can be achieved.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID-F	Adjusts the center frequency of the mid-range.	100 – 1.0K
	MID	Adjusts the volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
SpLoPre	This original amp model achieves extremely low frequencies.		
	Gain	Adjusts the gain. Changes the ENHNC effect.	0 – 100
	ENHNC	Emphasizes low frequencies.	0 – 100
	SUB	Adjust the volume of one octave down.	0 – 100
	Lo	Adjusts volume of low frequencies.	0 – 100
	Mid	Adjusts the volume of middle frequencies.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	BAL	Adjusts the balance between the original sound and the effected sound.	0 – 100
	VOL	Adjusts the volume.	0 – 100
DjentPre	This original amp model combines a distortion-free low end with an extremely distorted high end. This is perfect for Djent sounds using basses with 5 or more strings.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	L-MID	Adjusts the volume of lower middle frequencies.	0 – 100
	H-MID	Adjusts the volume of higher middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Hi Bst	Turns boost ON/OFF in the high frequencies.	OFF, ON
	LoCut	Sets the cut-off frequency in the low range.	OFF – 120
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100

[BASS AMP]

AMPG SVT		This models the sound of the Ampeg SVT.	
	Bass	Adjusts volume of low frequencies.	-20.0 – 20.0
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	MID	Adjusts volume of middle frequencies.	-20.0 – 20.0
	Treble	Adjusts volume of high frequencies.	-20.0 – 20.0
	Gain	Adjusts the gain.	0 – 100
	Ultra	Emphasizes high and low frequencies.	OFF, LOW, HI, BOTH, CUT
	VOL	Adjusts the volume.	0 – 100

BMAN100		This models the sound of the Fender Bassman 100.	
	Bass	Adjusts volume of low frequencies.	10 – 100
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	MID	Adjusts volume of middle frequencies.	10 – 100
	Treble	Adjusts volume of high frequencies.	10 – 100
	Gain	Adjusts the gain.	10 – 100
	Deep	Adjusts the low-frequency character.	OFF, ON
	VOL	Adjusts the volume.	10 – 100

SMR400		This models the sound of the SWR SM-400.	
	Bass	Adjusts volume of low frequencies.	-15.0 – 15.0
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	MID	Adjusts volume of middle frequencies.	-15.0 – 15.0
	Treble	Adjusts volume of high frequencies.	-15.0 – 15.0
	Gain	Adjusts the gain.	0 – 100
	ENHNC	This tone control changes the frequency and level according to the knob position.	0 – 100
	VOL	Adjusts the volume.	0 – 100

AG 750		This models the sound of the Aguilar DB 750.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	BRGHT	Adjusts the high-frequency character.	OFF, ON
	Deep	Adjusts the low-frequency character.	OFF, ON
	VOL	Adjusts the volume.	0 – 100

TE400SMX		This models the sound of the Trace Elliot AH400SMX.	
	Style	Three preset tones can be used to match the playing style.	PICK, SLAP, FINGER
	Bass	Adjusts volume of low frequencies.	-15.0 – 15.0
	MID	Adjusts volume of middle frequencies.	-15.0 – 15.0
	Treble	Adjusts volume of high frequencies.	-15.0 – 15.0
	Gain	Adjusts the gain.	0 – 100
	Shape	These presets boost low and high frequencies while cutting middle frequencies.	OFF, 1, 2
	VOL	Adjusts the volume.	0 – 100

AC 370		This models the sound of the Acoustic 370 bass amplifier.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	MID	Adjusts volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	BRGHT	Adjusts the high-frequency character.	OFF, ON
	VOL	Adjusts the volume.	0 – 100

[BASS AMP]

Mini MkB	This models the sound of the Markbass MINIMARK 802 bass amplifier.		
	Gain	Adjusts the gain.	0 – 100
	VNTG	Adjusts the tone.	0 – 100
	Shape	These filters boost low and high frequencies while cutting middle frequencies.	0 – 100
	VOL	Adjusts the volume.	0 – 100

EBH360	This models the sound of the EBS HD360 bass amplifier.		
	Bass	Adjusts volume of low frequencies.	-10.0 – 10.0
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k
	MID	Adjusts volume of middle frequencies.	-10.0 – 10.0
	Treble	Adjusts volume of high frequencies.	-10.0 – 10.0
	BRGHT	Adjusts the high-frequency character.	0 – 100
	Drive	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	CHARA	Emphasizes high and low frequencies.	OFF, ON

