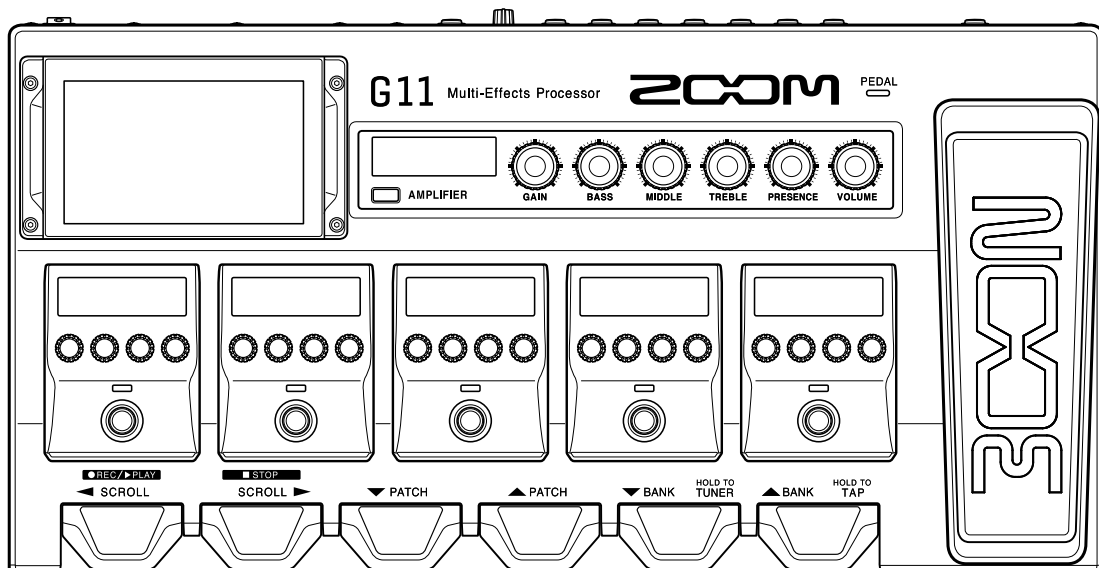


G11

Multi-Effects Processor

Ver. 2.00



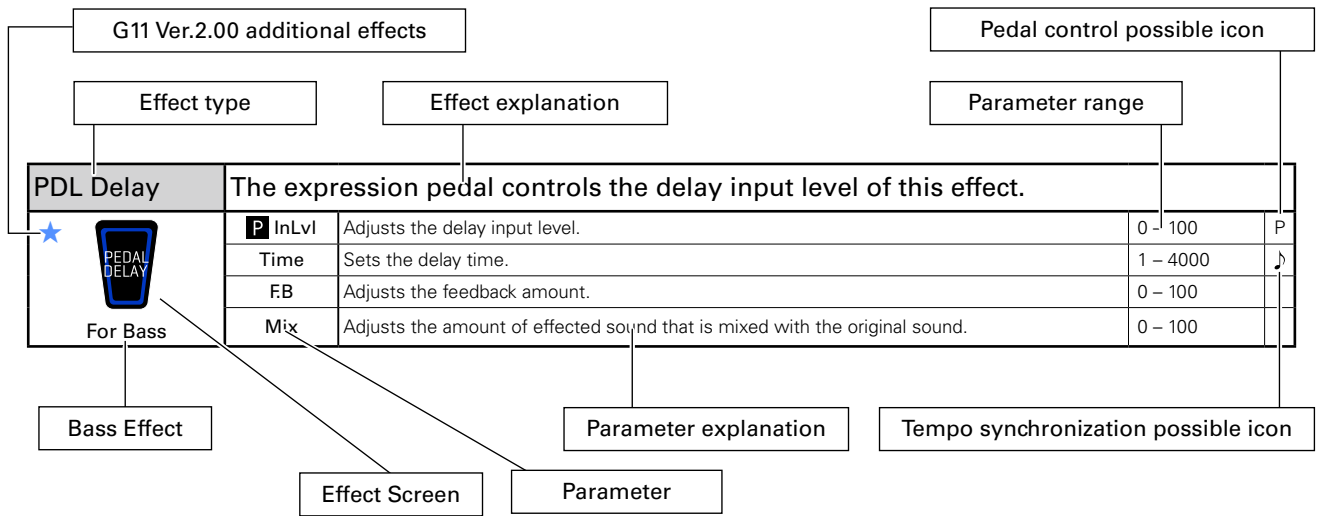
Effect Types and Parameters

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

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




Effect explanation overview










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



[DYNAMICS]

