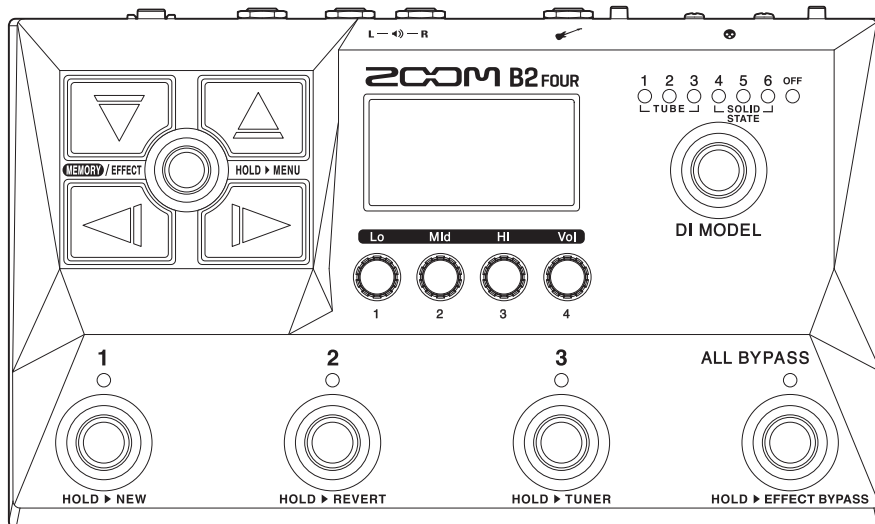


B2 FOUR

EFFECTS & AMP EMULATOR






Effect Types and Parameters


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

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Effect explanation overview








Effect type		Effect explanation		Parameter range		Tempo synchronization possible icon
DELAY		This long delay has a maximum length of 4000 ms.				
	TIME	Sets the delay time.	1 – 4000			
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 			
	REPEAT	Adjusts the number of repeats.	0 – 100			
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100			
	Effect Screen	Parameter	Parameter explanation			

Pedal control possible icon				
PEDAL VOLUME	The volume curve of the volume pedal can be set.			
	P VOL	Adjusts the volume.	0 – 100	P
	MIN	Adjusts the volume when the pedal is at minimum position.	0 – 100	
	MAX	Adjusts the volume when the pedal is at maximum position.	0 – 100	
	CURVE	Sets the volume curve.	A, B	




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[DYNAMICS]

DYNAMIC COMPRESSOR	This is a simulation of the MXR Dyna Comp. Added parameters allow you to adjust the tone and the compressor attack speed.			
	SENSE	Adjusts the sensitivity of the effect.	0 – 10	
	ATTACK	Sets compressor attack speed to FAST or SLOW.	SLOW, FAST	
	TONE	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BLACK OPTICAL COMPRESSOR	This is a simulation of the Demeter COMP-1 Compulator. Added parameters allow you to adjust the tone.			
	COMP	Adjusts the depth of the compression.	0 – 100	
	LO	Adjusts volume of low frequencies.	0 – 100	
	HI	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
OPTICAL COMPRESSOR	This is an optical compressor.			
	DRIVE	Adjusts the depth of the compression.	0 – 10	
	LO	Adjusts volume of low frequencies.	0 – 100	
	HI	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DUAL COMPRESSOR	This is a compressor which allows separate settings for the low frequency and high frequency range.			
	FREQ	Adjusts the crossover point between the high frequency and low frequency range.	300 Hz – 1.5 kHz	
	LOCOMP	Adjusts the compression depth in the low frequency range.	0 – 50	
	HICOMP	Adjusts the compression depth in the high frequency range.	0 – 50	
	VOL	Adjusts the volume.	0 – 100	
MULTIBAND COMPRESSOR	This is a simulation of the MultiComp (MODE:MB).			
	COMP	Adjusts the depth of the compression.	0 – 100	
	LOTHR	Adjusts the threshold that triggers the low-frequency effect.	0 – 100	
	HITHR	Adjusts the threshold that triggers the high-frequency effect.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
GLAM COMPRESSOR	This compressor becomes a glamorous tone as increasing the Shape parameter. Also, you can mix the original sound.			
	COMP	Adjusts the depth of the compression.	0 – 100	
	SHAPE	Emphasizes high and low frequencies.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
160 COMPRESSOR	This compressor is in the style of the dbx 160A.			
	THRSHLD	Adjusts the threshold that determines when the effect is activated.	-60 – 0	
	RATIO	Adjusts the compression ratio.	1.0 – 10.0	
	KNEE	Sets the type of knee.	SOFT, HARD	
	VOL	Adjusts the volume.	0 – 100	






