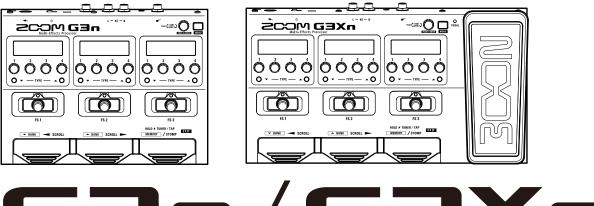




Multi-Effects Processor



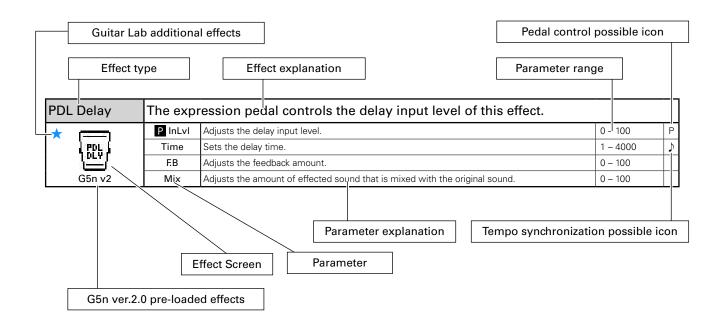


Effect Types and Parameters

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Effect explanation overview



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[DYNAMICS]

Come				
Comp		npressor in the style of the MXR Dyna Comp.		-
اخ خ	Sense	Adjusts the sensitivity of the effect.	0-10	<u> </u>
.ø. ø.	ATTCK	Sets compressor attack speed to Fast or Slow.	SLOW, FAST	\vdash
COMP	Tone	Adjusts the tone.	0 - 10	
	VOL	Adjusts the volume.	0 – 100	
RackComp	This com	npressor 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	
SlowATTCK	This effe	ct slows the attack of each note, resulting in a violin-like perform	ance.	
	Time	Adjusts the attack time.	1 – 50	
	Curve	Set the curve of volume change during attack.	0 – 10	
ATTER	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ZNR	ZOOM's the tone.	unique noise reduction cuts noise during pauses in playing with	hout affectir	ng
[a.a.c]	DETCT	Sets control signal detection level.	EFXIN	
•••	Depth	Sets the depth of noise reduction.	0 – 100	
ZNR	THRSH	Adjusts the effect sensitivity.	0 – 100	
	Decay	Adjust the envelope release.	0 – 100	
MuteSW	This effe	ct 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	
MUTE	INVRT	Sets the foot switch control direction.	NORMAL, INVERT	
			INVENI	-
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH, TRGGR	
GrayComp		Sets the foot switch function. dels a ROSS Compressor. Added parameters allow you to adjust	LATCH, UnLATCH, TRGGR	
GrayComp			LATCH, UnLATCH, TRGGR	
GrayComp	This mod	dels a ROSS Compressor. Added parameters allow you to adjust	LATCH, UnLATCH, TRGGR the tone.	
	This mod SUSTN Lo	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies.	LATCH, UnLATCH, TRGGR the tone. 0 – 100	
	This mod	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain.	LATCH, UnLATCH, TRGGR the tone. 0 – 100 0 – 100	
G5n v2	This mod SUSTN Lo Hi VOL	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies.	LATCH, UnLATCH, TRGGR the tone. 0 - 100 0 - 100 0 - 100	
G5n v2	This mod SUSTN Lo Hi VOL	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume.	LATCH, UnLATCH, TRGGR the tone. 0 - 100 0 - 100 0 - 100	
★	This mod SUSTN Lo Hi VOL This is a DETCT	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level.	LATCH, UNLATCH, TRGGR 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
★	This mod SUSTN Lo Hi VOL This is a DETCT Depth	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level. Sets the depth of noise reduction.	LATCH, UNLATCH, TRGGR the tone. 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
★ GERH¥ G5n v2 NoiseGate ★ NDISE GRTE	This mod SUSTN Lo Hi VOL This is a DETCT Depth THRSH	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level.	LATCH, UNLATCH, TRGGR 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 GTRIN, EFXIN 0 - 100 0 - 100	
G5n v2	This mod SUSTN Lo Hi VOL This is a DETCT Depth THRSH Decay	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level. Sets the depth of noise reduction. Adjusts the effect sensitivity. Adjust the envelope release.	LATCH, UNLATCH, TRGGR the tone. 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100	
★ G5n v2 NoiseGate ★ NoiseGate G5n v2	This mod SUSTN Lo Hi VOL This is a DETCT Depth THRSH Decay This is ar	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level. Sets the depth of noise reduction. Adjusts the effect sensitivity. Adjust the envelope release. noptical compressor.	LATCH, UNLATCH, TRGGR 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 GTRIN, EFXIN 0 - 100 0 - 100	
CömP G5n v2 NoiseGate	This mod SUSTN Lo Hi VOL This is a DETCT Depth THRSH Decay This is ar Drive	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level. Sets the depth of noise reduction. Adjusts the envelope release. n optical compressor. Adjusts the depth of the compression.	LATCH, UNLATCH, TRGGR 0 - 100 0 - 100	
★ EBHY G5n v2 NoiseGate ★ NoiseGate MINSE G5n v2 OptComp	This mod SUSTN Lo Hi VOL This is a DETCT Depth THRSH Decay This is ar	dels a ROSS Compressor. Added parameters allow you to adjust Adjusts the sustain. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts the volume. noise gate that cuts the sound during playing pauses. Sets control signal detection level. Sets the depth of noise reduction. Adjusts the effect sensitivity. Adjust the envelope release. noptical compressor.	LATCH, UNLATCH, TRGGR 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100 GTRIN, EFXIN 0 - 100 0 - 100	

[DYNAMICS]

BlackOpt		simulation of the Demeter COMP-1 Compulator. arameters allow you to adjust the tone.		
*	Comp	Adjusts the depth of the compression.	0 - 100	
••	Lo	Adjusts volume of low frequencies.	0 - 100	
BLACK OPT	Hi	Adjusts volume of high frequencies.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
LMT-76	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	

[FILTER]

AutoWah	This effe	ct varies wah in accordance with picking intensity.		
	Mode	Sets direction of movement of the filter.	DOWN, UP	
o o	Sense	Adjusts the sensitivity of the effect.	1 – 10	
AUTO Wah	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effe	ct varies the resonance filter frequency according to picking inte	ensity.	
	Mode	Sets direction of movement of the filter.	DOWN, UP	
0 0	Sense	Adjusts the sensitivity of the effect.	1 – 10	
RESON	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Cry	This effe	ct varies the sound like a talking modulator.		
	Range	Adjusts the frequency range processed by the effect.	1 – 10	
\	RESO	Sets effect resonance.	0 – 10	
↔ ↔ CRV	Sense	Adjusts the sensitivity of the effect.	-101, 1 - 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
SeqFLTR	The sequ	uence filter has the flavor of a Z.Vex Seek-Wah.		
	Step	Adjusts number of sequence steps.	2 – 8	
**	PTTRN	Sets effect pattern.	1 – 8	
SEQ. FLTR	Speed	Sets the speed of the modulation.	1 – 50	♪
()	RESO	Sets effect resonance.	0 – 10	
Gt GEQ	This mor	no 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	
IIIIII	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	
Gt GEQ	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH, UnLATCH	

G5n/G3n/G3Xn

[FILTER]