Comp		This compressor in the style of the MXR Dyna Comp.		
	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 – 10	
	VOL	Adjusts the volume.	0 – 100	
RackComp		This compressor allows more detailed adjustment than Comp.		
	THRSH	Sets the level that activates the compressor.	0 – 50	
	Ratio	Adjusts the compression ratio.	1 – 10	
	ATTCK	Sets compressor attack speed.	1 – 10	
	VOL	Adjusts the volume.	0 – 100	
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.		
	DETECT	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	
MuteSW		This effect allows you to mute the volume using the foot switch.		
	Edge	Sets how smoothly the volume changes. As the parameter value increases, the change becomes smoother.	0 – 100	
	Speed	Adjust the recovery time from muting.	0 – 100	
	INVRT	Sets the foot switch control direction.	NORMAL, INVERT	
	<input type="checkbox"/> ON/OFF	Sets the foot switch function.	LATCH, UnLATCH, TRGGR	
GrayComp		This models a ROSS Compressor. Added parameters allow you to adjust the tone.		
	SUSTN	Adjusts the sustain.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
NoiseGate		This is a noise gate that cuts the sound during playing pauses.		
	DETECT	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	








[DYNAMICS]

BlackOpt	This is a simulation of the Demeter COMP-1 Compressor. 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.			
 For Bass	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).			
 For Bass	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	
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.			
 For Bass	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]

AutoWah	This effect varies wah in accordance with picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effect varies the resonance filter frequency according to picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Cry	This effect varies the sound like a talking modulator.			
	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	
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	
Gt GEO	This mono graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH, UnLATCH	
Gt GEO7	This mono graphic equalizer has 7 bands that suit guitar frequencies.			
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
St Gt GEO	This stereo graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH, UnLATCH	





[FILTER]

ParaEQ	This is a 1-band parametric equalizer.			
	FREQ	Sets the frequency of the equalizer.	20 – 20k	
	Q	Adjusts equalizer Q.	0.5 – 16	
	Gain	Adjusts the gain.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
EG FLTR	This filter effect is controlled using the control switch.			
	FREQ1	Sets the frequency when the control switch is off.	0 – 100	
	FREQ2	Sets the frequency when the control 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	
	CNTRL	Sets the control switch function.	LATCH, UnLATCH, TRGGR	
RndmFLTR	This filter effect changes character randomly.			
	Type	Sets filter type.	HPF, LPF	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
LowPassFL	This effect varies the low pass filter frequency according to picking intensity.			
	FREQ	Sets minimum frequency of low pass filter.	0 – 100	
	Sense	Adjusts the sensitivity of the effect.	FST100 – SLW100	
	RESO	Sets effect resonance.	2P-10 – 4P-10	
	BAL	Adjusts the balance between original and effect sounds.	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	
Step	This special effect gives the sound a stepped quality.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Shape	Adjusts the effect envelope.	0 – 10	
LFO FLTR	This filter effect changes tone characteristics cyclically.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	



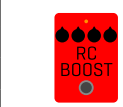

[FILTER]

BassA-Wah		You can adjust the mix of this bass guitar auto-wah with the original signal.		
 <p>For Bass</p>	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	
ZTron		This is like a Q-Tron Envelope Filter in LP mode.		
 <p>For Bass</p>	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	
A-Filter		This is a resonance filter with a sharp envelope.		
 <p>For Bass</p>	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.		
 <p>For Bass</p>	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.		
 <p>For Bass</p>	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.		
 <p>For Bass</p>	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.		
 <p>For Bass</p>	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	









[FILTER]

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		
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		





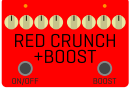


[DRIVE]

TS Drive		Simulation of the Ibanez TS808.			
	Gain	Adjusts the gain.	0 – 100		
	Boost	Turns boost ON/OFF.	OFF, ON		
	Tone	Adjusts the tone.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
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		
GoldDrive		This effect models a famous gold overdrive boutique pedal.			
	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		









[DRIVE]

SweetDrv	This effect models a sweet sounding overdrive.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts volume of high frequencies	0 – 100	
	Focus	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DYN Drive	This effect easily achieves the warm drive tone of a tube amp.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mode	Sets the sound style.	COMBO, STACK	
	VOL	Adjusts the volume.	0 – 100	
RedCrunch	Use this effect for the famous "brown sound."			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
MetalWRLD	Simulation of the BOSS Metal Zone, which is characterized by long sustain and a powerful lower midrange.			
	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	
TB MK1.5	This is a classic fuzz effect.			
	ATTCK	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Color	Sets the sound color.	1, 2	
	VOL	Adjusts the volume.	0 – 100	
OctFuzz	This fuzz effect adds an octave above.			
	Boost	Adjusts the gain.	0 – 100	
	Color	Sets the sound color.	1, 2	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SpotBoost	This booster enables flexible control.			
	Boost	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.			
	Top	Adjusts the unique string tone of acoustic guitars.	0 – 100	
	Body	Adjusts the body resonance of acoustic guitars.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	








