

H8 Handy Recorder / Patch Memory List

41 – 50 are empty by default.

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| | PATCH No. | PATCH MEMORY NAME | COMMENT |
|--------|-----------|-------------------|--|
| GUITAR | 01 | MS HiGain | This standard distortion sound uses MS 800. |
| | 02 | DZ DRIVE | This high gain sound uses DZ DRV. |
| | 03 | DeluxCRNCH | This crunch sound uses FD DLXR. |
| | 04 | A Wah | This auto-wah sound uses UK 30A and AutoWah effects. |
| | 05 | POP Chorus | This combination of Chorus and compressor effects is perfect for rhythmic chucking in pop music. |
| | 06 | LushAcoust | This acoustic guitar sound combines Chorus and Plate for a wide reverb tone. |
| | 07 | MatchClean | This standard clean sound uses MATCH30. |
| | 08 | ORG Glory | This backing crunch sound uses ORG120 and is perfect for British-style rock. |
| BASS | 09 | Ba SansCLN | This is a fat but clean sound that uses Bass DRV. |
| | 10 | Ba MXClean | This is a tight clean sound that uses D.I Plus. |
| | 11 | BaDarkCRNC | This crunch sound uses Dark Pre. |
| | 12 | Ba A Wah | This auto-wah sound this perfect for funk. |
| | 13 | Ba AMPG | AMPG SVT and SVT8x10 are used in this basic sound. |
| | 14 | Ba BMAN | BMAN100 is used with FD-B4x12 in this basic sound. |
| | 15 | Ba SMR400 | Using SMR400 and SMR4x10TW, this go-to-patch emphasizes high and low frequencies. |
| | 16 | Ba AG750 | This basic sound uses AG 750 and AG4x10TW. |

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|----------|-----------|-------------------|---|
| ACOUSTIC | 17 | AG D-28 | The Martin D-28, one of the classic acoustic guitar styles, is the source of this sound. |
| | 18 | AG J-45 | This Gibson J-45 sound has a dry tone that is ideal for strumming. |
| | 19 | AG Singer | This sound has a balanced tone suitable for backing vocals with both strumming and fingerpicking. |
| | 20 | AG HardCMP | This pointed sound uses compression effectively to keep it from being buried when playing in a band. |
| | 21 | Hm Juke | This straightforward amplified harp sound uses Hm Bullet. |
| | 22 | Vn Orchest | One musician can sound like an orchestra with this profound patch memory. |
| | 23 | TP T.Brass | With a smooth chorus like two overdubbed trumpets and an enveloping reverb, this creates a pleasant sound reminiscent of cafe mood music. |
| | 24 | Sax forAll | This is a go-to sax sound for both live performance and recording. |
| VOCAL | 25 | Vo Lead | This bright sound is ideal for lead vocals. |
| | 26 | Vo Warm | This warm vocal sound enhances the richness of the voice. |
| | 27 | Vo Double | This sounds like double-tracking with multiple repetitions of singing the same phrase. |
| | 28 | VoEnsemble | This ensemble sound adds an octave below. |
| | 29 | VoSlapBack | This sound combines a vocal compressor with a short delay. |
| | 30 | Vo Echo | This long echo sound is good for ballads. |
| | 31 | Vo Radio | This radio voice sound can be effective to add musical accents. |
| | 32 | Vo Drive | The overdrive effect distorts this vocal sound. |
| SEND | 33 | Send Hall1 | This evokes a small hall with strong reflections. |
| | 34 | Send Hall2 | This sounds like a medium hall with gentle reflections. |
| | 35 | Send Hall3 | This simulates a large hall with long delay before the first reflections and long decay. |
| | 36 | Send Room1 | This room reverb simulates a sense of air. |
| | 37 | Send Room2 | This room reverb simulates the sound of a room. |
| | 38 | Send Room3 | This room reverb simulates reflections from tile. |
| | 39 | SendPlate1 | This simulates plate reverb with short decay. |
| | 40 | SendPlate2 | This simulates plate reverb with long decay. |