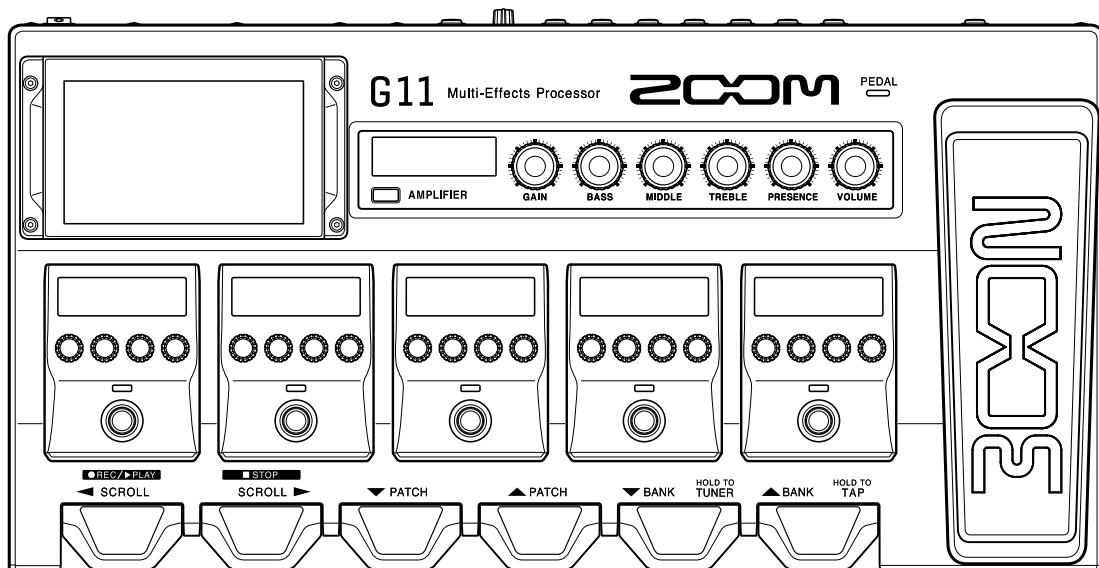


# G11

## Multi-Effects Processor



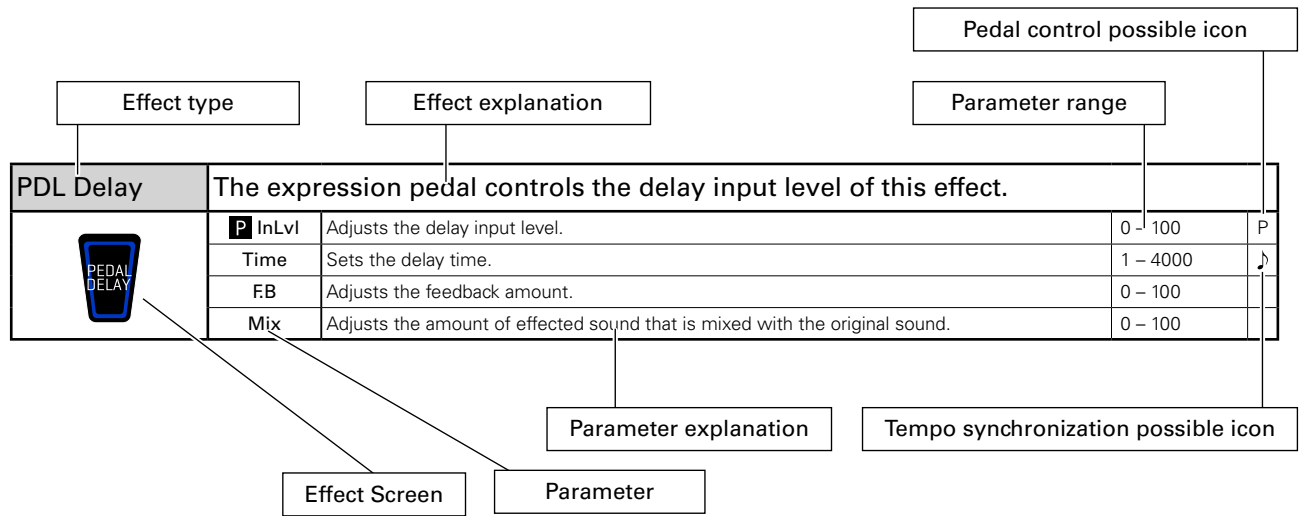
## Effect Types and Parameters

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

© 2020 ZOOM CORPORATION

Manufacturer names and product names are trademarks or registered trademarks of their respective owners. The names are used only to illustrate sonic characteristics and do not indicate any affiliation with the Zoom Corporation.

# Effect explanation overview











## Contents

---




<b>DYNAMICS</b> .....	3
<b>FILTER</b> .....	4
<b>DRIVE</b> .....	6
<b>AMP</b> .....	10
<b>CABINET</b> .....	14
<b>MODULATION</b> .....	18
<b>SFX</b> .....	22
<b>DELAY</b> .....	22
<b>REVERB</b> .....	25
<b>PEDAL</b> .....	27
<b>SND-RTN</b> .....	29
<b>IR</b> .....	30
<b>Additional tables</b> .....	31

---






[ DYNAMICS ]