[DRIVE]

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	
HGTHRTTL	This models the sound of the Mesa Boogie THROTTLE BOX(GAIN SWITCH:HI / BOOST:ON).			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	MdCut	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BG GRID	This models a Mesa Boogie GRID SLAMMER. An added parameter allows you to adjust the balance of original sound and overdrive.			
	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	
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	
	CONNECT	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST	
RedCR+BST	This effect combines RedCrunch and Booster.			
	Gain	Adjusts gain of RedCrunch.	0 – 100	
	Tone	Adjusts tone of RedCrunch.	0 – 100	
	PRSNCR	Adjusts presence of RedCrunch.	0 – 100	
	VOL	Adjusts volume of RedCrunch.	0 – 100	
	Comp	Sets the clipping type of RedCrunch.	0 – 2	
	LO/HI	Sets the gain range.	LO, HI	
	BOOST	Adjusts gain of Booster.	0 – 100	
	CONNECT	Set the connection order of RedCrunch and Booster.	BOOST-CR, CR-BOOST	
DIST 1	This models the sound of a BOSS DS-1 DISTORTION.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Comp	Sets the clipping type of DIST 1.	ORG, MOD	
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]

UpOctBSTR					This effect adds an upper octave to the original sound. We recommend using the front guitar pickup.				
	UpOct	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100						
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100						
	Bottom	Adjusts volume of low frequencies.	0 – 100						
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100						
OutputBST					We improved the ZOOM G5n OUTPUT BOOSTER as an effect.				
	Range	Adjusts the frequency range processed by the effect.	1 – 10						
	Boost	Adjusts the gain.	0 – 100						
	Tone	Adjusts the tone.	0 – 100						
	VOL	Adjusts the volume.	0 – 100						
DIST Plus					This models the sound of a MXR DISTORTION+.				
	Gain	Adjusts the gain.	0 – 100						
	VOL	Adjusts the volume.	0 – 100						
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100						
	Comp	Sets the clipping type of DIST Plus.	ORG, MOD1, MOD2						
Zen O.DRV					This models the sound of a Hermida Audio Zendrive.				
	Gain	Adjusts the gain.	0 – 100						
	Tone	Adjusts the tone.	0 – 100						
	Voice	Adjusts gain of high frequencies.	0 – 100						
	VOL	Adjusts the volume.	0 – 100						
VioletDST					This models the sound of a SUHR Riot Reloaded.				
	Gain	Adjusts the gain.	0 – 100						
	Tone	Adjusts the tone.	0 – 100						
	Voice	Sets the sound style.	0 – 2						
	VOL	Adjusts the volume.	0 – 100						
WaveSHPR					This effect is another new kind of distortion effect that applies a new original algorithm to shape the waveform and create a unique sound.				
	Gain	Adjusts the gain.	0 – 100						
	Shape	Adjusts the distortion character.	0 – 100						
	Comp	Adjusts the depth of the compression.	0 – 100						
	VOL	Adjusts the volume.	0 – 100						
Razor DRV					This effect is a new-concept distortion effect that uses Comb filtering to simulate the gain parameter of the overdriven signal.				
	Gain	Adjusts the gain.	0 – 100						
	Edge	Adjusts the distortion tone.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
	VOL	Adjusts the volume.	0 – 100						
Bass DRV					This is a simulation of the SansAmp BASS DRIVER DI.				
 For Bass	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							





[DRIVE]

D.I Plus		This is a simulation of the MXR Bass D.I.+, which has both clean and distortion channels.		
 <p>For Bass</p>	★	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
		CL VOL	Adjusts the volume of the clean channel.	0 – 100
		BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100
		GAIN	Adjusts the gain.	0 – 100
	DS VOL	Adjusts the volume of the distortion channel.	0 – 100	
Dark Pre		This is a simulation of the Darkglass Electronics Microtubes B7K.		
 <p>For Bass</p>		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 when the control switch is on.	LO, HI, LO+HI	
Bass BB		This is a simulation of the Xotic Bass BB Preamp.		
 <p>For Bass</p>	★	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.		
 <p>For Bass</p>	★	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.		
 <p>For Bass</p>	★	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
Bass OD		Simulates the ODB-3 overdrive bass machine from BOSS.		
 <p>For Bass</p>	★	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.		
 <p>For Bass</p>	★	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




[DRIVE]

Dark OD		This is a simulation of the Darkglass Electronics Microtubes B3K.		
 For Bass	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.		
 For Bass	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.		
 For Bass	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.		
 For Bass	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.		
 For Bass	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.		
 For Bass	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	
Pre1073		This sound models a vintage mic preamp characterized by its transformers.		
 PRE 1073	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	
	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	
	MID-F	Adjusts the center frequency of the mid-range.	350 – 3.2k	
	MID	Adjusts the volume of middle frequencies.	-50 – 50	

