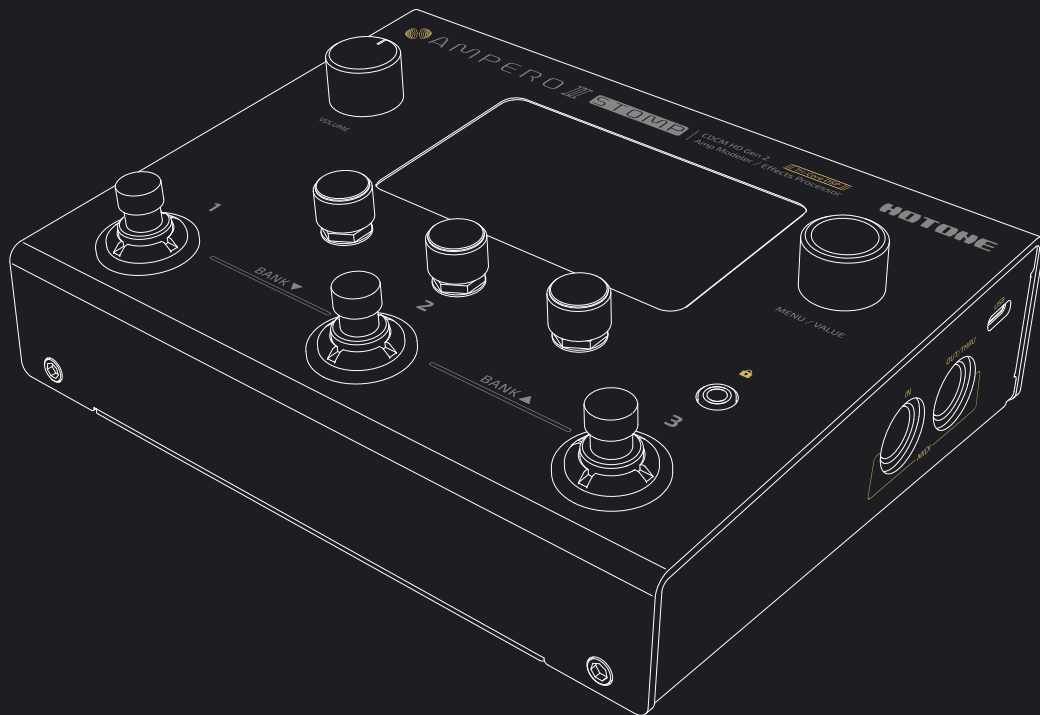




AMPERO III STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

USER'S MANUAL

For Firmware V1.0.4



HOTONE
DESIGN INSPIRATION

The contents of this manual are subject to change without notice.

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はじめに

この度は、HOTONE 製品をご購入頂き、誠に有り難うございます。

本機の性能を十分発揮させると共に、末永くご愛用いただくため、必ず使用前にこの取扱説明書をお読みください。

お読みになった後は大切に保管されることをお勧めします。

▲ 警告：安全のため、特に注意していただきたいこと

- ・ 異常があるときは、電源プラグまたは電源アダプターをコンセントから抜いて、ご購入先までご連絡ください。特に、異常な音がしたり、煙が出て異臭がした時などは、電源プラグをコンセントから抜いてください。
- ・ 電気ショックを避けるため、本体を絶対に開けないでください。ご自身での調整や修理は危険です。まず、ご購入先までご依頼ください。また、火事や感電を避けるために、湿度が非常に高い場所に置いたり、雨天の際に野外で使用することは避けてください。

▲ 警告：次のような場所での使用は避けてください。

- ・ 湿度の非常に高い場所
- ・ 砂やほこりが多い場所
- ・ 台所、バスルーム、湿気の多い地下室など、水のかかりやすい場所
- ・ 空気の循環を妨げる場所、ヒーターの近くなど、温度が高い場所

電源ソース

付属の専用電源アダプターを使用してください。100V 電源が正常に出力されているコンセントに接続して使用してください。また、長期に渡り本機を使用しない場合は、本機の電源コードをコンセントから抜いて保管してください。

取り扱いについて

1. 乾いた柔らかい布を使用して、外装をきれいに保ちましょう。クリーナーやシンナーは使用しないでください。
2. 記載外の使用方法で本機を使用されますと製品不良が発生する場合がございます。必ず取扱説明書に基づいた使用方法でお楽しみください。

修理が必要な場合

ご購入先もしくは、弊社へご依頼ください。

Web <https://allaccess.co.jp>

E-Mail support_rs@allaccess.co.jp

品質保証に関して

本機は、HOTONE 日本総代理店 オールアクセスインターナショナル株式会社が、ご購入後 1 年以内の品質保証を行っております。ただし、以下に該当する場合は、保証期間内であっても無償修理の対象にはなりません。

1. 修理の際は、購入者や購入日が証明できる明細（購入者が確認できる日付入りの購入明細、領収書等）をご提示いただけない場合。（ご購入後は、販売レシート等を大切に保管してください。）
2. 非正規販売店や海外から購入された製品。中古品または譲渡された製品。
3. 取扱説明書に記載されていない使用方法や使用条件による破損や修理。

注 1：最初の購入者に限り、（保証期間内に限り）無償で修理、または当社の裁量により製品を交換いたします。

また、本保証を最初の購入者以外へ譲渡することは出来ません。

注 2：本書に記載された文章、図版、作品は、全て「著作権」及びそれに付随する「著作隣接権」等の諸権利を保有しています。

弊社では、「内容を理解することを目的とする使用方法のみ」を許諾しております。

注 3：オールアクセスインターナショナル株式会社は、本製品の故障に起因するいかなる損害に対しても一切の責任を負いかねます。

保証外の損害には、逸失利益、逸失貯蓄、他の機器への損害、および本製品の使用または使用不能から生じる付随的または派生的損害等が含まれますが、この限りではありません。いかなる場合においても、弊社は、製品の市場想定価格を超えない範囲で保証対応し、それを超える保証に関する責任を負いません。

定義

エフェクトチェーン

内部の信号ルーティン、エフェクターのコンビネーションなどを表します。

Ampero II Stomp には 2 系統のエフェクトチェーンがあり、シリーズ（直列）/ パラレル（並列）接続が可能です。

エフェクトスロット

エフェクトチェーン中にエフェクトを追加するスペースをスロットと呼びます。

1 つのチェーンに最大 6 個、トータル 12 個のスロットがあります。

Module/ モジュール

本機は最大 13 エフェクトが同時に使用できます。

これら 1 つずつを「エフェクト・モジュール (effects module)」または「モジュール」と呼びます。

パラメーター

エフェクトのアプリケーションコントロールを「パラメーター」と呼びます。

各パラメーターがペダルのコントロールノブにあたります。

ノード

エフェクトチェーンの始め / 終わり、または 2 つのエフェクトチェーン交差点を「ノード」と呼びます。

- ・ **インプットノード**：入力信号ソースをセットするエフェクトチェーンの始まり。
- ・ **アウトプットノード**：出力信号の行き先を決めるエフェクトチェーンの終わり。
- ・ **スプリットノード**：1 つのエフェクトチェーンから 2 つへ信号が分岐される。
- ・ **ミキサーノード**：2 つのエフェクトチェーンから 1 つに結合する。

Patch/ パッチ

各モジュールの ON/OFF ステータスとパラメーターを設定した状態を「パッチ」と呼びます。

パッチをリコール、エディット & セーブして好みのトーンに仕上げてください。

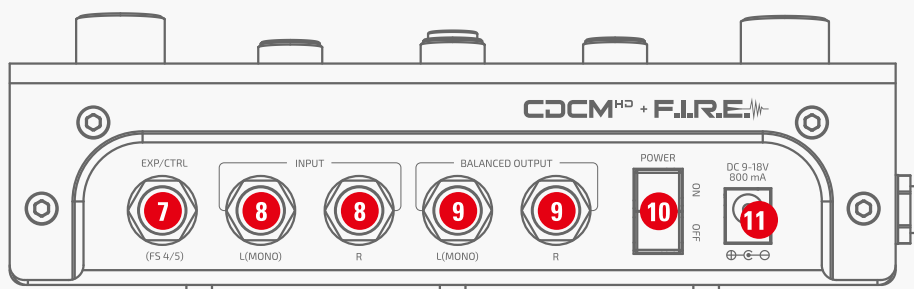
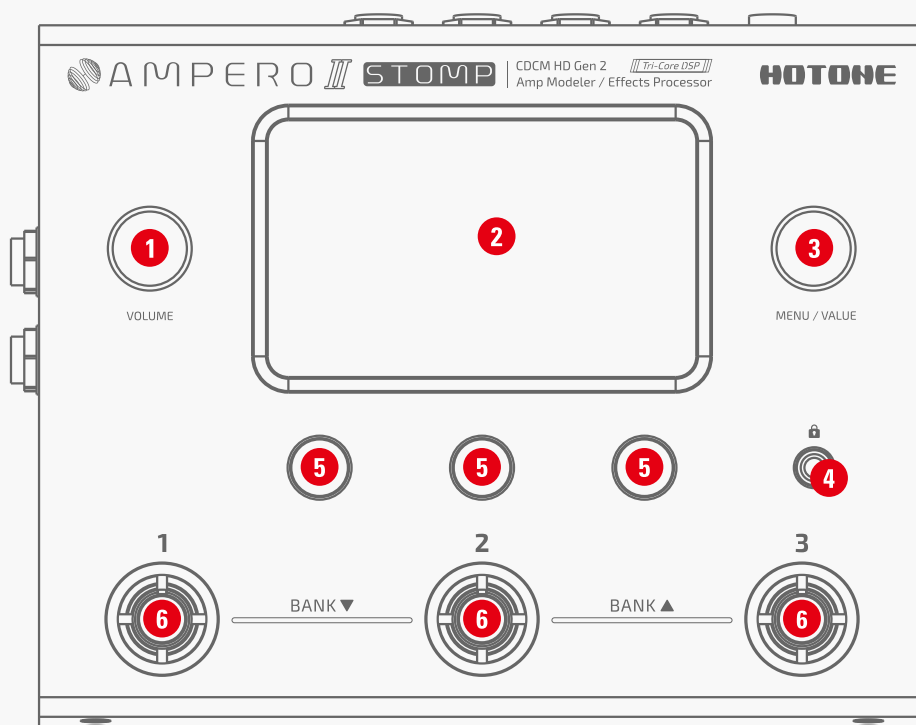
Bank/ バンク

3 パッチを「バンク」と呼びます。

本機には 100 のバンクがあり、300 のエディット / セーブ可能なパッチ（プリセット）があります。

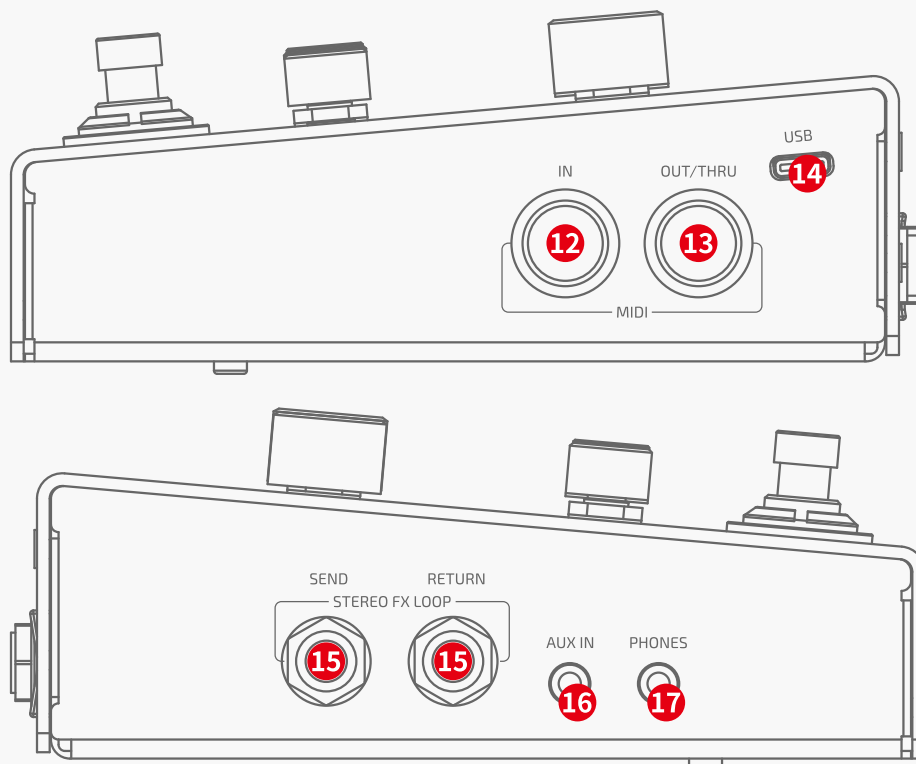
ファクトリーリセットを実行すると、初めの 99 パッチ（ファクトリー・プリロードパッチ）が再ロードされます。

パネル各部の名称と働き

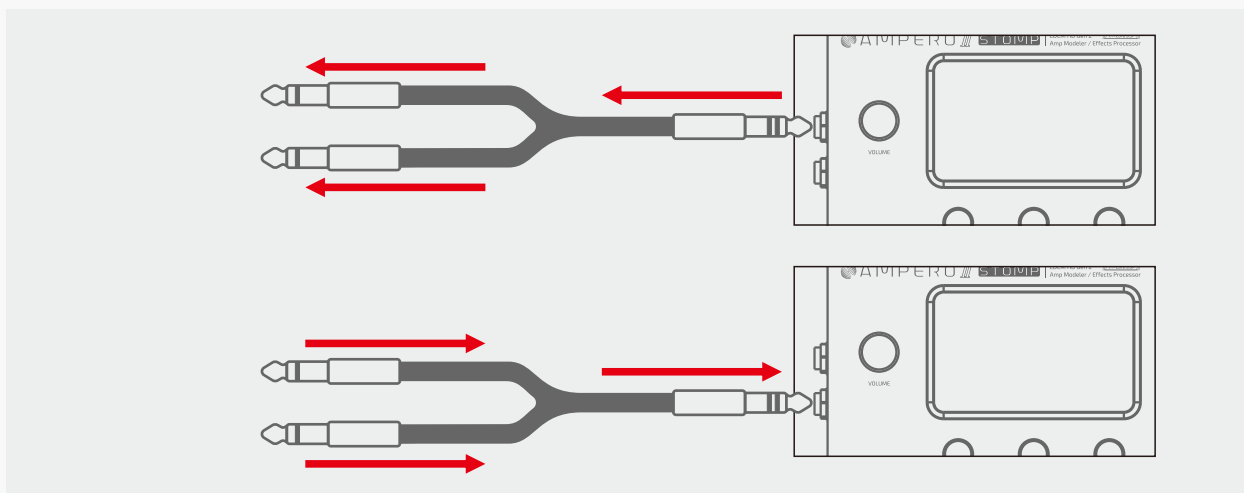


1. **ボリュームノブ**：出力レベル&ヘッドフォン出力を調整します。
2. **ディスプレイ・スクリーン**：現ステータスを表示。エフェクト、エディット、パッチトーンチェンジがタッチスクリーンの操作で変更できます。
3. **メニュー / バリュ (MENU/VALUE) ・ノブ**：メニューやパラメーター値の変更を行います。
4. **スクリーンロック・ボタン**：タッチスクリーンをロックする機能です。
5. **クイックアクセス・ノブ 1-3**：スクリーン下部のパラメーターが操作できます。ディスプレイ上のパラメーターによって変更できる機能やバリュが異なります。
6. **フットスイッチ**：パッチ変更、エフェクトのオン / オフ、テンポ等を行います。
7. **エクスプレッション・ペダル (EXP/CTRL)**：1/4" TRS 入力。エクスプレッションペダルやフットスイッチを繋ぎ、複数のパラメーターや出力のコントロールを行います。推奨機種：Ampero Press、Ampero Switch。
8. **入力**：1/4" アンバランスステレオ入力（ギター、インストルメント）
9. **アンバランス出力**：1/4" TS ステレオ出力です。インストルメントアンプ、ペダル、ミキサー、オーディオインターフェースに接続できる出力です。モノ出力で使用の際は L 出力を使用してください。
10. **パワースイッチ**：本機の電源オン / オフスイッチです。
11. **電源ソース**：9-18V DC（センターマイナス）で給電します。推奨機種：付属アダプター

パネル各部の名称と働き



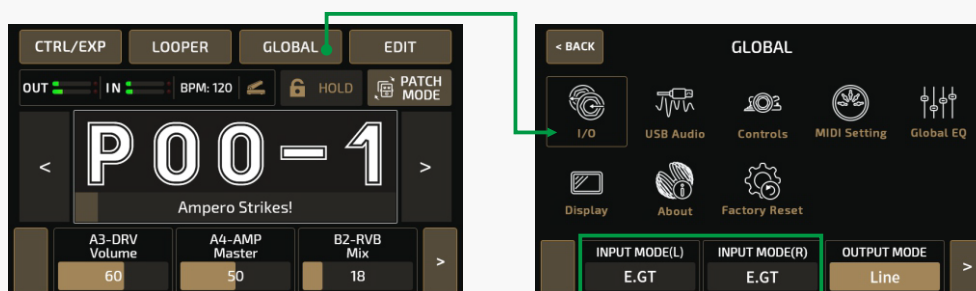
12. **MIDI IN** : MIDI メッセージを受けるスタンダード 5-pin MIDI IN です。Ampero Control の使用を推奨します。
13. **MIDI OUT/THRU** : MIDI メッセージを出力するスタンダード 5-pin MIDI OUT/THRU です。
14. **USB** : コンピューターと接続する USB 2.0 Type-C の USB ポートです。
15. **ステレオ FX ループ** : 1/4" アンバランスステレオ TRS 入出力です。
- **SEND** : 1/4" アンバランスステレオ TRS 出力
 - **RETURN** : 1/4" アンバランスステレオ TRS 入力
- 図のような Y ケーブルを使用して、外部デバイスと接続します。



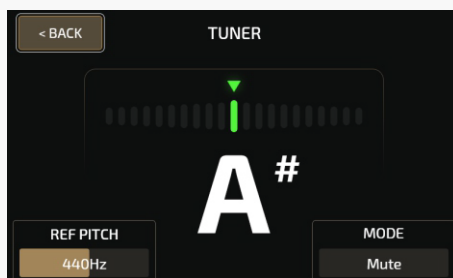
16. **AUX IN** : 1/8" ステレオ入力。練習用に外部ソースを入力できます。
17. **PHONES** : 1/8" ステレオヘッドフォン出力

さあ、始めましょう。

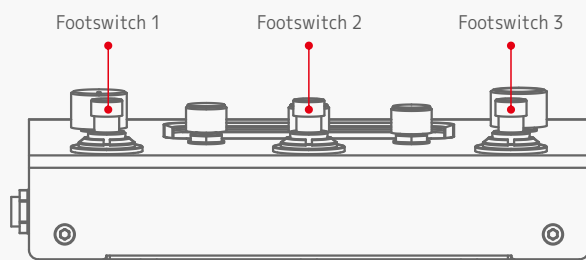
- 接続する。本機の入力にギターを接続し、アンバランス出力 (L) からアンプの入力へ接続します。
 - アンプのボリュームを下げてください。
 - 演奏に使用するアンプに FX ループのリターンがあれば、それに接続してください。
 - スタジオモニターに接続する場合は、ステレオ接続をお勧めします。接続前にモニターのボリュームが十分下がっていることを確認しましょう。
 - ヘッドフォンでのモニターには、録音用のヘッドフォンを推奨します。TRRS コネクター（マイク付きヘッドセット）の接続は避けてください。
- 本機のボリュームノブを下げてから、電源をオンにしてください。
- GLOBAL を選び、グローバルメニューに入ります。I/O を選び Input Mode で接続するインストゥルメントを選びます。E.GT：エレクトリックギターまたはベース、A.GT：アコースティックギター、LINE：キーボード、ステレオ入力には両 L/R をセットします。デフォルト設定は E.GT です。



- 画面に図のようなチューナーが現れるまで、フットスイッチ 1 を長押しします。各弦を爪弾いてチューニングができます。チューニングが終了したらいずれかのフットスイッチを押し、チューナーモードから出ます。

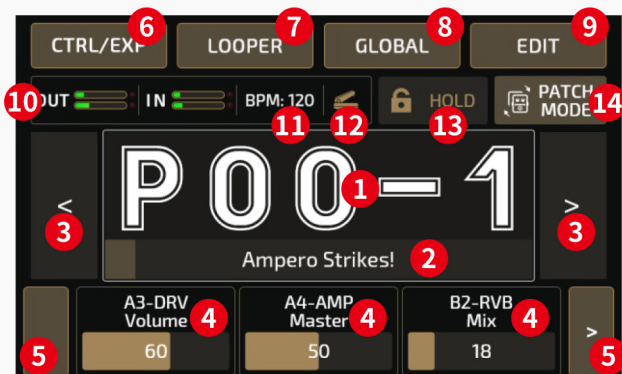


- パッチの選択
 - 1、2、3 いずれかのフットスイッチを押してパッチを選びます。1 & 2 を一緒に押すとバンクが戻り、2 & 3 を一緒に押すとバンクが進みます。
 - デフォルトセッティングでは、バンクを切り替えるまで前のバンクに止まります（ウェイト・モード）。バンクを切り替えた後、パッチを選んで完了です。

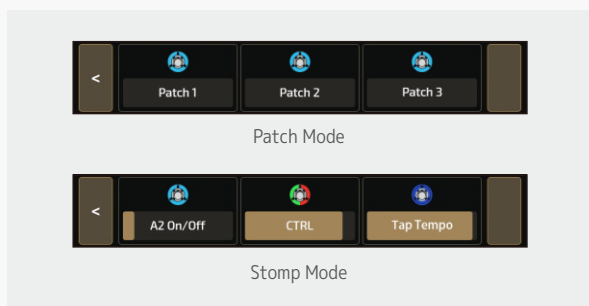


メイン・ディスプレイ・スクリーン

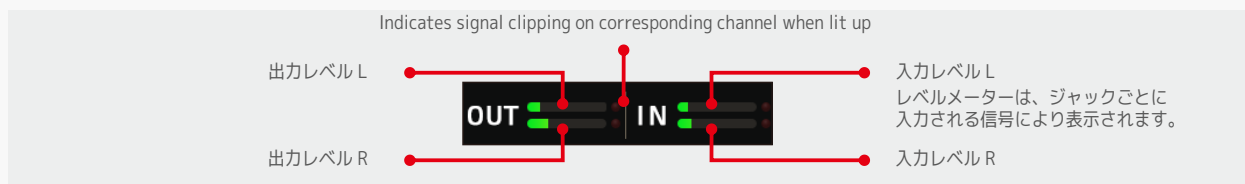
本機が通電されると図のようなメインスクリーンが現れます。



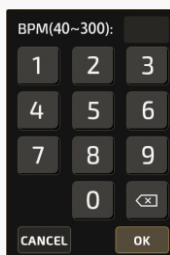
1. 現パッチナンバー (Pg. 28 のパッチマネージメントのセクションをご覧ください。)
 2. 現パッチ名。スライドして名前を確認できます。パッチナンバーとパッチ名は表示位置を変更できます。(Pg. 36 のディスプレイセクションをご覧ください。)
 3. パッチ送り / 戻りボタン
 4. パラメーターリスト：クイックアクセスノブにアサインされたパラメーターの設定値が表示されます。これらは変更できます。(Pg. 24 の CTRL セクションをご覧ください。)
 5. 次のページのパラメーター表示へ移動できるボタンです。フットスイッチ機能と LED カラーが確認できます。
- ストンプモード (14 で変更可能) ではフットスイッチ機能で変更できます。



6. CTRL はコントロールが設定できます。(Pg.24 の CTRL セクションをご覧ください。)
7. LOOPER はルーパーメニューに直接アクセスできます。(Pg.9 の LOOPER セクションをご覧ください。)
8. GLOBAL はグローバルセッティングページにアクセスできます。(Pg.30 の GLOBAL セクションをご覧ください。)
9. EDIT は現パッチをエディットできます。(Pg.11 の EDIT セクションをご覧ください。)
10. 現 I/O レベルを表示します。



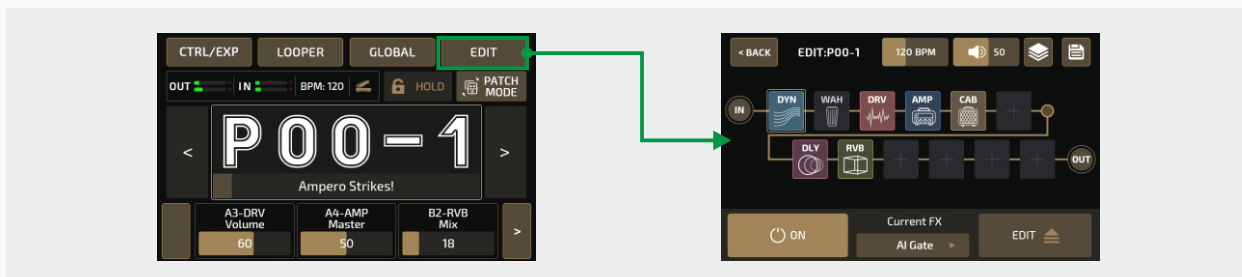
11. 現パッチのテンポを表示します。パッチテンポを押します。



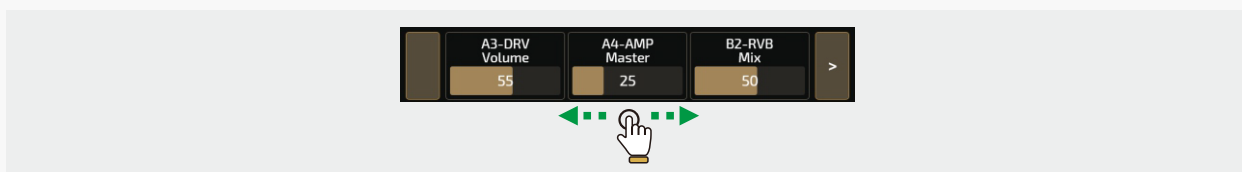
12. 外部エクスプレッションペダルのステータスを表示します。
13. スクリーンロックのステータス表示です。
14. Patch Mode と Stomp Mode の表示です。(Pg.10 の Unit Mode セクションをご覧ください。)