<b>Comp</b>	This compressor in the style of the MXR Dyna Comp.			
	Sense	Adjusts the sensitivity of the effect.	0 – 10	
	ATTCK	Sets compressor attack speed to Fast or Slow.	SLOW, FAST	
	Tone	Adjusts the tone.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>RackComp</b>	This compressor allows more detailed adjustment than Comp.			
	THRSH	Sets the level that activates the compressor.	0 – 50	
	Ratio	Adjusts the compression ratio.	1 – 10	
	ATTCK	Sets compressor attack speed.	1 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>SlowATTCK</b>	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	
<b>ZNR</b>	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.			
	DETECT	Sets control signal detection level.	GTRIN, EFXIN	
	Depth	Sets the depth of noise reduction.	0 – 100	
	THRSH	Adjusts the effect sensitivity.	0 – 100	
	Decay	Adjust the envelope release.	0 – 100	
<b>MuteSW</b>	This effect allows you to mute the volume using the foot switch.			
	Edge	Sets how smoothly the volume changes. As the parameter value increases, the change becomes smoother.	0 – 100	
	Speed	Adjust the recovery time from muting.	0 – 100	
	INVRT	Sets the foot switch control direction.	NORMAL, INVERT	
	<input type="checkbox"/> ON/OFF	Sets the foot switch function.	LATCH, UnLATCH, TRGGR	
<b>GrayComp</b>	This models a ROSS Compressor. Added parameters allow you to adjust the tone.			
	SUSTN	Adjusts the sustain.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>NoiseGate</b>	This is a noise gate that cuts the sound during playing pauses.			
	DETECT	Sets control signal detection level.	GTRIN, EFXIN	
	Depth	Sets the depth of noise reduction.	0 – 100	
	THRSH	Adjusts the effect sensitivity.	0 – 100	
	Decay	Adjust the envelope release.	0 – 100	
<b>OptComp</b>	This is an optical compressor.			
	Drive	Adjusts the depth of the compression.	0 – 10	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	







[ DYNAMICS ]

<b>BlackOpt</b>	This is a simulation of the Demeter COMP-1 Compressor. Added parameters allow you to adjust the tone.			
	Comp	Adjusts the depth of the compression.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>LMT-76</b>	This is a simulation of the UREI 1176LN.			
	Input	Adjusts the input level.	0 – 80	
	Ratio	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1	
	REL	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70	
	Output	Adjusts the output level.	0 – 80	
<b>DualComp</b>	This is a compressor which allows separate settings for the low frequency and high frequency range.			
	FREQ	Adjusts the crossover point between the high frequency and low frequency range.	300 – 1.5k	
	LoCMP	Adjusts the compression depth in the low frequency range.	0 – 50	
	HiCMP	Adjusts the compression depth in the high frequency range.	0 – 50	
	VOL	Adjusts the volume.	0 – 100	







[ FILTER ]

<b>AutoWah</b>	This effect varies wah in accordance with picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>Resonance</b>	This effect varies the resonance filter frequency according to picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>Cry</b>	This effect varies the sound like a talking modulator.			
	Range	Adjusts the frequency range processed by the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	Sense	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>SeqFLTR</b>	The sequence filter has the flavor of a Z.Vex Seek-Wah.			
	Step	Adjusts number of sequence steps.	2 – 8	
	PTTRN	Sets effect pattern.	1 – 8	
	Speed	Sets the speed of the modulation.	1 – 50	
	RESO	Sets effect resonance.	0 – 10	


[ FILTER ]

<b>Gt GEO</b>	This mono graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	<b>CH SEL</b>	Sets the control switch function.		LATCH, UnLATCH
<b>Gt GEO7</b>	This mono graphic equalizer has 7 bands that suit guitar frequencies.			
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
<b>St Gt GEO</b>	This stereo graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	<b>CH SEL</b>	Sets the control switch function.		LATCH, UnLATCH
<b>ParaEQ</b>	This is a 1-band parametric equalizer.			
	FREQ	Sets the frequency of the equalizer.	20 – 20k	
	Q	Adjusts equalizer Q.	0.5 – 16	
	Gain	Adjusts the gain.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
<b>EG FLTR</b>	This filter effect is controlled using the control switch.			
	FREQ1	Sets the frequency when the control switch is off.	0 – 100	
	FREQ2	Sets the frequency when the control switch is on.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Type	Sets filter type.	HPF2 – LPF4	
	Speed	Sets the speed of the modulation.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	<b>CNTRL</b>	Sets the control switch function.		LATCH, UnLATCH, TRGGR
<b>RndmFLTR</b>	This filter effect changes character randomly.			
	Type	Sets filter type.	HPF, LPF	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	






[ FILTER ]

<b>LowPassFL</b>	This effect varies the low pass filter frequency according to picking intensity.			
	FREQ	Sets minimum frequency of low pass filter.	0 – 100	
	Sense	Adjusts the sensitivity of the effect.	FST100 – SLW100	
	RESO	Sets effect resonance.	2P-10 – 4P-10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>Exciter</b>	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	
<b>Step</b>	This special effect gives the sound a stepped quality.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Shape	Adjusts the effect envelope.	0 – 10	
<b>LFO FLTR</b>	This filter effect changes tone characteristics cyclically.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	
<b>ZTron</b>	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	
<b>BassGEQ</b>	This 7-band graphic equalizer is suitable for the bass frequency range.			
	50	Boosts or cuts the low (50 Hz) frequency band.	-12.0 – 12.0	
	120	Boosts or cuts the low (120 Hz) frequency band.	-12.0 – 12.0	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12.0 – 12.0	
	500	Boosts or cuts the low (500 Hz) frequency band.	-12.0 – 12.0	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12.0 – 12.0	
	4.5k	Boosts or cuts the low (4.5 kHz) frequency band.	-12.0 – 12.0	
	10k	Boosts or cuts the low (10 kHz) frequency band.	-12.0 – 12.0	
	VOL	Adjusts the volume.	0 – 100	







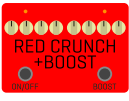
[ DRIVE ]