[DRIVE]

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	
	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	
	HMNCS	Use to adjust the amount of harmonics.	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	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNCR	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.	100 – 1.0k	
	MID	Adjusts the volume of middle frequencies.	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	
	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	
	SUB	Adjust the volume of one octave down.	0 – 100	
BaDjntPre	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	
	LoCut	Sets the cut-off frequency in the low range.	OFF – 120	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	HI BST	Turns boost ON/OFF in the high frequencies.	0 – 100	

[AMP]

MS 800		This models the sound of the Marshall JCM800 2203.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Adjusts the input gain.	LO, HI	
	MS 1959		This models the sound of the Marshall 1959 SUPER LEAD 100.	
	GAIN	Adjusts the gain of the input1.	OFF – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF – 100	
	MS 45os		This models the sound of the Marshall JTM 45 Offset.	
	GAIN	Adjusts the gain of the input1.	OFF – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF – 100	
	FD TWRN		This models the sound of the Fender '65Twin Reverb.	
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	BRIGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	
FD B-MAN		This models the sound of the Fender '59 Bassman.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, BRIGHT	

[AMP]

FD DLXR		This models the sound of the Fender '65 Deluxe Reverb.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, VIBRATO	
	SPEED	Sets the speed of the modulation.	0 – 100	
FD MASTER		This models the sound of the Fender ToneMaster B channel.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	FAT	Sets the sound style.	OFF, ON	
UK 30A		This models the sound of an early class A British combo amp.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	CUT	Adjusts the tone.	0 – 100	
SPEED	Sets the speed of the modulation.	0 – 100		
BG MK1		This models the sound of the Mesa Boogie Mark I combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	
BG MK3		This models the sound of the Mesa Boogie Mark III combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	

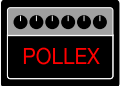




[AMP]

XtasyBlue	This models the sound of the Bogner Ecstasy Blue channel.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	STRCT	Selects the type and gain of the tone.	LO, HI	
	HW 100	This models the sound of the Hiwatt Custom 100.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, BRILL	
	Recti ORG	This models the sound of the Mesa Boogie Dual Rectifier Orange Channel.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MODE	Sets the tone of the character.	VNTG, MDRN	
	ORG120	This models the sound of the Orange Graphic120.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	LO, HI	
	COLOR	Sets the tone of the effect type.	1 – 6	
	DZ DRV	This models the sound of the Diezel Herbert Channel2.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	DEEP	Emphasizes low frequencies.	0 – 100	
	MID CUT	Cuts middle frequencies.	0 – 100	

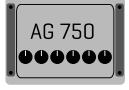

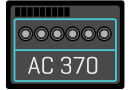


[AMP]

MATCH30	This models the sound of the Matchless DC-30.			
	GAIN	Adjusts the gain of channel1.	OFF – 100	
	BASS	Adjusts volume of low frequencies in the channel1.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies in the channel1.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – OFF	
	GAIN2	Adjusts the gain of channel2.	OFF – 100	
	CUT	Adjusts the tone.	0 – 100	
KRAMPUS	Combines the solid low range of a modern high gain amplifier with the brightness of an 80's British amplifier.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	REDLOOM	Merges the simple tone of the early days of guitar amps with the rich overtones of a 60's small tube amp. Ideal for playing rhythm.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
VELVET	Provides a smooth character amp that balances the dynamic response between the wound and plain strings, enabling you to play both lead and backing without switching tones.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
MUDDY	Delivers a vintage style amp sound processed with a clear measured tone with natural crunch. Perfect for blues and rock.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
7 HEAVEN	Emphases on the sound for 7 and 8 string guitars by blending the dynamic response with a very tight low end. Expect a very powerful metal sound.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	


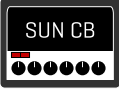
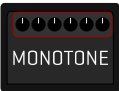
[AMP]

POLLEX		With extreme drop-tuning, this amp delivers a heavy-metal Djent style of sound. Recommended for slap-playing as well.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	SteamRoll		This amplifier combines a tight and powerful low with a glitter high. Recommended for crisp riff-playing.	
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	AMPG SVT		This models the sound of the Ampeg SVT.	
 <p>For Bass</p>	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3 k	
ULTRA	Emphasizes high and low frequencies.	OFF, LOW, HI, BOTH, CUT		
BMAN100		This models the sound of the Fender Bassman 100.		
 <p>For Bass</p>	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k	
	DEEP	Adjusts the low-frequency character.	OFF, ON	
SMR400		This models the sound of the SWR SM-400.		
 <p>For Bass</p>	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3k	
	ENHANCE	This tone control changes the frequency and level according to the knob position.	0 – 100	