[DYNAMICS]

1176 LIMITER	This is a simulation of the UREI 1176LN.			
	INPUT	Adjusts the input level.	0 – 80	
	RATIO	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1	
	RELEASE	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70	
	OUTPUT	Adjusts the output level.	0 – 80	
ZOOM NOISE REDUCTION	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.			
	DETECT	Sets control signal detection level.	GTRIN, EFXIN	
	DEPTH	Sets the depth of noise reduction.	0 – 100	
	THRSHLD	Adjusts the effect sensitivity.	0 – 100	
	DECAY	Adjust the envelope release.	0 – 100	
SLOW ATTACK	This effect slows the attack of each note, resulting in a violin-like performance.			
	TIME	Adjusts the attack time.	1 – 50	
	CURVE	Set the curve of volume change during attack.	0 – 10	
	TONE	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	






[FILTER]

BASS AUTO WAH	You can adjust the mix of this bass guitar auto-wah with the original signal.			
	SENSE	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ENVELOPE FILTER	This models the MXR envelope filter.			
	THRSHLD	Adjusts the effect sensitivity.	0 – 100	
	ATTACK	Adjusts the attack speed.	0 – 100	
	MODE	Sets direction of movement of the filter.	UP, DOWN	
	VOL	Adjusts the volume.	0 – 100	
AUTO FILTER	This is a resonance filter with a sharp envelope.			
	MODE	Sets direction of movement of the filter.	UP, DOWN	
	SENSE	Adjusts the sensitivity of the effect.	1 – 10	
	PEAK	Adjusts the Q value of the filter.	0 – 10	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
ZTRON FILTER	This is like a Q-Tron Envelope Filter in LP mode.			
	SENSE	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	



[FILTER]

BASS CRY FILTER	This talking modulator is suitable for the bass frequency range.			
	RANGE	Adjusts the frequency range processed by the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	SENSE	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
ENVELOPE GENERATOR FILTER	This filter effect is controlled using the foot switch.			
	FREQ1	Sets the frequency when the foot switch is off.	0 – 100	
	FREQ2	Sets the frequency when the foot switch is on.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	TYPE	Sets filter type.	HPF2 – LPF4	
	SPEED	Sets the speed of the modulation.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SEQUENCE FILTER	The sequence filter has the flavor of a Z.Vex Seek-Wah.			
	STEP	Adjusts number of sequence steps.	2 – 8	
	PATTERN	Sets effect pattern.	1 – 8	
	SPEED	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
BASS GRAPHIC EQ	This 7-band graphic equalizer is suitable for the bass frequency range.			
	50Hz	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0	
	120Hz	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0	
	400Hz	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0	
	500Hz	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0	
	800Hz	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0	
	4.5kHz	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0	
	10kHz	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	
STEREO BASS GRAPHIC EQ	This stereo graphic equalizer has 7 bands that suit bass guitar frequencies.			
	50Hz	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0	
	120Hz	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0	
	400Hz	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0	
	500Hz	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0	
	800Hz	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0	
	4.5kHz	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0	
	10kHz	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	









[FILTER]