Gt GEQ7	This mo	no 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	
Gt GEQ7	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	
St Gt GEQ	This ster	reo 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	
888888	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	
StGtGEQ	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 - 100	
	CH SEL	Sets the control switch function.	LATCH, UnLATCH	
ParaEQ	This is a	1-band parametric equalizer.		
	FREQ	Sets the frequency of the equalizer.	20 – 20k	Т
22	۵	Adjusts equalizer Q.	0.5 - 16	t
PRRR	Gain	Adjusts the gain.	-12 - 12	t
_E0	VOL	Adjusts the volume.	0 – 100	
EG FLTR	This filte	er effect is controlled using the control switch.		
	FREQ1	Sets the frequency when the control switch is off.	0 – 100	Τ
	FREQ2	Sets the frequency when the control switch is on.	0 - 100	
	RESO	Sets effect resonance.	0 - 100	
EG FLTR	Туре	Sets filter type.	HPF2 – LPF4	
0 0	Speed	Sets the speed of the modulation.	0 - 100	
ON OFF CHTRL	BAL	Adjusts the balance between original and effect sounds.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
	CNTRL	Sets the control switch function.	LATCH, UnLATCH, TRGGR	
RndmFLTR	This filte	er effect changes character randomly.		
*	Туре	Sets filter type.	HPF, LPF	Τ
	Speed	Sets the speed of the modulation.	1 – 50	♪
RNDM FLTR	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
G5n v2	VOL	Adjusts the volume.	0 – 100	
LowPassFL	This effe	ect varies the low pass filter frequency according to picking inte	ensity.	
*	FREQ	Sets minimum frequency of low pass filter.	0 - 100	Τ
	Sense	Adjusts the sensitivity of the effect.	FST100 - SLW100	
	RESO	Sets effect resonance.	2P-10 - 4P-10	

G5n/G3n/G3Xn

[FILTER]

Exciter	This exci	ter 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	
G5n v2	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Step	This spee	cial effect gives the sound a stepped quality.		
× (00)	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	1
	RESO	Sets effect resonance.	0 - 10	
G5n v2	Shape	Adjusts the effect envelope.	0 – 10	
LFO FLTR	This filte	r effect changes tone characteristics cyclically.		
*	Depth	Sets the depth of the modulation.	0 – 100	
88	Rate	Sets the speed of the modulation.	1 – 50	♪
LFD	RESO	Sets effect resonance.	0 – 10	
G5n v2	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	

[DRIVE]

TS Drive	Simulati	on of the IbanezTS808.		
(C) (C)	Gain	Adjusts the gain.	0 – 100	
***	Boost	Turns boost ON/OFF.	OFF, ON	
TS DRIVE	Tone	Adjusts the tone.	0 – 100	
(CHICK)	VOL	Adjusts the volume.	0 – 100	
EP Stomp	This mo	dels the Maestro Echoplex preamp.		
(Gain	Adjusts the gain.	0 – 100	
0.0 0 0	Bass	Adjusts volume of low frequencies.	-10 - 10	
EP	Treble	Adjusts volume of high frequencies.	-10 - 10	
	VOL	Adjusts the volume.	0 - 100	
RC Boost	This boo	ster covers sounds ranging from clean boosts to light drives.		
	Gain	Adjusts the gain.	0 – 100	
***	Bass	Adjusts volume of low frequencies.	0 – 100	
RC	Treble	Adjusts volume of high frequencies.	0 - 100	
	VOL	Adjusts the volume.	0 – 100	
GoldDrive	This effe	ct models a famous gold overdrive boutique pedal.		
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 - 100	
GOLD Drive	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SweetDrv	This effe	ct models a sweet sounding overdrive.		
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts volume of high frequencies	0 - 100	
SWEET	Focus	Adjusts volume of middle frequencies.	0 – 100	
(entre)	VOL	Adjusts the volume.	0 – 100	

[DRIVE]

DYN Drive	This effe	ect easily achieves the warm drive tone of a tube amp.	
	Gain	Adjusts the gain.	0 - 100
(* ,*)	Tone	Adjusts the tone.	0 – 100
DYN Drive	Mode	Sets the sound style.	COMBO, STACK
	VOL	Adjusts the volume.	0 - 100
RedCrunch	Use this	effect for the famous "brown sound."	
	Gain	Adjusts the gain.	0 - 100
	Tone	Adjusts the tone.	0 – 100
CRMC	PRSNC	Adjusts volume of super-high frequencies.	0 - 100
	VOL	Adjusts the volume.	0 – 100
MetalWRLD		ion of the BOSS Metal Zone, which is characterized I lower midrange.	by long sustain and
	Gain	Adjusts the gain.	0 – 100
	Bass	Adjusts volume of low frequencies.	0 – 100
METAL WRLD	Treble	Adjusts volume of high frequencies.	0 - 100
	VOL	Adjusts the volume.	0 – 100
TB MK1.5	This is a	classic fuzz effect.	
<u> </u>	ATTCK	Adjusts the gain.	0 – 100
TB	Tone	Adjusts the tone.	0 - 100
\mk/ \1.5/	Color	Sets the sound color.	1, 2
	VOL	Adjusts the volume.	0 - 100
OctFuzz	This fuzz	z effect adds an octave above.	
	Boost	Adjusts the gain.	0 - 100
••	Color	Sets the sound color.	1, 2
DCT FUZZ	Tone	Adjusts the tone.	0 – 100
	VOL	Adjusts the volume.	0 – 100
SpotBoost	This boo	oster enables flexible control.	
	Boost	Adjusts the gain.	0 - 100
	Bass	Adjusts volume of low frequencies.	-10 - 10
SPOT	Treble	Adjusts volume of high frequencies.	-10 – 10
BOOST	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH
Aco.Sim	This effe guitar.	ect changes the tone of an electric guitar to make it	sound like an acoust
	Тор	Adjusts the unique string tone of acoustic guitars.	0 – 100
•••	Body	Adjusts the body resonance of acoustic guitars.	0 - 100
ACD. SIM	Tone	Adjusts the tone.	0 - 100
	VOL	Adjusts the volume.	0 – 100
NYC Muff		dels an Electro-Harmonix Big Muff Pi. An added pa ne balance of original sound and distortion.	rameter allows you t
*	SUSTN	Adjusts the gain.	0 – 100
	Tone	Adjusts the tone.	0 – 100

NYC MUFF	BAL	Adjusts the balance between original and effect sounds.	0 - 100

[DRIVE]