[AMP]

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







[AMP]

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








[CABINET]

MS4x12		This models the sound of a Marshall 1960 A-type cabinet with four 12" Celestion speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12GB		This models the sound of a Marshall 1960 B-type cabinet with four 12" Celestion G12M GreenBack speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12AL		This models the sound of a Marshall JTM45 offset half stack cabinet with four 12" Celestion G12 Alnico speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD2x12		This models the sound of the Fender '65 Twin Reverb cabinet with two 12" Jensen speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD-B4x10		This models the sound of the Fender '59 Bassman cabinet with four 10" Jensen speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD-DX1x12		This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jensen C-12K Speaker.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	









[CABINET]

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









[CABINET]

RCT4x12					This models the sound of a Mesa Boogie Recto Standard Slant Cabinet ARMOR with four 12" Celestion Vintage 30 speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
ORG4x12					This models the sound of an Orange PPC412 cabinet with four 12" Celestion Vintage 30 speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
DZ4x12F					This models the sound of a Diezel 412F cabinet with four 12" Celestion Vintage 30 speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
MA2x12					This models the sound of a Matchless DC-30 cabinet with 12" Customized Celestion G12H30 and 12" Celestion G12M Greenback speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
KP4x12					This models the sound of KRAMPUS cabinet with four 12" speakers.				
	MIC	Sets the depth of the modulation.	OFF, ON						
	D57:D421	Sets the speed of the modulation.	0 – 100						
	Hi	Adjusts the tone.	0 – 100						
	Lo	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100						
RED4x10					This models the sound of REDLOOM cabinet with four 10" speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						
VT4x12					This models the sound of VELVET cabinet with four 12" speakers.				
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON						
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100						
	Hi	Adjusts volume of high frequencies.	0 – 100						
	Lo	Adjusts volume of low frequencies.	0 – 100						









[CABINET]

MD1x12		This models the sound of MUDDY cabinet with one 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
7H4x12		This models the sound of 7 HEAVEN cabinet with four 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
PL4x12		This models the sound of 7 POLLEX cabinet with four 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
STM4x12		This models the sound of SteamRoll cabinet with four 12" speakers.		
★ 	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
SVT8x10		This models the sound of the Ampeg SVT-810E cabinet with eight 10" speakers.		
 For Bass	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.		
★  For Bass	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.		
★  For Bass	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.		
★  For Bass	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]

AG4x10TW		This models an Aguilar GS410 cabinet with four 10" speakers and a tweeter.			
 <p>For Bass</p>	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.			
 <p>For Bass</p>	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.			
 <p>For Bass</p>	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.			
 <p>For Bass</p>	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.			
 <p>For Bass</p>	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		
AM1x15		This models an Ampeg B-15N cabinet with one 15" speaker.			
 <p>For Bass</p>	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.			
 <p>For Bass</p>	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.			
	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.			
	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	
Chorus	This effect mixes a shifted pitch with the original sound to add movement and thickness.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
StereoCho	This is a stereo chorus with a clear tone.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effect adds a phasing variation to the sound.			
	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	
VinFLNGR	This analog flanger sound is similar to an MXR M-117R.			
	PreD	Sets pre-delay time of effect sound.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	-10 – 10	
TheVibe	This vibe sound features unique undulations.			
	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	
Vibrato	This effect automatically adds vibrato.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
SwellVibe	This effect modulates the pitch after picking.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	♪
	Rise	Sets the time before the effect begins to modulate the pitch.	0 – 100	
	Vol	Adjusts the output level.	0 – 100	




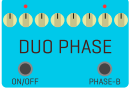







[MODULATION]

Octave	This effect adds sound one octave and two octaves below the original 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	
	Tone	Adjusts the tone.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
RingMod	This effect produces a metallic ringing sound. Adjusting the "FREQ" parameter results in a drastic change of sound character.			
	FREQ	Sets the frequency of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Detune	By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.			
	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25	
	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	
PitchSHFT	This effect shifts the pitch up or down.			
	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	
PolyShift	This pitch shifter supports chord playing.			
	Shift	Adjusts the pitch shift amount in semitones.	-24 – 24	
	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	
MonoPitch	This is a pitch shifter with little sound variance for monophonic (single note) playing.			
	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	
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	




[MODULATION]

Kick FLNG	This flanger is controlled using the control switch.			
	PreD	Sets pre-delay time of effect sound.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	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	
	LFO	Sets the function when the control switch is on.	RESET, STOP	
Slicer	This effect creates a rhythmical sound by continuously slicing the input.			
	PTRN	Sets effect pattern.	1 – 20	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	THRSH	Adjusts effect threshold.	0 – 50	
	VOL	Adjusts the volume.	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	
StonePha	This phaser sound models the Electro-Harmonix SmallStone.			
	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	
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	
BendCho	This effect provides pitch bending that uses the input signal as trigger and processes each note separately.			
	Mode	Sets direction of pitch bend.	UP, DOWN	
	Depth	Sets the depth of the modulation.	0 – 100	
	Time	Sets time before effect starts.	0 – 50	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	