<b>TS Drive</b>	Simulation of the Ibanez TS808.			
	Gain	Adjusts the gain.	0 – 100	
	Boost	Turns boost ON/OFF.	OFF, ON	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[ DRIVE ]










<b>EP Stomp</b>		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		
<b>RC Boost</b>		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		
<b>GoldDrive</b>		This effect models a famous gold overdrive boutique pedal.			
	Gain	Adjusts the gain.	0 – 100		
	Bass	Adjusts volume of low frequencies.	0 – 100		
	Treble	Adjusts volume of high frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
<b>SweetDrv</b>		This effect models a sweet sounding overdrive.			
	Gain	Adjusts the gain.	0 – 100		
	Tone	Adjusts volume of high frequencies	0 – 100		
	Focus	Adjusts volume of middle frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
<b>DYN Drive</b>		This effect easily achieves the warm drive tone of a tube amp.			
	Gain	Adjusts the gain.	0 – 100		
	Tone	Adjusts the tone.	0 – 100		
	Mode	Sets the sound style.	COMBO, STACK		
	VOL	Adjusts the volume.	0 – 100		
<b>RedCrunch</b>		Use this effect for the famous "brown sound."			
	Gain	Adjusts the gain.	0 – 100		
	Tone	Adjusts the tone.	0 – 100		
	PRSNCR	Adjusts volume of super-high frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
<b>MetalWRDL</b>		Simulation of the BOSS Metal Zone, which is characterized by long sustain and a powerful lower midrange.			
	Gain	Adjusts the gain.	0 – 100		
	Bass	Adjusts volume of low frequencies.	0 – 100		
	Treble	Adjusts volume of high frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
<b>TB MK1.5</b>		This is a classic fuzz effect.			
	ATTCK	Adjusts the gain.	0 – 100		
	Tone	Adjusts the tone.	0 – 100		
	Color	Sets the sound color.	1, 2		
	VOL	Adjusts the volume.	0 – 100		
<b>OctFuzz</b>		This fuzz effect adds an octave above.			
	Boost	Adjusts the gain.	0 – 100		
	Color	Sets the sound color.	1, 2		
	Tone	Adjusts the tone.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		

[ DRIVE ]



<b>SpotBoost</b>	This booster enables flexible control.			
	<b>Boost</b>	Adjusts the gain.	0 – 100	
	<b>Bass</b>	Adjusts volume of low frequencies.	-10 – 10	
	<b>Treble</b>	Adjusts volume of high frequencies.	-10 – 10	
	<b>ON/OFF</b>	Sets the foot switch function.	LATCH, UnLATCH	
<b>Aco.Sim</b>	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.			
	<b>Top</b>	Adjusts the unique string tone of acoustic guitars.	0 – 100	
	<b>Body</b>	Adjusts the body resonance of acoustic guitars.	0 – 100	
	<b>Tone</b>	Adjusts the tone.	0 – 100	
	<b>VOL</b>	Adjusts the volume.	0 – 100	
<b>NYC Muff</b>	This models an Electro-Harmonix Big Muff Pi. An added parameter allows you to adjust the balance of original sound and distortion.			
	<b>SUSTN</b>	Adjusts the gain.	0 – 100	
	<b>Tone</b>	Adjusts the tone.	0 – 100	
	<b>BAL</b>	Adjusts the balance between original and effect sounds.	0 – 100	
	<b>VOL</b>	Adjusts the volume.	0 – 100	
<b>HGTHRTTL</b>	This models the sound of the Mesa Boogie THROTTLE BOX(GAIN SWITCH:HI / BOOST:ON).			
	<b>Gain</b>	Adjusts the gain.	0 – 100	
	<b>Tone</b>	Adjusts the tone.	0 – 100	
	<b>MdCut</b>	Adjusts volume of middle frequencies.	0 – 100	
	<b>VOL</b>	Adjusts the volume.	0 – 100	
<b>BG GRID</b>	This models a Mesa Boogie GRID SLAMMER. An added parameter allows you to adjust the balance of original sound and overdrive.			
	<b>Gain</b>	Adjusts the gain.	0 – 100	
	<b>Tone</b>	Adjusts the tone.	0 – 100	
	<b>BAL</b>	Adjusts the balance between original and effect sounds.	0 – 100	
	<b>VOL</b>	Adjusts the volume.	0 – 100	
<b>TS+Boost</b>	This effect combines TS Drive and Booster.			
	<b>Gain</b>	Adjusts gain of TS Drive.	0 – 100	
	<b>Tone</b>	Adjusts tone of TS Drive.	0 – 100	
	<b>VOL</b>	Adjusts volume of TS Drive.	0 – 100	
	<b>Comp</b>	Sets the clipping type of TS Drive.	0 – 2	
	<b>BOOST</b>	Adjusts gain of Booster.	0 – 100	
	<b>BASS</b>	Adjusts low frequencies volume of booster.	0 – 100	
	<b>TREBLE</b>	Adjusts high frequencies volume of booster.	0 – 100	
	<b>CONNECT</b>	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST	
<b>RedCR+BST</b>	This effect combines RedCrunch and Booster.			
	<b>Gain</b>	Adjusts gain of RedCrunch.	0 – 100	
	<b>Tone</b>	Adjusts tone of RedCrunch.	0 – 100	
	<b>PRSNCR</b>	Adjusts presence of RedCrunch.	0 – 100	
	<b>VOL</b>	Adjusts volume of RedCrunch.	0 – 100	
	<b>Comp</b>	Sets the clipping type of RedCrunch.	0 – 2	
	<b>LO/HI</b>	Sets the gain range.	LO, HI	
	<b>BOOST</b>	Adjusts gain of Booster.	0 – 100	
	<b>CONNECT</b>	Set the connection order of RedCrunch and Booster.	BOOST-CR, CR-BOOST	