ユーザーインターフェース

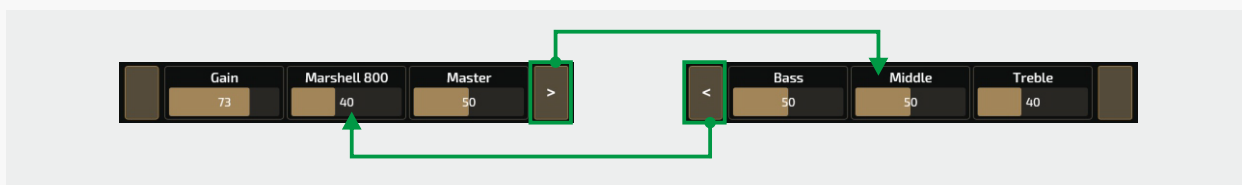
タッチ機能：パッチやセッティングのエディットは全てタッチスクリーンで行えます。



バーのスライドでパラメーター値が調整できます。

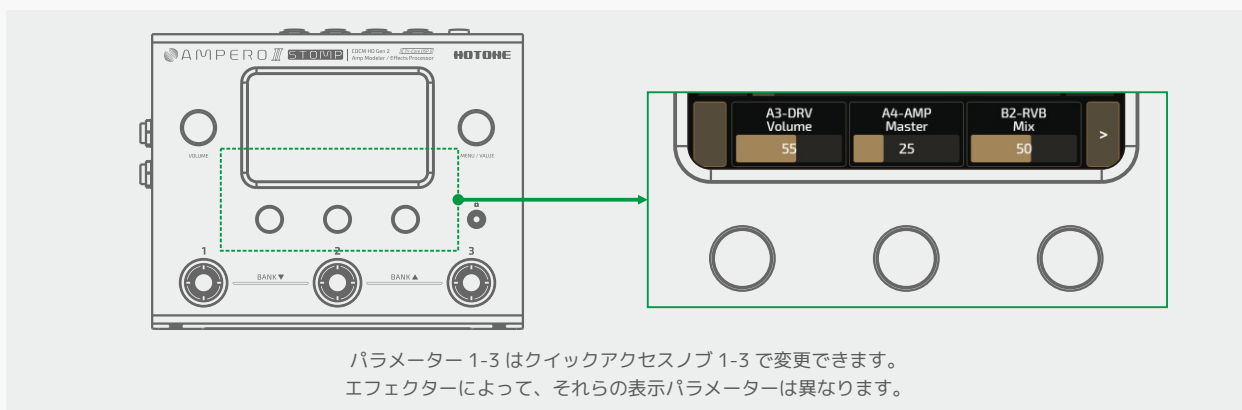


> (次へ) ボタンと、< (前へ) ボタンで、表示以外のパラメーター表示へ移動できます。



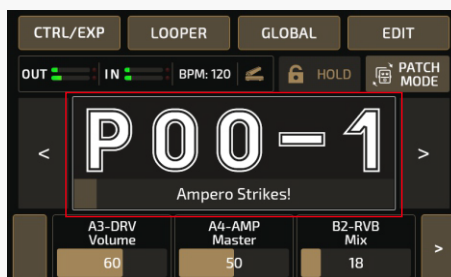
クイックアクセス・ノブ

タッチスクリーンから項目を選び、クイックアクセス・ノブでバリューを変更できます。



メイン・ノブ

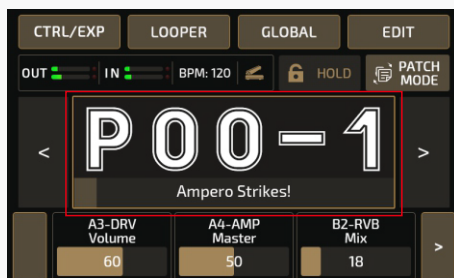
メインノブを回して、コントロール先 (カテゴリー) を決めます。



The white square indicates current cursor location

ユーザーインターフェース

コントロール先のオブジェクトが決まったら、クリックしてセクションを決定します。



ゴールドスクエアは選ばれているパッチナンバーを表します。
メインノブを回してパッチを変更します。

- ・ オブジェクトが決まった後は、タッチスクリーンでも操作できます。
- ・ オブジェクトがパラメーターであれば、バリューの変更も可能です。

Please note

プログラミングや使用法の詳細は、設定によって少しずつ異なる場合があります。
このユーザーマニュアルをじっくりお読みください。

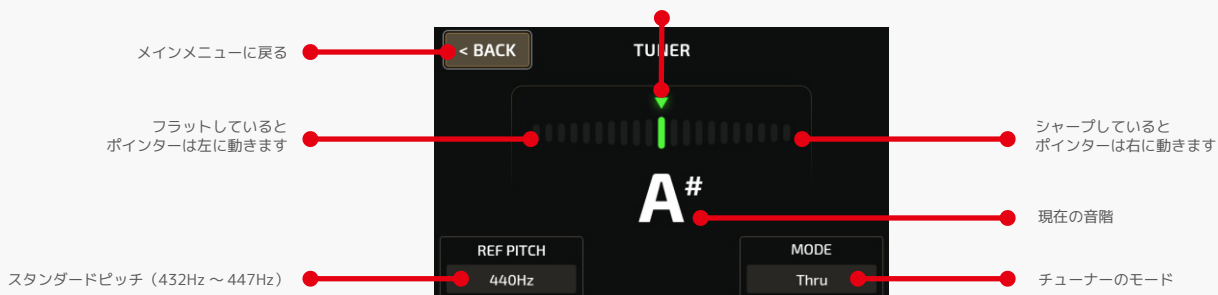
ツール

- ・ チューナーとルーパーを備えています。
- ・ モードが変更できます。
- ・ ペダルのようにバイパスできます。

チューナー

フットスイッチ 1 を長押しするとチューナーが開きます。

ポインターが中央の位置で
チューニングが合っている状態です。



トップのラインが入力信号のピッチです。フラットで左に動き、シャープで右に動きます。

入力側のインストルメントをチューニングしながら、モニターを確認します。

レッドからイエローに変化し、グリーンでチューニングが完了します。

クイックアクセス・ノブ 1 でリファレンス・ピッチを 432Hz ~ 447Hz の間で設定できます。

スタンダードピッチは 440Hz です。

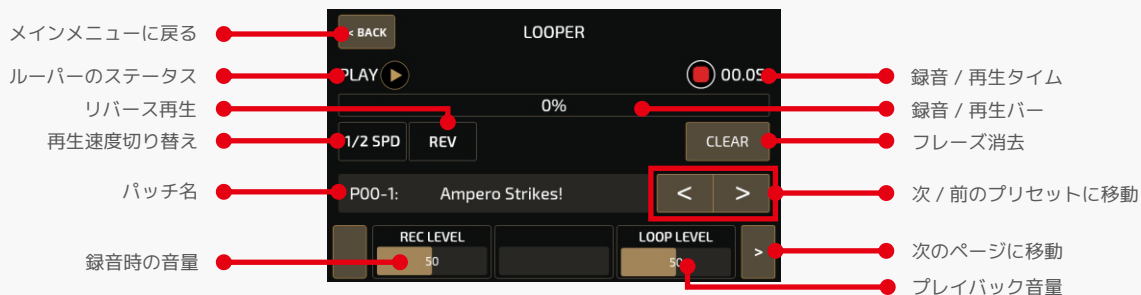
クイックアクセス・ノブ 3 で、Thru (信号はミュートされません) または Mute (信号がミュートされます) のモードが選択できます。

チューニングが完了したら、3 以外のフットスイッチか、スクリーンの BACK ボタンを押して前ページへ戻ります。

ツール

ルーパー

フットスイッチ 2 を長押しし、LOOPER ボタン（メニュー内）を押すとルーパーメニューが開きます。

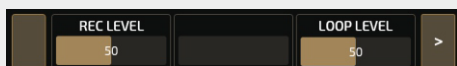


レコーディングやオーバーダブ中、トップにあるプログレスバーはレッドに表示されます。プレイバック中はグリーンに表示されます。デフォルトセッティングでは、フットスイッチ 1 が record/play/overdub、フットスイッチ 2 が undo/redo、フットスイッチ 3 が stop/clear です。

フットスイッチ 1: スタート（イエロー LED） & ストップ（イエロー LED） ハーフスピード再生。

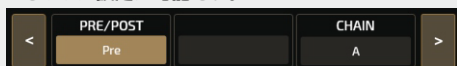
フットスイッチ 2: スタート（マジェンダ LED） & ストップ（マジェンダ LED） リバースプレイバック。タッチスクリーンでも操作できます。

ページ 1:



クイックアクセス・ノブ 1 (REC LEVEL): 録音レベルを 0-100 で設定します。クイックアクセス・ノブ 3 (LOOP LEVEL): ルーパー信号の再生レベルが 0-100 で設定できます。

ページ 2 でさらに設定が可能です。:

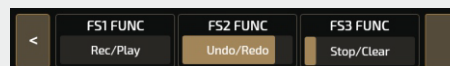


クイックアクセス・ノブ 1 (PRE/POST): ループのセッティングが、エフェクターの前 (Pre) または 後 (Post) を決定します。両モードにおいて最長録音時間は 60 秒です。

- Pre モードではエフェクトなしのステレオ録音です。
- Post モードではエフェクトありのステレオ録音です。

クイックアクセスノブ 3 はループの A チェーンと B チェーンを切り替えます。

ページ 3 でさらに設定が可能です。:



FSX FUNC (X=1-3) でルーパーモードのフットスイッチ機能が設定できます。:

- Rec/Play: レコーディングと再生を切り替えます。
- Stop/Clear: ストップレコーディング、長押しクリア
- FX: 1/2 スピード切り替え、長押しリバース (LED バイオレット点灯)
- 1/2 SPD: オン (LED イエロー点灯) / オフ (LED イエロー消灯)
- REV: オン (LED ホワイト点灯) / オフ (LED ホワイト消灯)
- Undo/Redo: 最後のオーバーダブフレーズの undo/redo (LED ブルー消灯)
- Looper Exit: ルーパーページから出る

スクリーン左上の BACK を押してルーパーから出ると、現ループステータスには影響がありません。

ルーパー動作とステータスモード:

| Operation | Function/Status | LED Color (Rec/Play) | LED Color (Stop/Clear) |
|-----------------------------------------------------------------|-----------------|------------------------|------------------------|
| On with no data | Stop | None | None |
| Tap Stop/Clear footswitch while loop is playing | Stop | Flashing green | Flashing green |
| Tap Rec/Play footswitch when there's no data | Record | Steady red | None |
| Tap Rec/Play footswitch while recording, overdubbing, or paused | Play | Steady green | Steady green |
| Tap Rec/Play footswitch while loop is playing | Overdub | Steady blue | Steady blue |
| Hold Stop/Clear footswitch | Clear | Quickly flashing green | Quickly flashing |
| Each time a recorded loop plays from the beginning | Play | Single flash | Single flash |
| Tap Undo/redo footswitch during playback | Undo/redo | Steady green | Steady green |

Please note

- ルーパーのタイムリミットに近づくると自動的に録音はストップし、再生が開始されます。
- ルーパーの設定が Post (ポスト・モード) で録音されたものは、後でパッチを変更してもサウンドには反映されません。
- 1/2 スピードやリバース機能は、再生時に選択できません。
- 再生時に Pre (プリ・モード) に切り替えると、ループ再生は止まり消去されます。

ツール

ユニットモード

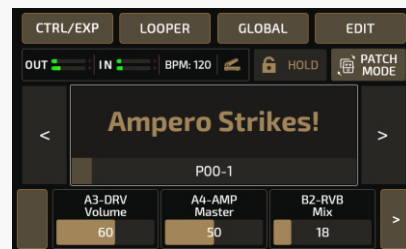
フットスイッチ 3 をホールドして「PATCH MODE ボタン」を押すと Patch モードと Stomp モードが切り替えられます。

パッチモード

- ・マルチエフェクトユーザーにおなじみのクラシックなモードです。
- ・Ampero II Stomp を初めて使う方やクラシックな使い方を好む方向けです。
- ・このモードではフットスイッチの使い方が固定されます。個々のフットスイッチがパッチになります。
- ・フットスイッチ 1-3 はバンク内のパッチ 1-3 を選びます。
- ・フットスイッチ 1+2 で前のバンクへ戻り、フットスイッチ 2+3 で次のバンクへ進みます。
- ・デフォルトセッティングで、本機は Wait Mode (ウェイトモード) で動作します。バンク変更後、パッチを選ぶまで LED が点滅します。
- ・バンクセレクトモードの変更は Pg.33 の Control セクションをご覧ください。

ストンプモード

- ・ペダルボード内に本機を入れたい場合に、このモードにします。
- ・このモードでは、フットスイッチの機能によって LED のカラーが異なります。フットスイッチをエフェクト on/off やタップテンポに使えます。
- ・フットスイッチ 1+2 または 2+3 を押して、バンクを切り替えます。
- ・フットスイッチ 1+2 で前のバンクへ戻り、フットスイッチ 2+3 で次のバンクへ進みます。バンク変更後、パッチを選ぶまで LED が点滅します。
- ・パッチを選ぶとフットスイッチ機能は元の設定に戻ります。



バイパス

パッチモードでは、現パッチのフットスイッチを押すとバイパスできます。(例：P00-2 footswitch 2 を押しバイパスする。)

本機がバイパス時にいずれかのフットスイッチを押すとノーマル状態に戻ります。

本機には 2 つのバイパスモード：DSP bypass とアナログバイパスがあります。

Bypass
Press any footswitch to engage

Please note

1. バイパス時には USB オーディオもバイパスされます。
2. 本機はアナログバイパスモードではツールバイパスになります。mono in/out, と stereo in/out の I/O 設定はサポートされますが、mono in/stereo out はサポートされません。
3. アナログバイパスモードではフォーン出力はミュートされます。

カスタマイズしてみよう

このセクションでは、Ampero II Stomp をあなたの特別仕様にする為に、パッチのエディット、エクスプレッションペダルのセットアップ等をカスタマイズしていきます。

エディット

パッチをエディットしてお好みのトーンに上げていきます。

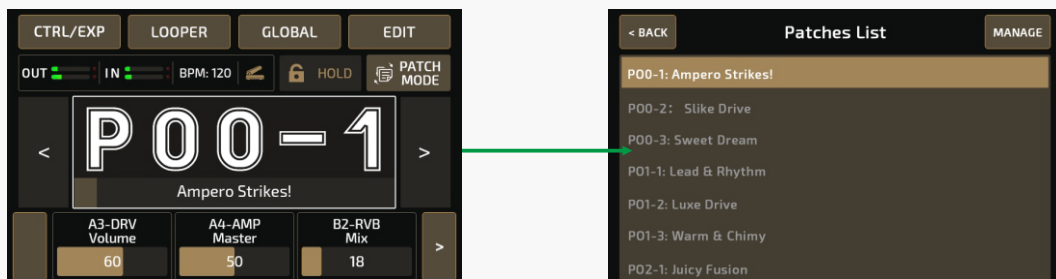
エフェクトスロットの on/off やパラメーターの変更は、現パッチを変更したことになります。パッチを変更したり本機の電源を落とすと、それらの変更は保存されません。スクリーンの右上の SAVE を押して、変更の保存を忘れないようにしましょう。

まずエディットするパッチを選ぶ

メインメニューの矢印でパッチを選ぶか、バンクを変更してエディットしたいパッチを探していきます。

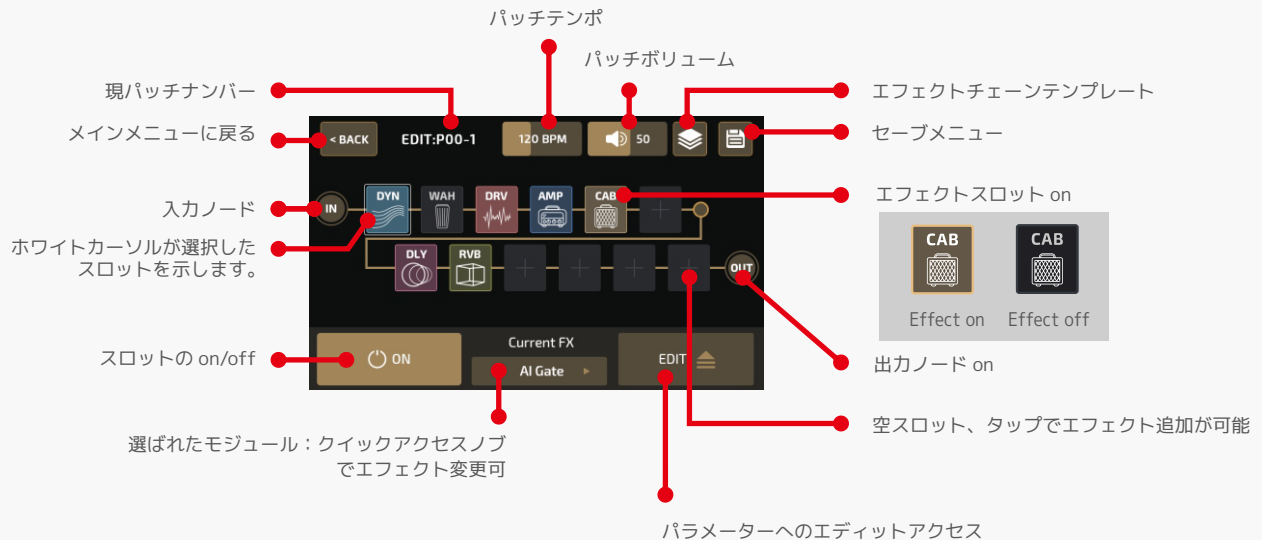
パッチナンバーを直接入れて、パッチを選ぶこともできます。

P33-1 ~ P99-3 の空パッチからスタートすることもできます。



エフェクトチェーンメニュー

EDIT を押して、エフェクトチェーンメニューに入ります。



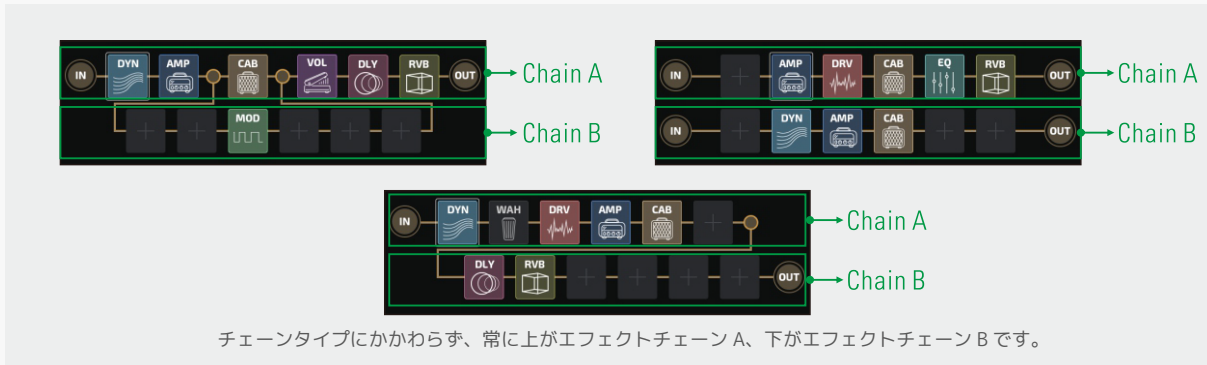
メニューは本機のサウンドプロセッシングを表示し、信号の流れやエフェクトコンビネーションがわかります。

エフェクトチェーンの情報を見ていきましょう。:

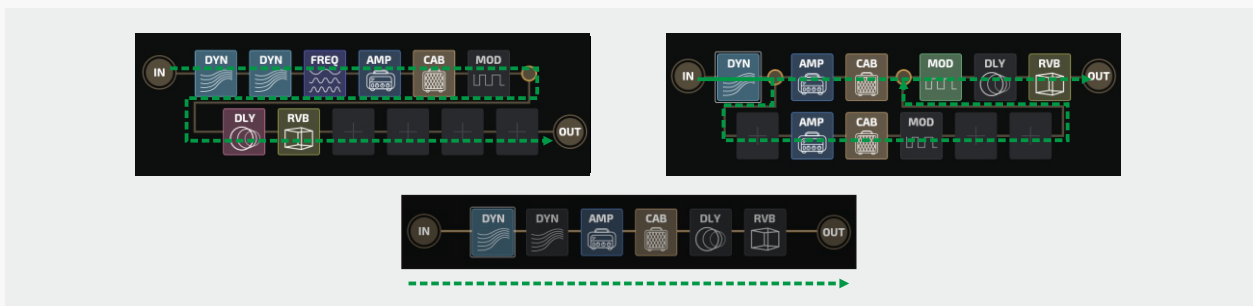
カスタマイズしてみよう

エフェクトチェーンのベーシック

上がエフェクトチェーンA、下がエフェクトチェーンBです。

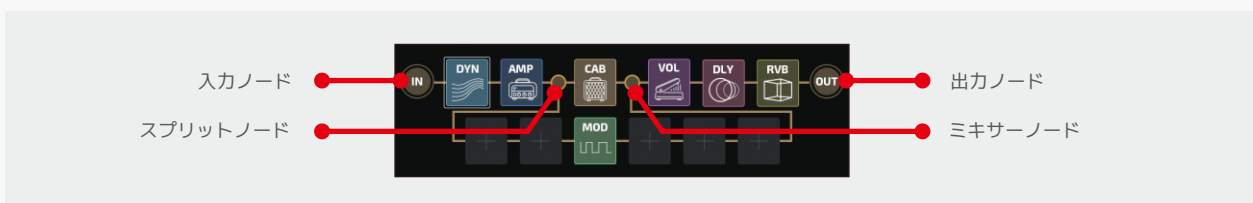


信号は左から右へ流れます。



ノード

最初と最後のエフェクトチェーン、または2つのエフェクトチェーンの交差点を「ノード」と呼びます。



入力ノードはエフェクトチェーンの入り口です。

出力ノードはエフェクトチェーンの終わりです。信号の行き先を決めます。

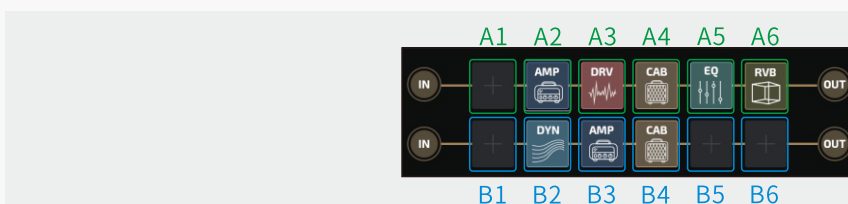
スプリットノードは1つのエフェクトチェーンを2つに分け、ノードセッティングにより信号の行き先を決めます。これはチェーンAのみで有効です。

ミキサーノードは2つのエフェクトチェーンを1つにします。ノードセッティングで出力を決めます。チェーンAのみで有効です。

エフェクトスロット

エフェクトスロット（またはスロット）は、エフェクトチェーン内でエフェクトをたすスペースのことです。

本機には1つのエフェクトチェーン内に6つのスロットがあり、トータル12スロットあり図のようにナンバーが付いています。



1（最初）から6（最後）のナンバーは信号フローの順番です。

カスタマイズしてみよう

モジュール

ブランクのエフェクトスロットは短いケーブルと同じでトーンは変わりません。
音づくりを始めるにあたって、まずはエフェクトモジュールにエフェクトを選んでいれてみましょう。

本機には次の 13 種類のエフェクトモジュールがあります。

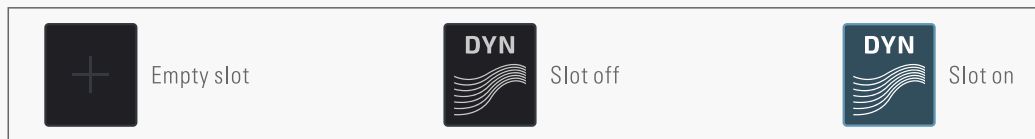
- **DYN** : Compressor、boost、noise gate 等のダイナミックエフェクトです。
- **FREQ** : low/band/high pass filter、envelope/auto filter、pitch shift/detune、octave 等のフィルター系のエフェクトです。
- **WAH** : Wah ペダル
- **VOL** : Volume ペダル
- **DRV** : Overdrive、Distortion
- **AMP** : Amp モデリング
- **PRE AMP** : Preamp (acoustic/bass preamps)
- **CAB** : Cab シミュレーション
- **IR** : ファクトリー IR (acoustic IR) ユーザー IR ローディング
- **EQ** : イコライザー
- **MOD** : モジュレーションエフェクト
- **DLY** : デレイ
- **RVB** : リバーブ

3 x FX ループモジュール

- **FX SND** : 信号を外部デバイスへ送り出す FX loop センド
- **FX RTN** : 信号を外部デバイスから受ける FX loop リターン
- **FX LOOP** : ループにエフェクターをインサートする FX loop ジャック モジュール

エフェクトスロットステータス

3つのスロットステータスがあります。

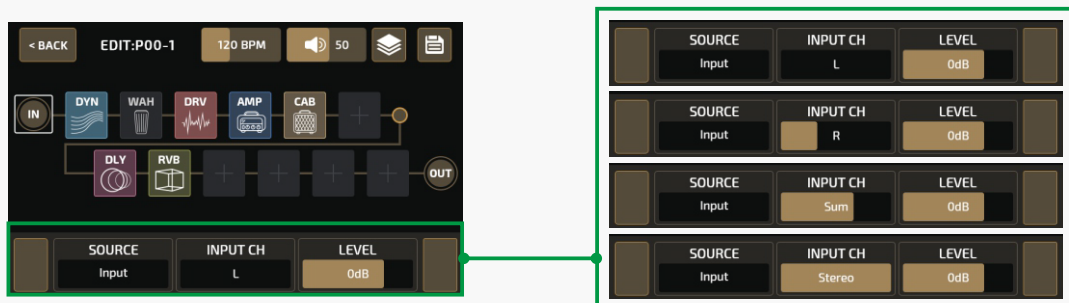


- **Empty slot** (エンプティースロット) - ショートケーブルと同じ
- **Slot off** (スロットオフ) - モジュールがバイパス状態で、エフェクトは働きません。
- **Slot on** (スロットオン) - モジュールがオンで、エフェクトが働きます。

次にエフェクトチェーンのエディット方法を説明します。

インプットノードセットアップ

図のようにインプットノードとパラメーターが表示されます。



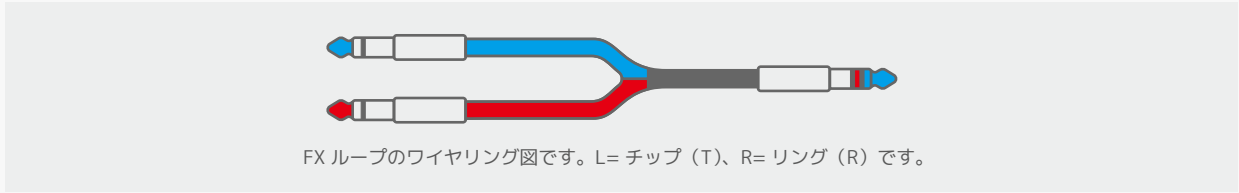
SOURCE (ソース) は、エフェクトチェーンへの入力信号ソースを選択します。

- **Input** : 入力ソースに使用されるインプット (ジャック) を選びます。
- **FX RTN** : FX ループのリターン入力を使用します。
- **USB 3/4 ~ 7/8** : エフェクトチェーンの入力ソースを USB オーディオ出力 3/4 ~ 7/8 にします。これはリアンプする場合に便利です。Pg.33 をご覧ください。

カスタマイズしてみよう

INPUT CH には入力チャンネルの信号を選びます。

- L/R : FX ループのリターンジャックです。使用する TRS ケーブルは図のように L/R が接続されています。

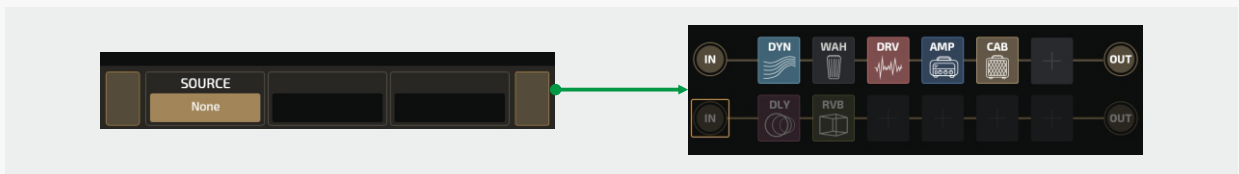


USB の出力は、奇数 (3, 5, 7) が L チャンネル、偶数 (4, 6, 8) が R チャンネルです。

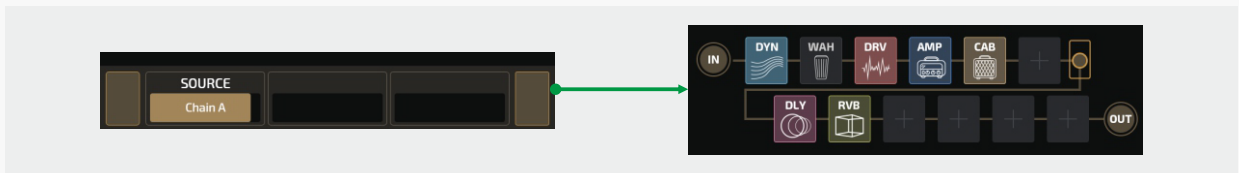
- Sum : 入力信号はモノラルです。
- Stereo : L/R のステレオ信号で受けます。

