

# G2G Patch List

Please use patches "for Live" when you use guitar amp, and use patches "for Recording" when you connect your guitar directly to a recorder.

Name of Patches		Descriptions	Group
for LIVE	for Recording		
<b>Mr. Scary</b>		I used my ESP Super V with a Lynch Box Mr. Scary Module and threw in a touch of digital echo to re-create the 'Scary' tone. With buzzy, high gain and big delay, this quickly became a signature sound for me.	Solo
A0	C0		
<b>Eclipse Solo</b>		The shining quickness of a Phase 90 helps complement the ESP Eclipse and Echoplex for a high gain solo sound with a heavy dose of phaser.	Solo
A1	C1		
<b>Phase Solo</b>		I took the "Mr. Scary" tone and added a Phase 90, giving it that big hall reverb sound, perfect for ripping solos.	Solo
A2	C2		
<b>Funk 99</b>		This tone combines my ESP Bones guitar with the lush tone of the most sought after chorus of all time, the Voodoo Analog Chorus, for a dry, funky sound.	Solo
A3	C3		
<b>Dream Warriors</b>		I used a classic '78 Strat with the legendary Watkins WEM Dominator amp plus a Sennheiser 609 mic to enhance its tone. A clean chorus sound with delay makes this perfect for picking out chords.	Rhythm
A4	C4		
<b>Antigua</b>		A '78 Antigua Strat played through a true '67 Marshall PA head and a Lynch Box cab give gritty distortion with low octave for an almost robotic sound.	Rhythm
A5	C5		
<b>In My Jeans</b>		An ESP Super V with Duncan Super V pickups rocks a Lynch Box head with a Brahma Module and a Vintage Orange cab. This gives you low-fi, small combo distortion for a bluesy sound with a little reverb.	Rhythm
A6	C6		
<b>Classic Rhythm 1</b>		My original ESP Tiger played through a '71 Marshall Metal Panel Super Tremolo amp and a Lynch Box cab with Roland 10-band EQ give a dry, grungy sound.	Rhythm
A7	C7		
<b>Classic Rhythm 2</b>		I used a '68 Les Paul Standard with vintage PAF pickups and combined it with the pure tube magic of the Soldano SLO100 and a Hiwatt cabinet. You get a great low tone rhythm sound with mellow fuzz.	Rhythm
A8	C8		
<b>FTA</b>		A '78 Antigua Strat with a '67 Marshall PA head and Lynch Box cab are colored with a notched Buddha Wah for this dry, searing tone.	Clean
A9	C9		
<b>Mojo Slide</b>		Using a 9-volt battery as a slide, this Lynch original takes a Linhof Tele through the studio-grade compression of a Keeley Compressor for a vintage clean sound with big reverb unlike anything you're used to.	Clean
B0	D0		
<b>All Things</b>		A '78 Strat with a WEM Dominator amp and Analog Chorus are combined with a Sennheiser 609 mic for a clean sound with big delay that's downright ghostly.	Clean
B1	D1		
<b>Glitter</b>		I used a '78 Strat in combination with the shimmering tone of a '65 Super Reverb amp and added a Sennheiser 609 mic to enhance its understated sound.	Clean
B2	D2		
<b>Myst</b>		A Linhof Tele and a Keeley Compressor work through a Super Reverb and a classic Rotary Speaker to provide that mysterious, underwater clean sound.	Misc
B3	D3		
<b>E-Stainiac</b>		I used an Ebow for its sustain and combined it with my ESP Snakes & Skulls guitar played through a '67 Marshall Plexi 100 watt amp and a Hiwatt cab for a smooth fuzz sound with ping-pong delay.	Misc
B4	D4		
<b>Bari-Octave</b>		I took a Mutron Octave Divider and used it with an ESP Viper Baritone with EMG pickups and a Palmer Speaker Simulator for trashy, robotic distortion.	Misc
B5	D5		
<b>Vibro-Vator</b>		This tone takes the wobbly, underwater tone of the Univibe and applies it to an ESP Super V, which I played through a Lynch Box with the Mr. Scary module. This gives you a modern fuzz sound with a phaser and big delay.	Misc
B6	D6		
<b>12-String</b>		My custom ESP 12-string rocks my Dominator amp with a touch of Analog Chorus and a vintage MXR Phase 90 for a clean sound with octave up.	Misc
B7	D7		
<b>Filter Gate</b>		I fused the rare sound of the Tycobrahe Octavia with the lush sound of a Fulltone Deja Vibe and a Zachary Vex Seek Wah, then applied this to my '78 Strat for an original alien-sounding tone with good distortion and step cry.	Misc
B8	D8		
<b>Wham-U-Lator</b>		I used my original ESP Tiger through a '71 Marshall Metal Panel Super Tremolo amp and a Lynch Box cab with Roland 10-band EQ, then threw a whammy pedal in the mix for a distorted, broken robot sound.	Misc
B9	D9		

**Note 1 :** The default patches stored in the pre-set area from the bank No. 0 to No. 3 are the same as those stored in the banks from A to d.

**Note 2 :** We recommend you to adjust the parameter for the noise reduction according to your guitars and amps.