HGTHRTTL	This mo BOOST:C	dels the sound of the Mesa Boogie THROTTLE BOX(GA DN).	AIN SWITCH:HI
*	Gain	Adjusts the gain.	0 – 100
	Tone	Adjusts the tone.	0 - 100
HŌ THRTL	MdCut	Adjusts volume of middle frequencies.	0 – 100
G5n v2	VOL	Adjusts the volume.	0 – 100
BG GRID		dels a Mesa Boogie GRID SLAMMER. An added paramet	ter allows you to
*	Gain	Adjusts the gain.	0 – 100
	Tone	Adjusts the tone.	0 - 100
BG GRID	BAL	Adjusts the balance between original and effect sounds.	0 – 100
G5n v2	VOL	Adjusts the volume.	0 – 100
TS+Boost		ct 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
TS+Boost	Comp	Sets the clipping type of TS Drive.	0 – 2
	BOOST	Adjusts gain of Booster.	0 - 100
ON OFF BOOST	BASS	Adjusts low frequencies volume of booster.	0 - 100
	TREBLE	Adjusts high frequencies volume of booster.	0 - 100
G5n v2	CONNECT	Set the connection order of TS Drive and Booster.	BOOST-OD, OD-BOOST
RedCR+BST	This effe	ct combines RedCrunch and Booster.	
*	Gain	Adjusts gain of RedCrunch.	0 - 100
	Tone	Adjusts tone of RedCrunch.	0 - 100
	PRSNC	Adjusts presence of RedCrunch.	0 - 100
RedCR+BST	VOL	Adjusts volume of RedCrunch.	0 - 100
	Comp	Sets the clipping type of RedCrunch.	0 – 2
ON OFF BOOST	LO/HI	Sets the gain range.	LO, HI
	BOOST	Adjusts gain of Booster.	0 – 100
	CONNECT	Set the connection order of RedCrunch and Booster.	BOOST-CR, CR-BOOST
DIST 1	This mod	dels the sound of a BOSS DS-1 DISTORTION.	
*	Gain	Adjusts the gain.	0 - 100
* * *	Tone	Adjusts the tone.	0 - 100
DIST 1	VOL	Adjusts the volume.	0 - 100
	Comp	Sets the clipping type of DIST 1.	ORG, MOD
Squeak		lels a ProCo RAT. eter has been added that allows you to adjust the mix level of t	he original sound
*	Gain	Adjusts the gain.	0 - 100
000	FLTR	Adjusts the tone.	0 – 100
SAUE RK	VOL	Adjusts the volume.	0 - 100
BB	DryMx	Adjusts the volume of the unaffected sound.	0 - 100

[DRIVE]

UpOctBSTR		ct adds an upper octave to the original sound. nmend 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	
UP OCT BSTR	Bottom	Adjusts volume of low frequencies.	0 - 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 - 100	
OutputBST	We impro	oved 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	
DUTPU T BST	Tone	Adjusts the tone.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	

[AMP]

MS 800	This mod	dels the sound of the Marshall JCM800 2203.		
	Input	Adjusts the input gain.	LO, HI	
	Bass	Adjusts volume of low frequencies.	0 - 100	
	MID	Adjusts volume of middle frequencies.	0 - 100	
MS 800	Treble	Adjusts volume of high frequencies.	0 – 100	
00000	PRSNC	Adjusts volume of super-high frequencies.	0 - 100	
	Gain	Adjusts the gain.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
	SOLO	Sets the volume when the control switch is on.	1 – 9	
MS 1959	This mod	dels the sound of the Marshall 1959 SUPER LEAD 100.		
*	Bass	Adjusts volume of low frequencies.	0 - 100	
	MID	Adjusts volume of middle frequencies.	0 - 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
[MS1959]	PRSNC	Adjusts volume of super-high frequencies.	0 - 100	
00000	Input1	Adjusts the gain of the input1.	OFF, 0 – 100	
	Input2	Adjusts the gain of the input2.	OFF, 0 – 100	
	VOL	Adjusts the volume.	0 - 100	
G5n v2	SOLO	Sets the volume when the control switch is on.	1 – 9	
MS 45os	This mod	dels the sound of the Marshall JTM 45 Offset.		
*	Bass	Adjusts volume of low frequencies.	0 – 100	
		Adjusta valumas of middle fraguencies		
	MID	Adjusts volume of middle frequencies.	0 - 100	
	MID Treble	Adjusts volume of high frequencies.	0 - 100	
MS45os				
MS45os	Treble	Adjusts volume of high frequencies.	0 - 100	
MS45os	Treble PRSNC	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies.	0 - 100 0 - 100	
MS45os ••••	Treble PRSNC Input1	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1.	0 - 100 0 - 100 OFF, 0 - 100	
MS45os	Treble PRSNC Input1 Input2	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100	
FDTWNR	Treble PRSNC Input1 Input2 VOL SOLO	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100	
FDTWNR	Treble PRSNC Input1 Input2 VOL SOLO	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100	
FDTWNR	Treble PRSNC Input1 Input2 VOL SOLO This mod	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65Twin Reverb.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9	
FDTWNR	Treble PRSNC Input1 Input2 VOL SOLO This moc Bass	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65 Twin Reverb. Adjusts volume of low frequencies.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9 10 - 100	
FDTWNR	Treble PRSNC Input1 Input2 VOL SOLO This mod Bass MID	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65 Twin Reverb. Adjusts volume of low frequencies. Adjusts volume of middle frequencies.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9 10 - 100 10 - 100	
FD TWNR	Treble PRSNC Input1 Input2 VOL SOLO This mod Bass MID Treble	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65 Twin Reverb. Adjusts volume of low frequencies. Adjusts volume of middle frequencies. Adjusts volume of high frequencies.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9 10 - 100 10 - 100 10 - 100	
FD TWNR	Treble PRSNC Input1 Input2 VOL SOLO This mod Bass MID Treble BRGHT	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65 Twin Reverb. Adjusts volume of low frequencies. Adjusts volume of middle frequencies. Adjusts volume of high frequencies. Sets the high frequency response. The effect is noticeable at lower gain settings.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9 10 - 100 10 - 100 10 - 100 OFF, ON	
FD TWNR	Treble PRSNC Input1 Input2 VOL SOLO This mod Bass MID Treble BRGHT Gain	Adjusts volume of high frequencies. Adjusts volume of super-high frequencies. Adjusts the gain of the input1. Adjusts the gain of the input2. Adjusts the volume. Sets the volume when the control switch is on. dels the sound of the Fender '65 Twin Reverb. Adjusts volume of low frequencies. Adjusts volume of high frequencies. Adjusts volume of high frequencies. Sets the high frequency response. The effect is noticeable at lower gain settings. Adjusts the gain.	0 - 100 0 - 100 OFF, 0 - 100 OFF, 0 - 100 0 - 100 1 - 9 10 - 100 10 - 100 10 - 100 OFF, ON 10 - 100	

G5n/G3n/G3Xn

[AMP]

FD B-MAN	This mod	els the sound of the Fender '59 Bassman.		
*	Input	Selects the input channel.	NORMAL, BRIGHT	
	Bass	Adjusts volume of low frequencies.	10 – 120	-
	MID	Adjusts volume of middle frequencies.	10 - 120	-
FDB-MAN	Treble	Adjusts volume of high frequencies.	10 - 120	
	PRSNC	Adjusts volume of super-high frequencies.	10 - 120	
	Gain	Adjusts volume of supermisin nequencies.	10 - 120	
	VOL	Adjusts the volume.	10 - 120	
G5n v2	SOLO	Sets the volume when the control switch is on.	1 - 9	
		lels the sound of the Fender '65 Deluxe Reverb.		
			NORMAL,	
	Input	Selects the input channel.	VIBRATO	
	Bass	Adjusts volume of low frequencies.	10 – 100	
ᡏ᠊ᠴᠴᠴᠴᠲ	Treble	Adjusts volume of high frequencies.	10 – 100	
ED DI XR	Gain	Adjusts the gain.	10 – 100	
[]	VOL	Adjusts the volume.	10 – 100	
	DEPTH	Sets the depth of the modulation.	10 – 100	
	SPEED	Sets the speed of the modulation.	10 – 100	♪
G5n v2	TRM VOL	Sets the volume when the tremolo is on.	0 – 9	
D MASTER	This mod	els the sound of the FenderToneMaster B channel.		
r i i	Gain	Adjusts the gain.	10 – 100	
	Bass	Adjusts volume of low frequencies.	10 - 100	
	MID	Adjusts volume of middle frequencies.	10 - 100	
00000	Treble	Adjusts volume of high frequencies.	10 - 100	
FURSTR	Fat	Sets the sound style.	OFF, ON	
	VOL	Adjusts the volume.	10 - 100	
	TONE	Sets the tone when the control switch is on.	0 - 100	
	SOLO	Sets the volume when the control switch is on.	1 – 9	
JK 30A	This mod	lels the sound of an early class A British combo amp.		
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	Cut	Adjusts the tone.	0 – 100	
UK30A	Gain	Adjusts the gain.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	لا ا
	SOLO	Sets the volume when the control switch is on.	1 – 9	
BG MK1	This mod	lels the sound of the Mesa Boogie Mark I combo amp.		
*	Bass	Adjusts volume of low frequencies.	0 - 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
[• • • • •]	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
BG MK1	Gain1	Adjusts the gain of the first stage.	0 - 100	
a6	Gain2	Adjusts the gain of the second stage.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
G5n v2	SOLO	Sets the volume when the control switch is on.	1 – 9	