[MODULATION]

AnalogCho		This effect simulates an analog chorus.		
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets modulation speed.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
WarpPhase		This phaser has a one way effect.		
	Mode	Sets direction of warping.	GO, BACK	
	Speed	Sets modulation speed.	1 – 50	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Duo Phase		This effect combines two phasers.		
	DPT A	Sets the depth of LFO A modulation.	1 – 100	
	RateA	Sets the speed of LFO A modulation.	1 – 50	
	ResoA	Sets the resonance of LFO A modulation.	0 – 10	
	Link	Sets how 2 phasers are connected.	SERI, PARA, STR	
	DPT B	Sets the depth of LFO B modulation.	1 – 100	
	RATE B	Sets the speed of LFO B modulation.	1 – 50, SyncA, RvrsA	
	RESO B	Sets the resonance of LFO B modulation.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
GEMINOS		This effect allows you to obtain doubling tracking in real time.		
	Tight	Adjusts the tightness of the doubling track king.	0 – 100	
	Mode	Select Stereo / Mono and select the number of tracks.	MN-3, MN-2, MN-1, ST-1, ST-2, ST-3	
	Wet	Adjust the amount of the effect sound in the mix.	0 – 100	
	Dry	Adjust the amount of the original sound in the mix.	0 – 100	
BassStCho		This stereo chorus for bass has a clear sound quality.		
 For Bass	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.		
 For Bass	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	
Ba Octave		This effect adds sound one octave below the original sound.		
 For Bass	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 Detune		By mixing a small amount of the pitch-shifted effect sound with the original sound, a natural bass chorus effect is achieved.		
 For Bass	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	





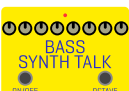
[MODULATION]

BaMnPitch		This pitch shifter was designed specifically for playing single notes in the bass frequency range.			
 <p>For Bass</p>	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		
BassPhase		This phaser is good for bass frequencies.			
 <p>For Bass</p>	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		
Ba AnaOct		This simulates an analog octaver. Modulation can be applied to the octave below, adding depth to the sound.			
 <p>For Bass</p>	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		















[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		
AutoPan		This effect moves the sound image cyclically left and right.			
	Rate	Sets the speed of the modulation.	0 – 50		♪
	Width	Sets the width of the panning.	0 – 50		
	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10		
	VOL	Adjusts the volume.	0 – 100		
LoopRoll		This 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		
HotSpice		This effect simulates a sitar tone.			
	Bend	Adjust the depth of the pitch bend.	0 – 100		
	Buzz	Adjust the buzzing tone.	0 – 100		
	+1oct	Adjust the volume of one octave up.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
















[SFX]

Z-Syn		This bass synthesizer sound adds analog synth fatness.		
 <p>For Bass</p>	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.		
 <p>For Bass</p>	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	
BaStdSyn		ZOOM original bass synthesizer sound.		
 <p>For Bass</p>	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	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100	
BaSynTlk		This effect for bass produces a synthesizer sound similar to a talking modulator producing vowels.		
 <p>For Bass</p>	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 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100	





[DELAY]

Delay		This long delay has a maximum length of 4000 ms.		
	Time	Sets the delay time.	1 – 4000	
	FB	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	
	FB	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	
	FB	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	
	FB	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	
	FB	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 control switch.		
	Time	Sets the delay time.	1 – 4000	
	FB	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	
	Hold	Sets the control switch function.	LATCH, UnLATCH	
P-P Delay		This delay outputs the delay sound alternately left and right.		
	Time	Sets the delay time.	1 – 4000	
	FB	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	





[DELAY]