[ DRIVE ]

<b>DIST 1</b>	This models the sound of a BOSS DS-1 DISTORTION.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Comp	Sets the clipping type of DIST 1.	ORG, MOD	
<b>Squeak</b>	This models a ProCo RAT. A parameter has been added that allows you to adjust the mix level of the original sound.			
	Gain	Adjusts the gain.	0 – 100	
	FLTR	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
<b>UpOctBSTR</b>	This effect adds an upper octave to the original sound. We recommend using the front guitar pickup.			
	UpOct	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	PRSN	Adjusts volume of super-high frequencies.	0 – 100	
<b>OutputBST</b>	We improved the ZOOM G5n OUTPUT BOOSTER as an effect.			
	Range	Adjusts the frequency range processed by the effect.	1 – 10	
	Boost	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>DIST Plus</b>	This models the sound of a MXR DISTORTION+.			
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
	Comp	Sets the clipping type of DIST Plus.	ORG, MOD1, MOD2	
<b>Zen O.DRV</b>	This models the sound of a Hermida Audio Zendrive.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Voice	Adjusts gain of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>VioletDST</b>	This models the sound of a SUHR Riot Reloaded.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Voice	Sets the sound style.	0 – 2	
	VOL	Adjusts the volume.	0 – 100	
<b>WaveSHPR</b>	This effect is another new kind of distortion effect that applies a new original algorithm to shape the waveform and create a unique sound.			
	Gain	Adjusts the gain.	0 – 100	
	Shape	Adjusts the distortion character.	0 – 100	
	Comp	Adjusts the depth of the compression.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>Razor DRV</b>	This effect is a new-concept distortion effect that uses Comb filtering to simulate the gain parameter of the overdriven signal.			
	Gain	Adjusts the gain.	0 – 100	
	Edge	Adjusts the distortion tone.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	









[ DRIVE ]

<b>Bass DRV</b>	This is a simulation of the SansAmp BASS DRIVER DI.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	MID-F	Adjusts the center frequency of the mid-range.	500, 1.0k	
	MID	Adjusts the volume of middle frequencies.	0 – 100	
<b>Dark Pre</b>	This is a simulation of the Darkglass Electronics Microtubes B7K.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	L-MID	Adjusts the volume of lower middle frequencies.	0 – 100	
	H-MID	Adjusts the volume of higher middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	Blend	Adjusts the balance between the original sound and the effected sound.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	BOOST	This sets the frequency bands boosted when the control switch is on.	LO, HI, LO+HI	





[ AMP ]

<b>MS 800</b>	This models the sound of the Marshall JCM800 2203.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Adjusts the input gain.	LO, HI	
	<b>MS 1959</b>	This models the sound of the Marshall 1959 SUPER LEAD 100.		
	GAIN	Adjusts the gain of the input1.	OFF – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF – 100	
	<b>MS 45os</b>	This models the sound of the Marshall JTM 45 Offset.		
	GAIN	Adjusts the gain of the input1.	OFF – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT2	Adjusts the gain of the input2.	OFF – 100	







[ AMP ]

<b>FD TWRN</b>		This models the sound of the Fender '65 Twin Reverb.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	BRIGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	
<b>FD B-MAN</b>		This models the sound of the Fender '59 Bassman.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, BRIGHT	
<b>FD DLXR</b>		This models the sound of the Fender '65 Deluxe Reverb.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, VIBRATO	
	SPEED	Sets the speed of the modulation.	0 – 100	
<b>FD MASTER</b>		This models the sound of the Fender ToneMaster B channel.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	FAT	Sets the sound style.	OFF, ON	
<b>UK 30A</b>		This models the sound of an early class A British combo amp.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	CUT	Adjusts the tone.	0 – 100	
	SPEED	Sets the speed of the modulation.	0 – 100	

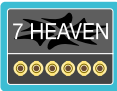
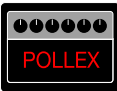

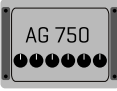
[ AMP ]

<b>BG MK1</b>		This models the sound of the Mesa Boogie Mark I combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	
<b>BG MK3</b>		This models the sound of the Mesa Boogie Mark III combo amp.		
	GAIN1	Adjusts the gain of the first stage.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	GAIN2	Adjusts the gain of the second stage.	0 – 100	
<b>XtasyBlue</b>		This models the sound of the Bogner Ecstasy Blue channel.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	STRCT	Selects the type and gain of the tone.	LO, HI	
<b>HW 100</b>		This models the sound of the Hiwatt Custom 100.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	NORMAL, BRILL	
<b>Recti ORG</b>		This models the sound of the Mesa Boogie Dual Rectifier Orange Channel.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MODE	Sets the tone of the character.	VNTG, MDRN	
<b>ORG120</b>		This models the sound of the Orange Graphic120.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	INPUT	Selects the input channel.	LO, HI	
	COLOR	Sets the tone of the effect type.	1 – 6	


[ AMP ]

<b>DZ DRV</b>		This models the sound of the Diezel Herbert Channel2.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	DEEP	Emphasizes low frequencies.	0 – 100	
	MID CUT	Cuts middle frequencies.	0 – 100	
<b>MATCH30</b>		This models the sound of the Matchless DC-30.		
	GAIN	Adjusts the gain of channel1.	OFF – 100	
	BASS	Adjusts volume of low frequencies in the channel1.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies in the channel1.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – OFF	
	GAIN2	Adjusts the gain of channel2.	OFF – 100	
	CUT	Adjusts the tone.	0 – 100	
<b>KRAMPUS</b>		Combines the solid low range of a modern high gain amplifier with the brightness of an 80's British amplifier.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
<b>REDLOOM</b>		Merges the simple tone of the early days of guitar amps with the rich overtones of a 60's small tube amp. Ideal for playing rhythm.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
<b>VELVET</b>		Provides a smooth character amp that balances the dynamic response between the wound and plain strings, enabling you to play both lead and backing without switching tones.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
<b>MUDDY</b>		Delivers a vintage style amp sound processed with a clear measured tone with natural crunch. Perfect for blues and rock.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	