BASS PARAMETRIC EQ	This 1-band parametric equalizer is suitable for the bass frequency range.			
	FREQ	Sets the frequency of the equalizer.	20 Hz – 20 kHz	
	Q	Adjusts equalizer Q.	0.5 – 16.0	
	GAIN	Adjusts the gain.	-20.0 – 20.0	
	VOL	Adjusts the volume.	0 – 100	
LOW EQ	Designed for low frequencies, this equalizer allows you to select the type.			
	TYPE	Sets filter type.	SHELF, HPF	
	FREQ	Sets the frequency of the filter.	20 Hz – 640 Hz	
	GAIN	Adjusts the gain. This setting is disabled when the Type parameter is set to HPF.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	
HIGH EQ	Designed for high frequencies, this equalizer allows you to select the type.			
	TYPE	Sets filter type.	SHELF, LPF	
	FREQ	Sets the frequency of the filter.	500 Hz – 20 kHz	
	GAIN	Adjusts the gain. This setting is disabled when the Type parameter is set to LPF.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	
SPLITTER	This effect divides the signal into two bands (high/low) and lets you freely adjust the mix ratio of the two bands.			
	FREQ	Adjusts the crossover point between the high frequency and low frequency band.	80 Hz – 2.5 kHz	
	LO	Adjusts the mix ratio of the low frequency band.	0 – 100	
	HI	Adjusts the mix ratio of the high frequency band.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
EXCITER	This exciter enables flexible control.			
	BASS	Adjusts the amount of low-frequency phase correction.	0 – 100	
	TREBLE	Adjusts the amount of high-frequency phase correction.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UNLATCH	




[DRIVE]

EP DRIVE	This models the Maestro Echoplex preamp.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	-10 – 10	
	TREBLE	Adjusts volume of high frequencies.	-10 – 10	
	VOL	Adjusts the volume.	0 – 100	
RC DRIVE	This booster covers sounds ranging from clean boosts to light drives.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	



[DRIVE]

BASSTS DRIVE	Simulation of the Ibanez TS808. An added parameter allows you to adjust the balance of original sound and distortion.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BASS OVER DRIVE	Simulates the ODB-3 overdrive bass machine from BOSS.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BLUEBERRY DRIVE	This is a simulation of the MAD PROFESSOR Blueberry Bass Overdrive. An added parameter allows you to adjust the balance of original sound and distortion.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BLEND	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DARK OVERDRIVE	This is a simulation of the Darkglass Electronics Microtubes B3K.			
	GAIN	Adjusts the gain.	0 – 100	
	ATTACK	Adjusts volume of high frequencies.	CUT, FLAT, BOOST	
	BLEND	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SQUEAK DISTORTION	This models a ProCo RAT. A parameter has been added that allows you to adjust the mix level of the original sound.			
	GAIN	Adjusts the gain.	0 – 100	
	FILTER	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
VOODOO-B DISTORTION	This is a simulation of the ROGER MAYER VOODOO-BASS. An added parameter allows you to adjust the balance of original sound and distortion.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BLEND	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BASS OCTAVE FUZZ	This fuzz effect adds an octave above.			
	BOOST	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	FUZZ	This adjusts the amount of fuzz in the mix.	0 – 100	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
NEWYORK MUFF FUZZ	This models an Electro-Harmonix Big Muff Pi. An added parameter allows you to adjust the balance of original sound and distortion.			
	SUSTAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	






[DRIVE]

BASS FUZZ SMILE	This models a FUZZ FACE. An added parameter allows you to adjust the balance of original sound and distortion.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BASS METAL DRIVE	This models a BOSS Metal Zone. An added parameter allows you to adjust the balance of original sound and distortion.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
TS+BOOST DRIVE	This effect combines TS Drive and Booster.			
	GAIN	Adjusts gain of TS Drive.	0 – 100	
	TONE	Adjusts tone of TS Drive.	0 – 100	
	VOL	Adjusts volume of TS Drive.	0 – 100	
	COMP	Sets the clipping type of TS Drive.	0 – 2	
	BOOST	Adjusts gain of Booster.	0 – 100	
	BASS	Adjusts low frequencies volume of booster.	0 – 100	
	TREBLE	Adjusts high frequencies volume of booster.	0 – 100	
	ORDER	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST	





[PREAMP]

