Sound Laboratory

ZOOM®

Guitar Effects & Amp Simulator

G3 / G3X

OPERATION MANUAL

Thank you very much for purchasing the ZOOM **G3/G3X**.

Please read this manual carefully to learn about all the functions of the **G3/G3X** so that you will be able to use it fully for a long time.

Keep this manual in a convenient place for reference when necessary.

Contents

Usage and safety precautions

SAFETY PRECAUTIONS

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

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

Other symbols

❗	Required (mandatory) actions
🚫	Prohibited actions

⚠ Warning

Operation using an AC adapter

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

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

Operation using batteries

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

❗ Read battery warning labels carefully.

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

Alterations

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

⚠ Precautions

Product handling

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

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

Operating environment

🚫 Do not use in extremely high or low temperatures.

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

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

🚫 Do not use in places with excessive vibrations.

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

AC adapter handling

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

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

Battery handling

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

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

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

Connecting cables with input and output jacks

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

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

Volume

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

Usage Precautions

Interference with other electrical equipment

In consideration of safety, the **G3/G3X** has been designed to minimize the emission of electromagnetic radiation from the device and to minimize external electromagnetic interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves could result in interference if placed nearby. If this occurs, place the **G3/G3X** and the other device farther apart. With any type of electronic device that uses digital control, including the **G3/G3X**, electromagnetic interference could cause malfunction, corrupt or destroy data and result in other unexpected trouble. Always use caution.

Cleaning

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

Malfunction

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

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Introduction

Six simultaneous effects

You can select and arrange the order of up to six effects as you like and use them simultaneously. With the SCROLL keys, you can quickly change which effects are shown.

Feels just like using effect pedals

Three effects can be shown on the displays at the same time, allowing you to control them intuitively using the parameter knobs and footswitches.

Realistic amplifier modeling

Using our new ZFX-IV DSP, we have faithfully recreated the distortion rich with harmonics and the compression characteristic of tube amps.
The precisely-crafted modeled sounds are extremely responsive to picking dynamics and guitar volume control.

Combine diverse effects as you like

With over 100 types of effects that you can freely combine, the **G3/G3X** is a multi-effects unit that will let your imagination run wild.

Looper that can be synchronized with rhythms

The looper can be synchronized with rhythms and record phrases of up to 40 seconds.

Works with ZOOM Edit & Share software

The **G3/G3X** can be used with Edit & Share software, which is a patch editor and librarian, on a computer to back up patches and change the order of effects.
See the ZOOM website (http://www.zoom.co.jp/) for further information about Edit & Share.

Terms Used in This Manual

Patch

The ON/OFF status and the parameter settings of each effect are stored as "patches." Use patches to recall and save effects. The **G3/G3X** can store 100 patches.

Bank

A set of 10 patches is called a "bank." The **G3/G3X** has 10 banks labeled A–J.

Part Names

Top Panel

TOTAL key

RHYTHM [▶/■] key

STORE/SWAP key

TAP key

SCROLL keys

TYPE keys

Display

ZOOM

▼ PATCH ▲
◄ SCROLL ►

HOLD | RHYTHM
TAP | ▶/■

TOTAL   STORE/SWAP   GLOBAL

G3

▼ TYPE ▲   PAGE

▼ TYPE ▲   PAGE

▼ TYPE ▲   PAG

1   2   3

1   2   3

1   2

HOLD FOR
PATCH

1

HOLD FOR
TUNER

2

HOLD FOR
LOOPER

3

BANK▼

▲BANK

Rear Panel

INPUT jack

Pedal switch

INPUT

PASSIVE

ACTIVE

BALANCED OUT

PRE   CONNECT

POST   LIFT

GROUND

OUTPUT

R   L/MONO

PHONES

BALANCED OUT connector

Headphones

OUTPUT jack

Guitar amplifier

Guitar

4

GLOBAL key

Expression pedal
(G3X only)

PAGE keys

Parameter knobs1-3
(These are shown as
1 2 3
in this manual.)

Foot switches1-3

ACTIVE/PASSIVE switch

Use this switch to set the **G3/G3X** INPUT impedance.
Set this to "ACTIVE" (pushed in) if you have an effect pedal
connected between your instrument and the **G3/G3X**
or you are directly connecting a guitar with active pickups.
Set this to "PASSIVE" (not pushed in) if you are directly
connecting a guitar with passive pickups.

PRE/POST switch

Use this switch to set the point when
the signal is output from the BALANCED
OUT connector.
Set it to "POST" (pushed in) to output the
signal after the **G3/G3X** effects. Set it to
"PRE" (not pushed in) to output the signal
before the **G3/G3X** effects.
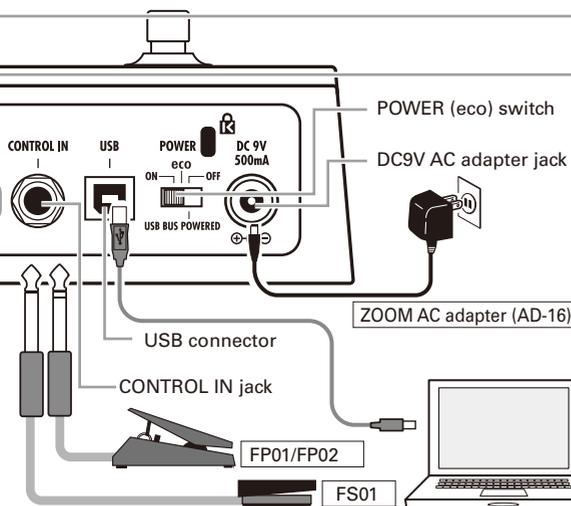
POWER (eco) switch

DC9V AC adapter jack

GROUND switch

Use this switch to connect or disconnect the
BALANCED OUT connector with the ground.
Set it to "LIFT" (pushed in) to separate the signal
path from the grounding pin. Set it to "CONNECT"
(not pushed in) to connect it to the grounding pin.

CONTROL IN | USB | POWER eco ON OFF USB BUS POWERED | DC 9V 500mA

ZOOM AC adapter (AD-16)

USB connector

CONTROL IN jack

FP01/FP02

FS01

Computer

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Turning the power on

To turn the power on

• Lower the amplifier's volume all the way.

■ When using batteries

Insert batteries into the battery compartment and set the POWER switch to ON.

Bottom of the unit

■ When using an adapter

Connect the AC adapter and set the POWER switch to ON.
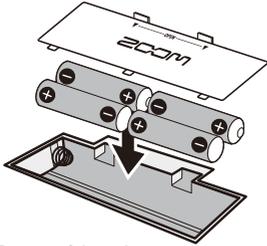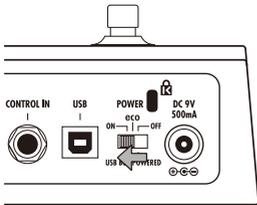
• Turn the amplifier's power on and raise its volume.
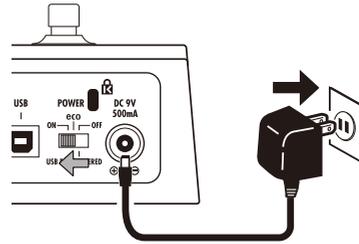
Using the POWER switch eco setting

If the G3 /G3X is not used for about 25 minutes, it will automatically switch to standby.
If a guitar signal is being input, the G3 / G3X will not automatically switch to standby.

Display information

■ Home Screens show the current patch

Graphic for selected effect
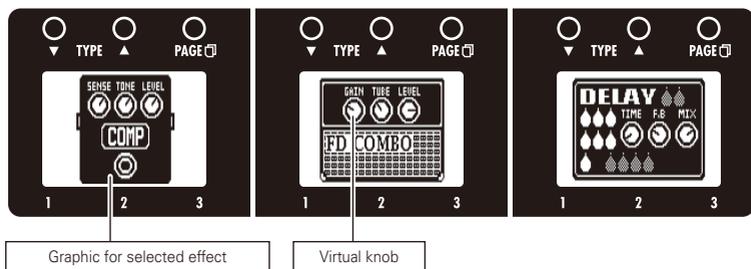
Virtual knob

HINT

• The positions of the virtual knobs change with the parameter values.

■ Edit Screens show parameters being edited

Parameter names

Page tabs

Parameter values
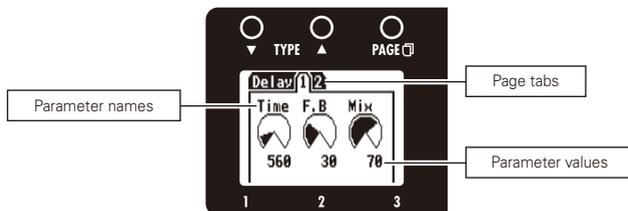
HINT

• If there are 4 or more parameters that can be adjusted, multiple page tabs will be shown.

Adjusting effects

Confirm that the Home screens are shown.
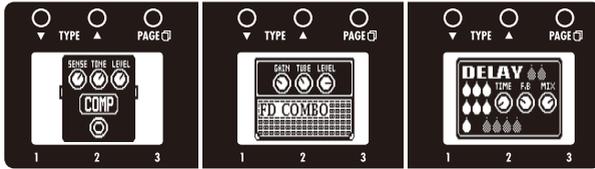
1 | To turn effects ON and OFF

- Press $\bigcirc^1$, $\bigcirc^2$ and $\bigcirc^3$.

- Turns the effect ON/OFF.

OFF   ON
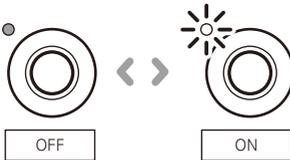
NOTE
- An effect is ON when its footswitch LED is lit.
- An effect is OFF when its footswitch LED is not lit.

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Adjusting effects

2 | To select an effect type

- Press ○ ○ .
    ▼ TYPE ▲

⌄

- The effect type changes.
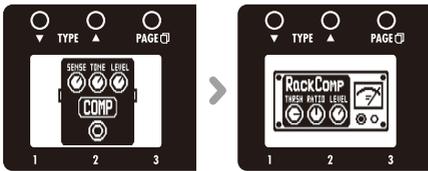
HINT

- See page 40 for information about effect types and parameters.
- When the GLOBAL menu AUTO SAVE function is ON, changes made will be saved automatically. (See page 24.)

3 | To adjust parameters

- Turn ①, ② and ③ .

⌄

- The editing screen opens where you can adjust parameters.
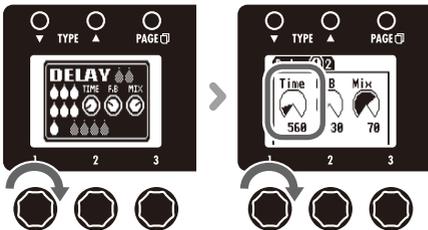
NOTE

- Time, rate and some other effect parameters can be set in note durations that are synchronized to the tempo.

4 | To change the page

- Press ⭘ .
  PAGE

﹀

- The next page opens.
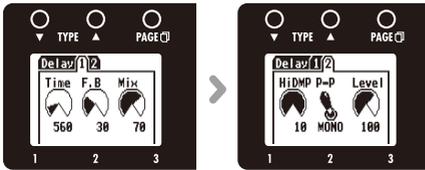
Effect processing capacity

The **G3/G3X** allows you to combine six effects as you like. However, if you combine effect types that require great amounts of processing power (amp models, for example), the available processing capacity might not be enough. If the processing required for an effect exceeds the available capacity, the effect is bypassed and a "DSP Full!" message appears. This can be avoided by changing one or more of the effect types or setting them to THRU.

NOTE

- An effect requires the same amount of processing power whether it is on or off.

HINT

- Press and hold the **PAGE** ⭘ button for at least one second to immediately set an effect to THRU.

5 | To scroll through the effects shown

◄ SCROLL ►

• Press ○ ○ .

HINT

You can also scroll using the footswitches.
• Left: Press ⊙¹ and ⊙² simultaneously.
• Right: Press ⊙² and ⊙³ simultaneously.