[ AMP ]

<b>7 HEAVEN</b>	Emphases on the sound for 7 and 8 string guitars by blending the dynamic response with a very tight low end. Expect a very powerful metal sound.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	<b>POLLEX</b>	With extreme drop-tuning, this amp delivers a heavy-metal Djent style of sound. Recommended for slap-playing as well.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	<b>AMPG SVT</b>	This models the sound of the Ampeg SVT.		
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	MID-F	Adjusts the center frequency of the mid-range.	32 – 6.3 k	
	ULTRA	Emphasizes high and low frequencies.	OFF, LOW, HI, BOTH, CUT	
<b>AG 750</b>	This models the sound of the Aguilar DB 750.			
	GAIN	Adjusts the gain.	0 – 100	
	BASS	Adjusts volume of low frequencies.	0 – 100	
	MIDDLE	Adjusts volume of middle frequencies.	0 – 100	
	TREBLE	Adjusts volume of high frequencies.	0 – 100	
	PRESENCE	Adjusts volume of super-high frequencies.	0 – 100	
	VOLUME	Adjusts the volume.	0 – 100	
	DEEP	Adjusts the low-frequency character.	OFF, ON	
	BRIGHT	Adjusts the high-frequency character.	OFF, ON	







[ CABINET ]

<b>MS4x12</b>	This models the sound of a Marshall 1960 A-type cabinet with four 12" Celestion speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[ CABINET ]








<b>MS4x12GB</b>		<b>This models the sound of a Marshall 1960 B-type cabinet with four 12" Celestion G12M GreenBack speakers.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>MS4x12AL</b>		<b>This models the sound of a Marshall JTM45 offset half stack cabinet with four 12" Celestion G12 Alnico speakers.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>FD2x12</b>		<b>This models the sound of the Fender '65 Twin Reverb cabinet with two 12" Jensen speakers.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>FD-B4x10</b>		<b>This models the sound of the Fender '59 Bassman cabinet with four 10" Jensen speakers.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>FD-DX1x12</b>		<b>This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jensen C-12K Speaker.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>FD MA2x12</b>		<b>This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celestion G12-80 speakers.</b>		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[ CABINET ]





<b>UK2x12</b>	<b>This models the sound of an early British combo amp with two 12" Celestion Alnico speakers.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>MK1 1x12</b>	<b>This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417-8H speaker.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>MK3 1x12</b>	<b>This models the sound of a Mesa Boogie Mark III cabinet with one 12" Celestion Black Shadow Speaker.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>BGN4x12</b>	<b>This models the sound of the Bogner Ecstasy cabinet with four 12" Celestion speakers.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>HW4x12</b>	<b>This models the sound of a Hiwatt SE-4123 cabinet with four 12" Fane speakers.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>RCT4x12</b>	<b>This models the sound of a Mesa Boogie Recto Standard Slant Cabinet ARMOR with four 12" Celestion Vintage 30 speakers.</b>			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	







[ CABINET ]

<b>ORG4x12</b>		This models the sound of an Orange PPC412 cabinet with four 12" Celestion Vintage 30 speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>DZ4x12F</b>		This models the sound of a Diezel 412F cabinet with four 12" Celestion Vintage 30 speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>MA2x12</b>		This models the sound of a Matchless DC-30 cabinet with 12" Customized Celestion G12H30 and 12" Celestion G12M Greenback speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>KP4x12</b>		This models the sound of KRAMPUS cabinet with four 12" speakers.		
	MIC	Sets the depth of the modulation.	OFF, ON	
	D57:D421	Sets the speed of the modulation.	0 – 100	
	Hi	Adjusts the tone.	0 – 100	
	Lo	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>RED4x10</b>		This models the sound of REDLOOM cabinet with four 10" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>VT4x12</b>		This models the sound of VELVET cabinet with four 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>MD1x12</b>		This models the sound of MUDDY cabinet with one 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	










[ CABINET ]

<b>7H4x12</b>		This models the sound of 7 HEAVEN cabinet with four 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>PL4x12</b>		This models the sound of 7 POLLEX cabinet with four 12" speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
<b>SVT8x10</b>		This models the sound of the Ampeg SVT-810E cabinet with eight 10" speakers.		
	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	Adjusts volume of the Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>AG4x10TW</b>		This models an Aguilar GS410 cabinet with four 10" speakers and a tweeter.		
	DYN20	Adjusts volume of the Electro-Voice RE-20.	0 – 100	
	DYN57	This adjusts the volume of the modeled sound captured from the tweeter by a Shure SM57.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	








[ MODULATION ]

<b>Tremolo</b>		This effect varies the volume at a regular rate.		
	Wave	Sets the modulation waveform.	TRI, TUBE, SQR	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>Chorus</b>		This effect mixes a shifted pitch with the original sound to add movement and thickness.		
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>StereoCho</b>		This is a stereo chorus with a clear tone.		
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	








[ MODULATION ]