G5n/G3n/G3Xn

[AMP]

BG MK3	This mod	dels the sound of the Mesa Boogie Mark III combo amp.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 - 100
	Treble	Adjusts volume of high frequencies.	0 - 100
****	PRSNC	Adjusts volume of super-high frequencies.	0 - 100
BG MK3	Gain1	Adjusts the gain of the first stage.	0 - 100
8 <u> </u> 0	Gain2	Adjusts the gain of the second stage.	0 – 100
	VOL	Adjusts the volume.	0 – 100
	SOLO	Sets the volume when the control switch is on.	1 – 9
XtasyBlue	This mod	dels the sound of the Bogner Ecstasy Blue channel.	
	Bass	Adjusts volume of low frequencies.	0 – 100
	MID	Adjusts volume of middle frequencies.	0 - 100
	Treble	Adjusts volume of high frequencies.	0 – 100
XtasyBL	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
[00000]	STRCT	Selects the type and gain of the tone.	LO, HI
<u> </u>	Gain	Adjusts the gain.	0 - 100
	VOL	Adjusts the volume.	0 - 100
	SOLO	Sets the volume when the control switch is on.	1 – 9
HW 100	This mod	dels the sound of the Hiwatt Custom 100.	
*	Input	Selects the input channel.	NORMAL, BRILL
	Bass	Adjusts volume of low frequencies.	0 – 100
้หพากก	MID	Adjusts volume of middle frequencies.	0 – 100
00000	Treble	Adjusts volume of high frequencies.	0 – 100
<u>и </u>	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
G5n v2	SOLO	Sets the volume when the control switch is on.	1 – 9
Recti ORG	This mod	dels the sound of the Mesa Boogie Dual Rectifier Orange Cha	annel.
*	Mode	Sets the tone of the character.	VNTG, MDRN
	Bass	Adjusts volume of low frequencies.	0 - 100
<u>р</u>	MID	Adjusts volume of middle frequencies.	0 - 100
RET ORG	Treble	Adjusts volume of high frequencies.	0 – 100
00000	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
G5n v2	SOLO	Sets the volume when the control switch is on.	1 – 9
ORG120	This mod	dels the sound of the Orange Graphic120.	
*	Input	Selects the input channel.	LO, HI
	Color	Sets the tone of the effect type.	1 – 6
	Bass	Adjusts volume of low frequencies.	0 – 100
0RG120	Treble	Adjusts volume of high frequencies.	0 – 100
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100
	Gain	Adjusts the gain.	0 – 100
	VOL	Adjusts the volume.	0 – 100
G5n v2	SOLO	Sets the volume when the control switch is on.	1 – 9

G5n/G3n/G3Xn

[AMP]

DZ DRV	This mod	dels the sound of the Diezel Herbert Channel2.		
*	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 - 100	
	Treble	Adjusts volume of high frequencies.	0 - 100	
DZ DBV	PRSNC	Adjusts volume of super-high frequencies.	0 - 100	
00000	Gain	Adjusts the gain.	0 - 100	
	VOL	Adjusts the volume.	0 - 100	
	Deep	Emphasizes low frequencies.	0 - 100	
G5n v2	MID CUT	Cuts middle frequencies.	0 - 100	
MATCH30	This mod	dels the sound of the Matchless DC-30.		
MATCH30	This moo _{Gain1}	Adjusts the gain of channel1.	OFF, 0 – 100	
MATCH30		1	OFF, 0 – 100 0 – 100	
MATCH30	Gain1	Adjusts the gain of channel1.		
MATCH30	Gain1 Bass1	Adjusts the gain of channel1. Adjusts volume of low frequencies in the channel1.	0 - 100	
*	Gain1 Bass1 TRBL1	Adjusts the gain of channel1. Adjusts volume of low frequencies in the channel1. Adjusts volume of high frequencies in the channel1.	0 - 100 0 - 100	
*	Gain1 Bass1 TRBL1 Gain2	Adjusts the gain of channel1. Adjusts volume of low frequencies in the channel1. Adjusts volume of high frequencies in the channel1. Adjusts the gain of channel2.	0 - 100 0 - 100 OFF, 0 - 100	
*	Gain1 Bass1 TRBL1 Gain2 Tone2	Adjusts the gain of channel1. Adjusts volume of low frequencies in the channel1. Adjusts volume of high frequencies in the channel1. Adjusts the gain of channel2. Adjusts the tone of channel2.	0 - 100 0 - 100 OFF, 0 - 100 0 - 5	

[CABINET]

MS4x12	This mo speakers	dels the sound of a Marshall 1960 A-type cabinet with four 1	2" Celestic	on
-	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	
M5 4X12	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	
MS4x12GB		dels the sound of a Marshall 1960 B-type cabinet with four 1 eenBack speakers.	2" Celestic	on
*	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	
M5 4X12 GB	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	
G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12AL		dels the sound of a Marshall JTM45 offset half stack cabinet v o G12 Alnico speakers.	with four 1	2"
*	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	
M5 4X12 8L	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]