エフェクトチェーン B には 2 つのセレクションがあります。

- None : 入力なし。チャンネル B はグレーに変わり動作していないことを示します。



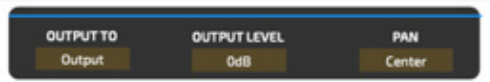
- Chain A : エフェクトチェーン A からの信号を受けます。
このケースではチャンネル A & B がシリーズ (直列) に接続されています。



LEVEL 入力信号レベルを Mute ~ -60dB ~ +20dB に調整できます。デフォルト設定は 0dB (ユニティーゲイン) です。

アウトプットノードセットアップ

入力ノードを選ぶと次の図のようなパラメーターが表示されます。



OUTPUT TO では信号の出力先が決定できます。

- Output : 信号出力先が本機出力ジャックに設定されます。
- FX SND : 信号出力先が FX ループのセンドジャックに設定されます。
- Chain B : チェーン A がチェーン B に接続されます。(Pg. 14)
- None : チェーン B 出力のノードは動作しません。

OUT LEVEL 出力信号レベルを Mute ~ -60dB ~ +20dB に調整できます。デフォルト設定は 0dB (ユニティーゲイン) です。

PAN は出力信号のステレオパンを決定します。レンジは L50 ~ Center ~ R50 です。

エフェクトチェーンタイプ

本機はいくつかのエフェクトチェーンタイプをサポートしています。

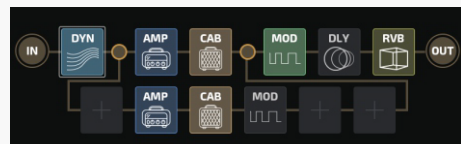
パラレル (並列)

チェーン A と B は完全に並列で、それぞれ影響を与えません。
上の図のようにパッチを空にすると、チェーン A のみが動作します。



スプリットミックス

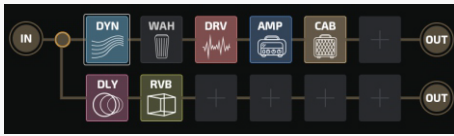
入力信号は 2 つにスプリットされ、チャンネル A と B にそれぞれ入力されます。プロセス後にミックスされて 1 つで出力されます。



カスタマイズしてみよう

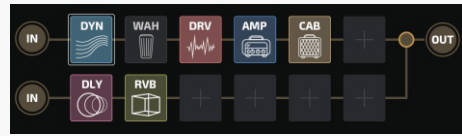
Y-A/B

入力信号は2つにスプリットされ、チャンネルAとBからそれぞれ出力されます。



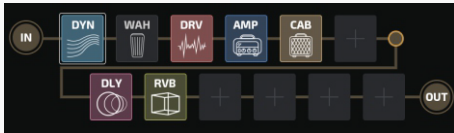
A/B-Y

2つの入力がそれぞれプロセスされた後に、ミックスされて1つで出力されます。



Serial シリーズ (直列)

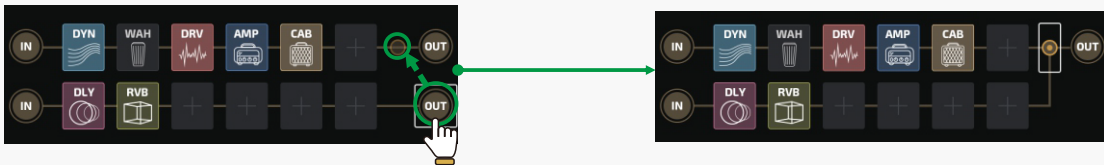
チャンネルAとBが直列に接続されます。



タッチスクリーンでチェーンタイプは変更できます。パラレルタイプを例に変更方法を説明していきます。

A/B-Y タイプへの変更

チェーンBのアウトプットノードをチェーンAの移動したい箇所へドラッグします。



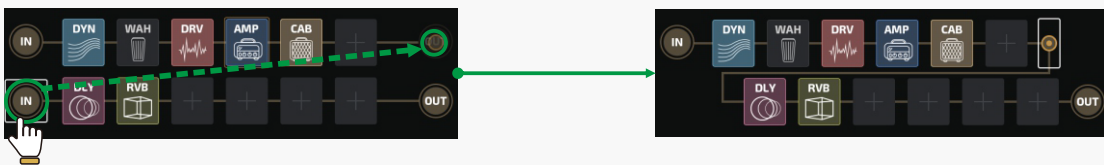
Y-A/B タイプへの変更

チェーンBのインプットノードをチェーンAの移動したい箇所へドラッグします。



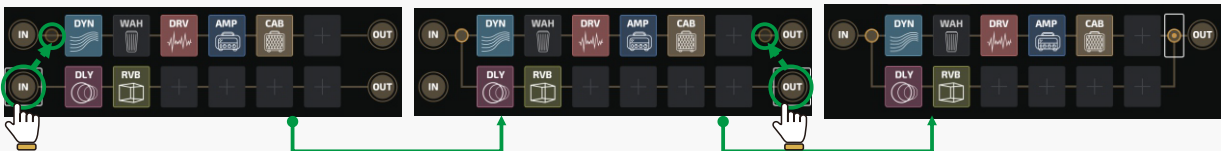
シリアルタイプへの変更

チェーンBのインプットノードをチャンネルAのアウトプットノードへドラッグ&ドロップします。



スプリット - ミックスタイプへの変更

チェーンAのインプット&アウトプットノードを移動したい箇所へドラッグ&ドロップします。



もし、チャンネルBが空でも図のようにモジュールを足すと、スプリット - ミックスタイプに変更されます。

Main ノブでもノードの変更は可能です。

Main ノブでノードへ移動しノブをホールドすると、ノードが「ピックアップ」されて、ノブを回して移動できます。

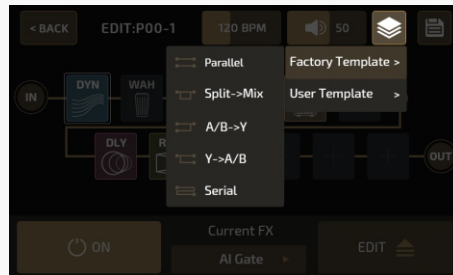
ノードの移動を完了するには、再度ノブを押して「ブットダウン」降ろします。

カスタマイズしてみよう

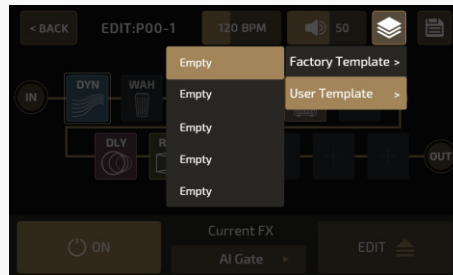
エフェクトチェーンのテンプレートを使用する

エフェクトチェーンのテンプレートを使用したクイックセットアップ&セーブが可能です。

 ボタンを押すと、テンプレートメニューが現れます。



ファクトリーテンプレート (Factory Template) サブメニュー (上図を参照) からチェーンタイプを 1 つ選びます。ファクトリーテンプレート中、全てのスプリットノードはインプットノードとスロット A1 の間、ミキサーノードは A6 とアウトプットノードの間にデフォルト設定されています。ユーザーテンプレート (User Template) では、5 つのテンプレートから選べるようになっています。(Pg. 18 のエフェクトテンプレートの保存セクションをご覧ください。)



全てのテンプレートはグローバルデータですから、パッチ変更では変わりません。テンプレートはパッチヘロードすることができます。

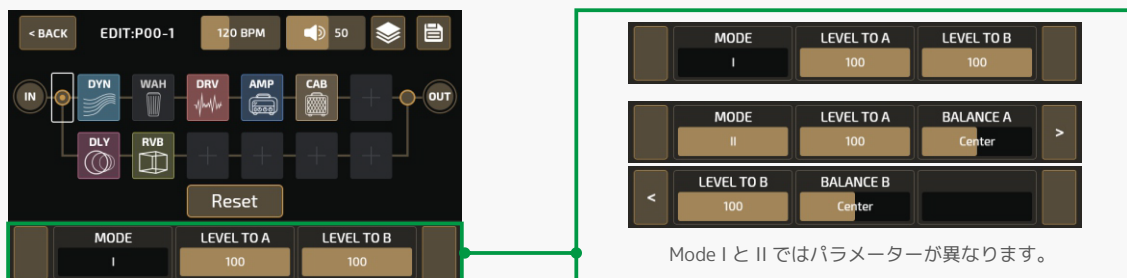
スプリット / ミキサーノード セットアップ

2 つのチェーンを使用する際は、スプリット / ミキサーノードのセットアップに注意が必要です。

次のセクションでそのセットアップ方法を紹介します。

スプリットノード

スプリットノードを選ぶと下のようなパラメーターメニューが現れます。



MODE で信号のセパレーションを選択します。

MODE I

このモードでは、スプリットノード出力がチェーン A と B のノード入力信号になります。このスプリットノードがエフェクトスロットの間にある場合は、同じ I/O プロセッシングであることを推奨します。LEVEL TO A/B は A/B チェーンへの出力レベルです (0 ~ 100 可変)。デフォルト設定は 100 です。

Please note

スプリットノードの周りでモノ / ステレオエフェクトを混在させると、出力が期待とは違う結果が生まれるかもしれません。詳しくは Effects ListPg.41 を参照してください。

カスタマイズしてみよう

MODE II

このモードでは、スプリットノードがノード入力をデュアルモノ信号に変換して、A、B 両チャンネルへ送ります。スプリットノードがモノ / ステレオエフェクトが混在している場合はこのモードの選択を推奨します。**BALANCE A/B** は出力信号を L50 ~ Center ~ R50 で設定できます。必要に応じてパラメーターは調整できます。

- BALANCE L50/R50 設定はスロットへ送られる LR チャンネルの信号の設定です。
- BALANCE の値は次のスプリットノード（スロット）に送られる信号ミックスです。Center はミックス比が 1:1 です。

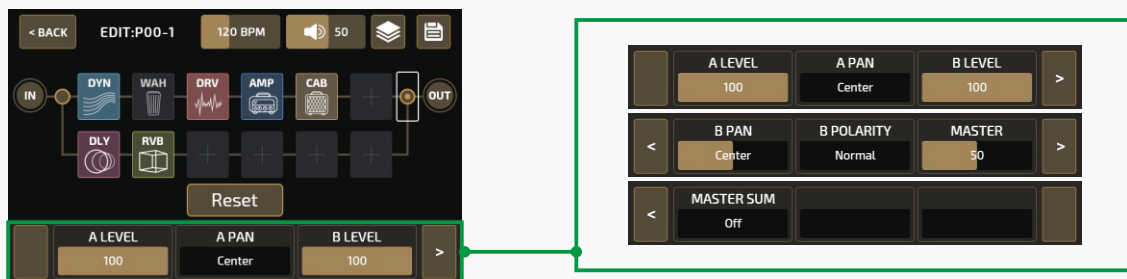
LEVEL TO A/B は A/B チェーンへの出力レベルを 0 ~ 100 で設定します。

Please note

Mode II にスプリットノードを設定しても、『L 出力と R 出力がチェーンに沿って出力される』には次の output/mixer nodes の設定が必要です。

ミキサーノード

スプリットノードを選ぶと下のようなパラメーターメニューが現れます。



A/B LEVEL が A/B チェーンへの入力レベルを決定します。設定レンジは 0 ~ 100 可変で、デフォルト設定は 100 です。

A/B PAN で入力信号をステレオパンニングに設定できます。設定レンジは L50 ~ Center ~ R50 で、デフォルト設定は Center です。A/B チェーンのアウトプット信号を再生した際に、サウンドが薄い / 硬い / こもった.. などは、L/R の出力設定がバランスされていないことが考えられます。ミックスした信号に異常を感じた場合は、**B POLARITY** で信号位相を反転してみましょう。このデフォルトは Normal です。

MASTER でミキサーノードの出力レベルを設定します。設定レンジは 0 ~ 100 で、デフォルトは 50 です。

MASTER SUM スイッチでミックスノードを On にすると、デュアルモノ出力がサミングされます。デフォルト設定は Off です。

Please note

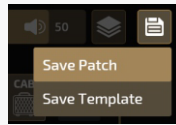
MASTER SUM は、ステレオエフェクトの使用時に出力が L/R の位相キャンセルを起こす原因になる場合があります。A/B LEVEL と MASTER の設定は、信号のオーバーロード（クリップ）に注意して設定してください。

カスタマイズしてみよう

エフェクトテンプレートの保存

エフェクトチェーンの設定は、ユーザーテンプレートに保存していつでもリコールできます。


 ボタンを押すとセーブメニューが表示されます。



Save Template を選び、現エフェクトチェーンのセッティングをセーブします。



テンプレート名を書き込み、確認し完了します。

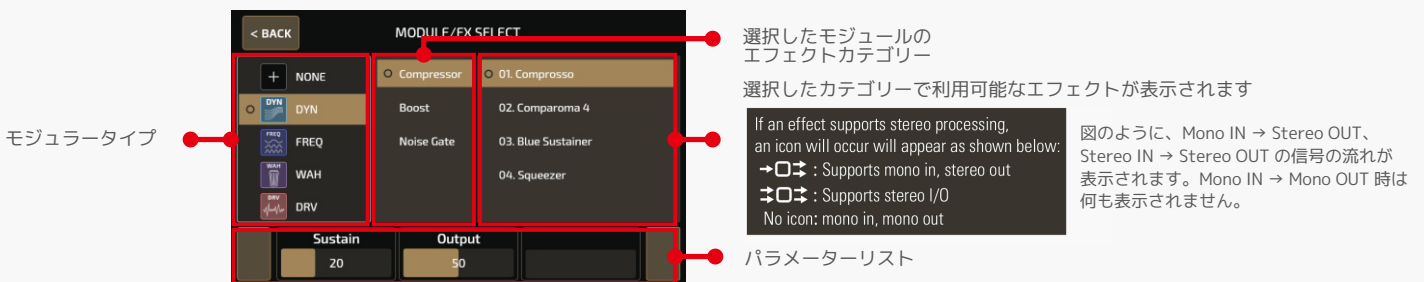
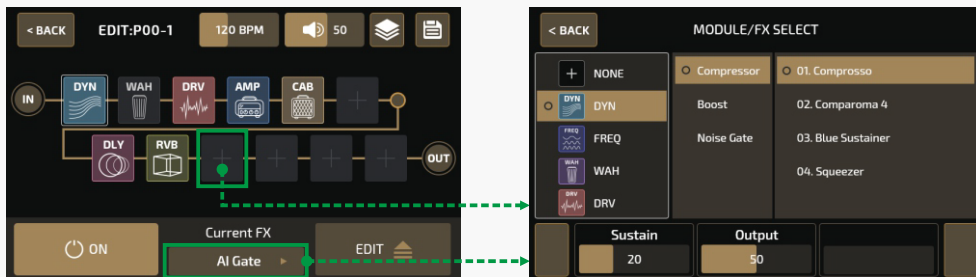
セーブしたテンプレートは Templates menu () を押し、User Template を選びます。

モジュール / エフェクトメニュー

モジュール / エフェクトのセッティングメニュー

空のエフェクトスロットを押し、モジュール / エフェクトメニューに入ります。これでスロットにモジュールが加えられます。

エフェクト名を押し、モジュール / エフェクトタイプを押していきます。



上図のようにモジュールを選べると、- カテゴリを選びエフェクトを選ぶ - エフェクトが選択できます。

エフェクターや調整したいパラメーターはダイレクトにスクリーンで変更できます。

3つのクイックノブの上にあるパラメーターは、クイックノブで直接変更できます。これらのノブの上にパラメーターがなければ、ノブを回しても変化はありません。選択したエフェクトに3つ以上のパラメーターがある場合は、矢印を押すと表示されます。

モジュール / エフェクトメニューで現スロットの on/off が可能です。

モジュールやエフェクトに関するより詳しい情報は、Effects List pg.41 をご覧ください。

Please note

エフェクトによってプロセッサにかかる負荷が異なります。

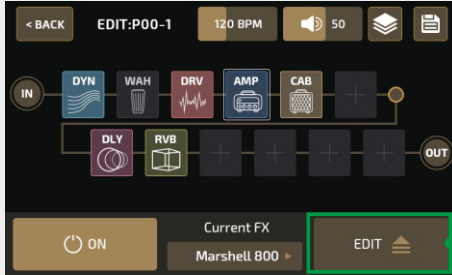
負荷の限界を超えると、モジュール / エフェクトがグレー表示されます。これは本機の故障ではありません。

カスタマイズしてみよう

エフェクトチェーンメニューのエフェクトセッティング

エフェクトスロットの on/off、エフェクトパラメーターのロード、モジュール内のエフェクトの変更が可能です。

ロードされているモジュールを選ぶと、下図のようなパラメーターが表示されます。



クイックアクセスノブ1または on/off スイッチでスロットを on/off します。クイックアクセスノブ2を回してこのモジュールのエフェクトをスイッチングします。

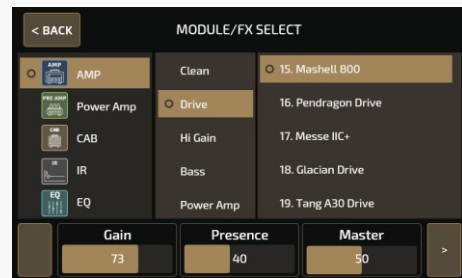
EDIT ボタンを押すと、現エフェクトのパラメーターがさらに表示されます。



再度 EDIT ボタンを押すと終了します。



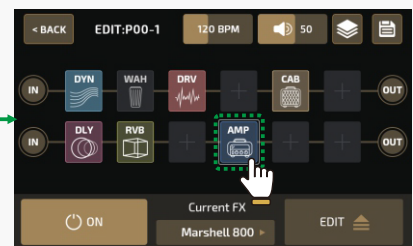
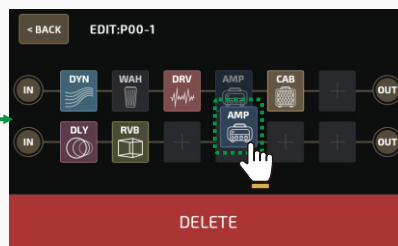
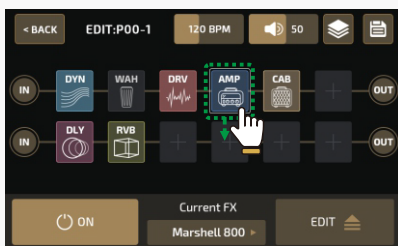
現エフェクト名前を押すとモジュール / エフェクトメニューにいつでも入れます。



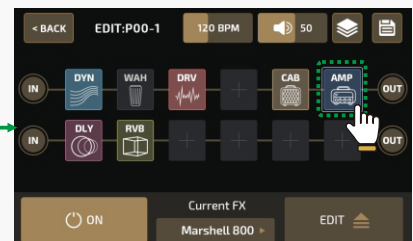
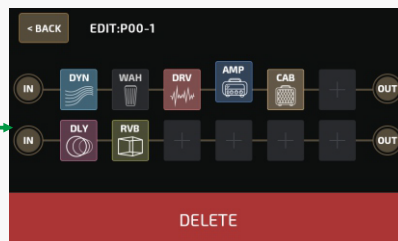
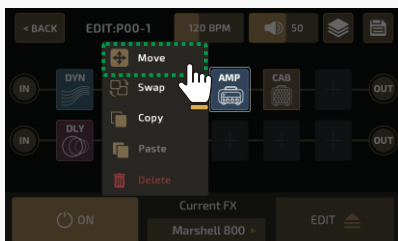
モジュールのムーブ、スワップ、コピー、ペースト、デリート

ムーブ

モジュールは空のスロットへドラッグ&ドロップが可能です。



または、モジュールエディットメニューが現れるまで、モジュールはホールドできます。



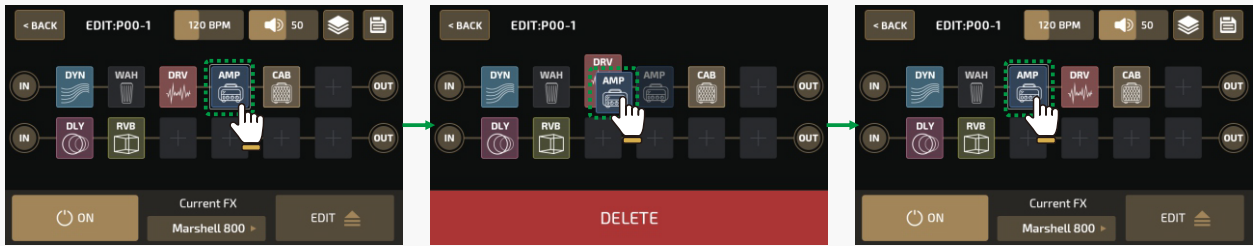
ターゲットスロットはタッチスクリーンまたはメインノブで選べます。

モジュールは、レッドデリートエリア（ボトムスクリーン）に移動してデリートできます。

カスタマイズしてみよう

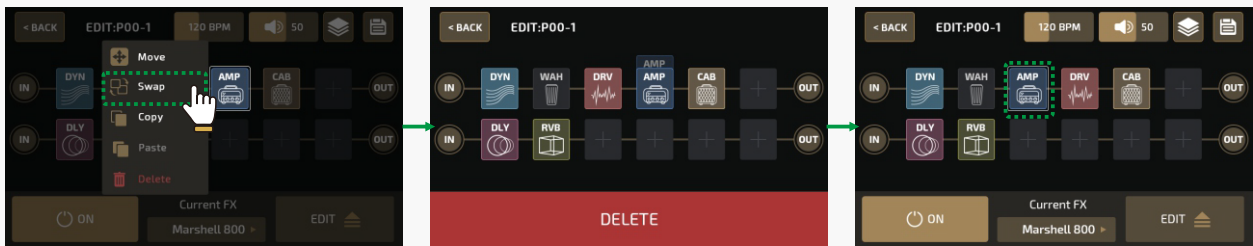
スワップ

モジュールは狙ったスロットヘドラッグ&ドロップが可能です。



または、モジュールエディットメニューが現れるまで、モジュールはホールドできます。

スワップするターゲットモジュールはタッチスクリーンまたはメインノブで選べます。



コピー / ペースト

エフェクト&パラメーターセッティングを含めモジュールはコピー&ペーストできます。

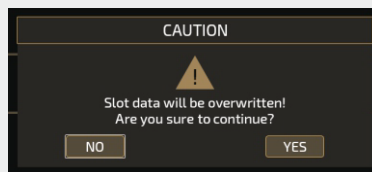
コピーするには、モジュールをホールドし、エディットメニューが現れたら Copy を選びます。

ペーストするには、モジュールをホールドし、エディットメニューが現れたら Paste を選びます。



注意：

- (1) ペーストの前にコピーが必要です。
- (2) コピーしたモジュールは異なるパッチでも使えます。
- (3) 本機の電源がオフになるとコピーしたモジュールは消滅します。
- (4) ターゲットスロットにモジュールがすでに存在すると、ペーストによって上書きされます。次のメッセージが表示されます。

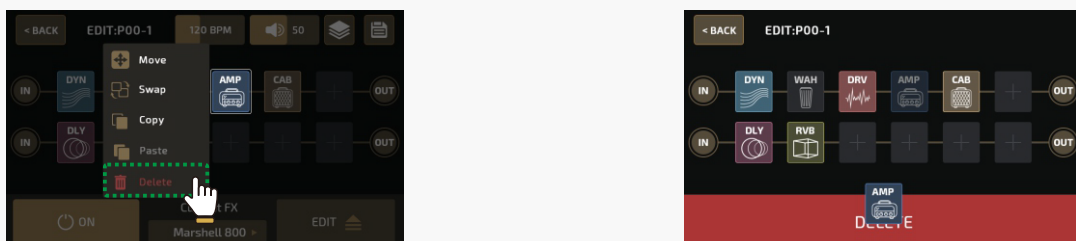


- (5) ここで YES を選ぶと、上書きが完了します。

デリート

モジュールをホールドし、エディットメニューが現れたら Delete を選びます。

ムーブ / スワップを選ぶと、レッドデリートエリアが現れます。モジュールをドロップして選んだモジュールをデリートすることもできます。



Back ボタンでいつでもキャンセルが可能です。

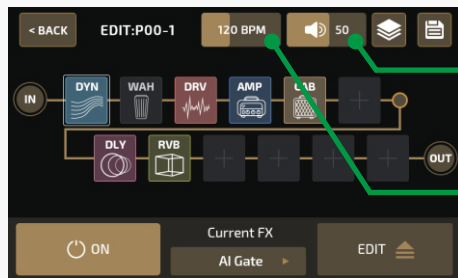
カスタマイズしてみよう

モジュール / エフェクトのエディティング中、プロセッサの過負荷が起こり以下の注意が表示される場合があります。



この状態が起きたら、一部のエフェクトを変更する / ノードポジションの変更 / チェーンタイプの変更等を試みてください。

パッチテンポ&パッチボリューム



エフェクトパッチメニューで、パッチボリュームを 0 ~ 100 スライドして調整します。

パッチテンポバーを 40BPM ~ 300BPM で調整します。

パッチボリュームとテンポはパッチセッティングによって変わります。

タップテンポ & タップデバインド

一部のエフェクトをタップテンポでコントロール（同期）したい場合は、パッチセッティングに入り SYNC を ON にします。



タイムベースのテンポではなく、表のようなタップデバインドに変更することもできます。デフォルト設定は 四分音符 (1/4) です。フットスイッチを繰り返しタップしてテンポをセットします。このテンポは、ディレイタイム、エフェクターのスピードパラメーターと同期します。タップデバインドバリューとリズムとの関係は表を参照ください。

| Time Value | Beats | Display |
|--------------------------|-------|---------|
| Whole note | 4 | 1/1 |
| Half note | 2 | 1/2 |
| Dotted half note | 3 | 1/2D |
| Half note triplet | 4/3 | 1/2T |
| Quarter note (no divide) | 1/1 | 1/4 |
| Dotted quarter note | 3/2 | 1/4D |
| Quarter note triplet | 2/3 | 1/4T |
| Eighth note | 1/2 | 1/8 |
| Dotted eighth note | 3/4 | 1/8D |
| Eighth note triplet | 1/3 | 1/8T |
| Sixteenth note | 1/4 | 1/16 |

タップテンポ機能を使うには

- モードに切り替え、フットスイッチ 1-3 にタップテンポ機能をアサインします。フットスイッチ LED がテンポと同期してブルーに点滅します
- モメンタリーフットスイッチをタップテンポ機能にアサインすることも可能です。
- MIDI コントローラーの使用 (MIDI Controller page 34)

本機のフットスイッチの使用は CTRL セクションで行います。(page 24)

外部フットスイッチの使用は GLOBAL セクションで行います。(page 30)

エフェクトでのタップテンポのサポートは、モジュレーション (MOD module)、ディレイ (DLY module)、アートフィルター (FREQ module) です。詳しくは Effects List (page 41) をご覧ください。