FlipTop	This models the sound of the Ampeg B-15N bass amplifier.		
	BRGHT	Adjusts the high-frequency character.	OFF, ON
	Treble	Adjusts volume of high frequencies.	-20.0 – 20.0
	MID	Adjusts volume of middle frequencies.	-20.0 – 20.0
	Bass	Adjusts volume of low frequencies.	-20.0 – 20.0
	Gain	Adjusts the gain.	0 – 100
	Ultra	Emphasizes high and low frequencies.	OFF, HI, LOW, BOTH
	VOL	Adjusts the volume.	0 – 100

SUN CB	This models the sound of a vintage solid-state amp from the 70s.		
	Input	Selects the input channel.	NORMAL, BRIGHT
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	Dist	Adjusts the gain. Set this to OFF to switch to a clean channel.	OFF – 100
	Color	Adjusts the high-frequency character.	OFF – 100
	Hi Bst	Turns boost ON/OFF in the high frequencies.	OFF, ON
	VOL	Adjusts the volume.	0 – 100

Monotone	This models the sound of a solid-state combo amp that is great for jazz.		
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 – 100
	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies	0 – 100
	MODE	Sets the tone of the character	DARK, NORMAL, BRIGHT
	VOL	Adjusts the volume.	0 – 100

[CABINET]

SVT8x10	This models the sound of the Ampeg SVT-810E cabinet with eight 10" speakers.		
SVT 8x10	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	Adjusts volume of the Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

SVT4x10TW	This models a SVT-410HLF cabinet with four 10" speakers and a tweeter.		
SVT 4x10 TW	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

FD-B4x12	This models the sound of the Fender Bassman 100 cabinet with four 12" speakers.		
FD-B 4x12	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	Adjusts volume of the Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

SMR4x10TW	This models a SWR GOLIATH cabinet with four 10" speakers and a tweeter.		
SMR 4x10 TW	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

AG4x10TW	This models an Aguilar GS410 cabinet with four 10" speakers and a tweeter.		
AG 4x10 TW	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

TE4x10	This models the sound of the TRACE ELLIOT 1048 cabinet with four 10" speakers.		
TE 4x10	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	Adjusts volume of the Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

AC1x18	This models an Acoustic 301 cabinet with one 18" speaker.		
AC 1x18	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	Adjusts volume of the Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

MkB2x8TW	This models a Markbass MINIMARK 802 cabinet with two 8" speakers and a tweeter.		
MkB 2x8 TW	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

EB4x10TW	This models an EBS ProLine 410 cabinet with four 10" speakers and a tweeter.		
EB 4x10 TW	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

[CABINET]

AM1x15	This models an Ampeg B-15N cabinet with one 15" speaker.		
AM 1x15	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
	DYN57	Adjusts volume of the Shure SM57.	0 – 100
	Bottom	Adjusts volume of low frequencies.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100
SN2x15	This models the sound of a vintage 70s solid-state amp cabinet with two 15" speakers.		
SN 2x15	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
	DYN57	Adjusts volume of the Shure SM57.	0 – 100
	Bottom	Adjusts volume of low frequencies.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100
MT1x15	This models the sound of a solid-state combo amp cabinet with one 15" speaker and is great for jazz.		
MT 1x15	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100
	DYN57	Adjusts volume of the Shure SM57.	0 – 100
	Bottom	Adjusts volume of low frequencies.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

[MODULATION]

| Tremolo	This effect varies the volume at a regular rate.		
TREMOLO	Wave	Sets the modulation waveform.	TRI, TUBE, SQR
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	0 – 100　♪
	VOL	Adjusts the volume.	0 – 100
Phaser	This effect adds a phasing variation to the sound.		
PHASER	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	1 – 50　♪
	RESO	Sets effect resonance.	0 – 100
TheVibe	This vibe sound features unique undulations.		
THE VIBE	Speed	Sets the speed of the modulation.	0 – 50
	Depth	Sets the depth of the modulation.	0 – 100
	Mode	Sets effect to vibrato or chorus.	VIBRT, CHORS
	VOL	Adjusts the volume.	0 – 100
PitchSHFT	This effect shifts the pitch up or down.		
PITCH SHIFT	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25
	Tone	Adjusts the tone.	0 – 10
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

13

[MODULATION]

HPS		This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.	
	Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 1)
	Key	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B
	Tone	Adjusts the tone.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
Kick FLNG		This flanger is controlled using the foot switch.	
	PreD	Sets pre-delay time of effect sound.	0 – 100
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	0 – 100
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
	RESO	Sets effect resonance.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	RST-F	Adjusts the LFO reset frequency.	0 – 100
CloneCho		This analog chorus sound models the Electro-Harmonix SmallClone.	
	Depth	Sets the depth of the modulation.	1, 2
	Rate	Sets the speed of the modulation.	0 – 100
	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
SuperCho		This models the sound of a BOSS CH-1 SUPER CHORUS.	
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	0 – 100
	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
CoronaTri		This is a model of tc electronic's CORONA Tri-Chorus.	
	Depth	Sets the depth of the modulation.	0 – 100
	Speed	Sets the speed of the modulation.	0 – 100
	Tone	Adjusts the tone.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
BassStCho		This stereo chorus for bass has a clear sound quality.	
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	1 – 50
	LoCut	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 – 800
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
BaVinFLNG		This analog flanger sound is similar to an MXR M-117R. A parameter has been added to cut low frequencies from the effect sound.	
	Depth	Sets the depth of the modulation.	0 – 100
	Rate	Sets the speed of the modulation.	0 – 50 ♪
	RESO	Sets effect resonance.	-10 – 10
	LoCut	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 – 800