Example: If you press ○

This shows there are more effects in this direction.
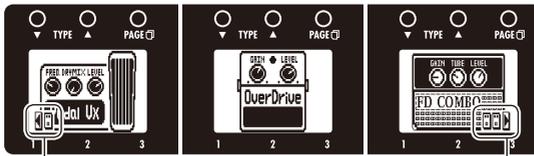
This shows the number of effects hidden in this direction.

About scrolling the effects

With the **G3/G3X**, you can arrange and use up to six effects simultaneously. The display shows three of these effects at a time. By scrolling, you can move to different parts of the effect chain and view effects that might have been hidden.

(⊙¹ + ⊙²)

(⊙² + ⊙³)
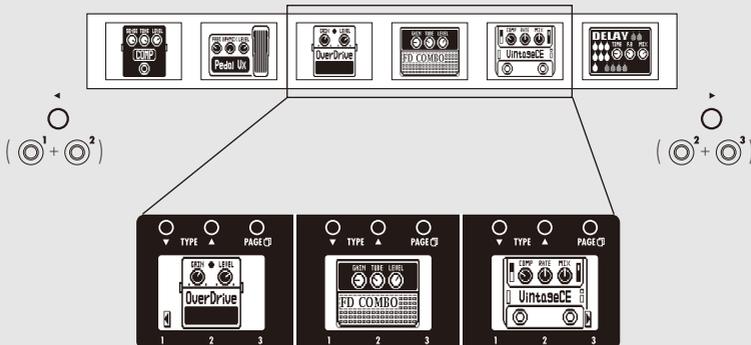
Selecting Patches

Confirm that the Home display is shown.
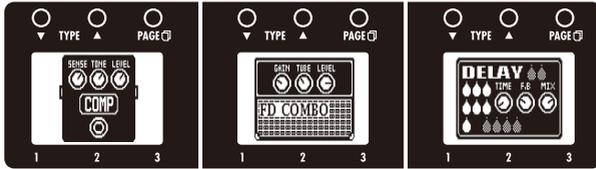
1 | To activate patch selection

• Press and Hold **HOLD FOR PATCH** ⊙¹ for 1 second.

⌄

• The screens show the patch bank, number and name.

| Bank names | Patch number | Patch names |
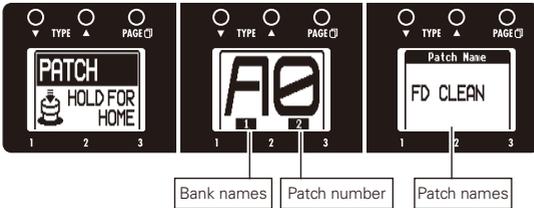
2 | To change the patch

• Press ⊙² to select the next lower patch.

• Press ⊙³ to select the next higher patch.

• Turn ⬢² of the middle effect.

⌄

• The patch number and name changes.
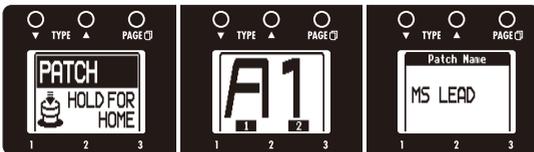
HINT

• You can also change patches
  ◄ SCROLL ►
  by pressing ◯ ◯ as you
  press and hold **TAP** ◯ .

3 | To change the bank

- Press (○)¹ and (○)² at the same time to select the next lower bank.

- Press (○)² and (○)³ at the same time to select the next higher bank.

- Turn ⬢¹ of the middle effect.

⌄

- The patch bank and name changes.
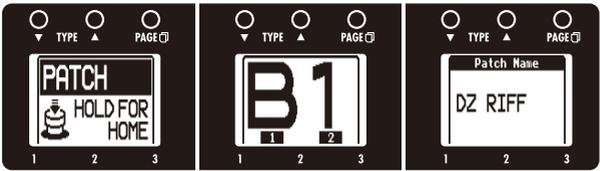
NOTE

- When pressing two footswitches at the same time, the sound could be affected by the footswitch that is pressed slightly earlier. To avoid this, do not make sound when switching banks.

4 | To return to the Home Screens

- Press and hold **HOLD FOR PATCH** (○)¹ for 1 second.

⌄

Storing Patches

When the AUTO SAVE function is ON, settings are saved automatically after parameters are adjusted.

1 | To store a patch or swap

• Press STORE/SWAP ○ .

⌄

• STORE/SWAP ○ blinks and the screens appear as below.

Selected patch

Saved/swapped patch destination
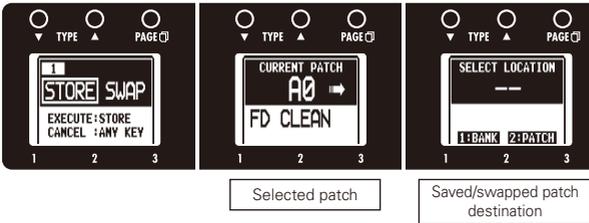
2 | To select whether to store or swap the patch

• Turn ⬡ of the left effect.

⌄

Store   Swap

14
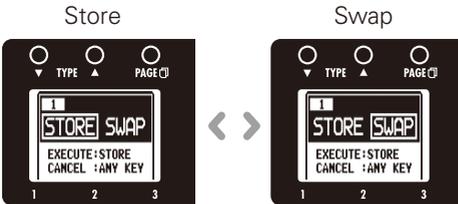
3 | To set where to store or swap the new patch

■ To change the patch number where stored/swapped

• Turn **2** of the right effect.

Change the patch number
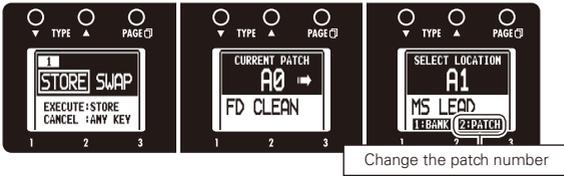
■ To change the bank where stored/swapped

• Turn **1** of the right effect.

Change the bank

NOTE

• When the GLOBAL menu AUTO SAVE function is ON, the currently active patch cannot be selected as the destination.

4 | To complete patch storing/swapping

• Press **STORE/SWAP** ○ .

• After "COMPLETE!" appears on the display, the store/swap patch opens.

HINT

• To cancel this, press any key instead of **STORE/SWAP** ○ .

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Setting patch-specific parameters

1 | To activate the TOTAL menu

- Press **TOTAL** ○ .

NOTE
- Settings made for TOTAL parameters are saved separately for each patch.

NAME/PATCH

CHAIN/
CTRL SW/PDL
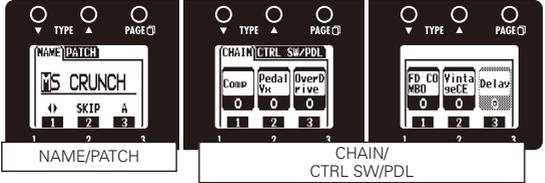
2 | To change the patch name

- Turn **1**, **2** and **3** of the left effect.
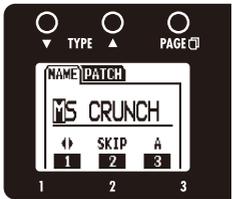
1 ◆ : Turn **1** to move the cursor.

2 SKIP : Turn **2** to change the type of character/symbol.

3 A : Turn **3** to change the character.

NOTE
- The following characters and symbols can be used.
  ! # $ % & ' () +, -. ; = @ [] ^ _ ` { } ~A–Z, a–z, 0–9, (space)

3 | To adjust the patch level

- Press ○ **PAGE** of the left effect and turn **1** .
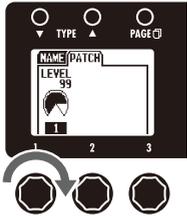
NOTE
- The setting range is 0–120.

HINT
- To change the overall volume of all patches, adjust the master level. (See page 20.)

16

4 | To change the order of the effects

- Turn ⬡¹ , ⬡² and ⬡³ of the middle and right effects to change effect positions.

⌄
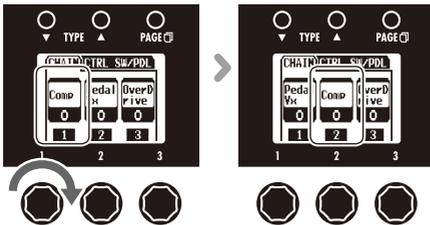
> **HINT**
> - Effects that are OFF appear gray.

5 | To set an optional footswitch function

- Press ⭕ **PAGE** and turn ⬡¹ of the middle effect.

⌄

- Effect functions that can be assigned are shown.
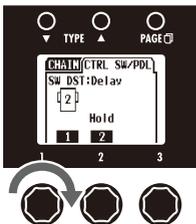
> **HINT**
> - BYPASS/MUTE: Use to bypass or mute the effect.
> - TAP TEMPO: Press the footswitch repeatedly at the desired tempo to set the tempo used for rhythms, the looper and effects.
> - NO ASSIGN: No function is assigned to the footswitch.
> - If the selected parameter has multiple functions, use ⬡² to select one.

> **NOTE**
> - In order to use the function set, the corresponding effect must also be ON.
> - See "Effect types and parameters" for details about the functions that can be assigned for each effect.
> - If you connect a ZOOM FP01 or FP02 pedal to the **G3X**, you can use it as a volume pedal.

6 | To set an expression pedal function

Using the built-in expression pedal of the **G3X** or an optional external expression pedal (ZOOM FP01/FP02) connected to a **G3**, you can control volume and effect parameters in real-time.

■ **To select the controlled parameter**

- Press ○ **PAGE▢** of the middle effect and turn ◉ of the right effect.

- Parameters that can be assigned to the expression pedal are shown on the right display.
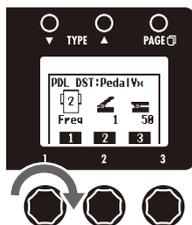
NOTE

- If multiple effects that support AUTO ASSIGN are active, all their corresponding parameters will be assigned to the expression pedal at the same time.
- See "Effect types and parameters" for details about the functions that can be assigned for each effect.

HINT

- INPUT VOL: Controls the input level.
- OUTPUT VOL: Controls the output level. (Does not affect the volume of the rhythm or looper).
- AUTO ASSIGN: When an effect that supports auto assign is selected, a parameter will be assigned to the pedal automatically as follows.

Effect type	Parameter
PedalVx	Freq
PedalCry	Freq
TheVibe	Speed
PDL Pitch	Bend
PDL MnPitch	Bend

- NO ASSIGN: no function is assigned to the footswitches.

- The effect that assigned to the expression pedal can be used to turn an effect ON/OFF with the pedal switch.

■ **Set the parameter range that the pedal can adjust**

2

• Turn ⬣ of the right effect to set the minimum value.

3

• Turn ⬣ of the right effect to set the maximum value.

⌄


```
     ○        ○        ○
     ▼  TYPE  ▲     PAGE
   ┌──────────────────────┐
   │PDL_DST:PedalVx       │
   │ ⌐2┐    ◢    ▰▰       │
   │ Freq    1    50       │
   │  1      2    3        │
   └──────────────────────┘
     1        2        3
```
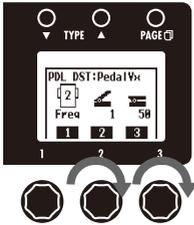
┌─────────── **HINT** ───────────────────────────────────────┐

• The minimum value can be set higher than the maximum value. When set this way, pushing the pedal down decreases the effect, while letting it up increases the effect.

• When using AUTO ASSIGN, the minimum and maximum values of parameters are set automatically and cannot be changed.

└───┘

7 | To exit the TOTAL menu

TOTAL

• Press ○ .

Changing Various Settings

---

1 | To activate the GLOBAL menu

• Press $\bigcirc$ **GLOBAL** .

∨

| MASTER/SIG. PATH | BATTERY/LCD/SAVE | USB AUDIO/VERSION |
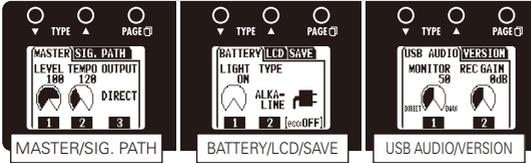
NOTE

• Global parameter settings affect all patches.

---

2 | To adjust the master level

• Turn $\bigotimes$ of the left effect.