<b>Phaser</b>	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	
<b>VinFLNGR</b>	This analog flanger sound is similar to an MXR M-117R.			
	PreD	Sets pre-delay time of effect sound.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	-10 – 10	
<b>TheVibe</b>	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	
<b>Vibrato</b>	This effect automatically adds vibrato.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>SwellVibe</b>	This effect modulates the pitch after picking.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	♪
	Rise	Sets the time before the effect begins to modulate the pitch.	0 – 100	
	Vol	Adjusts the output level.	0 – 100	
<b>Octave</b>	This effect adds sound one octave and two octaves below the original sound.			
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
<b>RingMod</b>	This effect produces a metallic ringing sound. Adjusting the "FREQ" parameter results in a drastic change of sound character.			
	FREQ	Sets the frequency of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
<b>Detune</b>	By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.			
	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25	
	PreD	Sets the pre-delay time of the effect sound.	0 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>PitchSHFT</b>	This effect shifts the pitch up or down.			
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12 – 12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	







[ MODULATION ]

<b>PolyShift</b>		This pitch shifter supports chord playing.		
	Shift	Adjusts the pitch shift amount in semitones.	-24 – 24	
	Tone	Adjusts the tone.	0 – 100	
	Wet	Adjust the amount of the effect sound in the mix.	0 – 100	
	Dry	Adjust the amount of the original sound in the mix.	0 – 100	
<b>MonoPitch</b>		This is a pitch shifter with little sound variance for monophonic (single note) playing.		
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>HPS</b>		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 <a href="#">( See Table 1 )</a>	
	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	
<b>Kick FLNG</b>		This flanger is controlled using the control switch.		
	PreD	Sets pre-delay time of effect sound.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
	RESO	Sets effect resonance.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	RST-F	Adjusts the LFO reset frequency.	0 – 100	
	LFO	Sets the function when the control switch is on.	RESET, STOP	
<b>Slicer</b>		This effect creates a rhythmical sound by continuously slicing the input.		
	PTRN	Sets effect pattern.	1 – 20	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	THRSH	Adjusts effect threshold.	0 – 50	
	VOL	Adjusts the volume.	0 – 100	
<b>CloneCho</b>		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	
<b>SuperCho</b>		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 ]

<b>StonePha</b>	This phaser sound models the Electro-Harmonix SmallStone.			
	Color	Sets the sound color.	1, 2	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
<b>CoronaTri</b>	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	
<b>BendCho</b>	This effect provides pitch bending that uses the input signal as trigger and processes each note separately.			
	Mode	Sets direction of pitch bend.	UP, DOWN	
	Depth	Sets the depth of the modulation.	0 – 100	
	Time	Sets time before effect starts.	0 – 50	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>AnalogCho</b>	This effect simulates an analog chorus.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets modulation speed.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>WarpPhase</b>	This phaser has a one way effect.			
	Mode	Sets direction of warping.	GO, BACK	
	Speed	Sets modulation speed.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>Duo Phase</b>	This effect combines two phasers.			
	DPT A	Sets the depth of LFO A modulation.	1 – 100	
	RateA	Sets the speed of LFO A modulation.	1 – 50	♪
	ResoA	Sets the resonance of LFO A modulation.	0 – 10	
	Link	Sets how 2 phasers are connected.	SERI, PARA, STR	
	DPT B	Sets the depth of LFO B modulation.	1 – 100	
	RATE B	Sets the speed of LFO B modulation.	1 – 50, SyncA, RvrsA	
	RESO B	Sets the resonance of LFO B modulation.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>GEMINOS</b>	This effect allows you to obtain doubling tracking in real time.			
	Tight	Adjusts the tightness of the doubling track king.	0 – 100	
	Mode	Select Stereo / Mono and select the number of tracks.	MN-3, MN-2, MN-1, ST-1, ST-2, ST-3	
	Wet	Adjust the amount of the effect sound in the mix.	0 – 100	
	Dry	Adjust the amount of the original sound in the mix.	0 – 100	


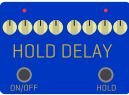





[ SFX ]

<b>Bomber</b>	This effect generates explosive sounds.			
	Decay	Adjusts the length of the explosive sound.	1 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRGGR	
<b>AutoPan</b>	This effect moves the sound image cyclically left and right.			
	Rate	Sets the speed of the modulation.	0 – 50	
	Width	Sets the width of the panning.	0 – 50	
	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
<b>LoopRoll</b>	This effect allows you use the footswitch to sample and hold what you play.			
	Time	Sets the loop time.	10 – 4000	
	Duty	Sets the time that the sample-and-hold sound is produced.	25 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
<b>HotSpice</b>	This effect simulates a sitar tone.			
	Bend	Adjust the depth of the pitch bend.	0 – 100	
	Buzz	Adjust the buzzing tone.	0 – 100	
	+1oct	Adjust the volume of one octave up.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	







[ DELAY ]

<b>Delay</b>	This long delay has a maximum length of 4000 ms.			
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>AnalogDly</b>	This analog delay simulation has a long delay with a maximum length of 4000 ms.			
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>TapeEcho</b>	This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.			
	Time	Sets the delay time.	1 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>ReverseDL</b>	This reverse delay is a long delay with a maximum length of 2000 ms.			
	Time	Sets the delay time.	10 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

[ DELAY ]