BASS DRIVER PREAMP	This is a simulation of the SansAmp BASS DRIVER DI.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENC	Adjusts volume of super-high frequencies.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	GAIN	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	MID-FREQ	Adjusts the center frequency of the mid-range.	500 Hz, 1.0 kHz	
	MID	Adjusts the volume of middle frequencies.	0 – 100	
D.I PLUS PREAMP	This is a simulation of the MXR Bass D.I.+ , which has both clean and distortion channels.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts the volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	COLOR	This turns the preset EQ ON or OFF for the clean channel.	OFF, ON	
	CHANNEL	Switches between clean and distortion channels.	CLEAN, DIST	
	BLEND	Adjusts the balance between the original sound and the effected sound for the distortion channel.	0 – 100	
	GAIN	Adjusts the gain of the distortion channel.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	



[PREAMP]

DARK PREAMP	This is a simulation of the Darkglass Electronics Microtubes B7K.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	LO-MID	Adjusts the volume of lower middle frequencies.	0 – 100	
	HI-MID	Adjusts the volume of higher middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	GAIN	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	BOOST	This sets the frequency bands boosted.	OFF, LO, HI LO+HI	
CLEAR DRIVER PREAMP	This original preamp model with distinct distortion uses linear phase EQ. When mixed with the original sound, a clear distortion without phase interference can be achieved.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID-FREQ	Adjusts the center frequency of the mid-range.	100 Hz – 1.0 kHz	
	MID	Adjusts the volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENC	Adjusts volume of super-high frequencies.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	GAIN	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
1073 PREAMP	This sound models a vintage mic preamp characterized by its transformers.			
	GAIN	Adjusts the gain.	20 – 50	
	BASS-F	Adjusts the center frequency of the low-range.	55 Hz, 220 Hz	
	BASS	Adjusts the volume of low frequencies.	-50 – 50	
	MID-F	Adjusts the center frequency of the mid-range.	350 Hz – 3.2 kHz	
	MID	Adjusts the volume of middle frequencies.	-50 – 50	
	TRBL-F	Adjusts the center frequency of the high-range.	10 kHz, 16 kHz	
	TREBLE	Adjusts the volume of high frequencies.	-50 – 50	
	VOL	Adjusts the volume.	0 – 100	
SOLID PREAMP	This models a solid-state mic preamp made by a console manufacturer. Control of harmonics is a feature.			
	GAIN	Adjusts the gain.	0 – 100	
	HARMNIC	Use to adjust the amount of harmonics.	0 – 100	
	LOTYPE	Sets filter type of the low-range.	SHELF, PEQ	
	LO-FREQ	Adjusts the center frequency of the low-range.	40 Hz – 600 Hz	
	LO	Adjusts the volume of low frequencies.	-50 – 50	
	HI-FREQ	Adjusts the center frequency of the high-range.	1.5 kHz – 22.0 kHz	
	HI	Adjusts the volume of high frequencies.	-50 – 50	
	VOL	Adjusts the volume.	0 – 100	
DI-5 PREAMP	This simulates the AVALON DESIGN U5 preamp.			
	GAIN	Adjusts the gain.	0 – 100	
	TONE	Adjusts the tone.	OFF, 1 – 6	
	HICUT	Cuts high frequencies when ON.	OFF, ON	
	VOL	Adjusts the volume.	0 – 100	








[PREAMP]

SB PREAMP 1		This is a preamp model with a 3-band equalizer.		
	BASS	Adjusts volume of low frequencies.	0 – 10	
	MID	Adjusts volume of middle frequencies.	-10 – 10	
	TREBLE	Adjusts volume of high frequencies.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
BBB PREAMP		This is a simulation of the Xotic Bass BB Preamp.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	-10 – 10	
	TREBLE	Adjusts volume of high frequencies.	-10 – 10	
	VOL	Adjusts the volume.	0 – 100	
SUPER LOW PREAMP		This original amp model achieves extremely low frequencies.		
	GAIN	Adjusts the gain. Changes the ENHNC effect.	0 – 100	
	ENHANCE	Emphasizes low frequencies.	0 – 100	
	SUB	Adjust the volume of one octave down.	0 – 100	
	LO	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts the volume of middle frequencies.	0 – 100	
	HI	Adjusts volume of high frequencies.	0 – 100	
	BALANCE	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DJENT PREAMP		This original amp model combines a distortion-free low end with an extremely distorted high end. This is perfect for Djent sounds using basses with 5 or more strings.		
	BASS	Adjusts volume of low frequencies.	0 – 100	
	LO-MID	Adjusts the volume of lower middle frequencies.	0 – 100	
	HI-MID	Adjusts the volume of higher middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	HIBOOST	Turns boost ON/OFF in the high frequencies.	OFF, ON	
	LOCUT	Sets the cut-off frequency in the low range.	OFF, 20 Hz – 120 Hz	
	GAIN	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	