FilterDly	This effect filters a delayed sound.			
	Time	Sets the delay time.	1 – 2000	
	FB	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	
Dual DLY	This effect combines 2 individual delays.			
	TimeA	Adjusts the delay time of Delay A.	0 – 1990,	
	FB A	Adjusts the Delay A feedback amount.	0 – 110	
	TimeB	Adjusts the delay time of Delay B.	0 – 1990,	
	FB 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.	MN-0 – ST-50	
	Speed	Sets the speed of the modulation.	0 – 50	
Pitch DLY	This effect applies pitch shift to a delayed sound.			
	Pitch	Sets volume of pitch shift applied to delayed sound.	-12 – 12	
	Time	Sets the delay time.	1 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlapBackD	This delay features a short delay time that is good for muted rhythm playing and rockabilly.			
	Time	Sets the delay time. When Sync is chosen, the delay time is synchronized to the tempo.	1 – 300	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	SubDv	Set the note length of the delay sound. When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.	 ,  , P-P	
A-Pan DLY	This combines auto pan and delay to create the effect of the stereo image moving cyclically.			
	Time	Sets the delay time.	1 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Link	Sets the order that the auto pan and delay are connected.	PAN-DLY, DLY-PAN	
	Cycle	Sets the speed of the sound movement.	1/4 – 50	
	Width	Sets the width of the sound movement.	0 – 50	
	Clip	Adjusts the amount of waveform clipping.	0 – 10	
	INPUT	Sets the foot switch function.	LATCH, UnLATCH	
PhaseDly	This effect applies a phaser to a delayed sound.			
	Time	Sets the delay time.	1 – 2000	
	FB	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	
	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	







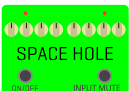

[DELAY]

TapeEcho3		This tape echo effect models the MAESTRO ECHOPLEX EP-3.		
	Gain	Adjusts the gain.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	TIME	Sets the delay time.	10 – 1000	♪
	FB	Adjusts the feedback amount.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	REC LV	Adjusts the volume recorded to the tape.	0 – 100	
ICE Delay		This effect combines pitch shifting and delay.		
	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT	
	Time	Sets the delay time.	60 – 1300	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlwAtkDly		This effect combines slow attack and delay.		
	Swell	Adjusts the attack time.	1 – 50	
	Time	Sets the delay time.	1 – 1900	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SoftEcho		This echo has a soft tone. This echo effect allows the use of modulation.		
	MOD	Turns modulation ON or OFF.	OFF, ON	
	Time	Sets the delay time.	19 – 581	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	






[REVERB]

Air		This effect reproduces the ambience of a room, to create spatial depth.		
	Size	Sets the size of the space.	1 – 100	
	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	
	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	
	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	
	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	










[REVERB]

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	
	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	
	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	
	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	
FD Spring		This simulates the spring reverb of the '65 Fender Twin Reverb.		
	Color	Sets the tone of the effect type.	0, 1	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Plate		This simulates a plate reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	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	
EarlyRef		This effect reproduces only the early reflections of reverb.		
	Decay	Adjusts the duration of the reverb.	1 – 30	
	Shape	Adjusts the effect envelope.	-10 – 10	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SpaceHole		This effect combines delay and reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 1000	
	Decay	Sets the duration of the reverberations.	-100 – 100	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	
	Size	Adjusts the size of the reverb space.	0 – 100	
	INPUT	Sets the foot switch function.	LATCH, UnLATCH	
Church		This effect simulates the reverberations of a church.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
	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. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON	


[REVERB]

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




[PEDAL]

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		
BlackWah		This pedal wah effect simulates the Cry Baby.			
	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		
ChromeWah		This simulates a British wah pedal with a chrome finish.			
	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		
WAH100		Simulates an Ibanez wah pedal.			
	P FREQ	Adjusts the emphasized frequency.	0 – 50	P	
	Depth	Sets the depth of the wah.	0 – 100		
	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
PDL Pitch		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 – 9 (See Table 2)		
	Tone	Adjusts the tone.	0 – 10		
	Mode	Sets the sound style.	UP, DOWN		
PDL MnPit		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 – 9 (See Table 2)		
	Tone	Adjusts the tone.	0 – 10		
	Mode	Sets the sound style.	UP, DOWN		
PDL Vibe		This vibe sound features unique undulations.			
	P Speed	Sets the speed of the modulation.	0 – 50	P	
	Depth	Sets the depth of the modulation.	0 – 100		
	Mode	Sets effect to vibrato or chorus.	VIBRAT, CHORS		
	VOL	Adjusts the volume.	0 – 100		
PDL Drive		The expression pedal controls the gain of this drive effect.			
	P Gain	Adjusts the gain.	0 – 100	P	
	Tone	Adjusts the tone.	0 – 100		
	PRSN	Adjusts volume of super-high frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
PDL PHSR		The expression pedal controls the modulation frequency of this phaser.			
	P Rate	Sets the speed of the modulation.	1 – 50	P	
	Depth	Sets the depth of the modulation.	0 – 100		
	RESO	Sets effect resonance.	0 – 100		
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8		




[PEDAL]