<b>ModDelay</b>					<b>This delay effect allows the use of modulation.</b>				
	Time	Sets the delay time.			1 – 2000	♪			
	FB	Adjusts the feedback amount.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.			OFF, ON				
<b>Hold DLY</b>					<b>This hold delay effect is controlled using the control switch.</b>				
	Time	Sets the delay time.			1 – 4000	♪			
	FB	Adjusts the feedback amount.			0 – 100				
	HiDMP	Adjusts the treble attenuation of the delay sound.			0 – 10				
	Tone	Adjusts the tone.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
	P-P	Sets delay output to mono or Ping Pong.			MONO, P-P				
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.			OFF, ON				
	Hold	Sets the control switch function.			LATCH, UnLATCH				
<b>P-P Delay</b>					<b>This delay outputs the delay sound alternately left and right.</b>				
	Time	Sets the delay time.			1 – 4000	♪			
	FB	Adjusts the feedback amount.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.			OFF, ON				
<b>FilterDly</b>					<b>This effect filters a delayed sound.</b>				
	Time	Sets the delay time.			1 – 2000	♪			
	FB	Adjusts the feedback amount.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.			OFF, ON				
<b>Dual DLY</b>					<b>This effect combines 2 individual delays.</b>				
	TimeA	Adjusts the delay time of Delay A.			0 – 1990,	♪			
	FB A	Adjusts the Delay A feedback amount.			0 – 110				
	TimeB	Adjusts the delay time of Delay B.			0 – 1990,	♪			
	FB B	Adjusts the Delay B feedback amount.			0 – 110				
	DlyMx	Adjust the mix of the Delay A and B effect sounds.			0 – 100				
	BAL	Adjusts the balance between original and effect sounds.			0 – 100				
	Depth	Sets the depth of the modulation.			MN-0 – ST-50				
	Speed	Sets the speed of the modulation.			0 – 50				
<b>Pitch DLY</b>					<b>This effect applies pitch shift to a delayed sound.</b>				
	Pitch	Sets volume of pitch shift applied to delayed sound.			-12 – 12				
	Time	Sets the delay time.			1 – 2000				
	FB	Adjusts the feedback amount.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
<b>SlapBackD</b>					<b>This delay features a short delay time that is good for muted rhythm playing and rockabilly.</b>				
	Time	Sets the delay time. When Sync is chosen, the delay time is synchronized to the tempo.			1 – 300	♪			
	FB	Adjusts the feedback amount.			0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.			0 – 100				
	SubDv	Set the note length of the delay sound. When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.			♪, ♪, P-P				

[ DELAY ]

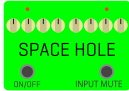






<b>A-Pan DLY</b>		This combines auto pan and delay to create the effect of the stereo image moving cyclically.		
	Time	Sets the delay time.	1 – 2000	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Link	Sets the order that the auto pan and delay are connected.	PAN-DLY, DLY-PAN	
	Cycle	Sets the speed of the sound movement.	1/4 – 50	
	Width	Sets the width of the sound movement.	0 – 50	
	Clip	Adjusts the amount of waveform clipping.	0 – 10	
	INPUT	Sets the foot switch function.	LATCH, UnLATCH	
<b>PhaseDly</b>		This effect applies a phaser to a delayed sound.		
	Time	Sets the delay time.	1 – 2000	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
	COLOR	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
	DEPTH	Sets the depth of the modulation.	0 – 100	
	RATE	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 100	
<b>TapeEcho3</b>		This tape echo effect models the MAESTRO ECHOPLEX EP-3.		
	Gain	Adjusts the gain.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	TIME	Sets the delay time.	10 – 1000	♪
	FB	Adjusts the feedback amount.	0 – 100	
	MIX	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	REC LV	Adjusts the volume recorded to the tape.	0 – 100	
<b>ICE Delay</b>		This effect combines pitch shifting and delay.		
	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT	
	Time	Sets the delay time.	60 – 1300	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>SlwAtkDly</b>		This effect combines slow attack and delay.		
	Swell	Adjusts the attack time.	1 – 50	
	Time	Sets the delay time.	1 – 1900	♪
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>SoftEcho</b>		This echo has a soft tone. This echo effect allows the use of modulation.		
	MOD	Turns modulation ON or OFF.	OFF, ON	
	Time	Sets the delay time.	19 – 581	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	









[ REVERB ]

<b>Air</b>		This effect reproduces the ambience of a room, to create spatial depth.		
	Size	Sets the size of the space.	1 – 100	
	REF	Adjusts the amount of reflection from the wall.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>Room</b>		This reverb effect simulates the acoustics of a room.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>Hall</b>		This reverb effect simulates the acoustics of a concert hall.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>HD Hall</b>		This is a dense hall reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>Spring</b>		This reverb effect simulates a spring reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>FD Spring</b>		This simulates the spring reverb of the '65 Fender Twin Reverb.		
	Color	Sets the tone of the effect type.	0, 1	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
<b>Plate</b>		This simulates a plate reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>EarlyRef</b>		This effect reproduces only the early reflections of reverb.		
	Decay	Adjusts the duration of the reverb.	1 – 30	
	Shape	Adjusts the effect envelope.	-10 – 10	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	










[ REVERB ]

<b>SpaceHole</b>		<b>This effect combines delay and reverb.</b>		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 1000	
	Decay	Sets the duration of the reverberations.	-100 – 100	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	
	Size	Adjusts the size of the reverb space.	0 – 100	
	INPUT	Sets the foot switch function.	LATCH, UnLATCH	
<b>Church</b>		<b>This effect simulates the reverberations of a church.</b>		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>Ambience</b>		<b>This effect adds a natural ambience (air) to the sound.</b>		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>ParticleR</b>		<b>This is a unique complex reverb.</b>		
	Mode	Sets how the reverb sound changes.	STBL, CRTCL, HZD	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>Chamber</b>		<b>This effect simulates the reverberations of a chamber-sized room.</b>		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
<b>GateRev</b>		<b>This unique reverb is good for percussive playing.</b>		
	Color	Sets the sound color.	1 – 5	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
<b>HoldVerb</b>		<b>This hold reverb effect is controlled using the control switch.</b>		
	PreD	This hold reverb effect is controlled using the control switch.	1 – 200	
	Decay	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 100	
	Mix	Sets the duration of the reverberations.	0 – 100	
	Tail	Adjusts the amount of effected sound that is mixed with the original sound.	OFF, ON	
	Color	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	0 – 100	
	LoDMP	Adjusts the reverb time of the low frequencies.	0 – 100	
	HiDMP	Adjusts low frequency damping in reverb sound.	0 – 100	
	Hold	Adjusts high frequency damping in reverb sound.	LATCH, UnLATCH	