[MODULATION]

CLONE CHORUS		This analog chorus sound models the Electro-Harmonix SmallClone.		
	DEPTH	Sets the depth of the modulation.	1, 2	
	RATE	Sets the speed of the modulation.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
CHORUS ONE		This models the sound of a BOSS CH-1 SUPER CHORUS.		
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	






[MODULATION]

TRI CHORUS		This is a model of tc electronic's CORONA Tri-Chorus.		
	DEPTH	Sets the depth of the modulation.	0 – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	
	TONE	Adjusts the tone.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BASS STEREO CHORUS		This stereo chorus for bass has a clear sound quality.		
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	1 – 50	
	LOCUT	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 Hz – 800 Hz	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BASS VINTAGE FLANGER		This analog flanger sound is similar to an MXR M-117R. A parameter has been added to cut low frequencies from the effect sound.		
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	-10 – 10	
	LOCUT	Sets the cut-off frequency in the low range of the effect sound.	OFF, 60 Hz – 800 Hz	
KICK FLANGER		This flanger is controlled using the foot switch.		
	PRE DLY	Sets pre-delay time of effect sound.	0 – 100	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	RESET-F	Adjusts the LFO reset frequency.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UNLATCH	
BASS DETUNE		By mixing a small amount of the pitch-shifted effect sound with the original sound, a natural bass chorus effect is achieved.		
	CENT	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-50 – 50	
	PRE DLY	Sets the pre-delay time of the effect sound.	0 – 50	
	TONE	Adjusts the tone.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
TREMOLO		This effect varies the volume at a regular rate.		
	WAVE	Sets the modulation waveform.	TRIANGLE, TUBE, SQUARE	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	0 – 100	♪
	VOL	Adjusts the volume.	0 – 100	
PHASER		This effect adds a phasing variation to the sound.		
	COLOR	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 100	


[MODULATION]

BASS PHASER	This phaser is good for bass frequencies.			
	COLOR	Sets the sound color.	1, 2	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
THE VIBE	This vibe sound features unique undulations.			
	SPEED	Sets the speed of the modulation.	0 – 50	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	MODE	Sets effect to vibrato or chorus.	VIBRT, CHORS	
	VOL	Adjusts the volume.	0 – 100	




[PITCH SHIFT]

BASS OCTAVER	This effect adds sound one octave below the original sound.			
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100	
	LO	Adjusts volume of low frequencies.	0 – 10	
	HI	Adjusts volume of high frequencies.	0 – 10	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
BASS ANALOG OCTAVER	This simulates an analog octaver. Modulation can be applied to the octave below, adding depth to the sound.			
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
	MOD	Sets how much the octave below sound is modulated.	0 – 100	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
PITCHSHIFT	This effect shifts the pitch up or down.			
	SHIFT	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12-12, 24	
	FINE	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	TONE	Adjusts the tone.	0 – 10	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
BASS MONO PITCH SHIFTER	This pitch shifter was designed specifically for playing single notes in the bass frequency range.			
	SHIFT	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12 – 12, 24	
	FINE	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	TONE	Adjusts the tone.	0 – 10	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
HARMONY PITCH SHIFTER	This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.			
	SCALE	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 1)	
	KEY	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	
	TONE	Adjusts the tone.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	




















[PITCH SHIFTER]

BASS POLYPHONIC PITCH SHIFTER	This pitch shifter for bass supports chord playing.			
	SHIFT	Adjusts the pitch shift amount in semitones.	-24 – 12	
	TONE	Adjusts the tone.	0 – 100	
	WET	Adjust the amount of the effect sound in the mix.	0 – 100	
	DRY	Adjust the amount of the original sound in the mix.	0 – 100	