PDL Delay		The expression pedal controls the delay input level of this effect.			
	P InLvl	Adjusts the delay input level.	0 – 100	P	
	Time	Sets the delay time.	1 – 4000	♪	
	FB	Adjusts the feedback amount.	0 – 100		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		
PDL Rev		The expression pedal controls the reverb input level of this effect.			
	P InLvl	Adjusts the reverb input level.	0 – 100	P	
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100		
	Decay	Sets the duration of the reverberations.	1 – 30		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		
OSC Echo		The expression pedal controls the delay oscillation of this effect.			
	P OSC	Adjusts the delay time and feedback.	0 – 100	P	
	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500		
	T-Max	Adjusts the delay time when the pedal is at maximum position.	19 – 500		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		
VoiceWah		This effect can make a guitar sound like a human voice.			
	P Vowel	Adjusts the emphasized vowel.	0 – 100	P	
	PTTRN	Sets effect pattern.	A – C		
	Voice	Adjusts the vowel sounds.	0 – 100		
	Mode	Sets the sound style.	STEP, SOFT		
PDL Roto		Simulates a rotary speaker.			
	P Mode	Sets the rotary mode.	SLOW, FAST	P	
	Drive	Adjusts the amount of amplification from the preamp.	0 – 100		
	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
P-BitCRSH		This effect creates a lo-fi sound.			
	P SMPL	Sets sampling rate.	0 – 50	P	
	Bit	Sets bit depth.	4 – 32		
	Tone	Adjusts the tone.	0 – 10		
	BAL	Adjusts the balance between original and effect sounds.	0 – 100		
PDL FLNGR		The expression pedal controls the emphasized frequency of this flanger.			
	P FREQ	This sets the emphasized frequency.	0 – 100	P	
	RESO	Sets effect resonance.	-10 – 10		
	HiDMP	Adjusts the treble attenuation of the effect sound.	0 – 10		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100		
BassWah		This is a pedal wah effect for bass guitar.			
★  For Bass	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		







[PEDAL]

Ba PDLpit					Use an expression pedal to change the pitch in real time with this effect.				
 <p>For Bass</p>	★	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>For Bass</p>	★	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 1					Use this to insert an external effect, for example, between effects on this unit. The signal will be sent to the SEND-1 jack from the position where this effect is placed, and the signal from the RETURN-1 jack will be returned to the same position.				
	Send	Adjusts the SEND-1 jack output level.	0 – 100						
	Return	Adjusts the RETURN-1 jack input level.	0 – 100						
	Dry	Adjusts the volume of the unaffected sound.	0 – 100						
	Vol	Adjusts the volume.	0 – 100						
FxLoop 2					Use this to insert an external effect, for example, between effects on this unit. The signal will be sent to the SEND-2 jack from the position where this effect is placed, and the signal from the RETURN-2 jack will be returned to the same position.				
	Send	Adjusts the SEND-2 jack output level.	0 – 100						
	Return	Adjusts the RETURN-2 jack input level.	0 – 100						
	Dry	Adjusts the volume of the unaffected sound.	0 – 100						
	Vol	Adjusts the volume.	0 – 100						
St.FxLoop					Use this to insert an external effect, for example, between effects on this unit. The stereo signal will be sent to the SEND-1/2 jacks from the position where this effect is placed, and the stereo signal from the RETURN-1/2 jacks will be returned to the same position.				
	Send	Adjusts the SEND-1/2 jack output level.	0 – 100						
	Return	Adjusts the RETURN-1/2 jack input level.	0 – 100						
	Dry	Adjusts the volume of the unaffected sound.	0 – 100						
	Vol	Adjusts the volume.	0 – 100						

[SND-RTN]

Send 1	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-1 jack from the position where this effect is placed.			
	Send	Adjusts the SEND-1 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-1. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1.	SEND, SUBOUT	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Send 2	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-2 jack from the position where this effect is placed.			
	Send	Adjusts the SEND-2 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-2.	SEND, SUBOUT	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
St.Send	Use this to output sound to an external effect, for example, in the middle of the effect chain of this unit. The stereo signal will be sent to the SEND-1/2 jacks from the position where this effect is placed.			
	Send	Adjusts the SEND-1/2 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-1/2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1/2.	SUBOUT, SEND	
	ON/OFF	Sets the foot switch function.	UnLATCH, LATCH	
Return 1	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-1 jack will be returned to the position where this effect is placed.			
	Return	Adjusts the RETURN-1 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-1 jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
Return 2	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-2 jack will be returned to the position where this effect is placed.			
	Return	Adjusts the RETURN-2 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-2 jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
St.Return	Use this to mix the sound from an external effect, for example, into the middle of the effect chain of this unit. The stereo signal from the RETURN-1/2 jacks will be returned to the position where this effect is placed.			
	Return	Adjusts the RETURN-1/2 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-1/2 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.			
	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	0 cent	+1 octave
2	0 cent	+2 octave
3	0 cent	- 100 cent
4	0 cent	- 2 octave
5	0 cent	-∞
6	- 1 octave +original	+1 octave +original
7	- 700 cent +original	+500 cent +original
8	Doubling	Detuned +original
9	-∞ (0 Hz) +original	+1 octave +original