MIC MIC-OFF: The tone is optimized for using amp modeling with aquiar amp. MIC-OV: This tone is optimized for using amp modeling with aquiar amp. MIC-OV: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized for using amp modeling with aquiar amp. MIC-OFF: This tone is optimized fo	FD2x12	This moo speakers	dels the sound of the Fender '65 Twin Reverb cabinet with two	o 12" Jensen
Image: Bit State St		МІС	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON
Lo Adjusts volume of low frequencies. 0 - 100 FD-B4x10 This models the sound of the Fender '59 Bassman cabinet with four 10" Jens speakers. Image: Speakers. 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 G5n v2 OFF. ON Image: Base of the sound of the Fender '59 Bassman cabinet with four 10" Jens speakers. Der:D41 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor When the MIC parameter is set to OFF, this setting has no effect. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. 0 - 100 FD D57:D42 This adjusts the volume balance between the Shure SMB7 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect. 0 - 100 FD D57:D42 This adjusts the volume balance between the Shure SMB7 and the Sennheiser MD421. When the MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor G12:80 speakers. 0 - 100 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor G	FD 2X12	D57:D421		0 – 100
FD-B4x10 This models the sound of the Fender '59 Bassman cabinet with four 10" Jens speakers. * MIC MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF, ON G5n v2 D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 Hi Adjusts volume of low frequencies. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. FD-DX1x12 Chic-OFF: This tone is optimized for using amp modeling with headphones or monitor C-12K Speaker. OFF, ON FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. OFF. ON FD D57:D421 This tone is optimized for using amp modeling with headphones or monitor OFF. ON speakers. OFF. ON G5n v2 D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 Hi Adjusts volume of low frequencies. 0 - 100 0 - 100 G5n v2 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 FD MA2x12 This models the sound of a Fender torusing amp modeling with headphones or monitor speakers. 0 - 1	-	Hi	Adjusts volume of high frequencies.	0 – 100
FD-B4X10 speakers. * MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor operations. OFF, ON G5n v2 D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 Hi Adjusts volume of high frequencies. 0 - 100 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. 0 - 100 FD MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor C-100 0 - 100 MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor C-100 0 - 100 0 - 100 MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor C-100 0 - 100 0 - 100 MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor C-100 0 - 100 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor MIC-OFF. This tone is optimized for using amp modeling with headphones or monitor MIC-OFF. This tone is optimized for using am		Lo	Adjusts volume of low frequencies.	0 – 100
MIC MIC MIC MIC MIC MIC OFF, ON B57.D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 G5n v2 Lo Adjusts volume of high frequencies. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens FD-DX1x12 MIC MIC-OFF: This tone is optimized for using amp modeling with a guitar amp. MIC MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor of perf. ON paekers. D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 MIC MIC-OFF: This tone is optimized for using amp modeling with headphones or monitor of perf. ON peakers. G5n v2 Lo Adjusts volume of high frequencies. 0 - 100 G5n v2 Lo Adjusts volume of low frequencies. 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest Celest G12-80 speakers. MIC MIC-OFF: This tone is optimized for using amp modeling with a guitar amp.	FD-B4x10			r 10" Jensen
Image Dbs/D421 When the MIC parameter is set to OFF, this setting has no effect. 0 - 100 G5n v2 Lo Adjusts volume of low frequencies. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. MIC MIC MIC-OFF: This tone is optimized for using amp modeling with a guitar amp. MIC-OFF. This tone is optimized for using amp modeling with a subtra amp. MIC-OFF. This tone is optimized for using amp modeling with headphomes or monitor speakers. 0-100 G5n v2 D57:D421 This adjusts the volume balance between the Shure SM57 and the Samheiser MD421. 0 - 100 G5n v2 Lo Adjusts volume of low frequencies. 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 MIC MIC-OFF: This tone is optimized for using amp modeling with a guitar amp. MIC-OFF. This tone is optimized for using amp modeling with adphones or monitor speakers. 0 - 100 MIC MIC-OFF: This tone is optimized for using amp modeling with adphones or monitor speakers. 0 - 100 MIC MIC-OFF: This tone is optimized for using amp modeling with adphones or monitor speakers. 0 - 100 MIC MIC-OFF: This tone is optimized for using amp modeling with adphones or monitor speake	*	МІС	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON
G5n v2 Lo Adjusts volume of low frequencies. 0 - 100 FD-DX1x12 This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. Image: C-12K Speaker. Image: C-12K Speaker. 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 Image: C-12K Speaker. MIC_ON: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF. ON G5n v2 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 G5n v2 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 FD MA2x12 Mic Const 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 Mic MIC_OFF: This tone is optimized for using amp modeling with headphones or monitor use of the sentimized for using amp modeling with headphones or monitor speakers. OFF. ON MIC MIC_OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF. ON MIC MIC_OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF. ON MIC MIC_OFF: This tone	FD-8 4%10	D57:D421		0 – 100
This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jens C-12K Speaker. Image: Colspan="2">MIC Colspan="2">Colspan="2" Jens Colspan="2" Jens Colsp	u 0	Hi	Adjusts volume of high frequencies.	0 - 100
FD-DX1X12 C-12K Speaker. Image: Constraint of the second of th	G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100
MIC MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF, ON G57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 G5n v2 Lo Adjusts volume of high frequencies. 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. 0 - 100 FD MA2x12 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. 0 - 100 FD MA2x12 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. 0 - 100 MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 D57:D421 This adjusts volume of high frequencies. 0 - 100 Lo Adjusts volume of high frequencies. 0 - 100 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. 0 - 100 D57:D421 This adjusts wolume of high frequencies. 0 - 100 UK2x12 MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=OFF: This tone is optimized for using amp modeling wi			beaker.	e 12" Jensen
Image: Product of the sector of the secto		MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON
G6n v2 Lo Adjusts volume of low frequencies. 0 - 100 FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. Celest G12-80 speakers. Image: Speaker Stress MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 D57:D421 This adjusts volume of high frequencies. 0 - 100 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. 0 - 100 UK2x12 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 a guitar amp. MIC=ON: This tone is optimized for using amp modeling with two 12" Celestion Aln speakers. D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 UK2x12 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. 0 - 100 MIC MIC=OFF: This tone is optimized for using amp modeling with aguitar amp. MIC=ON: This adjusts volume of low frequencies. 0 - 100 MK1 1x12 This ad		D57:D421		0 – 100
FD MA2x12 This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celest G12-80 speakers. Image: Colspan="2">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 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. 0 - 100 UK2x12 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. 0FF, 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 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speaker. MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. 0-100 MK1 1x12 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. 0-100 0-100 MK1 1x20 MIC=OFF: This		Hi	Adjusts volume of high frequencies.	0 – 100
FD MA2X12 G12-80 speakers. Image: Speaker State 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 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. MIC 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 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 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speakers. MK1 1x12 MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=OFF: 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	G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100
MIC MIC=OF: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF, ON opeakers. 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 Lo Adjusts volume of high frequencies. Lo 0 - 100 0 - 100 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. 0 - 100 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. D57:D421 0 - 100 0 - 100 Hi Adjusts volume of low frequencies. D67:D421 0 - 100 0 - 100 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speaker. 0-100 MK1 1x12 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	FD MA2x12			12" Celestion
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 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Alm 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. 0 - 100 Hi Adjusts volume of high frequencies. 0 - 100 Lo Adjusts volume of high frequencies. 0 - 100 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. D57:D421 MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speake	*	МІС	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON
Lo Adjusts volume of low frequencies. 0 - 100 UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. Image: 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 Image: 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 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts volume of low frequencies. 0 - 100 0 - 100 Image: Hit Adjusts the volume balance between the Shure SM57 and the Sennhe	FD MA 2X12	D57:D421		0 – 100
UK2x12 This models the sound of an early British combo amp with two 12" Celestion Aln speakers. Image: 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. Lo 0 - 100 0 - 100 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speaker. 0 - 100 MK1 1x12 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 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. OFF, ON MIC MIC=OFF: 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 0 - 100 </td <td></td> <td>Hi</td> <td>Adjusts volume of high frequencies.</td> <td>0 – 100</td>		Hi	Adjusts volume of high frequencies.	0 – 100
OKZX12 speakers. Image: 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 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speaker. 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. O- 100 Hi Adjusts volume of high frequencies. 0 - 100 O- 100		Lo	Adjusts volume of low frequencies.	0 – 100
MIC MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF, ON b57: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 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417-speaker. MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=OFF: This tone is optimized for using amp modeling with headphones or monitor speakers. OFF, ON MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. OFF, ON OFF, ON MIC MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. OFF, ON OFF, ON b57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. O - 100 O - 100 Hi Adjusts volume of high frequencies. 0 - 100 O -	UK2x12			estion Alnico
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 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- MK1 1x12 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		МІС	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON
Lo Adjusts volume of low frequencies. 0 – 100 MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- speaker. 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	2X12	D57:D421		0 – 100
MK1 1x12 This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417- * 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		Hi	Adjusts volume of high frequencies.	0 - 100
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
MIC MIC=ON: This tone is optimized for using amp modeling with headphones or monitor OFF, ON Imk1 D57:D421 This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. 0 - 100 Hi Adjusts volume of high frequencies. 0 - 100	MK1 1x12		dels the sound of a Mesa Boogie Mark I cabinet with one 12" A	LTEC 417-8H
1312 When the MIC parameter is set to OFF, this setting has no effect. 0 - 100 Hi Adjusts volume of high frequencies. 0 - 100	*	MIC	MIC=ON: This tone is optimized for using amp modeling with headphones or monitor	OFF, ON
	ΠK1 1%12	D57:D421		0 – 100
G5n x2 Lo Adjusts volume of low frequencies	▏	Hi	Adjusts volume of high frequencies.	0 – 100
G5n v2 Lo Adjusts volume of low frequencies. 0 – 100	GEn v2	Lo	Adjusts volume of low frequencies.	0 – 100