カスタマイズしてみよう

FX ループの使用

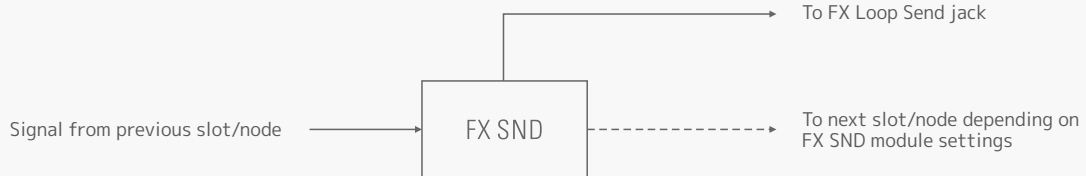
FX ループジャックの使用には下記の設定が必要です。

1. FX ループジャックへの input source (インプット) /output destination (アウトプット) のアサインが必要です。Input Node/ インプットノードセッティング、Output Node/ アウトプットノードセッティングをご覧ください。(pg. 13 & pg. 14)、USB オーディオを使用している場合は pg. 31 をご覧ください。
2. FX ループに関わるモジュールを追加してください。(FX SND/RTN/LOOP)

次に FX ループに関わるセットアップの仕方を説明していきます。

FX SND (FX ループ センド)

FX SND モジュールは、前のスロット / ノードから受けた信号を FX ループセンドジャックへ送ります。



パラメーターは以下の通りです。



Type で入力信号のプロセスタイプを決めます。

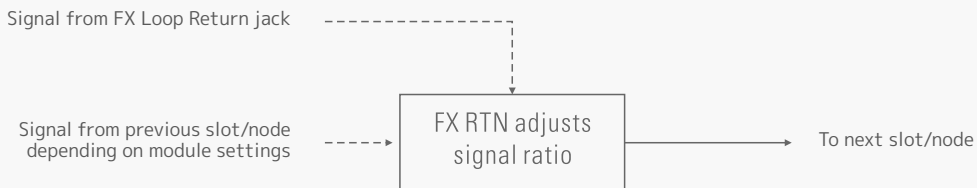
- Mono (L) : モノ I/O 接続、L チャンネルの入力信号のみを受けます。
- Mono (R) : モノ I/O 接続、R チャンネルの入力信号のみを受けます。
- Stereo : ステレオ I/O 接続

Send Level で FX ループセンドからの信号レベルを Mute ~ -60dB ~ +20dB に設定します。デフォルト設定は 0dB です。

Thru Level で次のスロット / ノードへの信号レベルを Mute ~ -60dB ~ +20dB で決定します。デフォルト設定は 0dB です。

FX RTN (FX ループ リターン)

FX RTN モジュールが FX ループリターンの信号を受け、次のスロット / ノードにつなげます。



設定に関わるパラメーターは以下の通りです。



Type で入力信号のプロセスタイプを決めます。

- Mono (L) : モノ I/O 接続、L チャンネルの入力信号のみを受けます。
- Mono (R) : モノ I/O 接続、R チャンネルの入力信号のみを受けます。
- Stereo : ステレオ I/O 接続

Return Level で FX ループセンドからの信号レベルを Mute ~ -60dB ~ +20dB に設定します。デフォルト設定は 0dB です。

Mix を調整して、前のスロット / ノードからの信号と FX ループリターンジャックへの信号を調整します。レンジは 0 ~ 100 で、デフォルト設定は 50 です。

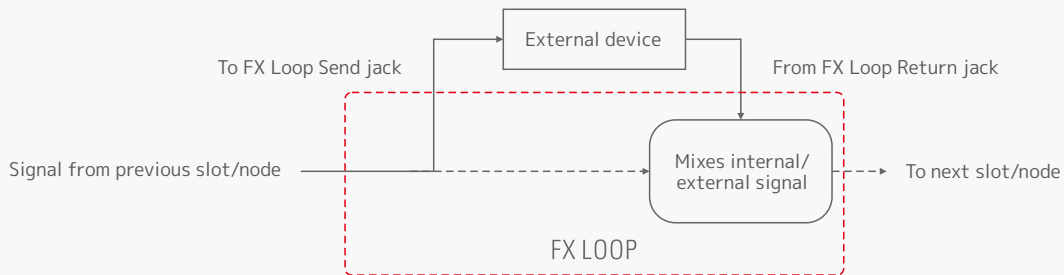
この Mix を 0 にすると前のスロット / ノードからの信号のみになります。

この Mix を 100 にすると FX ループリターンジャックへの信号のみになります。

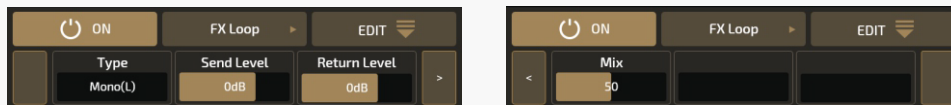
カスタマイズしてみよう

FX ループ

FX ループモジュールは前のスロット / ノードからの信号を FX ループセンド送り、FX ループリターンから次のスロット / ノードへ信号を送ります。外部デバイスの使用時には、図のようにエフェクトチェーンへ外部デバイスを挿入します。



設定に関わるパラメーターは以下の通りです。



Type で入力信号のプロセスタイプを決めます。

- ・ Mono (L) : モノ I/O 接続、L チャンネルの入力信号のみを受けます。
- ・ Mono (R) : モノ I/O 接続、R チャンネルの入力信号のみを受けます。
- ・ Stereo : ステレオ I/O 接続

Send Level で FX ループセンドジャックからの信号レベルを Mute ~ -60dB ~ +20dB で決定します。デフォルト設定は 0dB です。

Return Level で FX ループリターンジャックへの信号レベルを Mute ~ -60dB ~ +20dB で決定します。デフォルト設定は 0dB です。

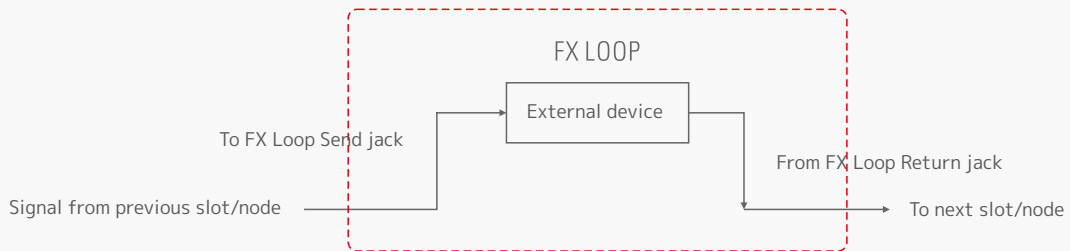
Mix を調整して、前のスロット / ノードからの信号と FX ループリターンジャックへの信号を調整します。レンジは 0 ~ 100 で、デフォルト設定は 50 です。

この **Mix** を **0** にすると前のスロット / ノードからの信号のみになります。

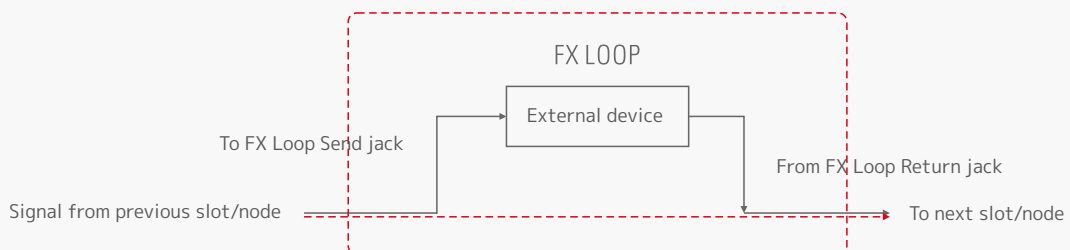
この **Mix** を **100** にすると FX ループリターンジャックへの信号のみになります。

シリアル (直列) & パラレル (並列) FX ループ

シリアル FX ループは外部デバイスを直列接続します。



パラレル FX ループは、次の図のように外部デバイスを並列接続します。



パラレル FX ループは、次の図のように外部デバイスを並列接続します。

- ・ FX ループ直列接続時
FX SND : **Thru Level** を 0 にします。
FX RTN and FX LOOP : **Mix** - 100、**Send Level** はミュートできません。
- ・ FX ループ並列接続時
直列時とは設定が異なります。デフォルト設定を推奨します。

注意 : FX SND/RTN/LOOP モジュールの不適当な使用方法

- ・ FX RTN が FX SND のシグナルパス前にある
- ・ FX LOOP モジュールが 2 つ以上ある
- ・ 入出力ノードが FX LOOP ジャックになっている
が実行されると、ノイズの発生や故障の原因になります。

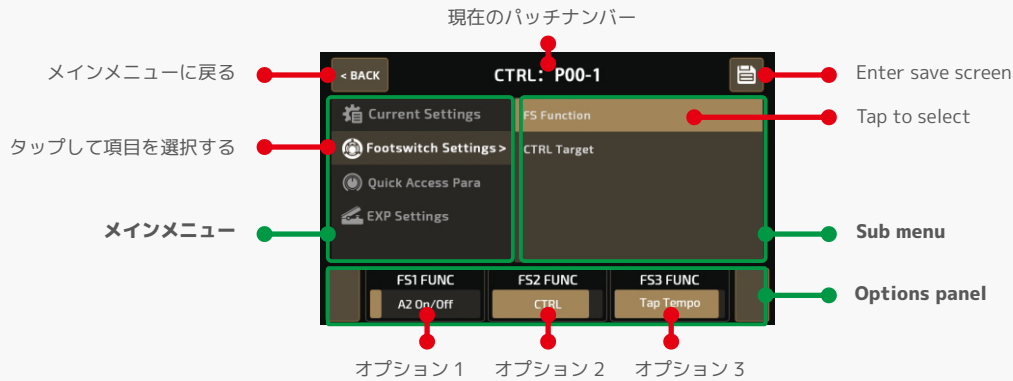
カスタマイズしてみよう

コントロール / EXP

フットスイッチの機能、Stomp モード、クイックノブターゲット、エクスペッションペダルのセットアップ、ペダルキャリブレーションを CTRL セッティングメニューで行います。

全てのコントロールセッティングはパッチ毎に変わります。パッチの変更やセーブ前の電源オフでは変更は保存されていません。画面右上の SAVE を押して必ず保存してください。

図のようなディスプレイ表示中（メインメニュー）の CTRL を押してメニューに入ります。

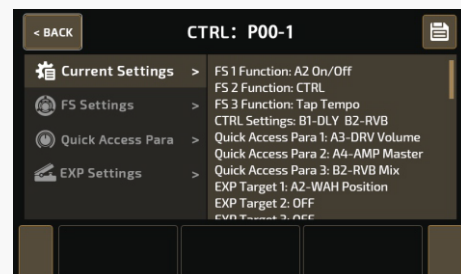


左右パネルから設定事項を選んでいきます。エフェクトモジュールメニューのように、3つのオプションがあります。これらのオプションは現メニューによって変わります。

オプションが3つ以上ある場合は矢印を押して表示し、変更できます。オプションがないノブは回しても変化は起きません。

現セッティング

Current Settings を押すと、パッチ中の Stomp モードのフットスイッチ機能、CTRL フットスイッチターゲット、クイックアクセスパラメーターターゲット、エクスペッションペダルターゲットが見られます。



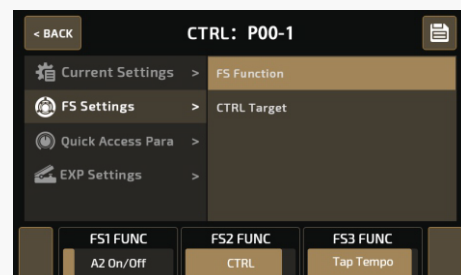
フットスイッチセッティング

現パッチのフットスイッチ機能を設定します。（Stomp モードの場合）

機能

Function(機能) オプションでは、フットスイッチ 1-3 に以下の機能がアサインできます。

- A1- B6 On/Off: スイッチングスロット A1-B6 の on/off がアサインできます。使われているモジュールによりフットスイッチ LED が異なります。
- CTRL: 複数のスロットを on/off するコントロール (CTRL) 機能が使えます。
- Tap Tempo: タップテンポが機能では、スイッチ LED はブルーに点灯し、タップピングに合わせて点滅します。このタップテンポはディレイタイムやスピードパラメーター設定に使われます。
- EXP On/Off: 外部エクスペッションペダルの on/off です。



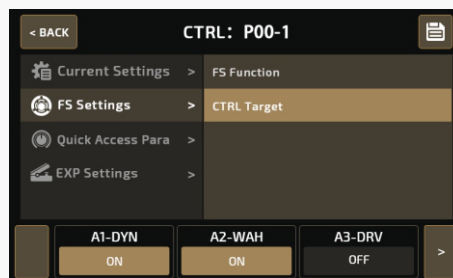
カスタマイズしてみよう

アサインされているモジュール種とフットスイッチ LED カラーは次の表の通りです。

| Function/Module | Color |
|------------------------------|----------------------------------------------------|
| DRV, DYN | Red (LED on=slot on, LED off=slot off, same below) |
| WAH, VOL | Cyan |
| AMP, PRE AMP | Blue |
| EQ, FREQ | White |
| CAB, IR | Yellow |
| MOD, FX LOOP, FX SND, FX RTN | Green |
| DLY, RVB | Purple |
| CTRL | Red/Green |
| Tap Tempo | Flashing Blue |
| EXP On/Off | Red (Off)/Green (On) |

コントロールターゲット

現パッチがコントロールされるフットスイッチをこのターゲットメニューで指定します。



12 エフェクトスロット、それぞれの CTRL フットスイッチ設定が表示されます。

A1 & A2 共に DYN モジュールがロードされ、CTRL フットスイッチがアサインされています。
A3 には PRE AMP モジュールがロードされ、CTRL フットスイッチがアサインされていません。

B3 は空のスロットです。

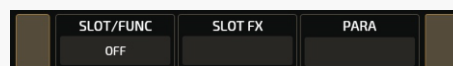
12 エフェクトスロット、それぞれの CTRL フットスイッチ設定が表示されます。

クイックアクセスパラメーター

このメニューでは、メインメニューのクイックアクセスタargetを設定します。それらは全てのパラメーターが対象になります。

ターゲットスロット / 機能を選択するには、**SLOT/FUNC** を用いて行います。選択できるターゲットはパッチで使われているモジュール / エフェクトにより異なります。モジュール / エフェクトが空の場合は、OFF、Patch Tempo、Patch Volume のみが選択できます。

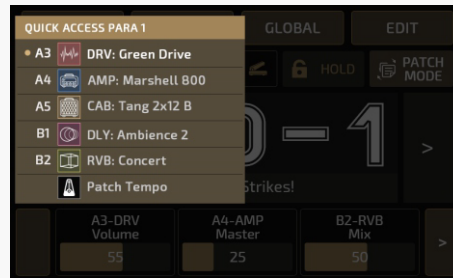
クイックアクセスノブを使いたくない場合は、OFF を選択し機能オフにします。OFF の場合は図のように表示されます。



スロットがセレクトされると、**SLOT FX** は現使用エフェクトが表示されます。**PARA** でコントロールしたいパラメーターが選べます。コントロールできるパラメーターはエフェクトによって大きく異なります。Effects List (page 41) をご覧ください。

カスタマイズしてみよう

メインメニューのクイックアクセスパラメーターからも下図ページにアクセスできます。



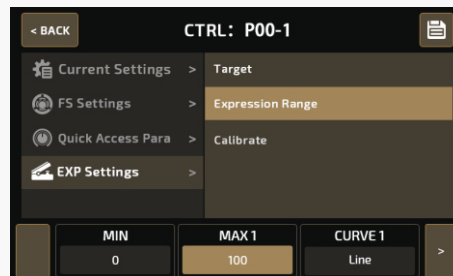
エクспRESSIONセッティング

色々なエフェクトパラメーターのコントロールに外部エクспRESSIONペダルが使用できます。

パラメーターをコントロールするには、まず EXP/CTRL ジャックを EXP に切り替えます。次にパラメーターをアサインし、EXP スイッチを on にします。

現使用パッチでペダルやスイッチにパラメーターがアサインされていなければ、ペダルは動作しません。Pg.24 をご覧ください。

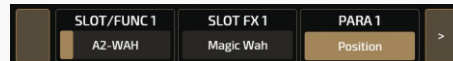
このメニューでは、そのセッティングとペダルのキャリブレーション方法を紹介します。



メニューには3つのオプションがあります。: Target、Expression Range、Calibrate

ターゲット

ターゲットオプションでは、ペダルがコントロールするターゲットを指定します。最大4つのエフェクトパラメーターが一度にコントロールできます。



SLOT/FUNC X (X = 1 ~ 4 のコントロールできるターゲット) でターゲットとなるスロット / ファンクションを選びます。それらのターゲットは、現パッチ中のモジュラー / エフェクトによって異なります。モジュラー / エフェクトが空の場合は、OFF、Patch Tempo、Patch Volume のみが選択できます。

スロットを選ぶと、**SLOT FX X** は現エフェクトをパネルに表示します。

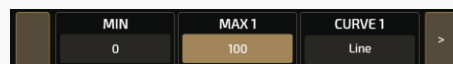
エクспRESSIONペダルにアサインしたいパラメーターを **PARA X** で選びます。パラメーターはエフェクトによって異なるため、詳しくは Effects List (page 41) をご覧ください。

左右の矢印をタッチしてパネルを開きます。

また、OFF を選んでエクспRESSIONペダルをオフにできます。

エクспRESSIONレンジ

エクспRESSIONレンジではレンジとカーブが設定できます。調整ターゲットは4つあります。



MIN X (X = 1 ~ 4 のコントロールターゲット) 最も低いレンジバリューです。これはペダルがヒール側に上がりきった時のバリューです。

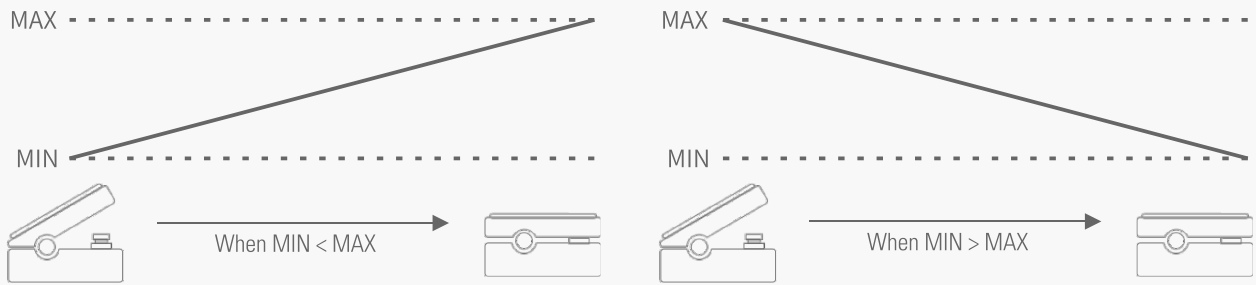
MAX X 最も高いレンジバリューです。これはペダルがトゥ側に踏み込んだ時のバリューです。

MIN & MAX レンジがコントロールするエフェクトパラメーターの範囲になります。MIN が MAX の設定値よりも大きくても問題ありません。

3つの CURVE (カーブ) タイプがあります。

- Line (リニア) 直線ライン
- Exp (エクスポネンシャル) 指数カーブ (ゆっくり立ち上がり、急激に上がる)
- Log (ログリズミック) ログカーブ (早く立ち上がり、大きく変わらない)

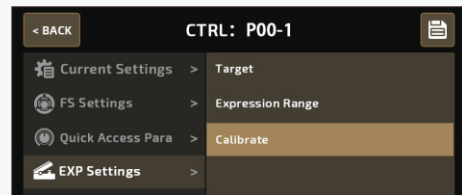
カスタマイズしてみよう



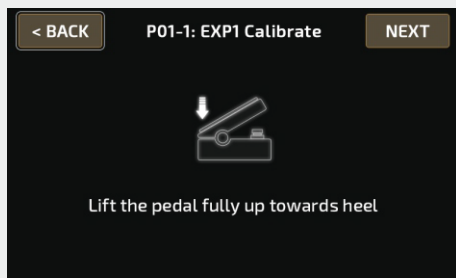
左右の矢印にタッチしてページ上を移動します。

キャリブレート（調整）

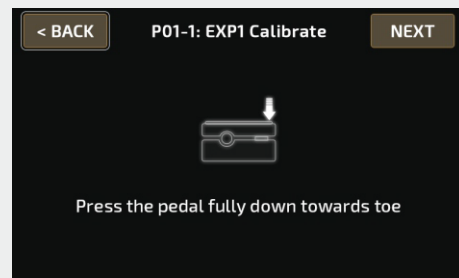
このオプションでは、エクスプレッション・ペダルのキャリブレート（調整）を行います。スイープが極端に小さいまたは大きすぎる場合に行います。パネル中の Calibrate をタッチすると手順が表示されます。画面に従って進行してください。



1. ペダルを最大まで上げて NEXT を押してください。



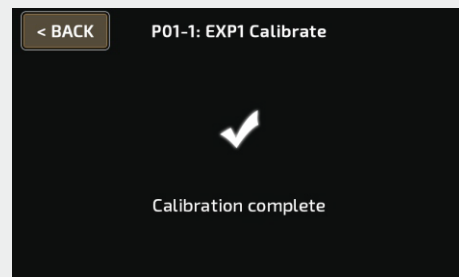
2. ペダルを踏み込んで NEXT を押してください。



3. さらにペダルのトウを強く踏み、NEXT を押します。



4. キャリブレーションが完了し、図のようなメッセージが現れます。




5. キャリブレーションが失敗すると、次の図のようなメッセージが表示されます。REPEAT を押すとキャリブレーションが再試行されます。または、BACK を押してキャリブレーションを終了し、前のメニューに戻ります。




カスタマイズしてみよう


エクスプレッションペダルのスイッチング&ディスプレイ

外部ペダルの on/off は次の方法で可能です。

- ・ 本体いずれかのフットスイッチに EXP On/Off をアサインし、Stomp モードに切り替える。
- ・ 外部 MIDI コントローラーで操作する。
- ・ メインメニューの  ボタンを押す。

エクスプレッションペダルを on にすると、 アイコンがオンになります。下図のメッセージが表示されます。



エクスプレッションペダルを off にすると、 アイコンがオフになります。下図のメッセージが表示されます。

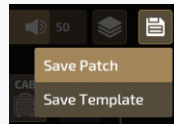


セーブ

エフェクトパラメーター、コントロール、エディット可能なターゲットの変更後、それらすべてが保存可能です。

変更したトーンやコントロールの保存は、あなたのプレイに重要です。

エフェクトチェーンメニューで  ボタンを押すとセーブメニューが現れます。



Save Patch で「トーン」を保存します。

セーブのキャンセル&メニューに戻る

セーブの確認

セーブするパッチロケーションへの移動
<> : パッチ変更
<<>> : バンク変更

カーソルポジションの変更

大文字 / 小文字

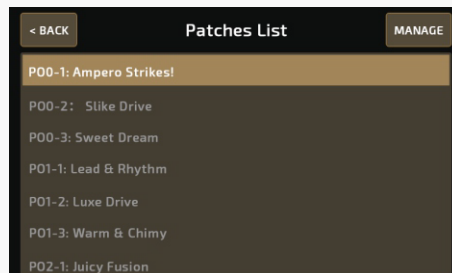
数字

スペース

キャラクターのデリート

パッチマネージメント

デフォルトセッティングの場合、パッチナンバーを押すとメインメニューのパッチリストに入ります。パッチリストメニューは全パッチが表示され、パッチのブラウズやジャンプが可能です。ここでパッチのリスト順序変更やコピー / ペーストができます。

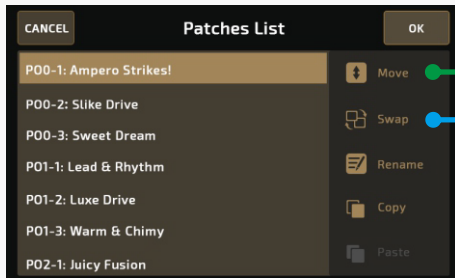


パッチネームのセレクトはパッチネームをクリックします。

カスタマイズしてみよう

パッチオーダーの変更

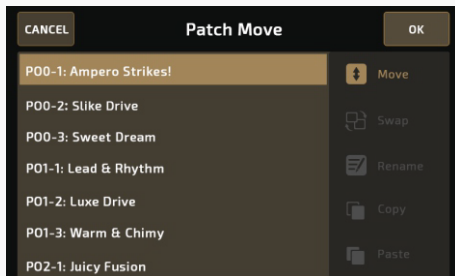
パッチを選び、Manage (マネージ) ボタンを押すと下図のメニューが現れます。



リストのソートや移動が可能です。

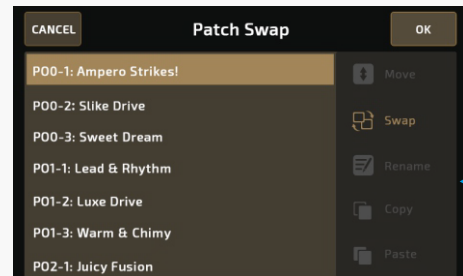
・ムーブ

Move を押して、移動場所へインサートできます。



・スワップ

Swap を押して新しいポジションを選ぶと、2つのパッチは入れ替わります。



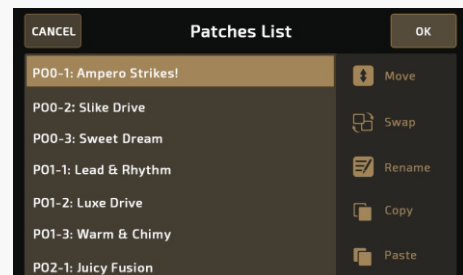
リネーム

パッチを選び Manage ボタンを押します。Rename を押して名前を変更します。名前を書き換えて OK をクリックして終了します。



コピー&ペースト

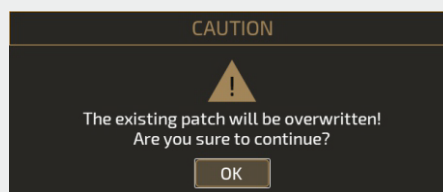
パッチを選び Manage ボタンを押します。Copy でパッチをコピーします。



コピーしたパッチのペースト先を決めて Paste します。

Please note

- (1) ペーストの前にパッチをコピーします。
- (2) コピーしたパッチは、move/swap パッチ、リストから出る、電源を切る、等でコピーは失われます。
- (3) パッチのペースト先にパッチがあると、ペーストでデータは上書きされます。実行前に下図のワーニングが表示されます。



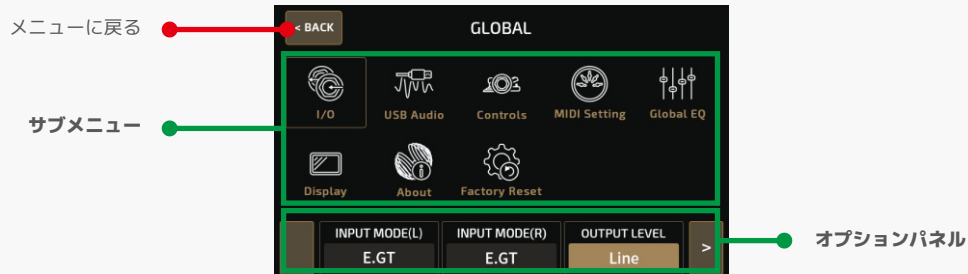
- (4) 上書きが実行されると、前のパッチは消滅します。

カスタマイズしてみよう

グローバル

グローバルメニューでは、I/O、USB オーディオ、Global EQ、MIDI セッティング機能が設定できます。また、このメニューでファクトリーリセットがかけられます。このメニューは本機全体のステータス設定として働きます。ここでの設定はパッチ内の設定に影響し、変更は実行されます。