∨
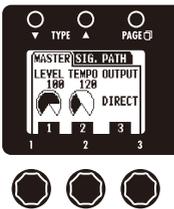
NOTE

• The setting range is 0-120.

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3 | To set the master tempo

• Turn **2** of the left effect.
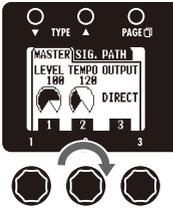
NOTE

• The setting range is 40-250.
• This tempo setting is used by every effect, rhythms and the looper.

■ Setting the tempo by tapping

• Press **TAP** two or more times at the desired tempo.
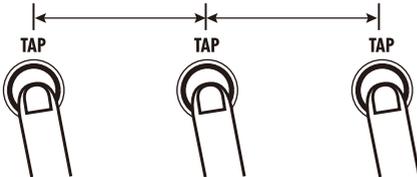
HINT

• You can also set the tempo using an FS01 footswitch (sold separately). (See page 17.)

4 | To select the connected equipment

• Turn **3** of the left effect.

Parameter value	Meaning
DIRECT	Use when connected to headphones or monitor speakers
COMBO FRONT	Use when connected to an ordinary combo amp input
STACK FRONT	Use when connected to an ordinary stack amp input
COMBO POWER AMP	Use when connected to an ordinary combo amp return
STACK POWER AMP	Use when connected to an ordinary stack amp return

5 | To change the direction of the signal flow

• Press ⭕ on the left effect.
  PAGE ⭤

∨

• Turn 🔘 to set the signal flow direction.
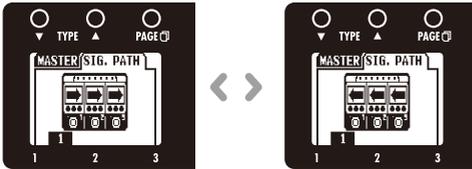
6 | To set the amount of time until the backlight dims

• Turn 🔘 of the middle effect.

∨
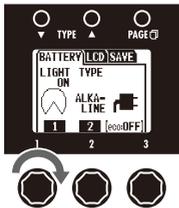
> **NOTE**
> • The setting options are ON and 1–30 seconds.

> **HINT**
> • The amount of power consumed can be reduced by dimming the backlight.

7 | To select the battery type

- Turn **2** ⬢ of the middle effect to set the battery type to ALKALINE or Ni-MH (nickel-metal hydride).

⌄
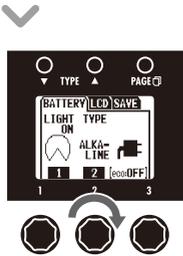
▮▮▯ : Operating on batteries

🔌 : Operating on adapter power

⟳ : Operating on USB bus power

NOTE

- Set the battery type correctly in order to allow the remaining battery charge to be shown accurately.

8 | To check the eco mode status

- The eco mode ON/OFF status is shown beneath the power icon.

⌄
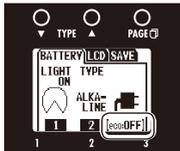
9 | To adjust the display contrast

- Press ◯ **PAGE** of the middle effect.

⌄

- Turn **1** ⬢ , **2** ⬢ and **3** ⬢ of the middle effect.
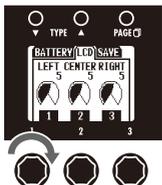
1 ● : Left display

2 ● : Center display

3 ● : Right display

10 | To set the auto save function

• Press ○ of the middle effect.

PAGE ▢

• Turn ◉ of the middle effect.
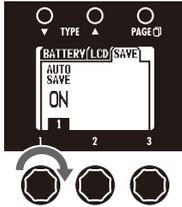
HINT

• ON: Patch changes will be saved automatically.
• OFF: Patch changes will not be saved until they are saved manually. (See page 14.)

11 | To adjust the USB audio monitoring balance

• Turn ◉ of the right effect.
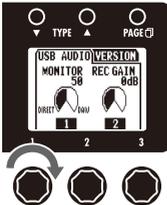
NOTE

• This adjusts the balance between the output signal from the DAW software (computer) and the DIRECT signal from the unit (after effects).
• The setting range is 0-100.
• Set to 0 to monitor only the DIRECT signal or 100 to monitor only the DAW (computer) output signal.

24

12 | To adjust the recording level

• Turn **2** ⬡ of the right effect.
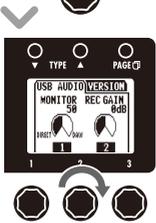
NOTE
• This adjusts the level of the signal sent to the DAW software (computer).
• The setting range is ±6 dB.

13 | To view the firmware versions

• Press ○ **PAGE⬚** of the right effect.
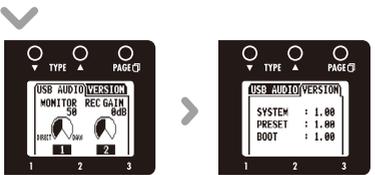
HINT
• Check the ZOOM website (http://www.zoom.co.jp) for the latest firmware versions.

14 | To exit the GLOBAL menu

• Press **GLOBAL** ○ .

Using the Tuner

1 | To activate the tuner

• Press ◎ ² for 1 second.

˅

▽ TYPE ▲ PAGE▢	▽ TYPE ▲ PAGE▢	▽ TYPE ▲ PAGE▢
1 BYPASS / To HOME	NOTE —	TUNER SETTINGS / CALIB TYPE / 440Hz CHRO-MATIC / 1 2
1 2 3	1 2 3	1 2 3
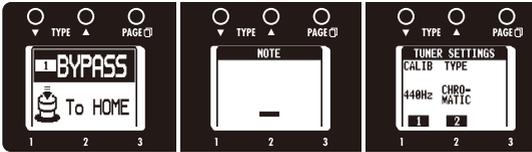
NOTE

• Turn ● ¹ of the left effect to switch between BYPASS and MUTE.

2 | To change the tuner's standard pitch

• Turn ● ¹ of the right effect.

˅

▽ TYPE ▲ PAGE▢
TUNER SETTINGS / CALIB TYPE / 440Hz CHRO-MATIC / 1 2
1 2 3
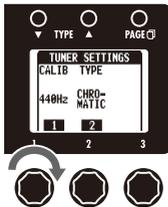
NOTE

• The standard pitch for middle A can be adjusted to 435 - 445 Hz.
• The standard pitch setting is saved even when the power is turned OFF.

3 | To select the tuner type

• Turn ● ² of the right effect.

˅

▽ TYPE ▲ PAGE▢
TUNER SETTINGS / CALIB TYPE FLAT / 440Hz GUITAR b×0 / 1 2 3
1 2 3
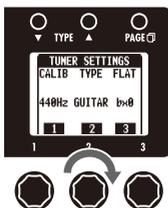
CHROMATIC
The chromatic tuner shows the nearest pitch name (semitone) and how far the input sound is from that pitch.

Other tuner types
Depending on the selected type, the nearest string name and how far the sound input is from that pitch are shown. Select from the following tunings.

Display	Meaning	String number/Note name						
		7	6	5	4	3	2	1
GUITAR	Standard tuning for guitars, including 7-string guitars	B	E	A	D	G	B	E
OPEN A	In open A tuning, the open strings make an A chord	-	E	A	E	A	C#	E
OPEN D	In open D tuning, the open strings make a D chord	-	D	A	D	F#	A	D
OPEN E	In open E tuning, the open strings make an E chord	-	E	B	E	G#	B	E
OPEN G	In open G tuning, the open strings make a G chord	-	D	G	D	G	B	D
DADGAD	This alternate tuning is often used for tapping, etc.	-	D	A	D	G	A	D

4 | To use a drop tuning

• Turn **3** of the right effect.
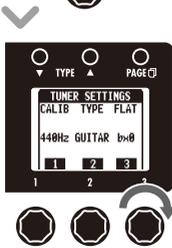
NOTE

• You can lower the tuning by one (♭×1), two (♭×2) or three (♭×3) semitones.
• Drop tuning is not possible when the TYPE is set to CHROMATIC.

5 | To tune the guitar

• Play the open string that you want to tune and tune it.

■ CHROMATIC TUNER

The name of the nearest note and the pitch accuracy are shown.

| Flat | Correct pitch | Sharp |
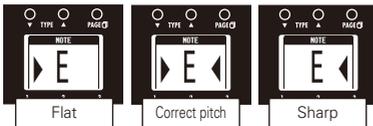
■ OTHER TUNERS

The number of the nearest string and the pitch accuracy are shown.

| Flat | Correct pitch | Sharp |
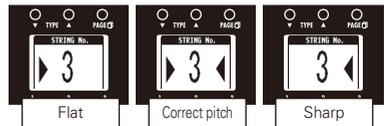
HINT

• The keys above the displays also light to show the pitch accuracy.

Pitch too low ← → Pitch too high

Pitch correct
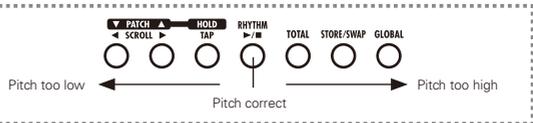
6 | To end tuning

• Press ○ **1** , ○ **2** or ○ **3** .

Using Rhythms

1 | To activate a rhythm

• Press ⭕ RHYTHM ▶/■ .

▼

• The rhythm pattern starts to play and the rhythm setting screens open.

RHYTHM PATTERN

TEMPO

LEVEL
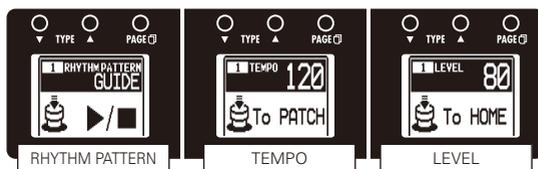
HINT
• You can use a rhythm pattern while using the looper.

2 | To select the rhythm pattern

• Turn ⬡ of the left effect.

▼
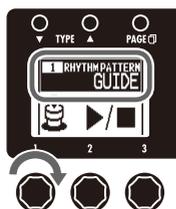
NOTE
• See page 59 for types of patterns.

3 | To adjust the tempo

• Turn ⬡ of the middle effect.
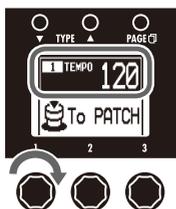
▼

HINT
• You can also set the tempo using ⭕ TAP .

NOTE
• The setting range is 40-250.
• This tempo setting is used by every effect, rhythms and the looper.

4 | To adjust the rhythm level

- Turn ⬡¹ of the right effect.

⌄
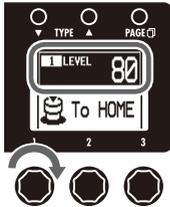
NOTE
- The setting range is 0-100.

5 | To stop the rhythm

- Press ⊚¹ .

HINT
- Press ⊚¹ again to restart rhythm pattern playback.

6 | To complete setting the rhythm

■ **The rhythm stops and the previous screen reappears**

- Press ○ (RHYTHM ▶/■) .

■ **To select a patch (and keep the rhythm playing)**

- Press ⊚² .

■ **To return to the Home Screens (and keep the rhythm playing)**

- Press ⊚³ .

Using the Looper

1 | To activate the Looper

- Press ◎ **3** for 1 second.

⌄

▼ TYPE ▲ PAGE	▼ TYPE ▲ PAGE	▼ TYPE ▲ PAGE
1 TIME Manual REC	**1** TEMPO 120 TAP TEMPO	Loop Lv Setting 100 To HOME
TIME	TEMPO	LOOPER LEVEL SETTING
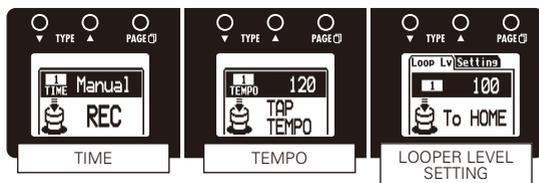
2 | To set the recording time

- Turn **1** on the left effect.

⌄

▼ TYPE ▲ PAGE

1
TIME Manual
REC

1   **2**   **3**
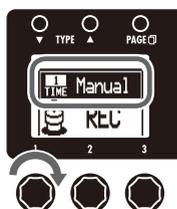
Manual
Use the footswitch to start and stop recording.