[CABINET]

MK3 1x12	This mod Shadow	dels the sound of a Mesa Boogie Mark III cabinet with one 12" Ce Speaker.	elestion B	lack
	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	
ШК3 1X12	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	
BGN4x12	This mod	lels the sound of the Bogner Ecstasy cabinet with four 12" Celest	ion speak	ers.
-	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	
86N 4X12	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	
HW4x12	This mod	dels the sound of a Hiwatt SE-4123 cabinet with four 12" Fane spe	eakers.	
*	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	
HW 4812	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	
G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100	
RCT4x12		dels the sound of a Mesa Boogie Recto Standard Slant Cabinet Celestion Vintage 30 speakers.	ARMOR v	vith
*	міс	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	
RCT 4X12	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	
G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100	
ORG4x12	This moo 30 speak	dels the sound of an Orange PPC412 cabinet with four 12" Cele ers.	stion Vint	age
*	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	
0RG 4X12	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	
1 - 1	Hi	Adjusts volume of high frequencies.	0 – 100	
G5n v2	Lo	Adjusts volume of low frequencies.	0 – 100	
DZ4x12F	This moo speakers	dels the sound of a Diezel 412F cabinet with four 12" Celestio	n Vintage	30
*	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	
∏ oz ∏	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	
4822				
	Hi	Adjusts volume of high frequencies.	0 – 100	

[CABINET]

MA2x12		dels the sound of a Matchless DC-30 cabinet with 12" Customiz and 12" Celestion G12M Greenback speakers.	ed Celestion	n
*	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	
88 12	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	

[MODULATION]

Tremolo	This effe	ct varies the volume at a regular rate.		
	Wave	Sets the modulation waveform.	TRI, TUBE, SQR	
	Depth	Sets the depth of the modulation.	0 – 100	+
TREM	Rate	Sets the speed of the modulation.	0 – 100	1
	VOL	Adjusts the volume.	0 – 100	
Chorus	This effective	ect mixes a shifted pitch with the original sound to add s.	l movement a	and
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
CHD	Tone	Adjusts the tone.	0 - 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
StereoCho	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	
ST	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effe	ct adds a phasing variation to the sound.		
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
PHASE	Depth	Sets the depth of the modulation.	0 - 100	
	Rate	Sets the speed of the modulation.	1 – 50	1
	RESO	Sets effect resonance.	0 – 100	-
VinFLNGR	This ana	log 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	-
UIN FLNG	Rate	Sets the speed of the modulation.	0 – 50	♪
(rene)	RESO	Sets effect resonance.	-10 - 10	
TheVibe	This vibe	e sound features unique undulations.		
	Speed	Sets the speed of the modulation.	0 - 50	
	Depth	Sets the depth of the modulation.	0 – 100	
THE	Mode	Sets effect to vibrato or chorus.	VIBRT, CHORS	
	VOL	Adjusts the volume.	0 – 100	

[MODULATION]

Vibrato	This effe	ect automatically adds vibrato.		
1.51410	_		0 100	
	Depth Rate	Sets the depth of the modulation. Sets the speed of the modulation.	0 - 100	
VIBRA	Tone	Adjusts the tone.	0 - 50	♪
ŤŐ	BAL		0 - 10	_
Ostavia		Adjusts the balance between original and effect sounds.		
Octave		ect adds sound one octave and two octaves below the origin	ľ	
	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	
OCT	Tone	Adjusts the tone.	0 - 10	\perp
	Dry	Adjusts the volume of the unaffected sound.	0 - 100	
RingMod		ect produces a metallic ringing sound. Adjusting the "FREQ" stic change of sound character.	parameter res	ults
	FREQ	Sets the frequency of the modulation.	1 – 50	
.00.	Tone	Adjusts the tone.	0 - 10	
RING	BAL	Adjusts the balance between original and effect sounds.	0 - 100	
map	VOL	Adjusts the volume.	0 - 100	
Detune		ng an effect sound that is slightly pitch-shifted with the or pe has a chorus effect without much sense of modulation.	riginal sound, 1	this
	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	
TUNE	Tone	Adjusts the tone.	0 - 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
PitchSHFT	This effe	ect 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	
PITCH	Tone	Adjusts the tone.	0 - 10	
	BAL	Adjusts the balance between original and effect sounds.	0 - 100	
MonoPitch	This is a	pitch shifter with little sound variance for monophonic (sing	gle note) playin	ıg.
	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	
MONO PITCH	Tone	Adjusts the tone.	0 - 10	
	BAL	Adjusts the balance between original and effect sounds.	0 - 100	
HPS		elligent pitch shifter outputs the effect sound with the pitch and key settings.	shifted accord	ling
649	Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3 -m, m, 3, 4, 9 6 <u>(See Table 1</u>	5,
HPS	Кеу	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	

[MODULATION]

		r			
Kic	k FLNG	This flang	ger 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	
	ick FLNG	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
10	⊗ ⊗ +0FF LF0	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	
Slic	cer	This effe	ct creates a rhythmical sound by continuously slicing the input.		
*		PTTRN	Sets effect pattern.	1 – 20	
	000	Speed	Sets the speed of the modulation.	1 – 50	⊅
	SLICE	THRSH	Adjusts effect threshold.	0 – 50	
	G5n v2	VOL	Adjusts the volume.	0 - 100	
Clo	neCho	This anal	og chorus sound models the Electro-Harmonix SmallClone.		
*		Depth	Sets the depth of the modulation.	1, 2	
	09 ++	Rate	Sets the speed of the modulation.	0 – 100	
	CLOME CHO	Tone	Adjusts the tone.	0 – 100	
	G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
Su	perCho		dels the sound of a BOSS CH-1 SUPER CHORUS.		
*		Depth	Sets the depth of the modulation.	0 - 100	
	000	Rate	Sets the speed of the modulation.	0 – 100	
	SUPER CHO	Tone	Adjusts the tone.	0 - 100	
	G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
Sto	onePha	This pha	ser sound models the Electro-Harmonix SmallStone.		
*		Color	Sets the sound color.	1, 2	
	□● ++	Depth	Sets the depth of the modulation.	0 – 100	
	STOME PHR	Rate	Sets the speed of the modulation.	0 - 100	
	 G5n v2	RESO	Sets effect resonance.	0 - 100	
Соі	ronaTri	This is a	model of tc electronic's CORONATri-Chorus.		
*		Depth	Sets the depth of the modulation.	0 – 100	
	000	Speed	Sets the speed of the modulation.	0 – 100	
	CRN Tri	Tone	Adjusts the tone.	0 – 100	
	G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
Ber	ndCho		ct provides pitch bending that uses the input signal as trigger as separately.	and process	ses
*	6.0.0	Mode	Sets direction of pitch bend.	UP, DOWN	
	BEND	Depth	Sets the depth of the modulation.	0 - 100	
		Time	Sets time before effect starts.	0 – 50	
	G5n v2	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