メインメニュー内の GLOBAL を押してグローバルメニューに入ります。



変更はタッチスクリーンかメインノブをターゲットに当て使用します。

メニューターゲットを選ぶとセレクションパネルが現れます。

セレクションパネルはターゲットオプションを表示します。

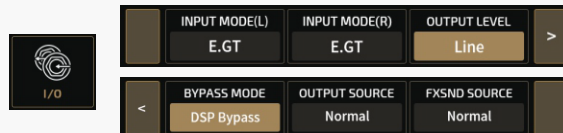
セクションにもよりますが、3 オプション以上ある場合は矢印で移動しながら設定していきます。

1-3 のクイックアクセスノブでオプションは調整できます。

オプションがない場合はノブを操作しても何も変わりません。

I/O

グローバル I/O (input/output) レベルを設定します。



INPUT MODE (L)/(R) を用いて各モードを設定します。

- E.GT：エレクトリックギターまたはベース
- GT：アコースティックギターまたは他のアコースティックインストルメント
- Line：キーボード、シンセサイザー

デフォルト設定は E.GT です。

OUTPUT LEVEL でインストルメントレベルとラインレベルを切り替えます。アンプや他のエフェクターに出力をつなぐ時はインストルメントレベル、ミキサーやオーディオインターフェースにつなぐ時はラインレベルを選びます。

BYPASS MODE は DSP バイパスまたは Analog バイパスが選択できます。USB オーディオは本機がバイパスされるとバイパス状態になります。

• DSP Bypass DSP バイパス

デジタルバッファバイパススイッチングです。これが推奨のデフォルトバイパス設定です。長い信号パスによるロスを防ぎます。mono in/mono out、mono in/stereo out、stereo in/out 接続をサポートしています。

• Analog (アナログ) バイパス

これはトゥルーアナログバイパスです。このモードでは L 入力と L 出力が直結されます。よって、R I/O はインピーダンスマッチングの問題が発生します。よって、mono in/mono out、stereo in/out の 2 接続方法のみサポートされます。フォーン出力でのエフェクトのテール機能が失われます。

カスタマイズしてみよう

OUTPUT SOURCE と FX SND SOURCE で出力される信号が選択できます。

- Normal : エフェクトと USB オーディオ出力が指定ジャックから出力されます。
- USB Only : USB オーディオのみが指定ジャック (ポート) から出力されます。この際の信号モニターは DAW のトラックをモニターします。本体の出力からエフェクト信号はモニターできますが、DAW にはレイテンシーが発生します。
- Dry : ドライ信号と USB オーディオ出力が出力されます。

Please note

(1) FX ループセンドを出力として使用する場合は、パッチの信号とは異なります。

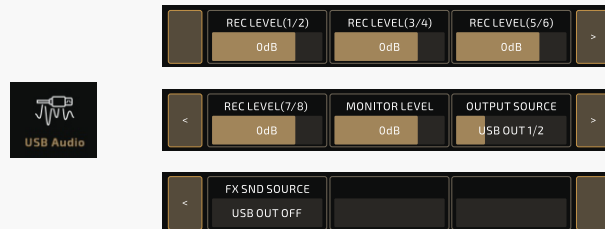
FX SND/FX LOOP モジュールパラメーターのセッティングや出力ノードの位置によって音色が異なります。

(2) OUTPUT SOURCE オプションは出力に影響します。

USB Audio

このメニューは、本機を USB オーディオインターフェースとして使用するセッティングです。

後のシグナルルーティングで示すように、本機は 8-in/8-out の USB オーディオインターフェースとして使用できます。



USB オーディオ入力ルーティング

8 入出力は偶数ナンバーが L、奇数ナンバーが R にアサインされます。

- エフェクトチェーン A 出力 (after slot A6) は USB Audio Input 1/2 に送られます。
- エフェクトチェーン B 出力 (after slot B6) は USB Audio Input 3/4 に送られます。エフェクトチェーン B が使用されていない時は、ノード設定に関わらず出力されません。
- エフェクトチェーン A & B がシリアル (直列) の時は USB Audio Input 1/2 & 3/4 は同信号です。
- FX Loop Return 入力は直接 USB Audio Input 5/6 に送られます。(パッチセッティングには関係ありません。)
- Input L/R 信号 (dry) は直接 USB Audio Input 7/8 に送られます。(パッチセッティングには関係ありません。)

USB オーディオ出力ルーティング

- USB Audio Output 1/2 (the main output) は、L/R と phones ジャックに出力されます。
- USB Audio Output 3/4 ~ 7/8 は、DAW でセッティングされた USB 出力に送られます。

レコーディングの際、各 USB Audio Input 1/2 ~ 7/8 の **REC LEVEL** は適正值に調整します。そのレンジは Mute ~ -60dB ~ +20dB です。デフォルト設定は 0dB です。

MONITOR LEVEL は USB audio 出力を適正值に調整します。

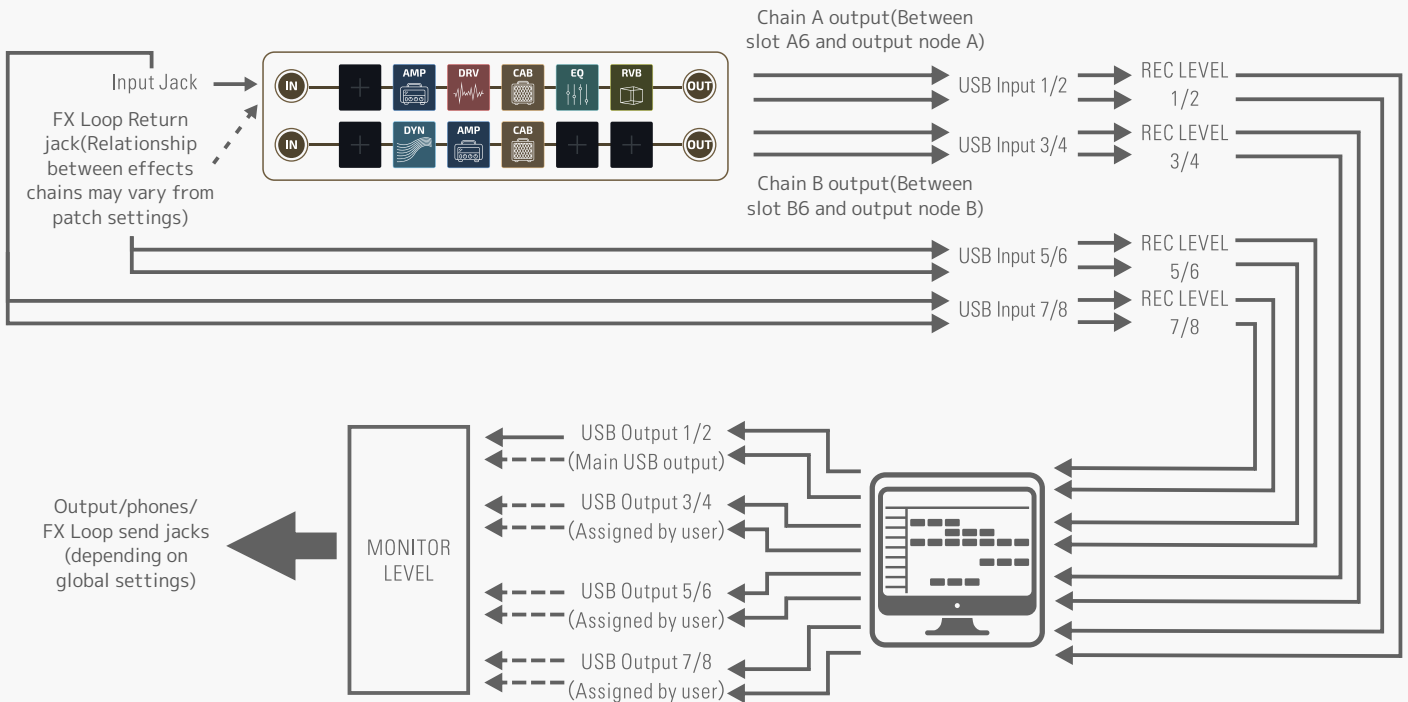
そのレンジは Mute ~ -60dB ~ +6dB です。デフォルト設定は 0dB です。

OUTPUT SOURCE と **FX SND SOURCE** で USB audio の出力先を決めます。

デフォルト設定では、OUTPUT SOURCE → USB OUT 1/2、FX SND SOURCE → USB OUT OFF です。

カスタマイズしてみよう

下図がハードウェアと USB オーディオルーティングです。



USB オーディオインターフェース機能ガイド (アドバンス版)

本機を USB オーディオインターフェースとして使用する際のアドバンスヒントをご紹介します。

例 1 : 異なる出力をモニターする

ジャックと FX loop send ジャックで異なる信号をモニターしましょう。この例では、ギターを L 入力に接続し、ベースを R 入力に接続します。これら 2 つのインストゥルメントを異なるエフェクトを使いながら同時に録音します。

1. ジャックにヘッドフォンを接続し、FX loop send ジャックにモニターアンプを接続します。ループセンドには Y ケーブルを使用します。(アンバランス接続)
2. DAW を立ち上げ 2 x モノトラックを作ります。track 1 入力 → USB Audio Input 1、output → USB Audio Output 1/2、track 2 入力 → USB Audio Input 3、output → USB Audio Output 3/4。両トラックのモニターをオンにします。
3. 本機の USB Audio メニューに入り、OUTPUT SOURCE → USB OUT 1/2、FX SND SOURCE → USB OUT 3/4 にセットします。
4. I/O メニューに入り、OUTPUT SOURCE & FX SND SOURCE → USB にします。
5. この接続例で使用するパッチは、エフェクトチェーン A/B パラレルにしてモノエフェクトのみを使います。
6. エフェクトチェーン A 入力 → L 入力、出力 → output ジャック
7. エフェクトチェーン B 入力 → R 入力、出力 → FX loop send ジャック
8. ギター信号がヘッドフォン、ベース信号がモニターアンプでモニターできます。

例 2 : Dry/Wet トラックを同時録音または Dry 録音、モニター Wet

本機のマルチ USB オーディオ I/O からマルチな dry/wet トラックを DAW に録音できます。この例は、P01-1 Ampero Strikes! ファクトリーパッチを使ってみましょう。全てのグローバル設定はデフォルト設定のままです。

1. ヘッドフォンを phones ジャックにつなぎ、ギターは L 入力に接続します。
2. DAW を立ち上げ 2 x モノトラックを作ります。track 1 入力 → USB Audio Input 1/2、output → USB Audio Output 1/2、track 2 入力 → USB Audio Input 7、output → USB Audio Output 1/2。両トラックのモニターをオフにします。
3. DAW で 2 トラックをセットし、両チャンネルを同時に録音します。
4. これでエフェクトがかかったステレオギタートラックとモノドライギタートラックができました。

Wet 信号がいない場合は、ステップ (2) でオーディオトラックを 1 つだけ作り、USB Audio Input 7 (7/8 どちらでも使えます。) に入力をセットします。

カスタマイズしてみよう

例 3：リアンプまたはドライトラックの音色作り

本機の USB audio 出力をエフェクトチェーンに送り「リアンプ」できます。この例は、全てのグローバル設定はデフォルト設定のまま、いくつかの guitar/bass dry DI トラックが必要になります。

1. エフェクトチェーン A のみを使用した新たなパッチを作ります。入力ノードを Source → USB OUT 3/4 にセットし、INPUT CH → L、その他のパラメーターはデフォルトのままにします。
2. AMP と CAB モジュールを AMP → CAB の順でパッチに入れます。
3. DAW を立ち上げ 2 x トラックを作ります。track 1 入力 → None (なし)、output → USB Audio Output 3/4、track 2 入力 → USB Audio Input 1、output → USB Audio Output 1/2。両トラックのモニターをオフにします。
4. DAW 内で track 2 のみ録音し、dry トラック (Audio Clip A) → track 1 へ送ります。
5. Phones ジャックにヘッドフォンをつなぎ、モニターアンプと output L/R ジャック (バランス) を接続します。
6. DAW をプレイバックすると track 1 で dry トラックが聴けます。エフェクトと Audio Clip A がモニターできます。(AMP & CAB のセッティングによって異なります。)
7. AMP & CAB のパラメーターを調整します。
8. DAW 内のループスイッチをオフにします。track 1 を再生しながら track 2 で録音します。(6) (7) で聴いた wet トラックが得られます。
9. この方法で「リアンプ」を繰り返します。

トーンの変更は (1) ~ (7) だけで行えます。

Control

このコントロールメニューでは、ユニットモード、バンクセレクト、オートキャブマッチ、外部コントロールのモードを決めます。



UNIT MODE : Patch Mode と Stomp Mode を切り替えます。フットスイッチ 3 を長押しするか、メインメニューで変更します。

BANK SEL MODE : 2 バンクのセレクトをスイッチします。Patch Mode では「Initial」と「Wait」があります。

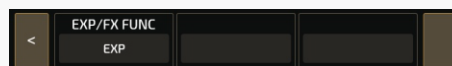
- Initial/ イニシャル : バンクの切り替え後、新しいパッチへ即座にジャンプします。
- Wait/ ウェイト : バンク切り替え直後パッチは切り替わりません。(フットスイッチ LED は点滅を続けます。) 再度フットスイッチを踏むとパッチに入れます。

AUTO CAB MATCH 機能 : AMP/ アンプを変更するとそれに合う CAB/ キャビネットをマッチングしてくれます。デフォルト設定はオフです。

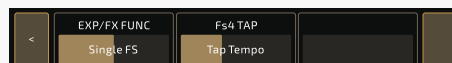
- AMP と CAB モジュールが 1 つであれば良い機能です。
- AMP の選択に合わせて自動的に CAB が選ばれます。マッチングする CAB はエフェクトリストをご覧ください。

EXP/CTRL FUNC は EXP/CTRL ジャックのモードや外部スイッチ機能を決めるときに使います。選択肢は EXP (エクスプレッション)、Single FS (シングルフットスイッチ)、Dual FS (デュアルフットスイッチ) です。

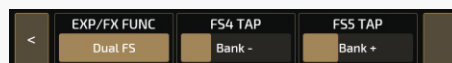
- EXP の選択



- Single FS (シングルフットスイッチ) : FS4 のタップオプションが表示されます。



- Dual FS (デュアルフットスイッチ) : FS4 と FS5 タップオプションが表示されます。



カスタマイズしてみよう

FS4 TAP と FS5 TAP オプション

- Loop Rec/Play : ループフレーズの Record/play
- Loop Stop : ルーパーの演奏停止
- Loop Undo/Redo : undo/redo 機能の実行
- Loop 1/2 SPD : 1/2 speed record/playback の on/off
- Looper Rev : reverse (リバース) record/playback の on/off
- Looper : ルーパーメニューに入る
- Looper Exit : ルーパーメニューから出る。
- Tuner : tuner メニューの in/out
- Bank+/Bank- : バンクアップ / ダウン
- Tap Tempo : タップテンポ機能
- Patch+/Patch- : パッチアップ / ダウン
- CTRL : パッチセッティングのコントロール機能
- EXP On/Off : エクスプレッションペダル on/off
- Unit Mode : Patch & Stomp モードの切り替え
- A1-B6 On/Off : スロットの on/off

さらに :

EXP/CTRL FUNC が Single FS の時、FS4 TAP のデフォルト機能はタップテンポです。

EXP/CTRL FUNC が Dual FS の時、FS4 TAP → Bank-、FS5 TAP → Bank+ です。

MIDI セッティング

このメニューで、MIDI 入力ソース、MIDI I/O チャンネル、MIDI clock I/O オプションを設定します。



MIDI IN SOURCE で MIDI 入力ソースを決めます。

- DIN Only : MIDI IN ジャック (5pin) のみでメッセージを受けます。
- USB Only : USB ジャックのみでメッセージを受けます。
- Mixed : MIDI IN ジャック (5pin) と USB の両方でメッセージを受けます。

デフォルト設定は Mixed です。

INPUT CH (DIN/USB) & OUTPUT CH (DIN/USB) : 両 USB/MIDI ジャックの MIDI input/output チャンネルを決定します。Omni ~ 1 ~ 16 が選択できます。デフォルト設定は Omni です。

CLOCK SOURCE では、同期する MIDI クロックソースを選択します。

- Internal : 内部クロックのみ
- DIN Only : MIDI IN ジャックで受けた外部クロックのみ
- USB Only : USB ジャックで受けた外部クロックのみ
- External : 両 USB/MIDI ジャックで受ける MIDI クロックメッセージに同期します。

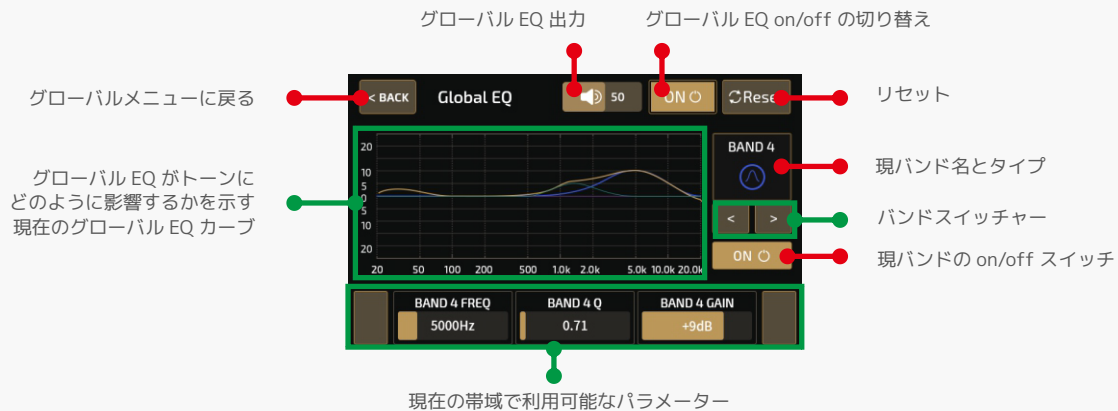
デフォルトは Internal (インターナル) です。インターナル以外ではタップテンポは機能しません。

CLOCK OUT (DIN/USB) は MIDI クロックアウトの on/off です。クロックアウトを使用する場合は、外部からのクロックは無視されます。デフォルト設定は Off です。

カスタマイズしてみよう

Global EQ

全体のトーンを設定するグローバル EQ にアクセスできます。



low/high カット、low/high シェルフフィルター、バンド on/off 付きのミッドバンドからなる 4 バンドのパラメトリック EQ です。

- LOW CUT : 低域をカットするハイパスフィルターです。FREQ と Q パラメーターを備えています。
- LOW SHELF : 低域の boosts/cuts できるシェルフタイプのフィルターです。FREQ、Q、GAIN パラメーターを備えています。
- BAND 1-4 : 中域の boosts/cuts できるバンドパスタイプ (ピーク) フィルターです。FREQ、Q、GAIN パラメーターを備えています。
- HIGH SHELF : 高域の boosts/cuts できるシェルフタイプのフィルターです。FREQ、Q、GAIN パラメーターを備えています。
- HIGH CUT : 高域をカットするハイパスフィルターです。FREQ と Q パラメーターを備えています。

パラメーターの詳細：

- FREQ : 周波数帯域は 20Hz ~ 20000Hz です。各バンドのデフォルト周波数は以下の通りです。
LOW CUT & LOW SHELF : 20Hz
BAND 1 : 100Hz
BAND 2 : 500Hz
BAND 3 : 1600Hz
BAND 4 : 5000Hz
HIGH CUT & HIGH SHELF : 20000Hz
- Q : フィルター Q はバンド幅またはカットフィルターのなだらかさを 0.1 ~ 10 で調整します。デフォルトは全て 0.71 です。
- GAIN : フィルターゲインを -12dB ~ +12dB で調整します。デフォルトは 0dB です。
- Volume : グローバル EQ 出力を 0 ~ 100 で調整します。デフォルトは 50 です。

Please note

- グローバル EQ の設定には聴覚や接続デバイスを傷めないように気をつけてください。
- グローバル EQ は USB オーディオには動きません。
- EQ バンドが動作しない場合は、バンドの on/off をチェックしてください。
- リセットボタンでグローバル EQ パラメーターはリセットされます。
- パッチやエフェクトで大きく DSP パワーを使っている場合は、DSP のオーバーロードにつながるのでグローバル EQ の使用は控えましょう。

カスタマイズしてみよう

ディスプレイ

このメニューではモードと UI 言語が設定できます。

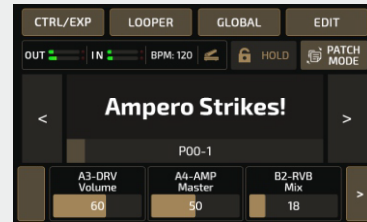


DISPLAY MODE で 2 つのディスプレイモードが選べます。

Mode 1 : デフォルトディスプレイモードはパッチナンバーが表示されます。



Mode 2 : パッチ名前が表示されます。



LANGUAGE で UI 言語を切り替えます。

COLOR で 7 色の UI カラーが選べます。

DISPLAY TIME はエナジーセービングモードへ入る時間を設定します。常に On、1min、5min、10min、20min、30min、40min、50min、60min から選べます。スイッチ動作やスクリーンタッチで復帰します。

アバウト

本機のファームウェアやハードウェアの情報が表示されます。



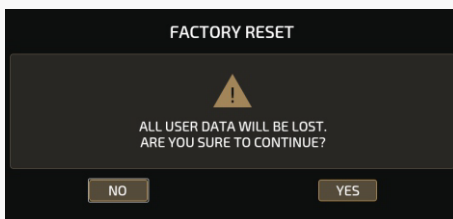
ファクトリー・リセット



ファクトリー・リセット (出荷時への初期化) を行います。

重要 : リセットを行うと、プリセットを含む全ての設定がリセットされます。

必ずバックアップを行ってからファクトリー・リセットを実行してください。



Factory Reset を押すと下図のワーニングが表示されます。

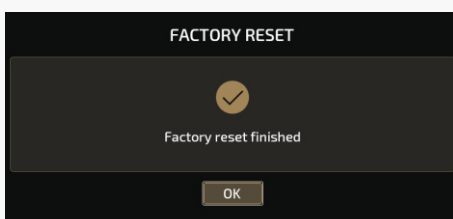
YES を押すとファクトリー・リセットが実行されます。

NO を押すと前メニューへ戻ります。



リセットの実行中は電源を切らないでください。

本機の故障の原因になります。



リセットが完了すると次のスクリーンが現れます。

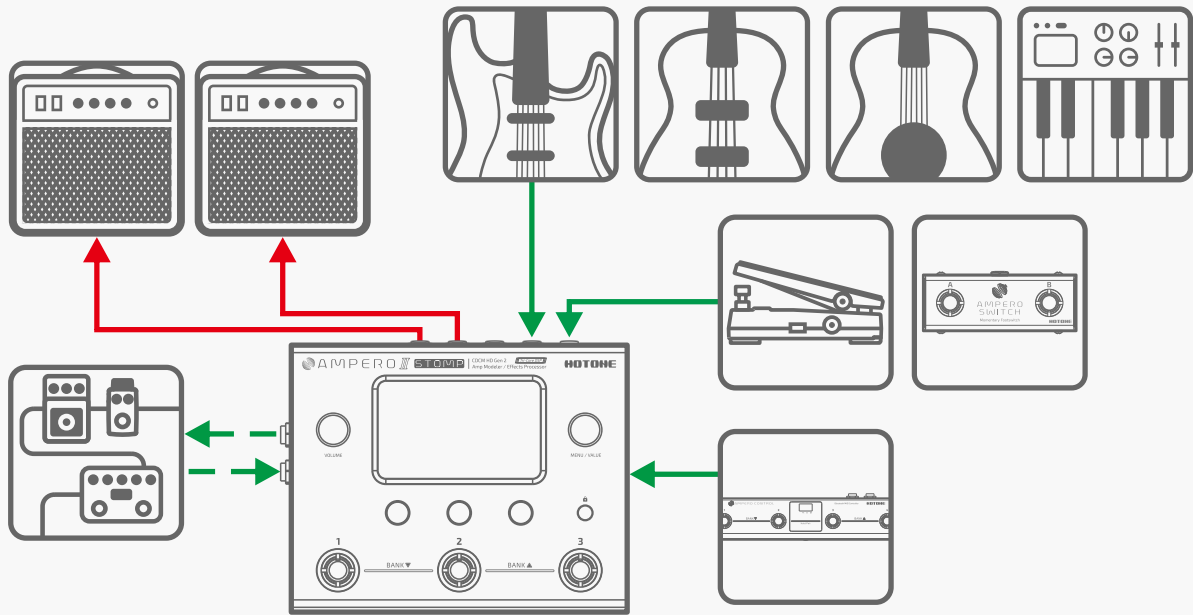
OK を押してメインメニューへ戻ります。

セットアップ例

本機 Ampero II Stomp との接続例を紹介します。

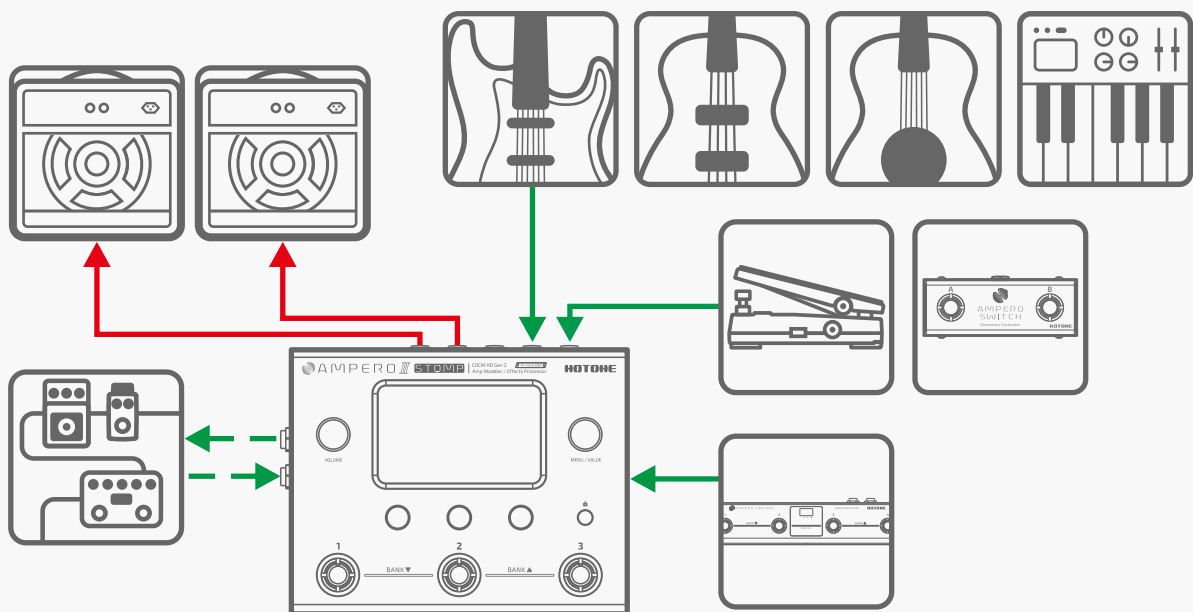
アンプを使用したセットアップ例

インストルメントを本機のL入力ジャックに接続する。(ステレオ接続の場合はL+R)この場合は、プログラム内にAMP & CAB モジュールを使用しません。音色を変えたい場合はPRE AMP モジュールを使用します。FX ループジャックを使用する際は、FX SND/RTN/LOOP モジュールを使用するか、入出力ノードを的確に使用します。