Note mark
Set the recording time by setting the tempo and the number of quarter notes.

> **NOTE**
> - The looper can record 1.5–40 seconds (20 seconds when UNDO is enabled).
> - If the setting (number of quarter notes) would not fall in this range, it will automatically be adjusted.
> - Changing the recording time will erase the currently recorded loop.

3 | To adjust the tempo

- Turn **1** of the middle effect.

⌄

▼ TYPE ▲ PAGE

1
TEMPO 120
TEMPO

1   **2**   **3**
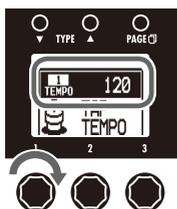
> **HINT**
> - You can also set the tempo using **TAP** ◯ .
> - If no loop has been recorded yet, you can also set the tempo by tapping ◎ **2** .

> **NOTE**
> - The setting range is 40-250.
> - Changing the tempo will erase the currently recorded loop.
> - This tempo setting is used by every effect, rhythms and the looper.

4 | To record a phrase and play it back

• Press ⊚¹.
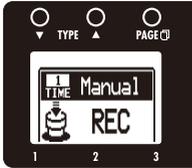
Recording standby   Recording   Loop playing back
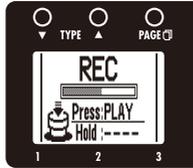
■ If set to "Manual"

• When ⊚¹ is pressed again or the maximum recording time (about 40 seconds) is reached, loop playback starts (and "PLAY" appears on the display).

■ If set to a note mark

• After recording continues for the set time, loop playback starts (and "PLAY" appears on the display).

HINT

• During recording, press ⊚² to cancel recording.

NOTE

• During rhythm playback, recording will start after the precount.
• Since quantization is applied during rhythm playback, even if you stop the recording a little out of time, adjustment will be made automatically and the loop will play with correct timing.

5 | To stop loop playback

• Press ⊚².

31

6 | To overdub a recorded loop

■ **To start overdubbing**

- During loop playback, press (◎)¹.

Loop playing back   Overdubbing

PLAY   ODUB
Press:ODUB   Press:PLAY
Hold :----   Hold :----
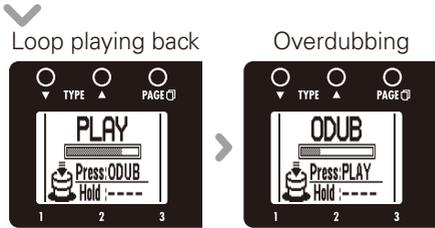
■ **To end overdubbing**

- Press (◎)¹ again.

Overdubbing   Loop playing back

ODUB   PLAY
Press:PLAY   Press:ODUB
Hold :----   Hold :----
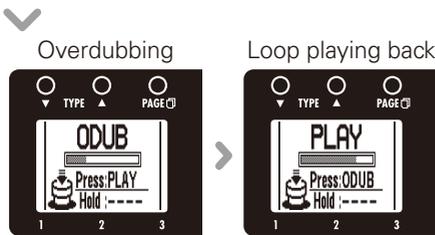
7 | To erase the loop

- Press (◎)² for 1 second.

- "CLEAR" appears on the display.

TEMPO 120
CLEAR
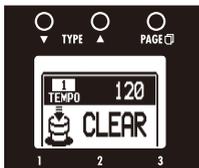
8 | To adjust the loop volume

■ To adjust the volume of the looped phrase

• Turn ⬡ of right effect.
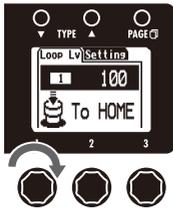
NOTE
• The setting range is 0–100.

■ To adjust the volume of the rhythm

• Press ◯ **PAGE** of the right effect and turn ⬡ **3** .
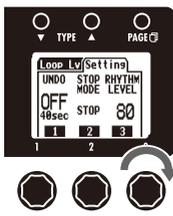
NOTE
• The setting range is 0–100.

9 | To return to the Home Screens

• Press ◎ **3** .

HINT
• You can return to the Home Screens while the loop is playing.

NOTE
• Returning to the Home Screens will not erase the loop.
• Turning the power OFF will erase the loop.

10 | To change the Looper settings

• Press ⭕ of the right effect.
  PAGE 🗐
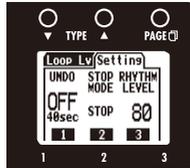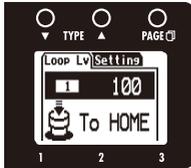
■ To activate the Undo function

• Turn 🛑 of the right effect.
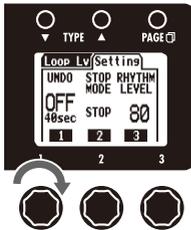
NOTE

• When Undo is ON, the maximum loop recording time is limited to 20 seconds.

HINT

• When Undo is ON, you can cancel the last overdubbing by pressing ◎¹ for 1 second.
  After undoing, you can also redo by pressing ◎¹ for 1 second again, restoring the last overdubbing.

■ To select the STOP MODE

• Turn **2** ⬡ of the right effect.
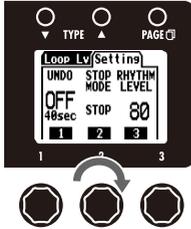
STOP MODE	How loop playback stops
STOP	Playback stops immediately
FINISH	Playback stops after the loop plays to its end
FADE OUT	Playback stops after fading out

HINT

• Even when set to "FINISH" or "FADE OUT", you can stop loop playback immediately by pressing and holding down ◎ **2** .

Using Audio Interface Functions

This unit can be used with computers running the following operating systems.

■ Compatible OS

Windows

Windows® XP SP3 (32bit) or newer

Windows® Vista SP1 (32bit, 64bit) or newer

Windows® 7 (32bit, 64bit)

32bit: Intel® Pentium® 4 1.8GHz or faster, RAM 1GB or more

64bit: Intel® Pentium® Dual-Core 2.7GHz or faster, RAM 2GB or more

Mac

OS X 10.5/10.6/10.7

Intel® Core Duo 1.83GHz or faster

RAM 1GB or more

■ Quantization (bit-rate)

16-bit

■ Sampling frequency

44.1kHz

For details about recording, playback and other functions, please see the included startup guide.

HINT

- You can adjust the balance between the signals from the **G3/G3X** and the computer. (See page 24.)
- You can adjust the recording level. (See page 25.)
- When its POWER switch is set to OFF, the **G3/G3X** can be connected to a computer by USB and powered by its USB bus.

NOTE

- To monitor the signal of your connected guitar after it has passed through your DAW software (computer), set the USB AUDIO MONITOR balance to 100. (See page 24.)
  At other settings, the signals from the computer and the **G3/G3X** will be mixed, causing the output signal to sound like a flanger effect is being used.

Adjusting the expression pedal

1 | To calibrate its sensitivity

- While pressing ⌒ **GLOBAL** , set the POWER switch to ON.
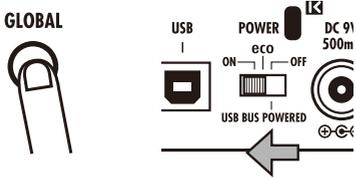
NOTE

- Calibrate the pedal if:
  - Pressing the pedal does not have much effect.
  - The volume or tone changes too much even when only pressing the pedal lightly.

- Following the instructions shown, operate the pedal and press ⌒ **STORE/SWAP** each time.
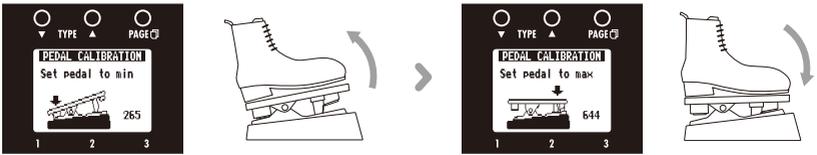
- When calibration is over, "OK!" appears on the screen and play mode starts.

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

2 | To adjust the torque

You can use a 5mm hex key (Allen wrench) to adjust the torque of the expression pedal.

- Insert the hex key into the torque adjustment screw on the side of the pedal.
  Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.

Loosen   Tighten
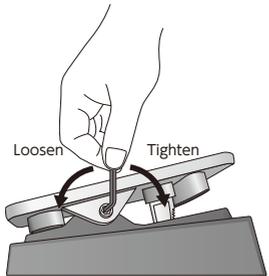
NOTE
- Be careful when loosening a torque adjustment screw, because if you loosen it too much, it could come off inside the unit, making it impossible to hold the pedal in place.

37

Updating the firmware

To download the latest firmware Update application:

• Visit the ZOOM website (http://www.zoom.co.jp).

> **HINT**
> • Open the GLOBAL menu to check the current firmware versions. (See page 25.)

1 | To prepare to update the firmware

• Confirm that the POWER switch is set to OFF.

∨

◄ SCROLL ►

• While pressing both ◯ ◯ , connect the unit to a computer using the USB cable.

∨
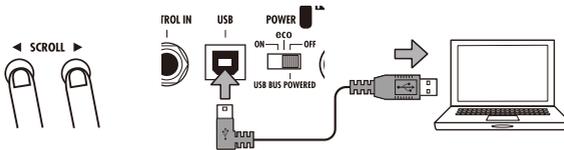
• The VERSION UPDATE screen appears.

```
VERSION UPDATE

Ready for
version update!
```

2 | To update the firmware

• Launch the firmware update application on your computer, and execute the update.

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

> **HINT**
> • See the ZOOM website for instructions about how to use the application.

3 | To complete updating

- When the **G3/G3X** has finished updating, "Complete!" appears on the display.

  ⌄

- Disconnect the USB cable.

  HINT
  - Updating the firmware will not erase saved patches.

Restoring the **G3/G3X** to its factory default settings

1. To use the All Initialize function

- While pressing
  STORE/SWAP
  ◯ , set the POWER switch to ON.

  STORE/SWAP

  USB   POWER   D
                  5(
         eco
  ON —|— OFF

  USB BUS POWERED

  ⌄
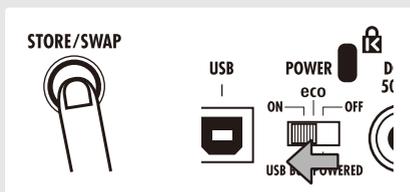
- The All Initialize screen appears.

  All Initialize

  Are You Sure?

  YES : STORE
  NO : ANY KEY

2. To execute the All Initialize function

- Press
  STORE/SWAP
  ◯ .

  NOTE
  - Press any key other than STORE/SWAP ◯ to cancel.

  HINT
  - Executing the All Initialize function will restore all the settings of the **G3/G3X**, including its patches, to factory defaults. Do not use this function unless you are certain that you want to do this.

Effect Types and Parameters

Effect number | Parameter | Parameter range

Effect type | Effect explanation | Footswitch function

091 DynaDelay	This dynamic delay adjusts the volume of the effect sound according to the input signal level.	FS	InputMute

		Knob1			Knob2			Knob3	
Page01	Time	1–2000	♪	Sense	-10– -1, 1–10	P	Mix	0–100	P
	Sets the delay time.			Adjusts the effect sensitivity.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	F.B	0–100	P	Level	0–150	(P)			
	Adjusts the feedback amount.			Adjusts the output level.					

Effect screen

Tempo synchronization possible icon

Parameter explanation

Pedal control possible icon

Automatic assignment icon

■ Effect Types and Parameters

001 Comp	This compressor in the style of the MXR Dyna Comp.								
		Knob1			Knob2			Knob3	
Page01	Sense	0–10	P	Tone	0–10		Level	0–150	P
	Adjusts the compressor sensitivity.			Adjusts the tone.			Adjusts the output level.		
Page02	ATTCK	Slow, Fast							
	Sets compressor attack speed to Fast or Slow.								

002 RackComp	This compressor allows more detailed adjustment than COMP.								
		Knob1			Knob2			Knob3	
Page01	THRSH	0–50	P	Ratio	1–10		Level	0–150	P
	Sets the level that activates the compressor.			Adjusts the compression ratio.			Adjusts the output level.		
Page02	ATTCK	1–10							
	Adjusts the compressor attack rate.								