[MODULATION]

AnalogCho	This effe	ct simulates an analog chorus.		
*	Depth	Sets the depth of the modulation.	0 – 100	
000	Rate	Sets modulation speed.	0 - 100	
ANLG Cho	Tone	Adjusts the tone.	0 - 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
WarpPhase	This pha	ser has a one way effect.		
*	Mode	Sets direction of warping.	GO, BACK	
000	Speed	Sets modulation speed.	1 – 50	♪
WARP Phase	RESO	Sets effect resonance.	0 - 10	
1 p m a L p	VOL	Adjusts the volume.	0 – 100	

[SFX]

Bom	nber	This effeo	ct generates explosive sounds.		
		Decay	Adjusts the length of the explosive sound.	1 – 100	
1		Tone	Adjusts the tone.	0 – 10	
	BOMB	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	
Auto	oPan	This effec	ct 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	
	AUTO PAN	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10	
(G5n v2	VOL	Adjusts the volume.	0 – 100	
Loop	oRoll	This effec	ct allows you use the footswitch to sample and hold what you pl	ау.	
*		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	
	ROLL	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	

[DELAY]

Delay	This long	g delay has a maximum length of 4000 ms.		
	Time	Sets the delay time.	1 – 4000	♪
é • •	F.B	Adjusts the feedback amount.	0 – 100	
DELRY	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	
		Stops fight when enect is turned on.		
AnalogDly	This ana	log delay simulation has a long delay with a maximum length of	4000 ms.	
AnalogDly	This anal _{Time}		4000 ms. 1 – 4000	1
AnalogDly		log delay simulation has a long delay with a maximum length of		<u>ک</u>
	Time	log delay simulation has a long delay with a maximum length of Sets the delay time.	1 – 4000	1

[DELAY]

TapeEcho	This effe	ct simulates a tape echo. Changing the "Time" parameter change es.	s the pitch	ı of
	Time	Sets the delay time.	1 – 2000	♪
<u> </u>	F.B	Adjusts the feedback amount.	0 – 100	-
TRPE	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	+
ECHO	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	
ReverseDL	This reve	erse delay is a long delay with a maximum length of 2000 ms.		
	Time	Sets the delay time.	10 - 2000	♪
	F.B	Adjusts the feedback amount.	0 - 100	
REVRS	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
DELRY	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	
ModDelay	This dela	ay effect allows the use of modulation.		
	Time	Sets the delay time.	1 – 2000	\$
	F.B	Adjusts the feedback amount.	0 – 100	
map	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
DELRY	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 DLY	This hold	d delay effect is controlled using the control switch.		
	Time	Sets the delay time.	1 – 4000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	HiDMP	Adjusts the treble attenuation of the delay sound.	0 – 10	
	Tone	Adjusts the tone.	0 - 100	
Hold DLY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
DHOFF HOLD	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	
P-P Delay	This dela	ay outputs the delay sound alternately left and right.		
★	Time	Sets the delay time.	1 – 4000	٦ ا
** *	F.B	Adjusts the feedback amount.	0 - 100	
P-P Delay	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
G5n v2	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	
FilterDly	This effe	ct filters a delayed sound.		
*	Time	Sets the delay time.	1 – 2000	\$
000	F.B	Adjusts the feedback amount.	0 - 100	
FLTR DELRY	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	1
G5n v2	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	

G5n/G3n/G3Xn

[DELAY]

Dual DLY	This effe	ct combines 2 individual delays.		
	-		0 – 1990,	-
*	TimeA	Adjusts the delay time of Delay A.	J x 8	♪
	F.B A	Adjusts the Delay A feedback amount.	0 – 110	
Dual DLY	TimeB	Adjusts the delay time of Delay B.	0 – 1990, J x 8	\$
ON-OFF MOD	F.B 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	
G5n v2	Speed	Sets the speed of the modulation.	0 – 50	
Pitch DLY	This effe	ct applies pitch shift to a delayed sound.		
*	Pitch	Sets volume of pitch shift applied to delayed sound.	-12 – 12	
	Time	Sets the delay time.	1 – 2000	
PITCH Delry	F.B	Adjusts the feedback amount.	0 – 100	
G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlapBackD	This dela rockabilly	ay features a short delay time that is good for muted rhythm y.	playing a	nd
*	Time	Sets the delay time. When Sync is chosen, the delay time is synchronized to the tempo.	1 – 300	♪
	F.B	Adjusts the feedback amount.	0 – 100	
SLAP Backd	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
encie	SubDv	Set the note length of the delay sound.	J, ♪, P-P	
G5n v2	SubDv	When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.	J, J, F-P	
A-Pan DLY	This com cyclically	nbines auto pan and delay to create the effect of the stereo in	nage movi	ng
*	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
A-PanDLY	Link	Sets the order that the auto pan and delay are connected.	PAN-DLY, DLY-PAN	
ON OFF INPUT	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	
G5n v2	INPUT	Sets the foot switch function.	LATCH, UnLATCH	
PhaseDly	This effe	t applies a phaser to a delayed sound.	OILAIOIT	
*	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PhaseDLY	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	-
	- HESU-		0 = 100	

G5n/G3n/G3Xn

[DELAY]

TapeEcho3	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		
TapeEcho3	VOL	Adjusts the volume.	0 - 100		
ON'OFF ECHO	TIME	Sets the delay time.	10 - 1000	♪	
	F.B	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		
ICE Delay	This effe	ct combines pitch shifting and delay.			
*	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT		
000	Time	Sets the delay time.	60 - 1300	♪	
	F.B	Adjusts the feedback amount.	0 - 100		
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100		

[REVERB]

Air	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	
BIR	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	
Room	This reve	erb 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	
ROOM	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	This reve	erb 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	
HALL	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	
HD Hall	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	
HD.	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100	
HALL	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	
Spring	This reve	erb 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	
SPRNG	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	

G5n/G3n/G3Xn

[REVERB]