[ PEDAL ]

PDL Vol		The volume curve of the volume pedal can be set.			
	<b>P</b> VOL	Adjusts the volume.	0 – 100	P	
	Min	Adjusts the volume when the pedal is at minimum position.	0 – 100		
	Max	Adjusts the volume when the pedal is at maximum position.	0 – 100		
	Curve	Sets the volume curve.	A, B		
BlackWah		This pedal wah effect simulates the Cry Baby.			
	<b>P</b> FREQ	Adjusts the emphasized frequency.	0 – 100	P	
	Range	Adjusts the frequency range processed by the effect.	0 – 100		
	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
ChromeWah		This simulates a British wah pedal with a chrome finish.			
	<b>P</b> FREQ	Adjusts the emphasized frequency.	0 – 100	P	
	Range	Adjusts the frequency range processed by the effect.	0 – 100		
	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
WAH100		Simulates an Ibanez wah pedal.			
	<b>P</b> FREQ	Adjusts the emphasized frequency.	0 – 50	P	
	Depth	Sets the depth of the wah.	0 – 100		
	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
PDL Pitch		Use an expression pedal to change the pitch in real time with this effect.			
	<b>P</b> Bend	Sets the amount of pitch shift.	0 – 100	P	
	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 <a href="#">( See Table 2 )</a>		
	Tone	Adjusts the tone.	0 – 10		
	Mode	Sets the sound style.	UP, DOWN		
PDL MnPit		This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.			
	<b>P</b> Bend	Sets the amount of pitch shift.	0 – 100	P	
	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 <a href="#">( See Table 2 )</a>		
	Tone	Adjusts the tone.	0 – 10		
	Mode	Sets the sound style.	UP, DOWN		
PDL Vibe		This vibe sound features unique undulations.			
	<b>P</b> Speed	Sets the speed of the modulation.	0 – 50	P	
	Depth	Sets the depth of the modulation.	0 – 100		
	Mode	Sets effect to vibrato or chorus.	VIBRAT, CHORS		
	VOL	Adjusts the volume.	0 – 100		
PDL Drive		The expression pedal controls the gain of this drive effect.			
	<b>P</b> Gain	Adjusts the gain.	0 – 100	P	
	Tone	Adjusts the tone.	0 – 100		
	PRSN	Adjusts volume of super-high frequencies.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		
PDL PHSR		The expression pedal controls the modulation frequency of this phaser.			
	<b>P</b> Rate	Sets the speed of the modulation.	1 – 50	P	
	Depth	Sets the depth of the modulation.	0 – 100		
	RESO	Sets effect resonance.	0 – 100		
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8		


[ PEDAL ]

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


[ SND-RTN ]

<b>FxLoop 1</b>	A signal is sent from the SEND-1 jack and a signal is returned to the RETURN-1 jack.			
	Send	Adjusts the SEND-1 jack output level.	0 – 100	
	Return	Adjusts the RETURN-1 jack input level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
<b>FxLoop 2</b>	A signal is sent from the SEND-2 jack and a signal is returned to the RETURN-2 jack.			
	Send	Adjusts the SEND-2 jack output level.	0 – 100	
	Return	Adjusts the RETURN-2 jack input level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
<b>St.FxLoop</b>	A stereo signal is sent from the SEND-1/2 jacks, and a stereo signal is returned to the RETURN-1/2 jacks.			
	Send	Adjusts the SEND-1/2 jack output level.	0 – 100	
	Return	Adjusts the RETURN-1/2 jack input level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
<b>Send 1</b>	A signal will be sent from the SEND-1 jack.			
	Send	Adjusts the SEND-1 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-1. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1.	SEND, SUBOUT	
	<input type="checkbox"/> ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
<b>Send 2</b>	A signal will be sent from the SEND-2 jack.			
	Send	Adjusts the SEND-2 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-2.	SEND, SUBOUT	
	<input type="checkbox"/> ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
<b>St.Send</b>	A stereo signal will be sent from the SEND-1/2 jacks.			
	Send	Adjusts the SEND-1 jack output level.	0 – 100	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Mode	Chooses the function assigned to SEND-1/2. When it is set to SUBOUT, the patch level and master volume are applied to the output signal to SEND-1/2.	SUBOUT, SEND	
	<input type="checkbox"/> ON/OFF	Sets the foot switch function.	UnLATCH, LATCH	
<b>Return 1</b>	A signal will be returned to the RETURN-1 jack.			
	Return	Adjusts the RETURN-1 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-1 jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	
<b>Return 2</b>	A signal will be returned to the RETURN-2 jack.			
	Return	Adjusts the RETURN-2 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-2 jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	

[ SND-RTN ]

St.Return	A stereo signal will be returned from the external effect to the position set on the USE SEND/RETURN screen.			
	Return	Adjusts the RETURN-1/2 jack input level.	0 – 100	
	Phase	Set the phase of the RETURN-1/2 jack input signal.	NORM, INV	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	Vol	Adjusts the volume.	0 – 100	

[ IR ]

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



## Additional tables

---

**Table 1 [Scale Parameter]**

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

**Table 2 [Color Parameter]**

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