003 M Comp	This compressor provides a more natural sound.								
		Knob1			Knob2			Knob3	
Page01	THRSH	0–50	P	Ratio	1–10		Level	0–150	P
	Sets the level that activates the compressor.			Adjusts the compression ratio.			Adjusts the output level.		
Page02	ATTCK	1–10							
	Adjusts the compressor attack rate.								

004 SlowATTCK	This effect slows the attack of each note, resulting in a violin-like performance.								
		Knob1			Knob2			Knob3	
Page01	Time	1–50	P	Curve	0–10	P	Level	0–150	P
	Adjusts the attack time.			Set the curve of volume change during attack.			Adjusts the output level.		
Page02									

005 ZNR	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.								
		Knob1			Knob2			Knob3	
Page01	THRSH	1–25	P	DETCT	GtrIn, EfxIn		Level	0–150	P
	Adjusts the effect sensitivity.			Sets control signal detection level.			Adjusts the output level.		
Page02									

006 NoiseGate	This is a noise gate that cuts the sound during playing pauses.							
		Knob1			Knob2		Knob3	
	Page01	THRSH	1–25	P	Level	0–150	P		
		Adjusts the effect sensitivity.			Adjusts the output level.				
	Page02								

007 DirtyGate	This vintage style gate features a characteristic way of closing.							
		Knob1			Knob2		Knob3	
	Page01	THRSH	1–25	P	Level	0–150	P		
		Adjusts the effect sensitivity.			Adjusts the output level.				
	Page02								

008 GraphicEQ	This unit has a six band equalizer.							
		Knob1			Knob2		Knob3	
	Page01	160Hz	-12–12		400Hz	-12–12		800Hz	-12–12
		Boosts or cuts the low (160 Hz) frequency band.			Boosts or cuts the low-middle (400 Hz) frequency band.			Boosts or cuts the middle (800 Hz) frequency band.	
	Page02	3.2kHz	-12–12		6.4kHz	-12–12		12kHz	-12–12
		Boosts or cuts the high (3.2 kHz) frequency band.			Boosts or cuts the extremely high (6.4 kHz) frequency band.			Boosts or cuts the harmonics (12 kHz) frequency band.	
	Page03	Level	0–150	P					
		Adjusts the output level.							

009 ParaEQ	This is a 2-band parametric equalizer.							
		Knob1			Knob2		Knob3	
	Page01	Freq1	20Hz–20kHz		Q1	0.5, 1, 2, 4, 8, 16		Gain1	-12–12
		Adjusts center frequency of EQ1.			Adjusts EQ1 Q.			Adjusts EQ1 gain.	
	Page02	Freq2	20Hz–20kHz		Q2	0.5, 1, 2, 4, 8, 16		Gain2	-12–12
		Adjusts center frequency of EQ2.			Adjusts EQ2 Q.			Adjusts EQ2 gain.	
	Page03	Level	0–150	P					
		Adjusts the output level.							

010 CombFLTR	This effect uses the comb filter that results from fixing the modulation of the flanger like an equalizer.							
		Knob1			Knob2		Knob3	
	Page01	Freq	1–50	P	Reso	-10–10	P	Mix	0–100	P
		This sets the emphasized frequency.			Adjusts the intensity of the resonance sound of the effect.			Adjusts the amount of effected sound that is mixed with the original sound.	
	Page02	HiDMP	0–10		Level	0–150	P		
		Adjusts the treble attenuation of the effect sound.			Adjusts the output level.				

011 AutoWah	This effect varies wah in accordance with picking intensity.							
		Knob1			Knob2		Knob3	
	Page01	Sense	-10–1, 1–10	P	Reso	0–10	P	Level	0–150	P
		Adjusts the sensitivity of the effect.			Adjusts the intensity of the resonance sound.			Adjusts the output level.	
	Page02								

012 Resonance	This effect varies the resonance filter frequency according to picking intensity.							
		Knob1			Knob2		Knob3	
	Page01	Sense	-10–1, 1–10	P	Reso	0–10	P	Level	0–150	P
		Adjusts the sensitivity of the effect.			Adjusts the intensity of the resonance sound.			Adjusts the output level.	
	Page02								

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013 Cry	This effect varies the sound like a talking modulator.								
		Knob1			**Knob2**			**Knob3**		
Page01	Range	1–10		P	Reso	0–10		P	Sense	-10–1, 1–10	P
	Adjusts the frequency range processed by the effect.			Adjusts the intensity of the modulation resonance sound.			Adjusts the sensitivity of the effect.		
Page02	Bal	0–100		P	Level	0–150		P			
	Adjusts the balance between original and effect sounds.			Adjusts the output level.					

014 M-Filter	This envelope filter has the flavor of a MOOG MF-101 low pass filter and can be set in a wide range.								
		Knob1			**Knob2**			**Knob3**		
Page01	Freq	0–100		P	Sense	0–10			Reso	0–10	P
	Sets minimum frequency of envelope filter.			Sets effect sensitivity.			Sets effect resonance.		
Page02	Type	HPF, BPF, LPF			Chara	2Pole, 4Pole			VLCTY	Fast, Slow	
	Sets filter type.			Adjusts amount of filter applied.			Sets speed of filter action.		
Page03	Bal	0–100		P	Level	0–150		P			
	Adjusts the balance between original and effect sounds.			Adjusts the output level.					

015 Step	This special effect gives the sound a stepped quality.								
		Knob1			**Knob2**			**Knob3**		
Page01	Depth	0–100			Rate	0–50	♪	P	Reso	0–10	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the intensity of the modulation resonance sound.		
Page02	Shape	0–10			Level	0–150		P			
	Adjusts the effect envelope.			Adjusts the output level.					

016 SeqFLTR	The sequence filter has the flavor of a Z.Vex Seek-Wah.								
		Knob1			**Knob2**			**Knob3**		
Page01	Step	2–8			PTTRN	1–8			Speed	1–50	♪ P
	Adjusts number of sequence steps.			Sets effect pattern.			Sets modulation speed.		
Page02	Shape	0–10			Reso	0–10		P	Level	0–150	P
	Sets effect sound envelope.			Sets effect resonance.			Adjusts the output level.		

017 RndmFLTR	This filter effect changes character randomly.								
		Knob1			**Knob2**			**Knob3**		
Page01	Speed	1–50	♪	P	Range	0–100		P	Reso	0–10	P
	Sets modulation speed.			Adjusts frequency range affected.			Sets effect resonance.		
Page02	Type	HPF, BPF, LPF			Chara	2Pole, 4Pole			Bal	0–100	P
	Sets filter type.			Adjusts amount of filter applied.			Adjusts the balance between original and effect sounds.		
Page03	Level	0–150		P							
	Adjusts the output level.								

018 Booster	The booster increases signal gain to make the sound more powerful.								
		Knob1			**Knob2**			**Knob3**		
Page01	Gain	0–100		P	Tone	0–100			Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02											

019 OverDrive	Simulation of the Boss OD-1, the compact effect box that was the first to take the "overdrive" title.								
		Knob1			**Knob2**			**Knob3**		
Page01	Gain	0–100		P	Tone	0–100			Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02											

020	T Scream	Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

021	Governor	Simulation of the Guv'nor distortion effect from Marshall.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

022	Dist+	Simulation of the MXR distortion+ effect that made distortion popular worldwide.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

023	Dist 1	Simulation of the Boss DS-1 distortion pedal, which has been a long-seller.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

024	Squeak	Simulation of the popular Pro Co Rat famous for its edgy distortion sound.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

025	FuzzSmile	Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

026	GreatMuff	Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

027	MetalWRLD	Simulation of the Boss Metal Zone, which is characterized by long sustain and a powerful lower midrange.									
				Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
		Page02									

Effect Types and Parameters

028 HotBox	Simulation of the compact Matchless Hotbox pre-amplifier with a built-in tube.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

029 Z Clean	ZOOM original unadorned clean sound.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

030 Z MP1	An original sound created by merging characteristics of an ADA MP1 and a MARSHALL JCM800.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

031 Z Bottom	A high gain sound that emphasizes low and middle frequencies.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

032 Z Dream	A high gain sound for lead playing based on the Mesa Boogie Road King Series II Lead channel.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

033 Z Scream	An original high gain sound balanced from low to high frequencies.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

034 Z Neos	A crunch sound modeled on the sound of a modified British class A combo amplifier.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

035 Z Wild	A high gain sound with even more overdrive boost.									
		Knob1				Knob2			Knob3	
	Page01	Gain	0–100		P	Tone	0–100		Level	0–150	P
		Adjusts the gain.				Adjusts the tone.			Adjusts the output level.	
	Page02									

036	Lead	Lead a bright and smooth distortion sound.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.	
		Page02								

037	ExtremeDS	This distortion effect boasts the highest gain in the world.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts the tone.			Adjusts the output level.	
		Page02								

038	Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.							
			Knob1			Knob2			Knob3	
		Page01	Top	0–100	P	Body	0–100		Level	0–150	P
			Adjusts the unique string tone of acoustic guitars.			Adjusts the body resonance of acoustic guitars.			Adjusts the output level.	
		Page02								

039	FD COMBO	Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.	
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.	
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.				

040	DELUXE-R	This models the sound of a Fender Deluxe Reverb made in 1965.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.	
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.	
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.				

041	FD VIBRO	Modeled sound of a '63 Fender Vibroverb.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.	
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.	
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.				

042	US BLUES	Crunch sound of a Fender Tweed Bassman.							
			Knob1			Knob2			Knob3	
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.	
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.	
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.				

043 VX COMBO — Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

044 VX JMI — This simulates the sound of an early model of a class-A British combo amp.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

045 BG CRUNCH — Crunch sound of a Mesa Boogie MkIII combo amp.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

046 MATCH 30 — Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

047 CAR DRIVE — This models the sound of a Carr Mercury high-end small combo amp.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

048 TW ROCK — This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.

		Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tube	0–100			Level	0–150		P	
	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.				
Page02	Trebl	0–100			Middl	0–100			Bass	0–100			
	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.				
Page03	Prese	0–100			CAB	See Table 1							
	Adjusts volume of super-high frequencies.				Selects cabinet.								

049	TONE CITY	This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

050	HW STACK	Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

051	TANGERINE	This models the Orange Graphic 120 with its unique design and sound.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

052	B-BREAKER	This models the sound of a Marshall 1962 Bluesbreaker combo amp.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

053	MS CRUNCH	The crunch sound of the Marshall 1959 that has given birth to many legends.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

054	MS 1959	This models the sound of a Marshall 1959 Plexi made in 1969.									
			Knob1			**Knob2**			**Knob3**		
		Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
			Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
			Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Page03	Prese	0–100		CAB	See Table 1				
			Adjusts volume of super-high frequencies.			Selects cabinet.					

055 MS DRIVE	The high gain sound of a JCM2000 Marshall stack amp.								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

056 BGN DRIVE	This simulates the lead sound from channel 3 of a Bogner Ecstasy.								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

057 BG DRIVE	The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

058 DZ DRIVE	The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

059 ALIEN	This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

060 REVO-1	This simulates the high-gain sound of a Krank Revolution 1 Plus.								
		Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

061 Tremolo

This effect varies the volume at a regular rate.

		Knob1			Knob2				Knob3		
Page01	Depth	0–100		P	Rate	0–50	♪	P	Level	0–150	P
	Adjust the depth of the modulation.				Adjusts the rate of the modulation.				Adjusts the output level.		
Page02	Wave	UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9		P							
	Sets the modulation waveform.										

062 Slicer

This effect creates a rhythmical sound by continuously slicing the input.

		Knob1			Knob2				Knob3		
Page01	PTTRN	1–20			Speed	1–50	♪	P	Bal	0–100	P
	Sets effect pattern.				Sets modulation speed.				Adjusts the balance between original and effect sounds.		
Page02	THRSH	0–50			Level	0–150	P				
	Adjusts effect threshold.				Adjusts the output level.						

063 Phaser

This effect adds a phasing variation to the sound.

		Knob1			Knob2				Knob3		
Page01	Rate	1–50	♪	P	Color	4 STG, 8 STG, inv 4, inv 8			Level	0–150	P
	Sets the speed of the modulation.				Sets the tone of the effect type.				Adjusts the output level.		
Page02											

064 DuoPhase

This effect combines two phasers.