14

[MODULATION]

Ba Octave	This effect adds sound one octave below the original sound.		
	Oct	Adjusts the level of the one-octave lower sound component.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 10	
	Hi	Adjusts volume of high frequencies.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
Ba AnaOct	This simulates an analog octaver. Modulation can be applied to the octave below, adding depth to the sound.		
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
	MOD	Sets how much the octave below sound is modulated.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
Ba Detune	By mixing a small amount of the pitch-shifted effect sound with the original sound, a natural bass chorus effect is achieved.		
	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-50 – 50	
	PreD	Sets the pre-delay time of the effect sound.	0 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BaMnPitch	This pitch shifter was designed specifically for playing single notes in the bass frequency range.		
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12 – 12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
BaPlShift	This pitch shifter for bass supports chord playing.		
	Shift	Adjusts the pitch shift amount in semitones.	-24 – 12	
	Tone	Adjusts the tone.	0 – 100	
	Wet	Adjust the amount of the effect sound in the mix.	0 – 100	
	Dry	Adjust the amount of the original sound in the mix.	0 – 100	
BassPhase	This phaser is good for bass frequencies.		
	Color	Sets the sound color.	1, 2	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	

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[SFX]

Bomber	This effect generates explosive sounds.			
	Decay	Adjusts the length of the explosive sound.	1 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRGGR	

LoopRoll	This effect allows you use the footswitch to sample and hold what you play.			
	Time	Sets the loop time.	10 – 4000	♪
	Duty	Sets the time that the sample-and-hold sound is produced.	25 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	

BaStdSyn	ZOOM original bass synthesizer sound.			
	Mode	Sets direction of movement of the filter.	UP, DOWN	
	Sense	Adjusts the sensitivity for trigger detection.	0 – 100	
	ATTCK	Adjusts the attack speed.	0 – 100	
	Range	Adjusts the amount of cut-off frequency modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Oct	Adjusts the level of the one-octave lower sound component.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

BaSynTlk	This effect for bass produces a synthesizer sound similar to a talking modulator producing vowels.			
	Type	Selects a vowel variation.	IA, UE, UA, OA	
	Sense	Adjusts the sensitivity for trigger detection.	0 – 100	
	ATTCK	Adjusts the attack speed.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Oct	Adjusts the level of the one-octave lower sound component.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

Z-Syn	This bass synthesizer sound adds analog synth fatness.			
	FREQ	Sets the cut-off frequency of the lowpass filter.	0 – 10	
	Range	Adjusts the amount of cut-off frequency modulation.	0 – 20	
	Decay	Adjusts the speed of tone modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 20	
	Wave	Selects the waveform.	SAW, SQR	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

Defret	Turns the sound from any bass guitar into a fretless bass sound.			
	Sense	Adjusts the sensitivity of the effect.	0 – 30	
	Color	Adjusts the harmonics contents of the sound. Higher setting values result in stronger effect character.	1 – 10	
	Tone	Adjusts the tone.	1 – 50	
	VOL	Adjusts the volume.	0 – 100	

PH+Dist	This effect combines a phaser and distortion in the style of the Roland JET PHASER.			
	Mode	Selects the jet sound mode.	1 – 4	
	Rate	Sets the speed of the modulation.	0 – 50	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	

[DELAY]

Delay		This long delay has a maximum length of 4000 ms.		
	Time	Sets the delay time.	1 – 4000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

AnalogDly		This analog delay simulation has a long delay with a maximum length of 4000 ms.		
	Time	Sets the delay time.	1 – 4000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

TapeEcho		This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.		
	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

ReverseDL		This reverse delay is a long delay with a maximum length of 2000 ms.		
	Time	Sets the delay time.	10 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

ModDelay		This delay effect allows the use of modulation.		
	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

Hold DLY		This hold delay effect is controlled using the foot switch. When you press the foot switch, the effect turns on, and when you release it, the effect sound is held.		
	Time	Sets the delay time.	1 – 4000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	HiDMP	Adjusts the treble attenuation of the delay sound.	0 – 10	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	P-P	Sets delay output to mono or Ping Pong.	MONO, P-P	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