[SYNTH]

BASS SYNTHESIZER	ZOOM original bass synthesizer sound.			
	MODE	Sets direction of movement of the filter.	UP, DOWN	
	SENSE	Adjusts the sensitivity for trigger detection.	0 – 100	
	ATTACK	Adjusts the attack speed.	0 – 100	
	RANGE	Adjusts the amount of cut-off frequency modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Z-SYNTHESIZER	This bass synthesizer sound adds analog synth fatness.			
	FREQ	Sets the cut-off frequency of the lowpass filter.	0 – 10	
	RANGE	Adjusts the amount of cut-off frequency modulation.	0 – 20	
	DECAY	Adjusts the speed of tone modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 20	
	WAVE	Selects the waveform.	SAW, SQUARE	
	TONE	Adjusts the tone.	0 – 10	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BASS TALK SYNTHESIZER	This effect for bass produces a synthesizer sound similar to a talking modulator producing vowels.			
	TYPE	Selects a vowel variation.	IA, UE, UA, OA	
	SENSE	Adjusts the sensitivity for trigger detection.	0 – 100	
	ATTACK	Adjusts the attack speed.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	TONE	Adjusts the tone.	0 – 10	
	OCT	Adjusts the level of the one-octave lower sound component.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	






[DELAY]

DELAY		This long delay has a maximum length of 4000 ms.		
	TIME	Sets the delay time.	1 – 4000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
ANALOG DELAY		This analog delay simulation has a long delay with a maximum length of 4000 ms.		
	TIME	Sets the delay time.	1 – 4000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
TAPE ECHO		This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.		
	TIME	Sets the delay time.	1 – 2000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
DUAL DELAY		This effect combines 2 delays and is based on the Eventide TimeFactor DigitalDelay.		
	TIMEA	Adjusts the delay time of Delay A.	0 – 1490	
	TIMEB	Adjusts the delay time of Delay B.	0 – 1490	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	TIME, 	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	REP A	Adjusts the number of Delay A repeats.	0 – 110	
	REP B	Adjusts the number of Delay B repeats.	0 – 110	
	DLYMX	Adjust the mix of the Delay A and B effect sounds.	0 – 100	
	DEPTH	Sets the depth of the modulation. Also sets the output to mono (M0.M50) or stereo (S0.S50).	MN-0 – ST-50	
REVERSE DELAY		This reverse delay is a long delay with a maximum length of 2000 ms.		
	TIME	Sets the delay time.	10 – 2000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
MODULATION DELAY		This delay effect allows the use of modulation.		
	TIME	Sets the delay time.	1 – 2000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	




[DELAY]

HOLD DELAY	This hold delay effect is controlled using the foot switch. When you press the foot switch, the effect turns on, and when you release it, the effect sound is held.			
	TIME	Sets the delay time.	1 – 4000	
	MODE	Sets the delay time range. When metronome is chosen, the delay time is synchronized to the tempo.	SHORT, LONG, 	
	REPEAT	Adjusts the number of repeats.	0 – 100	
	HI-DMP	Adjusts the treble attenuation of the delay sound.	0 – 10	
	TONE	Adjusts the tone.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	P-P	Sets delay output to mono or Ping Pong.	MONO, P-P	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	






[REVERB]

ROOM REVERB	This reverb effect simulates the acoustics of a room.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	DECAY	Sets the duration of the reverberations.	1 – 30	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
BRGHT ROOM REVERB	This room reverb simulation can provide bright reverberations.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	DECAY	Sets the duration of the reverberations.	1 – 30	
	TONE	Adjusts the tone.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SPRING REVERB	This reverb effect simulates a spring reverb.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	DECAY	Sets the duration of the reverberations.	1 – 30	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
PLATE REVERB	This simulates a plate reverb.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	DECAY	Sets the duration of the reverberations.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
HALL REVERB	This reverb effect simulates the acoustics of a concert hall.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	DECAY	Sets the duration of the reverberations.	1 – 30	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	







[REVERB]