		Knob1			Knob2				Knob3		
Page01	RateA	1–50	♪	P	RateB	1–50, SyncA, RvrsA		P	Level	0–150	P
	Adjusts speed of LFO A modulation.				Adjusts speed of LFO B modulation.				Adjusts the output level.		
Page02	ResoA	0–10		P	ResoB	0–10		P	Link	Seri, Para, STR	
	Adjusts resonance of LFO A modulation.				Adjusts resonance of LFO B modulation.				Sets how two phasers are connected.		
Page03	DPT_A	1–100		P	DPT_B	1–100		P			
	Adjusts depth of LFO A modulation.				Adjusts depth of LFO B modulation.						

065 WarpPhase

This phaser has a one way effect.

		Knob1			Knob2				Knob3		
Page01	Speed	1–50	♪	P	Reso	0–10		P	Level	0–150	P
	Sets modulation speed.				Sets effect resonance.				Adjusts the output level.		
Page02	DRCTN	Go, Back									
	Sets direction of warping.										

066 Chorus

This effect mixes a shifted pitch with the original sound to add movement and thickness.

		Knob1			Knob2				Knob3		
Page01	Depth	0–100			Rate	1–50		P	Mix	0–100	P
	Sets the depth of the modulation.				Sets the speed of the modulation.				Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10			Level	0–150	P				
	Adjusts the tone.				Adjusts the output level.						

067 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.

		Knob1			Knob2				Knob3		
Page01	Cent	-25–25			PreD	0–50			Mix	0–100	P
	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.				Sets the pre-delay time of the effect sound.				Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10			Level	0–150	P				
	Adjusts the tone.				Adjusts the output level.						

Effect Types and Parameters

068 VintageCE — This is a simulation of the BOSS CE-1.

	Knob1			Knob2			Knob3		
Page01	Comp	0–9		Rate	1–50	P	Mix	0–100	P
	Sets the sensitivity of the compressor.			Sets the speed of the modulation.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Level	0–150	P						
	Adjusts the output level.								

069 StereoCho — This is a stereo chorus with a clear tone.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100	P	Rate	1–50	P	Mix	0–100	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

070 Ensemble — This is a chorus ensemble that features three-dimensional movement.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100		Rate	1–50	P	Mix	0–100	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

071 VinFLNGR — This analog flanger sound is similar to an MXR M-117R.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100	P	Rate	0–50	♪ P	Reso	-10–10	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the intensity of the modulation resonance.		
Page02	PreD	0–50	P	Mix	0–100	P	Level	0–150	P
	Sets pre-delay time of effect sound.			Adjusts the amount of effected sound that is mixed with the original sound.			Adjusts the output level.		

072 Flanger — This is a jet sound like an ADA flanger.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100	P	Rate	0–50	♪ P	Reso	-10–10	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the intensity of the modulation resonance.		
Page02	PreD	0–50	P	Mix	0–100	P	Level	0–150	P
	Sets pre-delay time of effect sound.			Adjusts the amount of effected sound that is mixed with the original sound.			Adjusts the output level.		

073 DynaFLNGR — The volume of the effect sound changes according to the input signal level with this dynamic flanger.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100		Rate	0–50	♪ P	Sense	-10–1, 1–10	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the sensitivity of the effect.		
Page02	Reso	-10–10	P	Level	0–150	P			
	Adjusts the intensity of the modulation resonance.			Adjusts the output level.					

074 Vibrato — This effect automatically adds vibrato.

	Knob1			Knob2			Knob3		
Page01	Depth	0–100		Rate	0–50	♪ P	Bal	0–100	P
	Sets the depth of the modulation.			Sets the speed of the modulation.			Adjusts the balance between original and effect sounds.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

075 Octave — This effect adds sound one octave and two octaves below the original sound.

	Knob1			Knob2			Knob3		
Page01	Oct1	0–100	P	Oct2	0–100	P	Dry	0–100	P
	Adjusts the level of the sound one octave below the effect sound.			Adjusts the level of the sound two octaves below the effect sound.			Adjusts the volume of the unaffected sound.		
Page02	Chara	0–100		Tone	0–10		Level	0–150	P
	Adjusts effect character.			Adjusts the tone.			Adjusts the output level.		

076 PitchSHFT

This effect shifts the pitch up or down.

		Knob1				Knob2				Knob3		
Page01	Shift	-12–12 , 24			Tone	0–10			Bal	0–100		P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.				Adjusts the tone.				Adjusts the balance between original and effect sounds.			
Page02	Fine	-25–25			Level	0–150		P				
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.				Adjusts the output level.							

077 MonoPitch

This is a pitch shifter with little sound variance for monophonic (single note) playing.

		Knob1				Knob2				Knob3		
Page01	Shift	-12 – 12 , 24			Tone	0–10			Bal	0–100		P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.				Adjusts the tone.				Adjusts the balance between original and effect sounds.			
Page02	Fine	-25 – 25			Level	0–150		P				
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.				Adjusts the output level.							

078 HPS

This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.

		Knob1				Knob2				Knob3		
Page01	Scale	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 2)			Key	C, C#, D, D#, E, F, F#, G, G#, A, A#, B			Mix	0–100		P
	Sets the pitch of the pitch-shifted sound added to the original sound.				Sets the tonic (root) of the scale used for pitch shifting.				Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	Tone	0–10			Level	0–150		P				
	Adjusts the tone.				Adjusts the output level.							

079 BendCho

This effect provides pitch bending that uses the input signal as trigger and processes each note separately.

		Knob1				Knob2				Knob3		
Page01	Depth	0–100			Time	0–50		P	Bal	0–100		P
	Adjusts the effect depth.				Sets time before effect starts.				Adjusts the balance between original and effect sounds.			
Page02	Mode	Up, Down			Tone	0–10			Level	0–150		P
	Sets direction of pitch bend.				Adjusts the tone.				Adjusts the output level.			

080 RingMod

This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.

		Knob1				Knob2				Knob3		
Page01	Freq	1–50		P	Tone	0–10			Bal	0–100		P
	Sets the frequency of the modulation.				Adjusts the tone.				Adjusts the balance between original and effect sounds.			
Page02	Level	0–150		P								
	Adjusts the output level.											

081 BitCrush

This effect creates a lo-fi sound.

		Knob1				Knob2				Knob3		
Page01	Bit	4–16			SMPL	0–50		P	Bal	0–100		P
	Sets bit depth.				Sets sampling rate.				Adjusts the balance between original and effect sounds.			
Page02	Tone	0–10			Level	0–150		P				
	Adjusts the tone.				Adjusts the output level.							

082 Bomber

This effect produces an explosive sound when picking.   **FS** Trigger

		Knob1				Knob2				Knob3		
Page01	PTTRN	HndGn, Arm, Bomb, Thndr			Decay	1–100		P	Bal	0–100		P
	Sets type of effect sound.				Sets length of reverberations.				Adjusts the balance between original and effect sounds.			
Page02	THRSH	0–50			Power	0–30			Tone	0–10		
	Adjusts effect threshold.				Adjusts strength of explosive sound.				Adjusts the tone.			
Page03	Level	0–150		P								
	Adjusts the output level.											

083	MonoSynth		This effect produces the sound of a monophonic (single-note playing) guitar synthesizer that detects the pitch of the input signal.						

			Knob1			Knob2			Knob3		
	Page01	Synth	0–100	P	Dry	0–100	P	Level	0–150	P
		Adjusts synthesizer sound level.			Adjusts level of original sound.			Adjusts the output level.		
	Page02	Wave	Sine, Tri, SawUp, SawDn		Tone	0–10		Speed	0–100	P
		Sets waveform.			Adjusts the tone.			Adjusts smoothness of pitch change.		

084 Z-Organ — This effect simulates an organ sound.

		Knob1			Knob2			Knob3		
Page01	Upper	0–100	P	Lower	0–100	P	Dry	0–100	P
	Adjusts volume of high frequencies.			Adjusts volume of low frequencies.			Adjusts level of original sound.		
Page02	HPF	0–10		LPF	0–10		Level	0–150	P
	Adjusts high-pass filter cutoff frequency.			Adjusts low-pass filter cutoff frequency.			Adjusts the output level.		

085 Delay — This long delay has a maximum length of 2500 ms. **FS** Hold, InputMute

		Knob1			Knob2			Knob3		
Page01	Time	1–2500	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		P-P	MONO, P-P		Level	0–150	P
	Adjusts the treble attenuation of the delay sound.			Sets delay output to mono or ping-pong.			Adjusts the output level.		

086 TapeEcho — This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes. **FS** InputMute

		Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪ P	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		Level	0–150	P			
	Adjusts the treble attenuation of the delay sound.			Adjusts the output level.					

087 ModDelay — This delay effect allows the use of modulation. **FS** InputMute

		Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Rate	1–50	P	Level	0–150	P			
	Sets the speed of the modulation.			Adjusts the output level.					

088 AnalogDly — This analog delay simulation has a long delay with a maximum length of 2500 ms. **FS** Hold, InputMute

		Knob1			Knob2			Knob3		
Page01	Time	1–2500	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		P-P	MONO, P-P		Level	0–150	P
	Adjusts the treble attenuation of the delay sound.			Sets delay output to mono or ping-pong.			Adjusts the output level.		

089 ReverseDL — This reverse delay is a long delay with a maximum length of 1250 ms. **FS** Hold, InputMute

		Knob1			Knob2			Knob3		
Page01	Time	10–1250	♪	F.B	0–100	P	Bal	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the balance between original and effect sounds.		
Page02	HiDMP	0–10		Level	0–150	P			
	Adjusts the treble attenuation of the delay sound.			Adjusts the output level.					

090 MultiTapD

This effect produces several delay sounds with different delay times. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2500	♪	PTTRN	1–8		Mix	0–100	P
	Sets the delay time.			Sets the tap pattern, which varies from rhythmical to random patterns.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

091 DynaDelay

This dynamic delay adjusts the volume of the effect sound according to the input signal level. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	Sense	-10– -1, 1–10	P	Mix	0–100	P
	Sets the delay time.			Adjusts the effect sensitivity.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	F.B	0–100	P	Level	0–150	P			
	Adjusts the feedback amount.			Adjusts the output level.					

092 FilterDly

This effect filters a delayed sound. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Rate	1–50	P	Depth	0–100	P	Reso	0–10	P
	Sets the speed of the modulation.			Sets the depth of the modulation.			Adjusts the intensity of the modulation resonance.		
Page03	Level	0–150	P						
	Adjusts the output level.								

093 PitchDly

This effect applies pitch shift to a delayed sound. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000		Pitch	-12–12	P	Mix	0–100	P
	Sets the delay time.			Sets volume of pitch shift applied to delayed sound.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	F.B	0–100	P	Tone	0–10		Level	0–150	P
	Adjusts the feedback amount.			Adjusts the tone.			Adjusts the output level.		

094 StereoDly

This stereo delay allows the left and right delay times to be set separately. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	TimeL	1–1000	♪	TimeR	1–1000	♪	Mix	0–100	P
	Adjusts delay time of left channel delay.			Adjusts delay time of right channel delay.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	LchFB	0–100	P	RchFB	0–100	P	Level	0–150	P
	Adjusts delay feedback of left channel.			Adjusts delay feedback of right channel.			Adjusts the output level.		
Page03	LchLv	0–100	P	RchLv	0–100	P			
	Adjusts delay output of left channel.			Adjusts delay output of right channel.					

095 PhaseDly

This effect applies a phaser to a delayed sound. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Rate	1–50	P	Color	4 STG, 8 STG, inv 4, inv 8		Level	0–150	P
	Sets the speed of the modulation.			Sets the tone of the effect type.			Adjusts the output level.		

096 TrgHldDly

This delay samples and holds using picking as the trigger. **FS** | InputMute

	Knob1			Knob2			Knob3		
Page01	Time	10–1000		Duty	25–100		Mix	0–100	P
	Sets the delay time.			Sets the time that the sample-and-hold sound is produced.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	THRSH	0–30		Level	0–150	P			
	Adjusts effect threshold.			Adjusts the output level.					