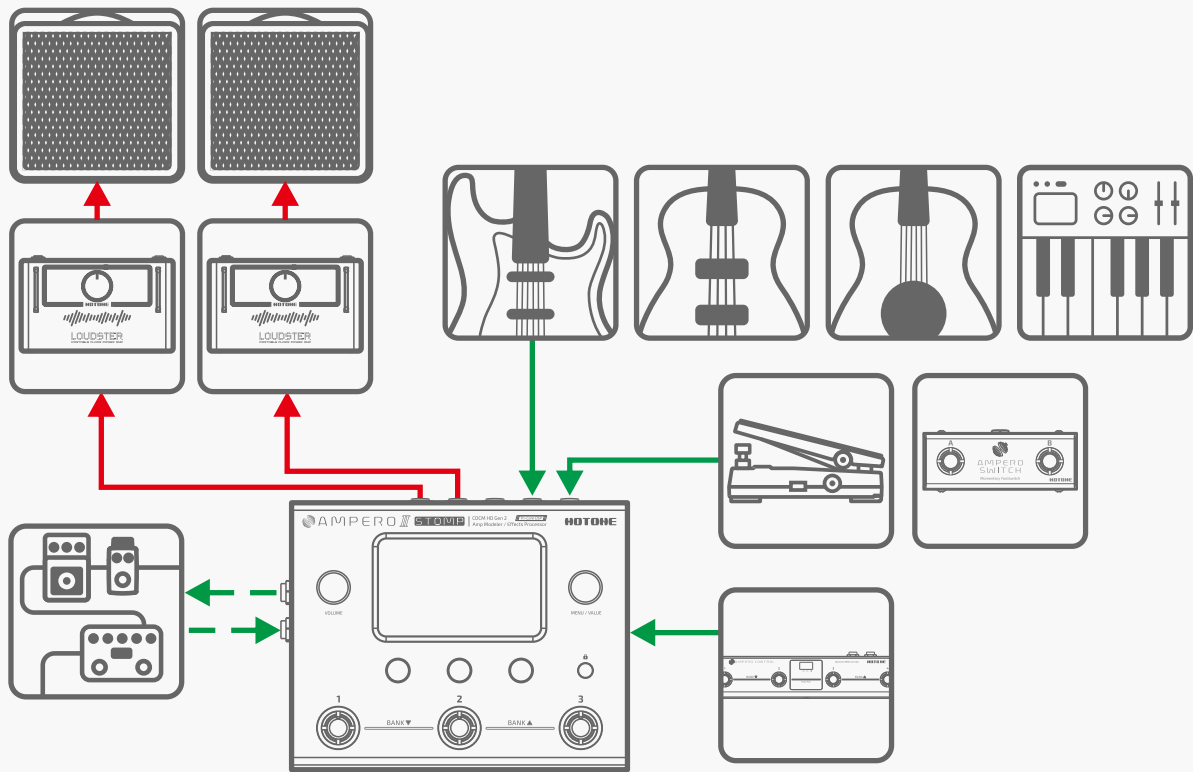


アンプリターへの接続 or パワー・アンプ /FRFR キャビネットを用いる場合

本機出力をアンプのFX ループリターンまたはパワー・アンプ入力に接続します。アンプが一台の場合はLチャンネルを使用します。FRFR アンプを使用しない場合は、CAB モジュールをオフにしてください。AMP モジュールは接続するアンプによって、音が耳障りだったり、ブーミーだったりする場合があります。そんな場合はAMP ではなく PRE AMP モジュールを試してください。



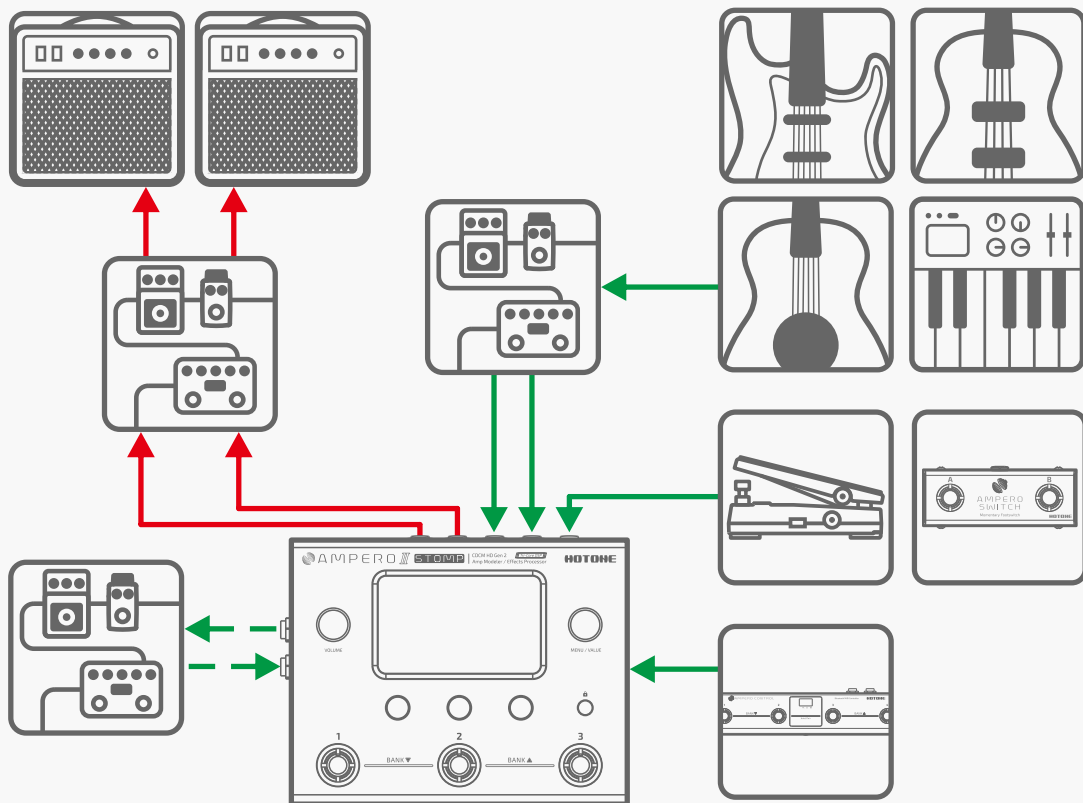
セットアップ例



ペダルボードとの接続

ペダルボードに入れてペダルやコントローラーと使用する場合は、本機をコアデバイスとして接続することを推奨します。その場合、FX ループを使用すると思いますが、モジュールやノードの使用に気をつけてください。

ペダルとの接続によって起こるボリュームドロップは、パッチボリュームの調整で解決しましょう。DSP または Analog バイパスモードはトーンを大きく変化させる可能性があります。(例：前にファズペダルを繋いでいるような場合) インピーダンスマッチングによってトーンが変わってしまうような場合はバイパスモードを変えてみましょう。

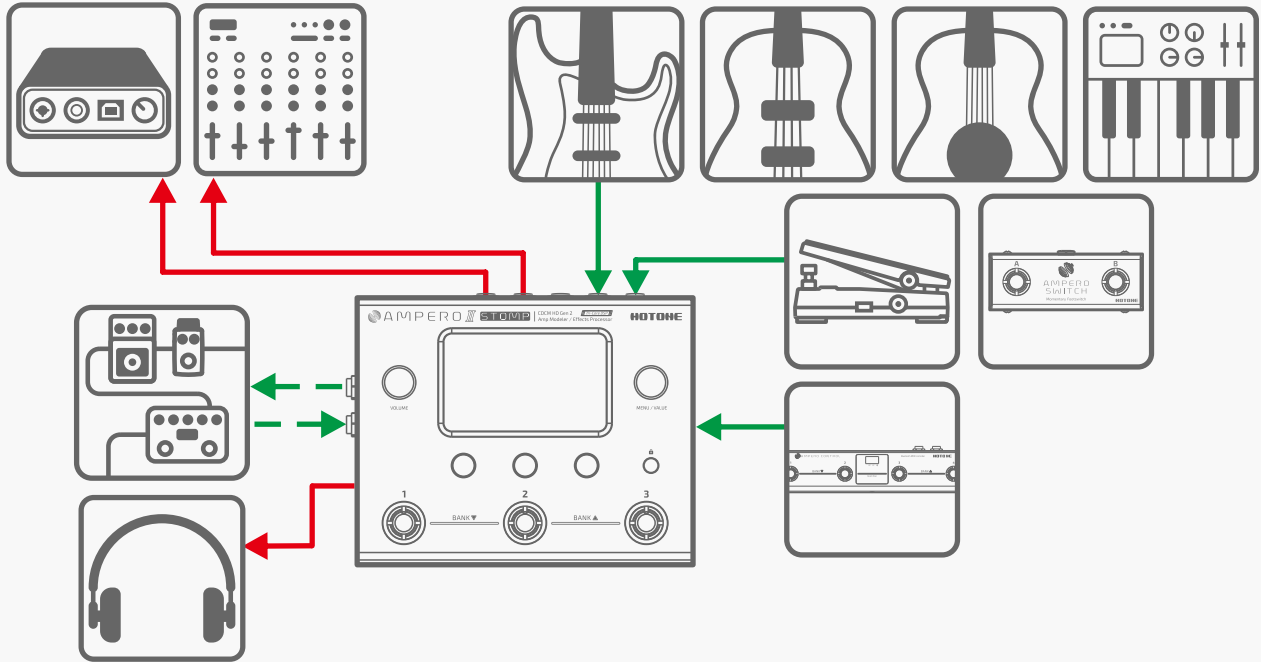


セットアップ例

ミキサー、インターフェース、他の機器への接続

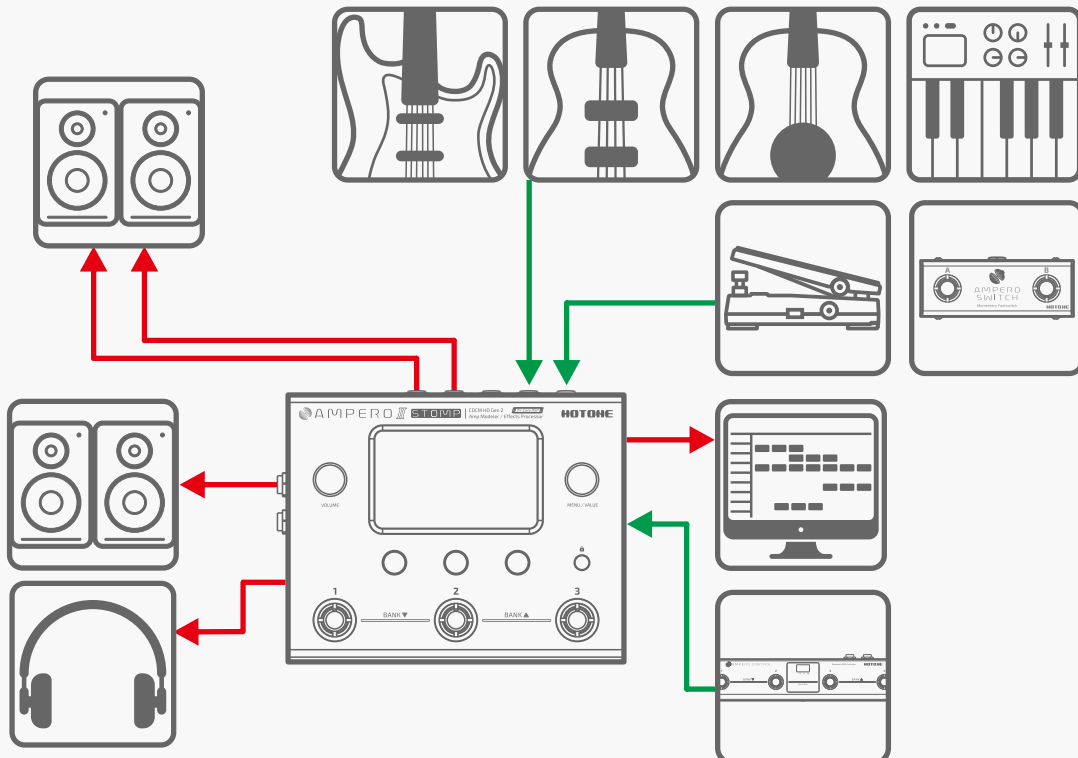
ミキサーやオーディオインターフェース入力への接続は本機の出力を使用します。この接続にはバランス（TRS → XLR）接続をお勧めします。モノ接続の場合は本機 L チャンネルを使用します。接続の際、ミキサーやインターフェースのチャンネル入力がミュートされていることを確認しましょう。

ヘッドフォンを接続する際は、耳のダメージを与えないように出力が“0”になっていることを確認してください。この際は AMP & CAB を使用しましょう。



オーディオインターフェースとしてコンピューターと接続する

本機とコンピューターを USB 接続します。PC の場合はドライバー設定が必要ですが、mac OS はプラグ&プレイで使用できます。信号再生はモニターやヘッドフォンに接続します。



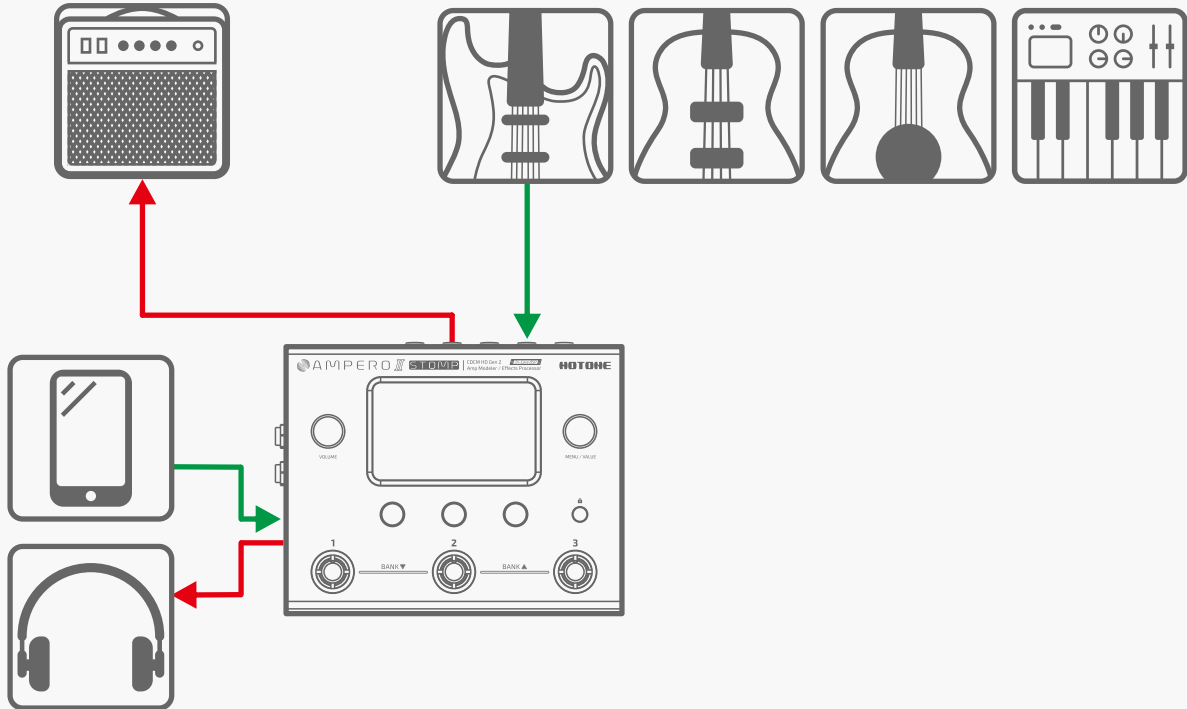
セットアップ例

AUX ラインインの使用

オーディオソース（モバイルデバイスやミュージックプレーヤー）から 1/8" ステレオケーブルで本機の AUX IN ジャックに接続します。

このライン入力は本機のエフェクトや USB オーディオには影響を与えません。

ノート：モノラインアウトを使用時は、AUX ソースもモノでしか聴けません。



エディター

本機をコンピューターに接続すると、トーンセッティング、ファイルの転送、ファームウェアの更新、セッティングの保存、IR ファイルのローディングがフリーアプリで行えます。この Ampero II Stomp エディターは Windows と macOS 両方に対応しています。

www.hotoneaudio.com/support からダウンロードして試してください。



エフェクトリスト

エフェクトモデルリスト

Mono I/O (入出力) : ステレオ信号が入力されても、Lチャンネルのみプロセスされます。

Mono IN, Stereo OUT : ステレオ信号が入力されても、Lチャンネルのみプロセスされます。

Stereo I/O (入出力) : 両モノ、ステレオ入力が入力されても、Lチャンネルのみプロセスされます。

41 ページからのエフェクトリストは、英文のオリジナルをご覧ください。

| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Dynamic(17) | | | |
| Compressor(4) | | | |
| Comproso | The Holy Grail of compressor pedals is here. Comproso is based on the legendary Ross™ Compressor* pedal, which is unarguably the compressor of compressors. We carefully recreated the sonic character to get the same colorful, bouncy, natural compression as the original pedal. | Sustain: Controls the compression amount Output: Controls the effect output | Mono I/O |
| Comparoma 4 | The wonderful aroma of compression. Based on the famous Keeley® C4 4-knob compressor* pedal, the Comparoma 4 delivers a silky, bouncy, studio grade compression sound. | Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Output: Controls the effect output Clipping: Controls the input sensitivity | |
| Blue Sustainer | The Blue Sustainer is based on the legendary 3-knob compressor/sustainer pedal, which produces warm, natural compression with long sustain and some gentle clipping. | Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Output: Controls the effect output | |
| Squeezer | A compressor effect reduces the dynamic range of your signal and makes your sound much stronger. The Squeezer is a fully-functional compressor with lots of tonal flexibility. A Tone knob is specially designed for further tone shaping. | Threshold: Controls the compression trigger level Ratio: Controls the amount of compression when the compressor is triggered Output: Controls the output volume/makeup amount Attack: Controls how soon the compressor starts to process the signal Release: Controls how soon the compressor starts to release the signal level back to normal after the level drops below the threshold Tone: Controls the effect tone Blend: Controls the wet/dry signal ratio | |
| Boost(10) | | | |
| Affinity Boost | The Affinity Boost pumps up that sweet sound you've found in your amp. Based on the famous Xotic® AC Booster* pedal, it serves up a wide ranged sound character with power and sensitivity. Or use it as an overdrive to get a sweet, classic tube-like drive with a "wide open" feel. | Gain: Controls the gain amount Volume: Controls the effect output | Mono I/O |
| Beefy Boost | If you're going to have a steak, you want it big and juicy. The Beefy Boost is based on the classic Xotic® BB Preamp* pedal. It serves up a wide ranged sound character, giving you a boost of encouraging lows and inspiring highs. Or use it as an overdrive to get a thick, juicy "overdriven steak" with a little compression. | Bass/Treble: 2-band EQ that controls the effect tone | |

*The manufacturers and product names mentioned above are trademarks or registered trademarks of their respective owners. The trademarks were used merely to identify the sound character of the products.

エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Pristine Boost | The Pristine Boost features a unique “no character” character. Based on the famous Xotic® RC Booster* pedal, it offers a super transparent clean boost and a powerful active 2-band EQ so you can maintain your original tonal flavor. Simply put it in your pedal chain, tune up, and leave it on! | Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | Mono I/O |
| Forest Boost | The Forest Boost is based on the Fortin® Grind* booster pedal, providing a max. +20dB boost amount. It helps tighten up your tone while adding some aggressive edges. | Gain: Controls the effect output/boost amount | |
| Treble Ranger | This model is based on one of the world’s most iconic effect units: the Dallas Rangemaster™2 Treble Booster. Born in 1965, the unit was intended to work as a preamp to get the guitarist more gain and treble. Connect it to a dark UK-style amp, plug in an LP-style guitar, and you get the magical tone the 1960s UK guitar heroes depended on. | Gain: Controls the gain amount | |
| Gated Boost | Our Gated Boost is designed for modern Dentlemen and metalheads who need huge gain but not noisy artifacts. A built-in noise gate reduces hum and keeps your palm muting tight. Use the Low Cut knob to get your tone where you want it. | Boost: Controls the boost amount Gate: Controls the noise gate threshold Low Cut: Cuts the low frequency signal | |
| Micro Boost | The Micro Boost is based on the legendary MXR® M133 Micro Amp2 pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character. | Gain: Controls the gain amount | |
| Creamy | This is a special tone simulator that simulates the legendary “Woman Tone” created by Eric Clapton during his Cream years. The tone is thick, sustaining, kazoo-like but maintaining note definition and enough attack. | Gain: Controls the thickness | |
| FET Boost | Based on the legendary FET-based belt clip preamp, this FET boost is a clean volume machine. Use this pedal to get a huge amount of gain without any distortion, tone sculpt with the flexible 2-band EQ. Onboard you’ll also find a handy low cut filter for tone shaping and eliminating low frequency feedback. | Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Low Cut: Switches the low cut filter (-6dB/oct @200Hz) on/off | |
| Enhancer | The Enhancer is based on the Xotic® EP Booster* pedal. This pure booster is the key to unlocking MASTER sounds. With expanded frequency response and increased dynamic range, this pedal enhances the vitality of everything you run into it. | Gain: Controls the effect output/boost amount +3dB: Selects the minimum boost amount from 0dB (off) to +3dB (on) Bright: Selects the sound character from vintage (Bright off) to flat (Bright on) | |
| Noise Gate(3) | | | |
| AI Gate | This model is based on the famous ISP® Decimator™* noise gate pedal. Like the original, the extremely easy-to-use noise gate gets you smooth, ripple-free noise tracking and keeps your signal pristine. | Threshold: Controls the gate trigger level Side Chain: Selects side chain key input source: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects | Mono I/O |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Fast Gate | This is a 2-mode noise gate with fast response, which is great for modern Djentlemen and metalheads. | Threshold: Controls the gate trigger level Mode: Selects from two modes: I (responds faster)/II (responds smoother) Side Chain: Selects side chain key input source: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects | Mono I/O |
| Custom Gate | This is a fully-functional noise gate with detailed control. The individual Attack and Release controls play nice with amps and other pedals. | Threshold: Controls the gate trigger level Attack: Controls how soon the gate starts to process the signal Release: Controls the noise fade-out duration time after the level drops below the threshold Side Chain: Selects side chain key input source: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects | |
| FREQ(44) | | | |
| Acoustic (2) | | | |
| Acoustic Refiner | Enjoy acoustic refinement: This one-knob tool enhances all that is good in acoustic guitars. It gives a more natural, "woody" tone to your plugged-in acoustic sound, doing wonders for piezo pickups! One knob makes it simple. | Shape: Controls the detailed effect character | Mono I/O |
| AC Sim | This is an acoustic simulator designed for electric guitars that provides an adjustable range wide enough to give an ordinary electric guitar a variety of natural and realistic acoustic tones. | Body: Controls the "body resonance" (low frequency response) Top: Controls the upper harmonics (high frequency response) Volume: Controls the effect output level Mode: Selects from 4 different sound characters: -Standard: Simulates the tonal characteristics of a standard acoustic guitar -Jumbo: Simulates the tonal characteristics of a jumbo acoustic guitar -Enhanced: Simulates the tonal characteristics of an acoustic guitar with enhanced attack -Piezo: Simulates the sound of a piezo pickup | |
| Filter(11) | | | |
| Low Pass | This is a low pass filter that lets the lows go and attenuates the highs. | Gain: Controls the filter gain by $\pm 12\text{dB}$ Frequency: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output | |
| Band Pass | This is a band pass filter that lets a selected frequency range go and attenuates others. | | |
| High Pass | This is a high pass filter that lets the highs go and attenuates lows. | | |

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| Notch | This is a notch filter that boosts/cuts selected frequency range. The filter shape is very narrow so you can use it to accurately eliminate unwanted feedback or fine tune your tone. | Gain: Controls the filter gain by ± 12 dB Frequency: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output | Mono I/O |
| Peak | This is a peak filter that boosts/cuts a certain frequency range. Like a frequency band on a parametric EQ, this model is great tool for tone shaping. | | |
| Low Shelf | This is a low shelf filter that boosts/cuts signal below a set frequency which is great for effectively boosting/eliminating low ends. | | |
| High Shelf | This is a high shelf filter that boosts/cuts signal above a set frequency which is great for effectively boosting/eliminating low ends. | | |
| Tilt EQ | This is a tilt filter, a quick tool for tone sculpting. Like a seesaw, it boosts the signal above a set frequency and cuts the signal below it, or vice versa. | | |
| Moo VCF LP | This is a low pass filter that lets the lows go and attenuates the highs. Inspired by the legendary Moog® VCF*, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y. | Cutoff: Controls the cutoff frequency Reso: Controls the filter resonance Level: Controls the effect output | Mono I/O |
| Moo VCF BP | This is a band pass filter that lets a selected frequency range go and attenuates others. Inspired by the legendary Moog® VCF*, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y. | Freq: Controls the filter center frequency Reso: Controls the filter resonance Level: Controls the effect output | |
| Moo VCF HP | This is a high pass filter that lets the highs go and attenuates the lows. Inspired by the legendary Moog® VCF*, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y. | Cutoff: Controls the cutoff frequency Reso: Controls the filter resonance Level: Controls the effect output | |
| Envelope Filter(4) | | | |
| Toucher G | Toucher G is an envelope filter designed for guitars, offering you a wide range of tonal variety. Set the Sense, Range, and Q parameters to fit your instrument and playing style. | Sense: Controls the effect sensitivity Range: Controls the filter frequency range Q: Controls the filter sharpness Level: Controls the output level | Mono I/O |
| Toucher B | Toucher B is an envelope filter designed for basses, offering you a wide range of tonal variety. Set the Sense, Range, and Q parameters to fit your instrument and playing style. | Sense: Controls the effect sensitivity Range: Controls the filter frequency range Q: Controls the filter sharpness Level: Controls the output level | |
| Moo VCF Env | This is an envelope filter inspired by the legendary Moog® VCF*. This is a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y. | Sens: Controls the sensitivity Mode: Controls the filter mode Freq: Controls the filter center frequency Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output | |

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| Envelope | This is a highly customizable envelope filter. Fine tune the knobs onboard to make your creations: Funky wah, synth-y vibe, robot talk, cyber voice sweep – You decide! | <p>Sweep: Selects filter sweeping direction Sens: Controls the sensitivity Spread: Controls the filter stereo separation Mode: Controls the filter mode Range: Controls the filter frequency range Freq: Controls the filter frequency range midpoint Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output</p> | Mono I/O |
| Auto Filter(7) | | | |
| Crier G | <p>The Crier G is a controllable band pass filter which delivers a variety of auto-wah effects. Designed for guitars, this model has many parameters for shaping the tone of your wah sound. Start with the frequency range adjustment to decide the basic flavor of your wah-wah.</p> <p>You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Wave Shape: Selects the LFO modulation waveform applied to the filter Rate: Controls the effect speed Range: Controls the filter frequency range Level: Controls the output level Q: Controls the sharpness of the filter Sync: Switches Tap Tempo sync on/off</p> | Mono I/O |
| Crier B | <p>The Crier B is a controllable band pass filter which delivers a variety of auto-wah effects. Designed for basses, this model has many parameters for shaping the tone of your wah sound. Start with the frequency range adjustment to decide the basic flavor of your wah-wah.</p> <p>You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | | |
| LFO Filter | <p>This is a highly customizable LFO-based auto filter. Fine tune the knobs onboard to make your creations.</p> <p>You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Wave Shape: Selects the LFO modulation waveform applied to the filter Phase: Controls the LFO modulation L/R phase offset Rate: Controls the LFO speed (effect speed) Mode: Controls the filter mode Range: Controls the filter frequency range Freq: Controls the filter frequency range midpoint Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off</p> | Stereo I/O |