BRIGHT HALL REVERB	This hall reverb simulation can provide bright reverberations.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	DECAY	Sets the duration of the reverberations.	1 – 30	
	TONE	Adjusts the tone.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
HD HALL REVERB	This is a dense hall reverb.			
	PRE DLY	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	DECAY	Sets the duration of the reverberations.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
AIR REVERB	This effect reproduces the ambience of a room, to create spatial depth.			
	SIZE	Sets the size of the space.	1 – 100	
	REFLECT	Adjusts the amount of reflection from the wall.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	TAIL	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	






[SFX]

LOOP ROLL	This effect allows you use the footswitch to sample and hold what you play.			
	TIME	Sets the loop time.	10 – 4000	
	DUTY	Sets the time that the sample-and-hold sound is produced.	25 – 100	
	BALANCE	Adjusts the balance between original and effect sounds.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UNLATCH	
PHASER+ DISTORTION	This effect combines a phaser and distortion in the style of the Roland JET PHASER.			
	MODE	Selects the jet sound mode.	1 – 4	
	RATE	Sets the speed of the modulation.	0 – 50	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
FRETLESS SIMULATOR	Turns the sound from any bass guitar into a fretless bass sound.			
	SENSE	Adjusts the sensitivity of the effect.	0 – 30	
	COLOR	Adjusts the harmonics contents of the sound. Higher setting values result in stronger effect character.	1 – 10	
	TONE	Adjusts the tone.	1 – 50	
	VOL	Adjusts the volume.	0 – 100	
BOMBER	This effect generates explosive sounds.			
	DECAY	Adjusts the length of the explosive sound.	1 – 100	
	TONE	Adjusts the tone.	0 – 10	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRIGGER	






[PEDAL]

OUTPUT VOLUME PEDAL	This controls the product output level. This volume will be kept even when the patch memory is changed.			
	-		-	
PEDAL VOLUME	The volume curve of the volume pedal can be set.			
	P VOL	Adjusts the volume.	0 – 100	P
	MIN	Adjusts the volume when the pedal is at minimum position.	0 – 100	
	MAX	Adjusts the volume when the pedal is at maximum position.	0 – 100	
	CURVE	Sets the volume curve.	A, B	
BASS WAH	This is a pedal wah effect for bass guitar.			
	P FREQ	Adjusts the emphasized frequency.	0 – 100	P
	RANGE	Adjusts the frequency range processed by the effect.	0 – 100	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BASS PEDAL PITCH	Use an expression pedal to change the pitch in real time with this effect.			
	P BEND	Sets the amount of pitch shift.	0 – 100	P
	COLOR	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)	
	TONE	Adjusts the tone.	0 – 10	
	MODE	Sets the sound style.	UP, DOWN	
BASS PEDAL MONO PITCH	This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.			
	P BEND	Sets the amount of pitch shift.	0 – 100	P
	COLOR	Sets the type of pitch change control with the expression pedal.	+1 OCT - DWN/OCT (See Table 2)	
	TONE	Adjusts the tone.	0 – 10	
	MODE	Sets the sound style.	UP, DOWN	
PEDAL RESONANCE	Pedal wah with a strong character.			
	P FREQ	Adjusts the emphasized frequency.	1 – 50	P
	RESO	Sets effect resonance.	0 – 10	
	DRY	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	


[BASS AMP]