097 HD Reverb		This is a high-definition reverb.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	0–100		Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–200		HPF	0–10		Level	0–150	P
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts high-pass filter cutoff frequency.			Adjusts the output level.		

098 Hall		This reverb effect simulates the acoustics of a concert hall.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30	P	Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–100		Level	0–150	P			
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts the output level.					

099 Room		This reverb effect simulates the acoustics of a room.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30	P	Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–100		Level	0–150	P			
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts the output level.					

100 TiledRoom		This reverb effect simulates the acoustics of a tiled room.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30	P	Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–100		Level	0–150	P			
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts the output level.					

101 Spring		This reverb effect simulates a spring reverb.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30	P	Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–100		Level	0–150	P			
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts the output level.					

102 Arena		This reverb effect simulates the acoustics of a large enclosure such as a sports arena.						FS	InputMute	
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30	P	Tone	0–10		Mix	0–100	P
		Sets the duration of the reverberations.			Adjusts the tone.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	PreD	1–100		Level	0–150	P			
		Adjusts the delay between input of the original sound and start of the reverb sound.			Adjusts the output level.					

103 EarlyRef		This effect reproduces only the early reflections of reverb.								
		Knob1			Knob2			Knob3		
	Page01	Decay	1–30		Shape	-10–10	P	Mix	0–100	P
		Adjusts the duration of the reverb.			Adjusts the effect envelope.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page02	Tone	0–10		Level	0–150	P			
		Adjusts the tone.			Adjusts the output level.					

104	Air	This effect reproduces the ambience of a room, to create spatial depth.											
				Knob1				Knob2				Knob3		
		Page01	Size	1–100			Tone	0–10			Mix	0–100		P
			Sets the size of the space.				Adjusts the tone.				Adjusts the amount of effected sound that is mixed with the original sound.			
		Page02	Ref	0–10		P	Level	0–150		P				
			Adjusts the amount of reflection from the wall.				Adjusts the output level.							

105	Comp+OD	This effect combines compressor and overdrive.											
				Knob1				Knob2				Knob3		
		Page01	Comp	0–10			Gain	0–100		P	Level	0–150		P
			Sets compressor strength.				Sets overdrive gain.				Adjusts the output level.			
		Page02	Tone	0–100										
			Sets overdrive tone.											

106	Comp+Phsr	This effect combines compressor and phaser.											
				Knob1				Knob2				Knob3		
		Page01	Comp	0–10			Rate	1–50	♪	P	Level	0–150		P
			Sets compressor strength.				Sets the speed of the modulation.				Adjusts the output level.			
		Page02	Color	4 STG, 8 STG, inv 4, inv 8										
			Sets phaser color.											

107	Comp+AWah	This effect combines compressor and auto-wah.											
				Knob1				Knob2				Knob3		
		Page01	Comp	0–10			Sense	-10–1, 1–10		P	Level	0–150		P
			Sets compressor strength.				Sets auto-wah sensitivity.				Adjusts the output level.			
		Page02	Reso	0–10		P								
			Sets resonance of auto-wah.											

108	Cho+Dly	This effect combines chorus and delay.											
				Knob1				Knob2				Knob3		
		Page01	ChoRt	1–50		P	ChoMx	0–100		P	DlyTm	1–2000	♪	
			Adjusts chorus rate.				Adjusts chorus mix.				Adjusts delay time.			
		Page02	DlyFB	0–100		P	DlyMx	0–100		P	Level	0–150		P
			Adjusts delay feedback.				Adjusts delay mix.				Adjusts the output level.			

109	Dly+Rev	This effect combines delay and reverb.											
				Knob1				Knob2				Knob3		
		Page01	DlyTm	1–1500	♪		DlyMx	0–100		P	RevMx	0–100		P
			Adjusts delay time.				Adjusts delay mix.				Adjusts reverb mix.			
		Page02	DlyFB	0–100		P	Level	0–150		P				
			Adjusts delay feedback.				Adjusts the output level.							

110	Cho+Rev	This effect combines chorus and reverb.											
				Knob1				Knob2				Knob3		
		Page01	ChoRt	1–50		P	ChoMx	0–100		P	RevMx	0–100		P
			Adjusts chorus rate.				Adjusts chorus mix.				Adjusts reverb mix.			
		Page02	Level	0–150		P								
			Adjusts the output level.											

111	FLG+VCho	This effect combines flanger and vintage chorus.											
				Knob1				Knob2				Knob3		
		Page01	FlgDp	0–100		P	FlgRt	0–50	♪	P	ChoMx	0–100		P
			Adjusts flanger depth.				Adjusts flanger rate.				Adjusts vintage chorus mix.			
		Page02	ChoRt	1–50		P	Level	0–150		P				
			Adjusts vintage chorus rate.				Adjusts the output level.							

Effect Types and Parameters

112 PedalVx — This simulates a vintage British wah pedal.

		Knob1			Knob2			Knob3		
Page01	Freq	1–50	Ⓟ	DryMX	0–100	P	Level	0–150	P	
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.			
Page02										

113 PedalCry — This simulates a vintage CRYBABY wah pedal.

		Knob1			Knob2			Knob3		
Page01	Freq	1–50	Ⓟ	DryMX	0–100	P	Level	0–150	P	
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.			
Page02										

114 TheVibe — This vibe sound features unique undulations.

		Knob1			Knob2			Knob3		
Page01	Speed	0–50	Ⓟ	Depth	0–100	P	Bias	0–100	P	
	Sets modulation speed.			Sets the depth of the modulation.			Adjusts bias of waveform modulation.			
Page02	Wave	0–100	P	Mode	VIBRT, CHORS		Level	0–150	P	
	Adjusts modulation waveform.			Sets effect to vibrato or chorus.			Adjusts the output level.			

115 PDL Pitch — Use an expression pedal to change the pitch in real time with this effect.

		Knob1			Knob2			Knob3		
Page01	Color	1–9 (See Table 3)		Tone	0–10		Bend	0–100	Ⓟ	
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.			
Page02	Mode	Up, Down		Level	0–150	P				
	Sets the direction of the pitch change to Up or Down.			Adjusts the output level.						

116 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.

		Knob1			Knob2			Knob3		
Page01	Color	1–9 (See Table 3)		Tone	0–10		Bend	0–100	Ⓟ	
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.			
Page02	Mode	Up, Down		Level	0–150	P				
	Sets the direction of the pitch change to Up or Down.			Adjusts the output level.						

■Table 1

Type	Modeled cabinet and speakers
FD COMBO 2x12	Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers
DELUXE-R 1X12	Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker
FD VIBRO 2x10	Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers
US BLUES 4x10	Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers
VX COMBO 2x12	British combo amp cabinet with 2x12-inch Celestion Alnico speakers
VX JMI 2x12	Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers
BG CRUNCH 1x12	Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker
MATCH 30 2x12	Matchless DC30 cabinet with 2x12-inch Celestion speakers
CAR DRIVE 1x12	Carr Mercury cabinet with 1x12-inch Eminence speaker
TW ROCK 1x12	Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker
TONE CITY 4x12	Cabinet with 4x12-inch Fane speakers
HW STACK 4x12	Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers
TANGERINE 4x12	Orange Graphic 120 cabinet with 4x12-inch Celestion speakers
B-BREAKER 2x12	Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers
MS CRUNCH 4x12	Marshall 1959 cabinet with 4x12-inch Celestion speakers
MS 1959 4x12	Marshall 1959 B cabinet with 4x12-inch Celestion speakers
MS DRIVE 4x12	Marshall JCM2000 cabinet with 4x12-inch Celestion speakers
BGN DRIVE 4x12	Bogner Ecstasy cabinet with 4x12-inch Celestion speakers
BG DRIVE 4x12	Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers
DZ DRIVE 4x12	Diezel Herbert cabinet with 4x12-inch Celestion speakers
ALIEN 4x12	Engl Invader cabinet with 4x12-inch Celestion speakers
REVO-1 4x12	Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers
OFF	No cabinet used.

■Table 2

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

■Table 3

Color	Pedal min	Pedal max	Color	Pedal min	Pedal max
1	0 cent	+1 octave	6	-1 octave + original	+1 octave + original
2	0 cent	+2 octaves	7	-700 cents + original	+500 cents + original
3	0 cent	-100 cents	8	Doubling	Detuned + original
4	0 cent	-2 octave	9	-∞ (0 Hz) + original	+1 octave + original
5	0 cent	−∞			

Troubleshooting

The unit will not turn ON

- Confirm that the POWER switch is set to "ON". When using bus power, set the switch to "OFF" before connecting the USB cable.
- When using batteries, confirm that they still have a charge.

No sound or very low volume

- Check the connections (→P4–5).
- Adjust the patch level (→P16).
- Adjust the master level (→P20).
- When adjusting the volume with an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that unit is not in mute mode (→P26).

There is a lot of noise

- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter.

The sound distorts strangely/has an odd timbre

- Set the OUTPUT parameter according to the output equipment (→P21).
- Set the ACTIVE/PASSIVE switch according to the type of guitar pickups or the device connected directly to the **G3**/**G3X** (→P5).

An effect is not working

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

The expression pedal is not working well

- Check the expression pedal settings (→P18).
- Adjust the expression pedal (→P37).

The recorded level in a DAW is low

- Check the recording level setting (→P25).

Batteries lose their charge quickly

- Confirm that you are not using manganese batteries. Alkaline batteries should provide 6 hours of continuous operation.
- Check the battery setting (→P23).
- Set the type of battery being used to enable the remaining charge to be shown more accurately.

Specifications

Effect types		116 types
Number of simultaneous effects		6
Number of user banks/patches		10 patches x 10 banks
Sampling frequency		44.1kHz
A/D conversion		24-bit with 128x oversampling
D/A conversion		24-bit with 128x oversampling
Signal processing		32-bit floating point & 32-bit fixed point
Frequency characteristics		20-20 kHz +1 dB, -3 dB (10 kΩ load)
Display		LCD x 3
Input		Standard monaural phone jack
		Rated input level -20dBm
		Input impedance 1MΩ
		ACTIVE/PASSIVE (switch selectable)
Output	**R**	Standard monaural phone jack
		Maximum output level:
		Line: +5 dBm (with output load impedance of 10 kΩ or more)
	L/MONO/PHONES	Standard stereo phone jack (line/headphones)
		Maximum output level:
		Line: +5 dBm (with output load impedance of 10 kΩ or more)
		Headphones: 20 mW + 20 mW (into 32 Ω load)
	BALANCED OUTPUT	XLR connector
		Output impedance
		100 Ω (HOT-GND, COLD-GND), 200 Ω (HOT-COLD)
		PRE/POST (switch selectable)
		GND LIFT (switch selectable)
Control input		For FP01/FP02/FS01
Power		AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16)
		Batteries 6 hours of continuous operation using 4 AA
		alkaline batteries
		USB Bus power
Dimensions		G3 170mm(D) x 234mm(W) x 54mm(H)
		G3X 175mm(D) x 323mm(W) x 66mm(H)
USB		USB Audio
Weight		G3 1.2kg
		G3X 1.6kg
Options		FP01/FP02 expression pedal and FS01 foot switch

• 0dBm = 0.775Vrms

Rhythm List

#	PatternName	TimSig
1	GUIDE	4/4
2	8Beat1	4/4
3	8Beat2	4/4
4	8Beat3	4/4
5	8SHFFL	4/4
6	16Beat1	4/4
7	16Beat2	4/4
8	16SHFFL	4/4
9	Rock	4/4
10	Hard	4/4
11	Metal1	4/4
12	Metal2	4/4
13	Thrash	4/4
14	Punk	4/4

#	PatternName	TimSig
15	DnB	4/4
16	Funk1	4/4
17	Funk2	4/4
18	Hiphop	4/4
19	R'nR	4/4
20	Pop1	4/4
21	Pop2	4/4
22	Pop3	4/4
23	Dance1	4/4
24	Dance2	4/4
25	Dance3	4/4
26	Dance4	4/4
27	3Per4	3/4
28	6Per8	3/4

#	PatternName	TimSig
29	5Per4_1	5/4
30	5Per4_2	5/4
31	Latin	4/4
32	Ballad1	4/4
33	Ballad2	3/4
34	Blues1	4/4
35	Blues2	3/4
36	Jazz1	4/4
37	Jazz2	3/4
38	Metro3	3/4
39	Metro4	4/4
40	Metro5	5/4
41	Metro	

G3 / G3X
Guitar Effects & Amp Simulator

Sound Laboratory — ZOOM

G3 / G3X presets have been created by professional guitarists.