Dual DLY		This effect combines 2 delays and is based on the Eventide TimeFactor DigitalDelay.		
	TimeA	Adjusts the delay time of Delay A.	0 – 1490	♪
	F.B A	Adjusts the Delay A feedback amount.	0 – 110	
	TimeB	Adjusts the delay time of Delay B.	0 – 1490	♪
	F.B B	Adjusts the Delay B feedback amount.	0 – 110	
	DlyMx	Adjust the mix of the Delay A and B effect sounds.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Depth	Sets the depth of the modulation. Also sets the output to mono (M0.M50) or stereo (S0.S50).	MN-0 – ST-50	
	Speed	Sets the speed of the modulation.	0 – 50	

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[REVERB]

Air	This effect reproduces the ambience of a room, to create spatial depth.		
	Size	Sets the size of the space.	1 – 100
AIR	REF	Adjusts the amount of reflection from the wall.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

Room	This reverb effect simulates the acoustics of a room.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
ROOM	Decay	Sets the duration of the reverberations.	1 – 30
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

BrghtRoom	This room reverb simulation can provide bright reverberations.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
BRIGHT ROOM	Decay	Sets the duration of the reverberations.	1 – 30
	Tone	Adjusts the tone.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100

Hall	This reverb effect simulates the acoustics of a concert hall.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
HALL	Decay	Sets the duration of the reverberations.	1 – 30
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

BrghtHall	This hall reverb simulation can provide bright reverberations.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
BRIGHT HALL	Decay	Sets the duration of the reverberations.	1 – 30
	Tone	Adjusts the tone.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100

HD Hall	This is a dense hall reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
HD HALL	Decay	Sets the duration of the reverberations.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

Spring	This reverb effect simulates a spring reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
SPRING	Decay	Sets the duration of the reverberations.	1 – 30
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

Plate	This simulates a plate reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
PLATE	Decay	Sets the duration of the reverberations.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON

[PEDAL]

PDL Vol	The volume curve of the volume pedal can be set.			
	P VOL	Adjusts the volume.	0 – 100	P
	Min	Adjusts the volume when the pedal is at minimum position.	0 – 100	
	Max	Adjusts the volume when the pedal is at maximum position.	0 – 100	
	Curve	Sets the volume curve.	A, B	
BassWah	This is a pedal wah effect for bass guitar.			
	P FREQ	Adjusts the emphasized frequency.	0 – 100	P
	Range	Adjusts the frequency range processed by the effect.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
PDL Reso	Pedal wah with a strong character.			
	P FREQ	Adjusts the emphasized frequency.	1 – 50	P
	RESO	Sets effect resonance.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Ba PDLPit	Use an expression pedal to change the pitch in real time with this effect.			
	P Bend	Sets the amount of pitch shift.	0 – 100	P
	Color	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)	
	Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	
Ba PDLMnP	This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.			
	P Bend	Sets the amount of pitch shift.	0 – 100	P
	Color	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)	
	Tone	Adjusts the tone.	0 – 10	
	Mode	Sets the sound style.	UP, DOWN	
Output VP	This controls the product output level. This volume will be kept even when the patch is changed.			
	–	–		

[SND-RTN]

FxLoop	Use this to insert an external effect, for example, between effects on this unit. The signal will be sent to the SEND jack from the position where this effect is placed, and the signal from the RETURN jack will be returned to the same position.			
FXLOOP	Send	Adjusts the SEND jack output level.	0 – 100	
	Return	Adjusts the RETURN jack input level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
Send	Use this to output sound to an external effect, for example, in the middle of the effect chain of this unit. The signal will be sent to the SEND jack from the position where this effect is placed.			
SEND	Send	Adjusts the SEND jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND.	SEND, SUBOUT	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Return	Use this to mix the sound from an external effect, for example, into the middle of the effect chain of this unit. The signal from the RETURN jack will be returned to the position where this effect is placed.			
RETURN	Return	Adjusts the RETURN jack input level.	0 – 100	
	Phase	Set the phase of the RETURN jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	

[IR]

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

Additional tables

Table 1 [Scale Parameter]

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

Table 2 [Color Parameter]

Color	Pedal min	Pedal max
+1 OCT	0 cent	+1 octave
+2 OCT	0 cent	+2 octave
-1 SEMI	0 cent	- 100 cent
-2 OCT	0 cent	- 2 octave
DOWN	0 cent	-∞
-/+ OCT	- 1 octave +original	+1 octave +original
-5/+4TH	- 700 cent +original	+500 cent +original
DETUNE	Doubling	Detuned +original
DWN/OCT	-∞ (0 Hz) +original	+1 octave +original