FD Spring	This sim	ulates the spring reverb of the '65 FenderTwin Reverb.	
	Color	Sets the tone of the effect type.	0, 1
••	Lo	Adjusts volume of low frequencies.	0 - 100
FD	Hi	Adjusts volume of high frequencies.	0 - 100
SPRNG	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100
Plate	This sim	ulates 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
PLATE		When ON, effect sound continues even after effect is turned off. When OFF, effect sound	
	Tail	stops right when effect is turned off.	OFF, ON
EarlyRef	This effe	ct reproduces only the early reflections of reverb.	
*	Decay	Adjusts the duration of the reverb.	1 – 30
000	Shape	Adjusts the effect envelope.	-10 - 10
EARLY REF	Tone	Adjusts the tone.	0 – 10
G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
SpaceHole	This effe	ct combines delay and reverb.	
*	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
	F.B	Adjusts the feedback amount.	0 – 100
SpaceHole	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
8 8 ON'OFF INPUT	Depth	Sets the depth of the modulation.	0 – 100
(<u>an an man</u>)	Speed	Sets the speed of the modulation.	0 - 100
	Size	Adjusts the size of the reverb space.	0 - 100
G5n v2	INPUT	Sets the foot switch function.	LATCH, UnLATCH
Church	This effe	ct simulates the reverberations of a church.	
*	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
000	Decay	Sets the duration of the reverberations.	0 – 100
CHURC	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100
<u> </u>		When ON, effect sound continues even after effect is turned off. The dry sound also continues	
G5n v2	Tail	to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Ambience	This effe	ct adds a natural ambience (air) to the sound.	
*	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
000	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
·		When ON, effect sound continues even after effect is turned off. The dry sound also continues	
G5n v2	Tail	to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON
ParticleR	This is a	unique complex reverb.	I
*	Mode	Sets how the reverb sound changes.	STBL, CRTCL,
000	Decay	Sets the duration of the reverberations.	HZD 0 – 100
PRTCL Rev	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100
		When ON, effect sound continues even after effect is turned off. When OFF, effect sound	
G5n v2	Tail	stops right when effect is turned off.	OFF, ON

[REVERB]

Chamber	This effe	This effect simulates the reverberations of a chamber-sized room.				
*	PreD Adjusts the delay between input of the original sound and start of the reverb sound.		0 – 200			
[000]	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			
GateRev	This unique reverb is good for percussive playing.					
*	Color	Sets the sound color.	1 – 5			
[000]	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			

[PEDAL]

PDL Vol	The volu	me curve of the volume pedal can be set.				
	P VOL	Adjusts the volume.	0 – 100	Ρ		
PDL	Min	Adjusts the volume when the pedal is at minimum position.	0 - 100			
<u>livāč</u> (Max	Adjusts the volume when the pedal is at maximum position.	0 - 100			
	Curve	Sets the volume curve.	А, В			
BlackWah	This ped	al wah effect simulates the Cry Baby.				
	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р		
JBL CB	Range	Adjusts the frequency range processed by the effect.	0 – 100			
(WAH)	Dry	Adjusts the volume of the unaffected sound.	0 – 100			
	VOL	Adjusts the volume.	0 - 100			
ChromeWah	This sim	ulates a British wah pedal with a chrome finish.				
	P FREQ	Adjusts the emphasized frequency.	0 – 100	Р		
JE HB (0)	Range	Adjusts the frequency range processed by the effect.	0 – 100			
(WAH)	Dry	Adjusts the volume of the unaffected sound.	0 - 100			
	VOL	Adjusts the volume.	0 - 100			
WAH100	Simulate	s an Ibanez wah pedal.				
	P FREQ	Adjusts the emphasized frequency.	0 – 50	Ρ		
WAH	Depth	Sets the depth of the wah.	0 – 100			
1100 (Dry	Adjusts the volume of the unaffected sound.	0 – 100			
	VOL	Adjusts the volume.	0 - 100			
PDL Pitch	Use an e	Use an expression pedal to change the pitch in real time with this effect.				
	P Bend	Sets the amount of pitch shift.	0 – 100	Ρ		
PDL .	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 <u>(See Table 2)</u>			
	Tone	Adjusts the tone.	0 - 10			
	Mode	Sets the sound style.	UP, DOWN			
PDL MnPit		pitch shifter specially for monophonic sound (single-note plate plate pitch to be shifted in real time with the expression pedal.	aying), whi	ch		
	P Bend	Sets the amount of pitch shift.	0 – 100	Ρ		
	Color	Sets the type of pitch change control with the expression pedal.	1 – 9 <u>(See Table 2)</u>			
	Tone	Adjusts the tone.	0 – 10			
	Mode	Sets the sound style.	UP, DOWN			

G5n/G3n/G3Xn

[PEDAL]

	This with a	acund factures unique undulations					
PDL Vibe		sound features unique undulations.					
	P Speed	Sets the speed of the modulation.	0 - 50	Ρ			
PDL L	Depth	Sets the depth of the modulation.	0 – 100				
IVIBE	Mode	Sets effect to vibrato or chorus.	VIBRAT, CHORS				
	VOL	Adjusts the volume.	0 – 100				
PDL Drive	The expr	ession pedal controls the gain of this drive effect.					
[P Gain	Adjusts the gain.	0 – 100	Ρ			
PDL	Tone	Adjusts the tone.	0 – 100				
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100				
)	VOL	Adjusts the volume.	0 – 100				
PDL PHSR	The expr	ession pedal controls the modulation frequency of this phaser.					
	P Rate	Sets the speed of the modulation.	1 – 50	Ρ			
_	Depth	Sets the depth of the modulation.	0 – 100				
PDL	RESO	Sets effect resonance.	0 – 100				
	Calar	Cata the targe of the offect time	4 STG, 8 STG,				
	Color	Sets the tone of the effect type.	INV 4, INV 8				
PDL Delay	The expr	ession pedal controls the delay input level of this effect.					
	P InLvI	Adjusts the delay input level.	0 – 100	Р			
PDL	Time	Sets the delay time.	1 – 4000	5			
1017	F.B	Adjusts the feedback amount.	0 – 100				
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100				
PDL Rev	The expr	The expression pedal controls the reverb input level of this effect.					
	P InLvI	Adjusts the reverb input level.	0 – 100	Р			
PDL	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100				
<u>t rev</u> í	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				
OSC Echo	The expr	ession pedal controls the delay oscillation of this effect.					
	P OSC	Adjusts the delay time and feedback.	0 – 100	Р			
	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500				
TECHO	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				
VoiceWah	This effe	ct can make a guitar sound like a human voice.					
	P Vowel	Adjusts the emphasized vowel.	0 – 100	Р			
VOICE) (WAH)	PTTRN	Sets effect pattern.	A – C				
	Voice	Adjusts the vowel sounds.	0 – 100				
]	Mode	Sets the sound style.	STEP, SOFT				
PDL Roto	Simulate	s a rotary speaker.					
_	P Mode	Sets the rotary mode.	SLOW, FAST	Р			
PDL	Drive	Adjusts the amount of amplification from the preamp.	0 – 100				
1 ROTOJ	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100				
	VOL	Adjusts the volume.	0 - 100				

[PEDAL]

P-BitCRSH	This effect creates a lo-fi sound.				
*	P SMPL	Sets sampling rate.	0 – 50	Ρ	
PDL /	Bit	Sets bit depth.	4 – 32		
	Tone	Adjusts the tone.	0 - 10		
G5n v2	BAL	Adjusts the balance between original and effect sounds.	0 – 100		
PDL FLNGR	The expression pedal controls the emphasized frequency of this flanger.				
	P FREQ	This sets the emphasized frequency.	0 – 100	Ρ	
	RESO	Sets effect resonance.	-10 - 10		
	HiDMP	Adjusts the treble attenuation of the effect sound.	0 - 10		
G5n v2	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 - 100		
PDL Reso	Pedal wah with a strong character.				
*	P FREQ	Adjusts the emphasized frequency.	1 – 50	Ρ	
	RESO	Sets effect resonance.	0 – 10		
PDL RESD	Dry	Adjusts the volume of the unaffected sound.	0 – 100		
	VOL	Adjusts the volume.	0 – 100		

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

Table 1 [Scale Parameter]

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