- BANK C : Richie Kotzen
- BANK D : Kiko Loureiro
- BANK E : Rob Caggiano
- BANK F : Mike Orlando

Manufacturer names and product names mentioned in this patch list are trademarks or registered trademarks of their respective owners and do not indicate any affiliation with ZOOM CORPORATION.
All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

BANK / PATCH		PATCH NAME	COMMENT
Demo / A	0	WAH BGN	This drive sound uses the BGN DRIVE effect. Press the expression pedal down to use pedal wah.
	1	TREM FD	This uses FD COMBO for a clean sound. Use the expression pedal to control the Tremolo effect.
	2	DZ Bend	This high-gain sound combines DZ DRIVE and PDL Mono Pitch.
	3	Movejet	The expression pedal controls the Resonance of the Flanger in this simple flanger sound.
	4	FunkyWah	This is a funky pedal wah sound. Turn the compressor and phaser ON for a perfect tone for single-note muted backing lines.
	5	MS Echo	Use the expression pedal with this 70s Marshall sound to control the TapeEcho Mix.
	6	MultiMod	This rich modulation sound with a wide stereo feel is created by a combination of DuoPhase and StereoChorus effects.
	7	ShuffleAT	Using the Slicer, this patch automatically generates a shuffle backing pattern.
	8	DriveA-Wah	Combining a nice drive sound with auto-wah, this patch sings in response to dynamics with both single note lines and chords.
	9	Taste-AC	You don't need to change your axe in the middle of a show. This patch uses the acoustic simulator for a tone with a lot of air.
B	0	GoodFuzz	With this patch, you can get a great fuzz sound no matter what the volume setting of the guitar. The clear sound when the volume is around 2 is really great!
	1	Jazz	This sound is good for jazz with a cool tone.
	2	Fripper	This ambient ReverseDelay sound uses a spacious loop. Use the expression pedal to control the ReverseDelay.
	3	Horn	Short reflections from the Air effect make this patch sound like a wind instrument. This is great for playing sax-style phrases.
	4	Clean FLNG	Instead of chorus, this clean sound is modulated by a flanger effect. Suits a retro atmosphere.
	5	DST&VIBRO	This bluesy drive sound combines DIST and FD VIBRO effects.
	6	Fast Filt	This filter sound responds quickly to picking dynamics. Single note lines work best with this effect.
	7	CRY&BLUES	This crunch sound uses the B-BREAKER effect. Use the expression pedal to assign PedalCry.
	8	BoostCity	This drive sound uses the TONE CITY effect. Turn the Booster ON for an even more powerful sound.
	9	Heaven	This patch creates a chord sound that will make you feel like you are in Heaven. This is recommended for long chord backing parts.
Richie Kotzen / C	0	StereoFunk	This auto-wah sound is cool and funky. The Air effect creates wide stereo imaging.
	1	Tele ClnRW	A wide stereo chorus and hard compression create a clean sound for backing parts.
	2	410BlsSolo	Delay and reverb are added to the US BLUES 4x10 combo sound. Hit an open chord, let it ring and check the sustain!
	3	Str Cln LD	This combines chorus and delay in a tone with aggressive compression. The tone is clean, but suitable when you want to solo through a high gain amp.
	4	Trem Clean	This clean sound has a vintage feel. Use the expression pedal to control the tremolo.
	5	Elec Rhyth	This rhythm sound for classic hard rock uses a little EarlyRef. Remember the shorts and the backpack?
	6	Washed Out	The CAR DRIVE, Cho+Dly and Comp in this patch create a big overdriven tone that sounds like multiple layered guitars.
	7	BigFatFlng	This dirty, big-bottomed flanged guitar sound transforms a clean amp into a fat rocking sound!
	8	Robo Funk	M Comp, RndmFLTR, and ParaEQ create a sick funk sound best for quick staccato single-note lines.
	9	Fool Frnds	This emulates the sound of an acoustic guitar plugged directly into an amp. Reverb is optional.
Kiko Loureiro / D	0	MatchVibe	This classic rock tone uses MATCH 30. Turn OverDrive on for leads or TheVibe on for backing.
	1	Revolving	This heavy sound with a beautiful low end is great for riffs. Boost and delay can also be added in this patch that is great for modern metal style solos.
	2	Livid	This clean sound uses a chorus and two delays to create width perfect for arpeggios and chords.
	3	ValleyRock	Add flanger and delay to this 80s Heavy Rock sound for a Van Halen flavor.
	4	IndieDrive	This indie rock patch has two types of delays that can be used independently or simultaneously.
	5	MetallicCh	A slight chorus gives this modern heavy sound greater width.
	6	Progressng	This prog metal solo tone for fast picking has an effective modulated ping-pong delay.
	7	Enfermo	This heavy rock tone uses the Booster to maximize lead sounds.
	8	7 mirrors	This is a tribute to the enigmatic master guitarist Allan Holdsworth.
	9	HolyShift	This sound features pitch shifting and is great for solos. Use the expression pedal to control the HPS Mix.
Rob Caggiano / E	0	Honeydrip	This is a very usable sound for single note lines and lead playing.
	1	It's Alive	This killer sound for solos has a vocal quality depending on the guitar note pitch.
	2	Tropicana	This lead tone features the TANGERINE amp sound.
	3	Thrash Em	No explanation needed for this exemplary thrash sound.
	4	Zipper	This really obnoxious fuzzed-out sound has some depth added by the Air effect.
	5	Solottery	Using BG CRUNCH, this smooth and squashed solo sound adds nice warmth with AnalogDly.
	6	Creeper	This ominous and creepy sound is great with an amp.
	7	Heavy D	This heavy tone that uses Z Bottom and BG DRIVE was designed with drop D tuning in mind.
	8	Classic	This patch has a very Classic Rock feel to it and is great with an amp.
	9	Wood	This sound uses Governor, M Comp and DELUXE-R for a woody drive tone. The Cry effect adds the feeling of a human voice.

BANK / PATCH		PATCH NAME	COMMENT
Mike Orlando / F	0	XtremeWah	This is a spacious and distorted auto wah sound. The expression pedal controls the delay feedback.
	1	HeavyMedal	This very saturated distortion sound is great for heavy metal and rock, as well as rhythm and lead playing.
	2	MetaSynCor	Synth octaves and a lush delay make this tone huge. The expression pedal controls the synth.
	3	StackedUp	This is a classic British rock tone. The expression pedal controls the delay.
	4	AngelFaze	This patch adds a tone that sound like an acoustic sound with a beautiful phase effect. The expression pedal controls the FilterDly Mix.
	5	MrGovenor	This uses the Governor effect to produce an overdrive sound good for rock. Use the expression pedal to control the Delay Mix.
	6	PitchedOut	This insane pitch transposition sound is great for tricky solos. The expression pedal controls the HPS Mix.
	7	Open Wah!	This cry effect is great for soloing and chord playing. The expression pedal controls the delay of DLY+Reverb.
	8	CrunchCore	Chorus adds width to this big rock sound. Use the expression pedal to control the StereoCho Mix.
	9	DreamScape	With this clean filter effect the notes seem to take off in a pitch-changing delay. This is great for special effects and unaccompanied moments.
Amp Modeling / G	0	FD COMBO	This is the clean sound of the FD COMBO. Press the expression pedal down to turn PedalVx ON.
	1	DELUXE-R	This crunch sound uses the DELUXE-R effect. Turn the HotBox ON to boost it even more.
	2	FD VIBRO	This crunch sound uses the FD VIBRO model. Use the expression pedal to add Tremolo.
	3	US BLUES	This crunch sound uses the US BLUES model. Use the expression pedal to add TapeEcho.
	4	VX COMBO	This crunch sound uses the VX COMBO model. Use the expression pedal to add Ensemble.
	5	VX JMI	This crunch sound uses VX JMI. Turn the Booster ON for solos.
	6	BG CRUNCH	This crunch sound uses the BG CRUNCH model. EarlyRef provides the secret ingredient.
	7	MATCH 30	This clean sound uses the MATCH30 model and gets more width from the Air effect.
	8	CAR DRIVE	This crunch sound uses CAR DRIVE and features resonance characteristic of a small amp.
	9	TW ROCK	This crunch sound uses the TW ROCK model. Reverberations from the PhaseDly stand out.
H	0	TONE CITY	This crunch sound uses the TONE CITY model. Use the expression pedal to add Flanger.
	1	HW STACK	This clean sound uses the HW STACK model and gives the sound a 3D feeling with a combination of EarlyRef and Air effects.
	2	TANGERINE	This crunch sound uses the TANGERINE effect. Try turning the Phaser ON.
	3	B-BREAKER	This crunch sound uses the B-Breaker model. The open tone is characteristic of an open-back amp.
	4	MS CRUNCH	This solo sound combines MS CRUNCH and T Scream and features ping-pong Delay.
	5	MS 1959	This is the MS 1959 crunch. The Vibe is ready to be activated at the head of the chain.
	6	MS DRIVE	This drive sound uses the MS DRIVE model. Turn Comp ON to get a clean sound.
	7	BGN DRIVE	This drive sound is based on the BGN DRIVE effect. Use the expression pedal to control the StereoDly Mix.
	8	BG DRIVE	This is the high-gain sound of the BG DRIVE model. Move the expression pedal to raise the pitch by 2 octaves!
	9	DZ DRIVE	This high-gain sound uses DZ DRIVE and features a crisp, tight tone.
Guitar Legend / I	0	ALIEN	This high-gain sound uses the ALIEN effect. This monstrous tone features a fat low-end.
	1	REVO-1	This high-gain sound uses REVO-1. The NoiseGate shuts out noise.
	2	JB Crunch	This long reverb sound is ideal for emotional performances like when Jeff Beck plays "Amazing Grace."
	3	BrianDL	This patch was inspired by the sound used by Queen's Brian May in "Brighton Rock." The delay flying left and right every two beats is the key.
	4	Smooth	This smooth distortion sound is inspired by Eric Johnson's performance of "Cliffs of Dover."
	5	Hendrix	Press down on the pedal to turn PedalVx ON in this Jimi Hendrix sound. Use the expression pedal to control wah and The Vibe.
	6	MetalKirk	This modeled Mesa Boogie Dual Rectifier sound is perfect for riffs with the right amount of gain. Use the expression pedal to turn wah ON.
	7	U2...	This dotted-eighth-note delay that bounces left and right was popularized by U2's guitarist The Edge.
	8	E.V.H	This captures the crisp riffing sound of Van Halen's "You Really Got Me."
	9	Beatle AC	This is the characteristic thick crunch sound used by The Beatles in their early days.
J	0	J.Page	This is the sound used by Jimmy Page live at Madison Square Garden. Turn the wah ON to get it!
	1	Layla...	This tone can be heard in Eric Clapton's eternal hit Layla. Enjoy it with a Strat in a between pickup setting.
	2	Mr.Moore	This extreme Marshall sound is a tribute to Gary Moore.
	3	M.S-Wah	Everyone has tried Michael Schenker's half-cocked wah sound once, right?
	4	JazzFusion	John Scofield inspired this crunch with chorus sound. This patch is perfect for funky jazz fusion.
SFX	5	Step Chord	Use the tap button to match the tempo of the song that you play and strum a power cord just once to create a new arrangement.
	6	FilterCLN	The M-Filter responds slowly to picking dynamics for a clean sound. This effect is good for cutting, arpeggios and other chord playing.
	7	Theremin	This patch simulates the strange sound of a Theremin using the MonoSynth effect. Use your arm to change the pitch in large increments for a more convincing performance.
	8	Atom	This hall sound is created by setting the pitch delay interval to two.
	9	DreamSeq	This special effect sound uses Z Dream and SeqFLTR effects. Use the expression pedal to control the StereoDly Mix.