FLIPTOP		This models the sound of the Ampeg B-15N bass amplifier.		
	BRIGHT	Adjusts the high-frequency character.	OFF, ON	
	TREBLE	Adjusts volume of high frequencies.	-20.0 – 20.0	
	MID	Adjusts volume of middle frequencies.	-20.0 – 20.0	
	BASS	Adjusts volume of low frequencies.	-20.0 – 20.0	
	GAIN	Adjusts the gain.	0 – 100	
	ULTRA	Emphasizes high and low frequencies.	OFF, HI, LOW, BOTH	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
AMPG SVT		This models the sound of the Ampeg SVT.		
	BASS	Adjusts volume of low frequencies.	-20.0 – 20.0	
	MID-FREQ	Adjusts the center frequency of the mid-range.	32 Hz – 6.3 kHz	
	MID	Adjusts volume of middle frequencies.	-20.0 – 20.0	
	TREBLE	Adjusts volume of high frequencies.	-20.0 – 20.0	
	GAIN	Adjusts the gain.	0 – 100	
	ULTRA	Emphasizes high and low frequencies.	OFF, LOW, HI, BOTH, CUT	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
AG 750		This models the sound of the Aguilar DB 750.		
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	GAIN	Adjusts the gain.	0 – 100	
	BRIGHT	Adjusts the high-frequency character.	OFF, ON	
	DEEP	Adjusts the low-frequency character.	OFF, ON	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
SMR400		This models the sound of the SWR SM-400.		
	BASS	Adjusts volume of low frequencies.	-15.0 – 15.0	
	MID-FREQ	Adjusts the center frequency of the mid-range.	32 Hz – 6.3 kHz	
	MID	Adjusts volume of middle frequencies.	-15.0 – 15.0	
	TREBLE	Adjusts volume of high frequencies.	-15.0 – 15.0	
	GAIN	Adjusts the gain.	0 – 100	
	ENHANCE	This tone control changes the frequency and level according to the knob position.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
EBH360		This models the sound of the EBS HD360 bass amplifier.		
	BASS	Adjusts volume of low frequencies.	-10.0 – 10.0	
	MID	Adjusts volume of middle frequencies.	-10.0 – 10.0	
	TREBLE	Adjusts volume of high frequencies.	-10.0 – 10.0	
	BRIGHT	Adjusts the high-frequency character.	0 – 100	
	DRIVE	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	CHARA	Emphasizes high and low frequencies.	OFF, ON	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	

[BASS AMP]

MINI MARK-B	This models the sound of the Markbass MINIMARK 802 bass amplifier.			
	GAIN	Adjusts the gain.	0 – 100	
	VINTAGE	Adjusts the tone.	0 – 100	
	SHAPE	These filters boost low and high frequencies while cutting middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
TE400SMX	This models the sound of the Trace Elliot AH400SMX.			
	STYLE	Three preset tones can be used to match the playing style.	PICK, SLAP, FINGER	
	BASS	Adjusts volume of low frequencies.	-15.0 – 15.0	
	MID	Adjusts volume of middle frequencies.	-15.0 – 15.0	
	TREBLE	Adjusts volume of high frequencies.	-15.0 – 15.0	
	GAIN	Adjusts the gain.	0 – 100	
	SHAPE	These presets boost low and high frequencies while cutting middle frequencies.	OFF, 1, 2	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
B-MAN100	This models the sound of the Fender Bassman 100.			
	BASS	Adjusts volume of low frequencies.	10 – 100	
	MID-FREQ	Adjusts the center frequency of the mid-range.	32 Hz – 6.3 kHz	
	MID	Adjusts volume of middle frequencies.	10 – 100	
	TREBLE	Adjusts volume of high frequencies.	10 – 100	
	GAIN	Adjusts the gain.	10 – 100	
	DEEP	Adjusts the low-frequency character.	OFF, ON	
	VOL	Adjusts the volume.	10 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
AC 370	This models the sound of the Acoustic 370 bass amplifier.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID-FREQ	Adjusts the center frequency of the mid-range.	32 Hz – 6.3 kHz	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	GAIN	Adjusts the gain.	0 – 100	
	BRIGHT	Adjusts the high-frequency character.	OFF, ON	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	
SUN CB	This models the sound of a vintage solid-state amp from the 70s.			
	INPUT	Selects the input channel.	NORMAL, BRIGHT	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	DIST	Adjusts the gain. Set this to OFF to switch to a clean channel.	OFF – 100	
	HIBOOST	Turns boost ON/OFF in the high frequencies.	OFF, ON	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	

[BASS AMP]



MONOTONE	This models the sound of a solid-state combo amp that is great for jazz.			
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENC	Adjusts volume of super-high frequencies	0 – 100	
	MODE	Sets the tone of the character	DARK, NORMAL, BRIGHT	
	VOL	Adjusts the volume.	0 – 100	
	BLEND	Adjusts the balance between the original sound and the effected sound.	0 – 100	

Additional tables

Table 1 [Scale Parameter]

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

Table 2 [Color Parameter]

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