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| Vocal Filter | Note: This is a stereo effect with independent L/R signal processing. This is a highly customizable special auto filter providing a human-like tone with two voices. Fine tune the knobs onboard to make your creations. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division). | Wave Shape: Selects the LFO modulation waveform applied to the filter Vowel 1/2: Selects the filter type (vowel) Phase: Controls the LFO modulation L/R phase offset Depth: Controls the effect depth Rate: Controls the LFO speed (effect speed) Level: Controls the effect output Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Path Filter 4 | This model is a 4-step filter machine for creating synth-like sounds. Each step features an individual frequency control, and a rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division). | Step 1-4: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off | Mono I/O |
| Path Filter 8 | This model is a 8-step filter machine for creating synth-like sounds. Each step features an individual frequency control, and a rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division). | Step 1-8: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off | |
| Pattern Filter | This model is a pattern filter machine for creating synth-like sounds. It provides max. 8 steps and 8 different patterns. A rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division). | Step: Selects the numbers of steps Patten: Selects from 8 different sequencing patterns Rate: Controls the sequencing speed Shape: Controls the filter width Reso: Controls the filter resonance Sync: Switches Tap Tempo sync on/off | |
| Pitch(14) | | | |
| Analog Octa 1 | This model is a monophonic octaver that creates notes one octave lower and two octaves lower. Single note processing and individual wet/dry signal control recreate the vintage "dirty" analog octave pedal sounds. | Oct 1: Controls the volume of lower octave (1 oct down) Oct 2: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level | Mono I/O |
| Analog Octa 2 | This model is a monophonic octaver that creates notes one octave lower and two octaves lower. Single note processing and individual wet/dry signal control recreate the vintage "dirty" analog octave pedal sounds. | | |

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| Digital Octa | Note: This is a stereo effect with independent L/R signal processing. This model is a polyphonic octaver that creates notes one octave higher and one octave lower. Individual octave voice control and dry signal control can bring you lots of fun, and polyphonic processing support means playing chords is absolutely no problem. | Hi Level: Controls the volume of higher octave (1 oct up) Low Level: Controls the volume of lower octave (1 oct down) Hi/Lo Pan: Controls the higher/lower octave signal L/R panning Tone: Controls the effect tone Mix: Controls the wet/dry signal ratio | Mono in, stereo out |
| Dual Pitch | Note: This is a stereo effect with independent L/R signal processing. This model is a polyphonic 2-voice pitch shifter with max. 2 octaves pitch shifting range. Detailed pitch shifting settings can bring you lots of fun. | Pitch 1/2: Controls the voice 1/2 pitch shifting range by ± 24 semitones Detune 1/2: Fine tunes the pitch correction by ± 50 cents Delay 1/2: Controls the time between dry and wet signals Pan 1/2: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1/2: Controls the effect output Output: Controls the overall output | |
| Quad Pitch | Note: This is a stereo effect with independent L/R signal processing. This model is a polyphonic 4-voice pitch shifter with max. 2 octaves pitch shifting range. Detailed pitch shifting settings can bring you lots of fun. | Pitch 1-4: Controls the voice 1-4 pitch shifting range by ± 24 semitones Detune 1-4: Fine tunes the pitch correction by ± 50 cents Delay 1-4: Controls the time between dry and wet signals Pan 1-4: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1-4: Controls the effect output Output: Controls the overall output | |
| Classic PS | This model is a monophonic pitch shifter with max. 2 octaves pitch shifting range, simulating the classic Whammy®* tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you can bend the pitch by moving the pedal back and forth. | Range: Selects the pitch shifting range Position: Controls the pedal position (min=0, max=100) Tone: Controls the effect tone Level: Controls the effect output | Mono I/O |
| Pitch Shift | This model is a polyphonic pitch shifter with max. 2 octaves pitch shifting range. Individual mix/max pitch range settings can bring you lots of fun. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you can bend the pitch by moving the pedal back and forth. | Min/Max Pitch: Controls the low/high pitch shifting range by ± 24 semitones Position: Controls the pedal position (min=0, max=100) Tone: Controls the effect tone Level: Controls the effect output | |
| Detune | This is a detune model which combines a slightly pitch shifted signal with the original signal, producing a lush, chorus-like sound. Use the Dry, Wet and Detune knobs to expand your sonic dimensions. | Dry/Wet: Controls the dry/wet signal level Detune: Controls the detune amount by ± 50 cents | Mono in, stereo out |

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| Dual Detune | Note: This is a stereo effect with independent L/R signal processing. This is a dual-voice detune effect combines two slightly pitch shifted voices with the original signal, producing a lush, chorus-like sound. Use the control knobs to expand your sonic dimensions. | Detune 1/2: Controls the detune amount by ± 50 cents Delay 1/2: Controls the time between dry and wet signals Pan 1/2: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1/2: Controls the effect output Output: Controls the overall output | Mono in, stereo out |
| Quad Detune | Note: This is a stereo effect with independent L/R signal processing. This is a quad-voice detune effect combines four slightly pitch shifted voices with the original signal, producing a lush, chorus-like sound. Use the control knobs to expand your sonic dimensions. | Detune 1-4: Controls the detune amount by ± 50 cents Delay 1-4: Controls the time between dry and wet signals Pan 1-4: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1-4: Controls the effect output Output: Controls the overall output | |
| 80s Detune | This is a detune effect simulates the detune effect coming from THAT legendary 1980s red pitch bend pedal. Great for producing 1980s tone. | Mode: Selects from two detuning modes | Mono I/O |
| String Shifter | This model is a polyphonic pitch shifter. You can use it as a virtual capo, or use it to simulate down tunings on your guitar. | Shift: Controls the pitch shifting range by ± 12 semitones Detune: Fine tunes the pitch correction by ± 50 cents Volume: Controls the effect output | |
| Harmonizer 1 | This model is a monophonic single voice automatic harmonizer with max. one octave pitch shifting range. Detailed Key, Scale and Interval settings can bring you lots of fun. | Mix: Controls the wet/dry signal ratio of the effect Key: Selects the chord key according to your music Mode: Selects the scale mode according to your music Interval: Selects the interval between wet and dry signal Smooth Mode: Switch on to get a smooth note transition | |
| Harmonizer 2 | This model is a monophonic dual voice automatic harmonizer with max. one octave pitch shifting range. Detailed Key, Scale and Interval settings can bring you lots of fun. | Mix: Controls the wet/dry signal ratio of the effect Key: Selects the chord key according to your music Mode: Selects the scale mode according to your music Interval 1/2: Selects the interval between wet and dry signal Smooth Mode: Switch on to get a smooth note transition | |
| Special(6) | | | |
| 12-Stringer | This model makes an ordinary guitar play like a 12-string guitar. One knob makes it easy to use. | Output: Controls the effect output | Mono in, stereo out |
| Bit Krusher | This model is a sweet-sounding bitcrusher/sample rate reducer with full control over the bit resolution and sample rate. Use the low pass filter and high pass filter onboard to get your own sound variations. | Mix: Controls the wet/dry signal ratio of the effect Krush: Controls the sample rate of the effect Bit: Controls the bit resolution of the effect Hi Cut: Controls the cutoff frequency of the high cut filter Lo Cut: Controls the cutoff frequency of the low cut filter | Mono I/O |
| Ring Mod | This is a ring modulator which produces interesting inharmonic frequency spectra. The Freq, Tone and Mix controls are tweak up unique bell and chime effects, and a Fine knob gives you extra control over the frequency. | Mix: Controls the wet/dry signal ratio Freq: Controls the overall modulation frequency Fine: Fine tune the modulation frequency by ± 50 Hz Tone: Controls the effect tone | |

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|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Telephone Line | This special filter makes you sound like you're playing over an old phone. Tweak the Noise and Shake knobs to get a seriously iffy connection. | Noise: Controls the background noise amount Shake: Controls the sound vibration | Mono I/O |
| Satisfaction | Can't get no satisfaction! This model is a tape saturation simulator that simulates the sound character of a vintage reel-to-reel tape recorder, bringing you unbeatable analog warmth and natural distortion. | Saturation: Controls the effect gain Mix: Controls the effect wet/dry signal ratio Output: Controls the effect output volume High Cut: Cuts the effect high frequency signal | |
| Mic Lab | This filter is a vintage microphone simulator that makes you sound like you're rocking through a pre-war microphone. Use the Mic Type knob to pick the sound you like best. | Mic Type: Selects from three different sound characters Gain: Controls the output level | |
| WAH(13) | | | |
| Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth. | | | |
| Clay Wah | This model is based on the legendary vintage VOX® Clyde McCoy®* wah pedal, reproducing the voice-y expressive wah tone. | Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) | Mono I/O |
| Voxy Wah | This model is based on the VOX® V845* wah pedal, bringing you the heart and the soul of the golden wah-wah tone. | | |
| Voxy Wah+ | This model is based on the vintage VOX® V846* wah pedal, bringing you the heart and the soul of the golden wah-wah tone. | | |
| Color Wah | This model is based on the vintage Colorsound® Wah-Wah* pedal, bringing you the heart and the soul of a golden British wah-wah tone. | | |
| Funky Wah | This model is inspired by the legendary "Shaft" sound, which is great for funky music. | | |
| Magic Wah | This model is based on the Morley® Power Wah*, bringing you the iconic Morley®* wah tone that was popular since 1970s. | | |
| Soul Press | This model is based on the WAH mode of our best-selling 3 in 1 mini pedal: Soul Press. | | |
| Bass Press | This model is a bass wah that based on the WAH mode of our best-selling 3 in 1 pedal: Bass Press. | | |
| Cry Wah | This model is based on the legendary Dunlop® CryBaby®* wah pedal, bringing you the iconic deep, rich tonal sweep. | | |
| Cry Wah+ | This model is based on the legendary Dunlop® CryBaby® 535Q* wah pedal, a versatile wah with detailed tone control. | | |

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| Petrus Wah | This model is based on the Dunlop® JP95 John Petrucci CryBaby®* wah pedal that customized on John Petrucci's demands. The built-in EQ is fixed to default. | Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) EQ: Switches built-in EQ on/off | Mono I/O |
| Sandman Wah | This model is based on the Dunlop® KH95 Kirk Hammett CryBaby®* wah pedal that customized on Kirk Hammett's demands. | Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) | |
| Chili Wah | This model is based on the Ibanez® WH-10* wah pedal, producing a creamy 80's wah tone that beloved by RHCP's John Frusciante. | Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) Mode: Switches between guitar and bass modes Depth: Controls the wah filter intensity | |
| DRV(33) | | | |
| Overdrive(17) | | | |
| Green Drive | This model is based on the legendary Ibanez® TS-808 Tube Screamer®*. Featuring a warm, juicy overdriven sound, this Green Drive is the incomparable vintage overdrive model you've always been hoping to find. | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output | Mono I/O |
| Green 9 | This model is based on the legendary Ibanez® TS-9 Tube Screamer®*, which was originally designed to simulate the sound of a vintage tube amplifier. Like the original, the Green 9 model has a rich, smooth and natural overdriven sound, and it won't lose any detail of your playing. | | |
| Yellow Drive | Based on pretty much the first overdrive pedal the world ever saw, Yellow Drive brings you the iconic beefy, cream-like overdriven sound with pronounced details and a wide dynamic response range. NO TONE CONTROL – YOU WON'T NEED IT! | Gain: Controls the overdrive amount Volume: Controls the effect output | |
| Swarm Drive | Based on the Providence® SOV-2 Stampede OD* pedal, this model delivers the natural overdrive tone without affecting the inherent sound character of your guitar. No matter what you need – from crunchy rhythms to singing solos, the Swarm Drive will never let you down. | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Super Drive | This Super Drive is based on a classic, widely used overdrive which features a unique asymmetric overdrive circuitry. Delivering a rich, authentic-sounding tube-driven overdrive effect with wide tonal range, it's one of a must-have overdrive model in your effect chain. | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output | |

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| Screamood | The Screamood model is a classic overdrive inspired by the evergreen TS-style overdrive served with its most enduring modification. Use the two onboard switches to find your favorite screaming mood. | Gain: Controls the overdrive amount Volume: Controls the effect output Tone: Controls the effect tone Fat: Switches extra resonance on/off Air: Switches extra presence on/off | Mono I/O |
| Dr. Blues | Based on the widely used blues overdrive (and the famous PHAT-modified version), Dr. Blues is a roadmap of classic bluesy textures to take you from sweet Tennessee to screaming Texas. Turn up the GAIN knob to get a warm distortion with tons of sensitivity and a wide frequency response. It works great on bass too! | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Force Drive | Based on the legendary Fulltone® OCD®* overdrive pedal, this model gives you that great amp-like flavor of a cranked up vintage amp. Get wild with this responsive, super powerful overdrive monster! | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from two different sound characters: HP (High Peak mode with more bottom end and distortion), LP (Low Peak mode without changing your original tone) | |
| Tube Clipper | The Tube Clipper is based on the legendary B. K. Butler® Tube Driver®*, the REAL TUBE overdrive with a 12AX7 tube inside. Famous for the violin-like “Cliffs of Dover” tone, it sits atop many a studio pro and live musician’s wish list. | Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Blues Butter | This Blues Butter overdrive model recreates the magic of the classic Bluesbreaker®* sound for you. Based on the Marshall® Bluesbreaker®* overdrive pedal, this low-mid-gain overdrive will add sweetness (and a little wildness) to your guitar sound. You can use it as a clean boost too! | Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Grand Driver | Based on the legendary Marshall® Drive Master* overdrive pedal, the Grand Driver model offers a 3-band tone control. It is like adding an extra amp with classic British overdrive tone to your set up. This will push your performance to an even higher level! | Gain: Controls the gain amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Zen Garden | This model is a touch-sensitive overdrive with wide-ranged dynamics. Based on the legendary Hermida® Zendrive®*, the Zen Garden delivers an overdriven tone associated with some of the finest, most costly amplifiers on the market. With the four knobs onboard, you can easily touch the soul of ZEN | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Voice: Controls the upper harmonics character | |
| Direct Touch | Direct Touch is based on the famous Barber® Direct Drive* overdrive pedal. Delivering sparking tube style overdrive with great clarity, you’ll hear every note singing with pride and joy – just like a real vintage tube amp does! | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Harmonics: Switches extra harmonics on/off | |

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| Faun Drive | Based on the legendary Klon® Centaur*, this overdrive model gives you an authentic amp-in-a-box feel with full, rich sound character that is not harsh or boomy at all. Turn Gain knob to minimum you get a superb clean boost. | | Mono I/O |
| Amore Eterno | This model is based on the famous Lovepedal® Eternity* overdrive pedal, a Screamer-inspired overdrive that goes beyond the green machine. Same as original, the unique Glass control makes it work great as both overdrive and clean boost. Jump in to that eternal sound beloved by Police's Andy Summers and GNR's Richard Fortus. | Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Precise Attack | Precise Attack is a modern booster/overdrive model based on the famous Horizon Devices® Precision Drive*. Designed by Misha Mansoor, this pedal is an everything solution for progressive musicians. Plug in an extended range guitar, or run into a high gain amp to find the prog magic. Special designed Attack control tightens the low ends and makes your sound prog-y. A built-in smart noise gate reduces hum and keeps your palm muting tight. | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Attack: 6-mode selector; dial clockwise for a tighter, more aggressive sound Gate: Controls the built-in noise gate threshold | |
| Magic T | Magic T is an overdrive model based on the legendary Paul Cochrane Timmy®* overdrive (V2) pedal – one of the first transparent overdrive pedals. Like the original, Magic T pushes your amp/guitar to the limit while maintaining the original flavor and dynamics. | Gain: Controls the overdrive amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone (counterclockwise, same as original) Mode: Selects from three clipping modes: -I: asymmetrical clipping -II: symmetrical clipping -III: symmetrical clipping with more compression feel | |
| FUZZ(3) | | | |
| Big Pie | Many dirt pedals released throughout the 1970s began to blur the lines between fuzz and distortion. The Big Pie is one of them. Based on the legendary Big Muff Pi®*, this model is a fresh take on the fuzz tone territory. You get a wide-ranged sound character using the TONE knob – from creamy overdrive-like sound to really aggressive fuzzy tone. | Sustain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output | Mono I/O |
| Face Fuzz | This model is based on the legendary Dallas-Arbiter® Fuzz Face®*. Featuring a unique, unmistakable creamy sound with incredible dynamics, the pedal remains a favorite among many rock stars – Hendrix, Gilmour, Townshend and more! | Fuzz: Controls the gain amount Volume: Controls the effect output | |
| Bend Fuzz | This model is based on the legendary Sola Sound® Tone Bender Mk II®* fuzz pedal – the legend of the legends. We reproduced the smooth, honey-like tone that was beloved by Page and many more professional musicians. | | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Distortion(10) | | | |
| Plustortion | This little yellow box has produced lots of great soundings in countless classic studio albums. Yeah, we're talking the legendary MXR® M104 Distortion +*, and this M104-based Plustortion. The Plustortion recreated the Germanium-powered soft clipping distortion, like what Randy Rhoads and other hard rockers do! | Gain: Controls the distortion amount Volume: Controls the effect output | Mono I/O |
| Smooth Dist | Based on the famous late-70's distortion pedal that is a favorite among pro guitarists and pedal modifiers, the Smooth Dist is truly a classic distortion model. It produces a distortion sound ranging from screaming loud to whisper soft. Of course, it faithfully reproduces the dynamics of your playing style. | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Black Tail | Here is another dirt pedal that changed the rules. Based on the ProCo™ RAT2* distortion pedal (early LM308 op-amp version), Black Tail brings you the real underground rock scene. Sweet overdrives, grinding rhythms, roaring solos – Black Tail cashes in with authority and power. Same as the original, Black Tail features the legendary FILTER control: Turn it clockwise to cut off the high end, turn it counterclockwise to allow the natural brightness of your instrument through. | Gain: Controls the distortion amount Filter: Counterclockwise controls the effect tone Volume: Controls the effect output | |
| Governor | Based on the legendary Marshall® The Guv'Nor* distortion pedal which was well known for its high quality and iconic British distortion tones, it recreated the world-famous drive sound of a classic Marshall® stack at full tilt. | Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Shredder | The Shredder is based on the legendary Marshall® Shred Master* distortion pedal, the one well known for used by Radiohead's Jonny Greenwood to create his twisted distortion walls. | Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Crunchist | Based on the MI Audio® Crunch Box®*, this model brings you high-gain British amp distortion in a stompbox. Simple and straightforward, with just gain, tone, and volume control, the Crunchist distortion easily recreates the huge crunch of a British amp. | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output | |
| Metaland | Metaland Distortion provides an insanely heavy distortion with edgy highs, powerful mids and heavy lows. Inspired by the world's most popular heavy metal distortion pedal, the Metaland is definitely an extreme "dirt wall" creator. | Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Mid Freq: Controls the range of middle frequency | |

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|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Rebel | Go and get your riot gear! Rebel is based on the famous Suhr® Riot Distortion™* pedal, characterized by massive distortion that maintains touch sensitivity. Now you've got an authoritative shredding and riffing machine just a kick away! | Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output Voice: Selects from three different sound characters: -Natural: Neutral sound -Tight: A tighter, more aggressive sound -Vintage: A smoother, warmer sound | Mono I/O |
| Pleximaker | Here's another great 80s lead sound: Based on the famous Wampler® Plexitortion* pedal, this Pleximaker does exactly what you think: kick it on to get hot-rodded British lead amp tone. | Gain: Controls the distortion amount Mode: Selects from two different sound characters: Vintage/Modern Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Panama Lead | The Panama Lead is a distortion model inspired by the legendary "brown sound" amp. This distortion takes your brown lead all the way from raw to relentless. | Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Tight: Controls the low bottom resonance | |
| Bass Drive(3) | | | |
| Solid Steel | Solid Steel is a flexible drive pedal designed for bass. We voiced this one to deliver a rich driven bass sound. Use the Mode knob to select from 3 unique sound characters. | Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from 3 different sound characters: Normal (neutral sound), Scoop (mid-scooped sound), Edge (edgy sound) Blend: Controls the wet/dry signal ratio | Mono I/O |
| Bass OD | If you're looking for an all-around bass driver, this is the one. Based on the widely used yellow bass driver, the Bass OD gives you a massive bass sound with super wide tonal flexibility. | Gain: Controls the distortion amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Behemoth M | The Behemoth M is based on the famous Darkglass® Microtubes B7K Analog Bass Preamp* pedal. This pedal can turn your whispering bass into a growling monster, all while preserving the clarity. Onboard EQ gives you wide tonal flexibility. | Gain: Controls the overdrive amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Low/Low Mid/High Mid/Treble: 4-band EQ that controls the effect tone Attack: Boosts/cuts high frequency amount | |
| AMP(87) | | | |
| Clean(36) | | | |
| Tweed Chap | The Tweed Chap is an amp simulator based on the sound characteristics of the legendary Fender® Tweed Champ* amp (5F1 version), an awesome little "practice amp" with huge tone. Crank it up you get the sweet "boxy" sound which made it popular in studios. | Volume: Controls the effect output and gain amount Output: Controls the effect output | Mono I/O |

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| Tweed Lux | The Tweed Lux is an amp simulator based on the sound characteristics of the legendary Fender® Tweed Deluxe* amp (5E3 version, BRIGHT channel). Featuring rich, singing clean and juicy, luscious overdrive, the mysterious DELUXE amp with the TWEED cover can be found everywhere from studios to bedrooms. | Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output | Mono I/O |
| Tweed Prince | The Tweed Prince is an amp simulator based on one of the legendary studio combo amps: Fender® Tweed Princeton Amp* (5F2-A version), another "huge tone in a small box" masterpiece which remains popular among players, builders and collectors. A Tone knob makes it more versatile. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Baseman Norm | This model is an amp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Normal channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Black Twin | The original clean sound. The Black Twin is based on the legendary Fender® '65 Twin Reverb®* amp. It provides a super clean, crystal-like sound with scooped mids, popularly known as the "Blackface Sound". | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Black Deluxe | The Black Deluxe is an amp simulator based on the legendary Fender® Blackface Deluxe Reverb®* amp (Normal CH), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Deluxe+ | The Black Deluxe+ is an amp simulator based on the Fender® Blackface Deluxe Reverb®* amp (Vibrato CH – the most popular channel among musicians), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Prince | The Black Prince is an amp simulator based on the Fender® Blackface Princeton®* amp (AA964 version). Push it to the verge of breakup you'll find the fantastic tone beloved by lots of musicians. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Super | The Black Super is an amp simulator based on the Fender® Blackface Super Reverb®* amp (AB763 version), a huge sounding amp delivering you the lovely "blackface" chimes with enhanced treble and bass. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |

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|--------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Black Vibra | The Black Vibra is an amp simulator based on the Fender® Blackface Vibroverb®* amp (AA763 version), which contributed a lot on SRV's iconic colossal tone. Plug in a classic ST-type guitar and you'll feel your Texas blood flooding! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | Mono I/O |
| Brown King Clean | The Brown King Clean is an amp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch off), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Brown Vibra | The Brown Vibra is an amp simulator based on the Fender® Brownface Vibrolux®* Amp (6G11 version), giving you a warmer, slightly dirtier Fender®* tone. It became a rock legend after Mark Knopfler used it to record the famous song: Sultans of Swing. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Brown Concert | The Brown Concert is an amp simulator based on the Fender® Brownface Concert®* Amp (6G12 version, Vibrato input), one of the crown jewels of vintage amps. The sound is pure, shimmering with lots of headroom. Of course you can also push it to the edge to get a mild, brown-ish overdrive. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Brown Super | The Brown Super is an amp simulator based on the Fender® Brownface Super-Amp* (6G4 version), one of the first twin-speaker "professional" amp, delivering a touch sensitive, sweet Brownface-era tone. | | |
| Silver Twin | The Silver Twin is based on a 1970's Fender® Silverface Twin Reverb®* amp (AC568 circuit, Vibrato input), giving you a different sculpting of the classic "Fender®* Tone" – a crystal-like sound with scooped mids and great headroom. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Silver Master | The Silver Master is based on the legendary Fender® Silverface Bandmaster®* amp (early AB763 version), which was treated as the "holy grail of Fender®* tone". Not much tweaking is needed - Just plug in, turn up the volume and feel the magic. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Superb Dual Clean | SUPERB retro tone. The Superb Dual Clean is based on the famous Supro® Dual-Tone 1624T* combo (CH 1). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues. | Volume: Controls the effect output and gain amount Output: Controls the master output Tone: Controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Voxy 15 TB | This model is an amp simulator based on the sound characteristics of a vintage VOX®* AC15* combo (with Top Boost), the little brother of the legendary VOX® AC30*, giving you the same British Invasion sound. | Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | Mono I/O |
| Voxy 30HW Norm | This model is an amp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Normal channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC30*. This became the British Invasion sound. | Volume: Controls the output volume (post gain) Tone cut: Counterclockwise controls the effect tone Output: Controls the effect output Bright: Switches extra brightness on/off | |
| Hiway 103 Norm | This model is an amp simulator based on the sound characteristics of the legendary Hiwatt® DR103* amp head (NORMAL channel), which has proved itself through decades of rock history (think Gilmour, Townshend, et al.). Set it up for pure, powerful, transparent tone or crank it to get some rich British overdrive – you decide! | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Watchman | This is an amp simulator based on the Gibson® Scout* amp, a rare vintage amp with a smooth vintage clean sound. | Volume: Controls the effect output and gain amount Output: Controls the effect output | |
| Jazz Clean | The legendary Solid sound. Our Jazz Clean is based on the immaculate "JC clean" 2x12 solid-state jazz-amp combo. The pure transparent clean sound has ruled for more than four decades and remains incontestably reliable among pro musicians. | Volume: Controls the effect output Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Emperor Clean | Meet the Emperor of Tone! Based on the Matchless™ Chieftain 212 combo* (clean sound), the Emperor features the rich harmonics and matchless sensitivity that made this amp a Class A legend. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Match 30 Clean | Match 30 Clean is based on the unbeatable Matchless™ DC-30 combo* - one of the earliest boutique amps, which takes the legendary UK-style Class A sound to a new level. | Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Tang A30 Clean | Marshall SLP Jump 1 is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head with “Jump” connection. No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Superstar Clean | The Superstar Clean is based on the clean channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you a punchy, shimmering twang with love and joy. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Glacian Clean | Glacian Clean is based on the clean channel of the famous Bogner® Shiva* combo (20th anniversary version). Our replica reproduces the glassy hi-fi clean sound powered by a pair of KT88 power tubes. This is a super wide-open sound with immerse headroom, sensitive moods, and great low end response. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Dr. 38 Clean | This model is based on one of Dr. Z®*’s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (clean sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime. | Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dr. 66 | This model is based on a famous Dr. Z®* model: the simple-but-powerful Dr. Z® Route 66* amp. Thanks to a pair of KT66 power tubes in the power amp, this amp can bring you an adorable creamy thick sound with lots of dynamics and definition. | Volume: Controls the effect output and gain amount Output: Controls the master output Bass/Treble: 2-band EQ that controls the effect tone | |
| Pendragon Clean | The Pendragon Clean is based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright off), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you’ll get in touch with the legendary UK rock’n’roll scenes. Turn up, stand back and you’re ready to rock! | Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Pendragon Clean+ | The Pendragon Clean+ is based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright on), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you’ll get in touch with the legendary UK rock’n’roll scenes. Turn up, stand back and you’re ready to rock! | Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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|--------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Press Wrecker | The Press Wrecker is based on the legendary Trainwreck® Express* amp, a super-rare boutique amp created by Ken Fischer, brings you a high end Plexi-style sound that reacts extremely faithful to your fingers. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | Mono I/O |
| Pool Wrecker | The Pool Wrecker is based on the legendary Trainwreck® Liverpool* amp, a super-rare boutique amp created by Ken Fischer that reacts extremely faithful to your fingers. It creates a sound that mixes Plexi-style crunch with some Class-A chimes. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Hot Kitty Clean | Based on the 1st channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Clean is a total Class A clean machine. The unique tone finds itself somewhere between British and USA territories with rich upper harmonics. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) | |
| Soloist 100 Clean | This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dumbell ODS 1 | Here comes the THE LEGEND! The Dumbell ODS 1 is based on the legendary Dumble® Overdrive Special* amp head (Overdrive section off), providing THAT tone created by lots of legendary jazz/blues/fusion musicians. | Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock) | |
| Drive(28) | | | |
| Baseman Bright | This model is an amp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Bright channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Brown King Drive | The Brown King Drive is an amp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch on), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Voxy 30HW TB | This model is an amp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Top Boost channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC-30*. This became the British Invasion sound. | Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain) | Mono I/O |
| Superb Dual Drive | SUPERB retro tone. The Superb Dual Drive is based on the famous Supro® Dual-Tone 1624T* combo (CH 1+2, means the two preamp channels are linked in parallel). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues. | Volume 1/2: Controls the effect output and gain amount Tone 1/2: Controls the effect tone Output: Controls the master output | |
| Marshall Blues | This model is an amp simulator based on the sound characteristics of the legendary Marshall® 1958* combo nicknamed "18 Watter" or "Mini Bluesbreaker®**" amp, a serious blues engine with incredible smooth, fat sound and great dynamics. A must-have in your army! | Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output | |
| Marshall 45 | This Marshall 45 is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (NORMAL channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | | |
| Marshall 45+ | This Marshall 45+ is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (HIGH TREBLE channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall 45 Jump | This Marshall 45 Jump is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head with "Jump" connection. Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | | |

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| Marshall 50 | This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (NORMAL channel). No explanation necessary — The tone is as legendary as the music it helped to create. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Marshall 50+ | This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (HIGH TREBLE channel). No explanation necessary — The tone is as legendary as the music it helped to create. | | |
| Marshall 50 Jump | This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head with “Jump” connection. No explanation necessary — The tone is as legendary as the music it helped to create. | Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall SLP | Marshall SLP is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Normal channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall SLP+ | Marshall SLP+ is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Bright channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | | |
| Marshall SLP Jump | Marshall SLP Jump 1 is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head with “Jump” connection. No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall 800 | This model is an amp simulator based on the sound characteristics of the legendary Marshall® JCM800* amp head. Just think about the golden 1980’s – a decade of heavy metal and THAT iconic, aggressive, crunchy BRITISH LEAD sound. Now the legend is back! | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Pendragon Drive | The Pendragon Drive is based on the Boost channel of the famous Grindrod® Pendragon PG20C* combo, a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock! | Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Messe IIC+ | The California Dream. This model is based on the legendary Mesa/Boogie® Mark II C+™* amp head (LEAD channel). Now you have one of the hottest amp tones: Tight, focused rhythm riffs and the legendary "liquid lead" tone. This amp gets the aeons of sustain Metallica and Dream Theater bet their lives on. | Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bass/Treble Shift: Switches extra bass/treble on/off Deep: Switches extra low end on/off Bright: Switches extra brightness on/off | |
| Glacian Drive | Glacian Drive is based on the drive channel of the famous Bogner® Shiva* combo (20th anniversary version). Our replica reproduces the glassy hi-fi driven sound powered by a pair of KT88 power tubes. This is a super wide-open sound with immerse headroom, sensitive moods, and great low end response. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Tang A30 Drive | The Tang A30 Drive is based on the famous Orange® AD30* amp head (CH 2), a 30-watt, vintage modern Class A model with Orange®*'s famous "juicy" sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up. | Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Fryman B | Fryman B is based on a famous UK-style boutique amp head (BE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters | |
| Boger XT Blue V | This model is based on the 2nd channel (the blue channel) of the famous Bogner® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Boger XT Blue M | This model is based on the 2nd channel (the blue channel) of the famous Bogner® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992. | Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Soloist 100 Crunch | This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Emperor Drive | Meet the Emperor of Tone! Based on the Matchless™ Chieftain 212 combo* (driven sound), the Emperor features the rich harmonics and matchless sensitivity that made this amp a Class A legend. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dr. 38 Drive | This model is based on one of Dr. Z®*'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (drive sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime. | Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Superstar Drive | The Superstar Drive is based on the drive channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you that well-balanced, smooth American-style drive with a rich combination of both vintage and modern tones. | Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Hot Kitty Drive | Based on the 2nd channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Drive is a total Class A drive machine. The unique tone finds itself somewhere between British and USA territories with complex mids, tight lows and rich upper harmonics. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Edge: Controls the high and high-mid tone character Bass/Treble: 2-band EQ that controls the effect tone | |
| Dumbell ODS 2 | Here comes the THE LEGEND! The Dumbell ODS 2 is based on the legendary Dumble® Overdrive Special* amp head (Overdrive section on), providing THAT tone created by lots of legendary jazz/blues/fusion musicians. | Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock) | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Hi Gain(17) | | | |
| Marshall 900 | This model is an amp simulator based on the sound characteristics of the legendary Marshall® JCM900 (model 4100, CH B)* amp head. Released in 1990, it was designed to produce more gain, less noise and stainless Marshall® tone. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Tang R100 | The Tang R100 is based on the famous Orange® Rockerverb 100™* amp head, Orange®*’s first high gain amplifier. Its unique thick voice has become eternally linked with hard rock/stoner rock. | Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Messe IV Lead | The classic Boogie Lead sound...and beyond. This model is based on the legendary Mesa/Boogie® Mark IV™* amp head (LEAD channel). This massive lead tone is one of the most beautifully voiced tones that can always be heard in a mix. | Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Fat: Switch on to get a fatter sound Bright: Switches extra brightness on/off Voicing: Selects from two voicings: Mid Gain (a punchier sound with more mids and distortion)/Harmony (a more balanced sound) | |
| Soloist 100 Lead | This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel), which set a benchmark for modern amps. The reason you find the sound so familiar is because you’ve been hearing it on gold records since 1987. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Eddie 51 | The Eddie 51 is based on a heavy rock legend: the Peavey® 5150®* (LEAD channel). The original is famous for its raw tone and relentless power. Our Eddie 51 gives you the “brown metal” sound heard on legendary heavy metal records. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Fryman HB | Fryman HB is based on a famous UK-style boutique amp head (HBE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you’ll be amazed by the super tight low ends, sweet mids and rich harmonics. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters | |
| Engle Saga 1 | The Engle Saga 1 is based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour off). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics. | Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Engle Saga 2 | The Engle Saga 2 is based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour on). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics. | Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off | |

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|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Powerenge Lead | The Powerenge Lead is based on the lead channel (Channel 4) of the famous ENGL® Powerball II E645/2* amp head. Truly ideal for modern rock and metal, it features a tight low end, a huge amount of gain, sharp clarity, and great dynamics. | | |
| Dizzle VH B | The Dizzle VH B is based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "B" stands for "blue panel" version. | | |
| Dizzle VH S | The Dizzle VH S is based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "S" stands for "silver panel" version. | | |
| Rector Dual V | The Rector Dual V is based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, vintage). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) | |
| Rector Dual M | The Rector Dual M is based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, modern). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock. | Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dizzle VH+ B | The Dizzle VH+ B is based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "B" stands for "blue panel" version. | | |
| Dizzle VH+ S | The Dizzle VH+ S is based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "S" stands for "silver panel" version. | | |
| Boger XT Red V | This model is based on the 3rd channel (the red channel) of the famous Bogner® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp | Mono I/O |

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|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Boger XT Red M | This model is based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp | Mono I/O |
| Bass(5) | | | |
| Ampage Classic | The original rock bass sound. The Ampage Classic is based on the legendary Ampeg® SVT* bass amp head. Born in 1969, the rich sounding all-tube monster basically defined the bass sound of rock and roll from then on. We modified the Frequency switch with a modern Ampeg®* design for more tonal flexibility. | Gain: Controls the gain amount Frequency: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Master: Controls the effect output Bass/Midrange/Treble: 3-band EQ that controls the effect tone | |
| Ampage Flip | The legendary Flip Top is here! Our Ampage Flip is based on the legendary Ampeg® B-15* bass amp head. Originally designed by Jess Oliver, the easy-to-use amp produces incredible round, full-figured tone for which many have deemed it the holy grail of bass amps. Now it's finally within reach! | | |
| Voxy Bass | The British Invasion bass sound is now available. Voxy Bass is an amp simulator based on the sound characteristics of the legendary VOX® AC-100* amp head, the amp that McCartney was using in 1965. The operation is simple: just treble, bass, and volume controls. Using a violin bass with this amp will totally get you THAT vibe. | Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone | Mono I/O |
| Tang Bass | The Tang Bass is based on the famous Orange® AD200B* bass amp head, a straight forward amp with huge power. The four 6550 power tubes ensures a ground shaking tone with lots of dynamics. | Volume: Controls the effect output and gain amount Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Messe Bass 400 | This model is based on the famous Mesa/Boogie® Bass 400* bass amp head, one of Mesa/Boogie®'s rare bass products. As one of the most classic most classic and sought-after tube bass amps in history, the amp will never let you down. | Volume: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Power Amp (1) | | | |
| Power Amp | This model is a tube power amp simulator with various tonal controls. | Tube Type: Selects from different power tube types: -6L6: Commonly found in many US style amps -EL34: Commonly found in many UK style amps -EL84: Commonly found in some classic Class-A amps -6V6: Commonly found in some legendary low powered US combo amps -Kt66: Commonly found in early UK Plexi-style amps and some boutique amps -KT88: Commonly found in boutique/modern hi gain amps and bass amps -6550: Commonly found in bass amps Depth: Controls the effect depth Presence: Controls the effect headroom Sag: Turn up to reduce power supply voltage to create a compression feel B+ Response: Controls the B+ voltage for a looser (turn up)/faster (turn down) picking response Negative FB: Controls the negative feedback amount; turn up to get a quieter tone Output: Controls the effect output | Mono I/O |
| PRE AMP(88) | | | |
| Clean(36) | | | |
| Tweed Chap | The Tweed Chap is a preamp simulator based on the sound characteristics of the legendary Fender® Tweed Champ* amp (5F1 version), an awesome little “practice amp” with huge tone. Crank it up you get the sweet “boxy” sound which made it popular in studios. | Volume: Controls the effect output and gain amount Output: Controls the effect output | Mono I/O |
| Tweed Lux | The Tweed Lux is a preamp simulator based on the sound characteristics of the legendary Fender® Tweed Deluxe* amp (5E3 version, BRIGHT channel). Featuring rich, singing clean and juicy, luscious overdrive, the mysterious DELUXE amp with the TWEED cover can be found everywhere from studios to bedrooms. | Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output | |
| Tweed Prince | The Tweed Prince is a preamp simulator based on one of the legendary studio combo amps: Fender® Tweed Princeton Amp* (5F2-A version), another “huge tone in a small box” masterpiece which remains popular among players, builders and collectors. A Tone knob makes it more versatile. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Baseman Norm | This model is a preamp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Normal channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Black Twin | The Black Twin is a preamp simulator based on the legendary Fender® '65 Twin Reverb®* amp. It provides a super clean, crystal-like sound with scooped mids, popularly known as the "Blackface Sound". | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | Mono I/O |
| Black Deluxe | The Black Deluxe is a preamp simulator based on the legendary Fender® Blackface Deluxe Reverb®* amp (Normal CH), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Deluxe+ | The Black Deluxe+ is a preamp simulator based on the Fender® Blackface Deluxe Reverb®* amp (Vibrato CH – the most popular channel among musicians), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Prince | The Black Prince is a preamp simulator based on the Fender® Blackface Princeton®* amp (AA964 version). Push it to the verge of breakup you'll find the fantastic tone beloved by lots of musicians. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Black Super | The Black Super is a preamp simulator based on the Fender® Blackface Super Reverb®* amp (AB763 version), a huge sounding amp delivering you the lovely "blackface" chimes with enhanced treble and bass. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Black Vibra | The Black Vibra is a preamp simulator based on the Fender® Blackface Vibroverb®* amp (AA763 version), which contributed a lot on SRV's iconic colossal tone. Plug in a classic ST-type guitar and you'll feel your Texas blood flooding! | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Brown King Clean | The Brown King Clean is a preamp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch off), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Brown Vibra | The Brown Vibra is a preamp simulator based on the Fender® Brownface Vibrolux®* Amp (6G11 version), giving you a warmer, slightly dirtier Fender®* tone. It became a rock legend after Mark Knopfler used it to record the famous song: Sultans of Swing. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |

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| Brown Concert | The Brown Concert is a preamp simulator based on the Fender® Brownface Concert®* Amp (6G12 version, Vibrato input), one of the crown jewels of vintage amps. The sound is pure, shimmering with lots of headroom. Of course you can also push it to the edge to get a mild, brownish overdrive. | Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | Mono I/O |
| Brown Super | The Brown Super is a preamp simulator based on the Fender® Brownface Super-Amp* (6G4 version), one of the first twin-speaker "professional" amp, delivering a touch sensitive, sweet Brownface-era tone. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Silver Twin | The Silver Twin is a preamp simulator based on a 1970's Fender® Silverface Twin Reverb®* amp (AC568 circuit, Vibrato input), giving you a different sculpting of the classic "Fender®* Tone" – a crystal-like sound with scooped mids and great headroom. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Silver Master | The Silver Master is a preamp simulator based on the legendary Fender® Silverface Bandmaster®* amp (early AB763 version), which was treated as the "holy grail of Fender®* tone". Not much tweaking is needed - Just plug in, turn up the volume and feel the magic. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Superb Dual Clean | SUPERB retro tone. The Superb Dual Clean is a preamp simulator based on the famous Supro® Dual-Tone 1624T* combo (CH 1). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues. | Volume: Controls the effect output and gain amount Output: Controls the master output Tone: Controls the effect tone | |
| Voxy 15 TB | This model is a preamp simulator based on the sound characteristics of a vintage VOX®* AC15* combo (with Top Boost), the little brother of the legendary VOX® AC30*, giving you the same British Invasion sound. | Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Voxy 30HW Norm | This model is a preamp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Normal channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC30*. This became the British Invasion sound. | Volume: Controls the output volume Output: Controls the effect output Bright: Switches extra brightness on/off | |

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| Hiway 103 Norm | This model is a preamp simulator based on the sound characteristics of the legendary Hiwatt® DR103* amp head (NORMAL channel), which has proved itself through decades of rock history (think Gilmour, Townshend, et al.). Set it up for pure, powerful, transparent tone or crank it to get some rich British overdrive – you decide! | Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Watchman | This is a preamp simulator based on the Gibson® Scout* amp, a rare vintage amp with a smooth vintage clean sound. | Volume: Controls the effect output and gain amount Output: Controls the effect output | |
| Jazz Clean | The Jazz Clean is a preamp simulator based on the immaculate “JC clean” 2x12 solid-state jazz-amp combo. The pure transparent clean sound has ruled for more than four decades and remains incontestably reliable among pro musicians. | Volume: Controls the effect output Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Emperor Clean | Meet the Emperor of Tone! This is a preamp simulator based on the Matchless™ Chieftain 212 combo* (clean sound), gives you the rich harmonics and matchless sensitivity that made this amp a Class A legend. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Match 30 Clean | Match 30 Clean is a preamp simulator based on the unbeatable Matchless™ DC-30 combo* - one of the earliest boutique amps, which takes the legendary UK-style Class A sound to a new level. | Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Tang A30 Clean | The Tang A30 Clean is a preamp simulator based on the famous Orange® AD30* amp head (CH 1), a 30-watt, vintage modern Class A model with Orange®*’s famous “juicy” sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Superstar Clean | The Superstar Clean is a preamp simulator based on the clean channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you a punchy, shimmering twang with love and joy. | Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Glacian Clean | Glacian Clean is based on the clean channel of the preamp section of the famous Bogner® Shiva* combo (20th anniversary version), providing a super wide-open sound with immerse headroom, sensitive moods, and great low end response. | Gain: Controls the gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Dr. 38 Clean | This model is a preamp simulator based on one of Dr. Z®**'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (clean sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime. | Gain: Controls the output volume (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Dr. 66 | This model is a preamp simulator based on a famous Dr. Z®* model: the simple-but-powerful Dr. Z® Route 66* amp. Thanks to a pair of KT66 power tubes in the power amp, this amp can bring you an adorable creamy thick sound with lots of dynamics and definition. | Volume: Controls the effect output and gain amount Output: Controls the master output Bass/Treble: 2-band EQ that controls the effect tone | |
| Pendragon Clean | The Pendragon Clean is a preamp simulator based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright off), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock! | Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Pendragon Clean+ | The Pendragon Clean+ is a preamp simulator based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright on), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock! | | |
| Press Wrecker | The Press Wrecker is a preamp simulator based on the legendary Trainwreck® Express* amp, a super-rare boutique amp created by Ken Fischer, brings you a high end Plexi-style sound that reacts extremely faithful to your fingers. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off | |
| Pool Wrecker | The Pool Wrecker is a preamp simulator based on the legendary Trainwreck® Liverpool* amp, a super-rare boutique amp created by Ken Fischer that reacts extremely faithful to your fingers. It creates a sound that mixes Plexi-style crunch with some Class-A chimes. | | |
| Hot Kitty Clean | Based on the preamp section of 1st channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Clean is a total clean machine. The unique tone finds itself somewhere between British and USA territories with rich upper harmonics. | Gain: Controls the gain amount Master: Controls the effect output | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|--------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Soloist 100 Clean | This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Dumbell ODS 1 | Here comes the THE LEGEND! The Dumbell ODS 1 is a preamp simulator based on the legendary Dumble® Overdrive Special* amp head (Overdrive section off), providing THAT tone created by lots of legendary jazz/blues/fusion musicians. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock) | |
| Drive(28) | | | |
| Baseman Bright | This model is a preamp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Bright channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Brown King Drive | The Brown King Drive is a preamp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch on), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Voxy 30HW TB | This model is a preamp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Top Boost channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC-30*. This became the British Invasion sound. | Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain) | |
| Superb Dual Drive | SUPERB retro tone. The Superb Dual Drive is a preamp simulator based on the famous Supro® Dual-Tone 1624T* combo (CH 1+2, means the two preamp channels are linked in parallel). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues. | Volume 1/2: Controls the effect output and gain amount Tone 1/2: Controls the effect tone Output: Controls the master output | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Marshall Blues | This model is a preamp simulator based on the sound characteristics of the legendary Marshall® 1958* combo nicknamed “18 Watter” or “Mini Bluesbreaker” amp, a serious blues engine with incredible smooth, fat sound and great dynamics. A must-have in your armory! | Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output | Mono I/O |
| Marshall 45 | This Marshall 45 is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (NORMAL channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall 45+ | This Marshall 45+ is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (HIGH TREBLE channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | | |
| Marshall 45 Jump | This Marshall 45 Jump is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head with “Jump” connection. Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound. | Volume 1/2: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall 50 | This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (NORMAL channel). No explanation necessary — The tone is as legendary as the music it helped to create. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall 50+ | This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (HIGH TREBLE channel). No explanation necessary — The tone is as legendary as the music it helped to create. | | |
| Marshall 50 Jump | This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head with “Jump” connection. No explanation necessary — The tone is as legendary as the music it helped to create. | Volume 1/2: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Marshall SLP | Marshall SLP is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Normal channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Marshall SLP+ | Marshall SLP+ is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Bright channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Marshall SLP Jump | Marshall SLP Jump 1 is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head with “Jump” connection. No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control. | | |
| Marshall 800 | This model is a preamp simulator based on the sound characteristics of the legendary Marshall® JCM800* amp head. Just think about the golden 1980’s – a decade of heavy metal and THAT iconic, aggressive, crunchy BRITISH LEAD sound. Now the legend is back! | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Pendragon Drive | The Pendragon Drive is a preamp simulator based on the Boost channel of the famous Grindrod® Pendragon PG20C* combo, a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you’ll get in touch with the legendary UK rock’n’roll scenes. Turn up, stand back and you’re ready to rock! | Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Messe IIC+ | The California Dream. This model is a preamp simulator based on the legendary Mesa/Boogie® Mark II C+™* amp head (LEAD channel). Now you have one of the hottest amp tones: Tight, focused rhythm riffs and the legendary “liquid lead” tone. This amp gets the aeons of sustain Metallica and Dream Theater bet their lives on. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bass/Treble Shift: Switches extra bass/treble on/off Deep: Switches extra low end on/off Bright: Switches extra brightness on/off | |
| Glacian Drive | Glacian Drive is based on the drive channel of the preamp section of the famous Bogner® Shiva* combo (20th anniversary version). providing a super wide-open sound with immerse headroom, sensitive moods, and great low end response. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Tang A30 Drive | The Tang A30 Drive is a preamp simulator based on the famous Orange® AD30* amp head (CH 2), a 30-watt, vintage modern Class A model with Orange®*’s famous “juicy” sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Fryman B | Fryman B is a preamp simulator based on a famous UK-style boutique amp head (BE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters | Mono I/O |
| Bogert XT Blue V | This model is a preamp simulator based on the 2nd channel (the blue channel) of the famous Bogner® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Bogert XT Blue M | This model is a preamp simulator based on the 2nd channel (the blue channel) of the famous Bogner® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992. | Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp | |
| Soloist 100 Crunch | This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987. | | |
| Emperor Drive | Meet the Emperor of Tone! This is a preamp simulator based on the Matchless™ Chieftain 212 combo* (driven sound), gives you the rich harmonics and matchless sensitivity that made this amp a Class A legend. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dr. 38 Drive | This model is a preamp simulator based on one of Dr. Z®'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (drive sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime. | | |
| Superstar Drive | The Superstar Drive is a preamp simulator based on the drive channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you that well-balanced, smooth American-style drive with a rich combination of both vintage and modern tones. | Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Hot Kitty Drive | Based on the preamp section of 2nd channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Drive is a total drive machine. The unique tone finds itself somewhere between British and USA territories with complex mids, tight lows and rich upper harmonics. | Gain: Controls the gain amount Master: Controls the effect output Edge: Controls the high and high-mid tone character Bass/Treble: 2-band EQ that controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|-------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Dumbell ODS 2 | Here comes the THE LEGEND! The Dumbell ODS 2 is a preamp simulator based on the legendary Dumble® Overdrive Special* amp head (Overdrive section on), providing THAT tone created by lots of legendary jazz/blues/fusion musicians. | Input: Controls the input sensitivity Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock) | Mono I/O |
| Hi gain(17) | | | |
| Marshall 900 | This model is a preamp simulator based on the sound characteristics of the legendary Marshall® JCM900 (model 4100, CH B)* amp head. Released in 1990, it was designed to produce more gain, less noise and stainless Marshall® tone. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Tang R100 | The Tang R100 is a preamp simulator based on the famous Orange® Rockerverb 100™* amp head, Orange®*s first high gain amplifier. Its unique thick voice has become eternally linked with hard rock/stoner rock. | | |
| Messe IV Lead | The classic Boogie Lead sound...and beyond. This model is a preamp simulator based on the legendary Mesa/Boogie® Mark IV™* amp head (LEAD channel). This massive lead tone is one of the most beautifully voiced tones that can always be heard in a mix. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Fat: Switch on to get a fatter sound Bright: Switches extra brightness on/off Voicing: Selects from two voicings: Mid Gain (a punchier sound with more mids and distortion)/Harmony (a more balanced sound) | |
| Soloist 100 Lead | This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Eddie 51 | The Eddie 51 is a preamp simulator based on a heavy rock legend: the Peavey® 5150®* (LEAD channel). The original is famous for its raw tone and relentless power. Our Eddie 51 gives you the "brown metal" sound heard on legendary heavy metal records. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Fryman HB | Fryman HB is a preamp simulator based on a famous UK-style boutique amp head (HBE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Engle Saga 1 | The Engle Saga 1 is a preamp simulator based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour off). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics. | Input: Controls the input sensitivity Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Engle Saga 2 | The Engle Saga 2 is a preamp simulator based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour on). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics. | Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off | |
| Powerengle Lead | The Powerengle Lead is a preamp simulator based on the lead channel (Channel 4) of the famous ENGL® Powerball II E645/2* amp head. Truly ideal for modern rock and metal, it features a tight low end, a huge amount of gain, sharp clarity, and great dynamics. | | |
| Dizzle VH B | The Dizzle VH B is a preamp simulator based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "B" stands for "blue panel" version. | Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Dizzle VH S | The Dizzle VH S is a preamp simulator based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "S" stands for "silver panel" version. | | |
| Rector Dual V | The Rector Dual V is a preamp simulator based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, vintage). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock. | Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Rector Dual M | The Rector Dual M is a preamp simulator based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, modern). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock. | | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Dizzle VH+ B | The Dizzle VH+ B is a preamp simulator based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "B" stands for "blue panel" version. | Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Dizzle VH+ S | The Dizzle VH+ S is a preamp simulator based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. "S" stands for "silver panel" version. | Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Bogner XT Red V | This model is a preamp simulator based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Bogner XT Red M | This model is a preamp simulator based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992. | Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp | |
| Ampage Classic | The original rock bass sound. The Ampage Classic is a preamp simulator based on the legendary Ampeg® SVT* bass amp head. Born in 1969, the rich sounding all-tube monster basically defined the bass sound of rock and roll from then on. We modified the Frequency switch with a modern Ampeg®* design for more tonal flexibility. | Gain: Controls the gain amount Frequency: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Master: Controls the effect output Bass/Midrange/Treble: 3-band EQ that controls the effect tone | |
| Ampage Flip | The legendary Flip Top is here! Our Ampage Flip is a preamp simulator based on the legendary Ampeg® B-15* bass amp head. Originally designed by Jess Oliver, the easy-to-use amp produces incredible round, full-figured tone for which many have deemed it the holy grail of bass amps. Now it's finally within reach! | Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone | |
| Alchemy Pre | Alchemy Pre is based on the legendary Alembic™ F-2B* rack-mount bass preamp. It recreates the rich, magical tube sound that made the F-2B* a classic. This treatment is not just for bass—it's awesome on guitars (think Gilmour) and more! | Volume: Controls the effect output Bright: Switches extra brightness on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone | |
| Voxy Bass | Voxy Bass is a preamp simulator based on the sound characteristics of the legendary VOX® AC-100* amp head, the amp that McCartney was using in 1965. The operation is simple: just treble, bass, and volume controls. Using a violin bass with this amp will totally get you THAT vibe. | Volume: Controls the output volume Bass/Treble: 2-band EQ that controls the effect tone | |
| Tang Bass | The Tang R100 is a preamp simulator based on the famous Orange® AD200B* bass amp head, a straight forward amp delivering a ground shaking tone with lots of dynamics. | Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
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| Messe Bass 400 | This model is a preamp simulator based on the famous Mesa/Boogie® Bass 400* bass amp head, one of Mesa/Boogie®'s rare bass products. As one of the most classic most classic and sought-after tube bass amps in history, the amp will never let you down. | Volume: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone | Mono I/O |
| Acoustic(1) | | | |
| Acoustic Pre | This model is an acoustic preamp based on the famous AER® Colourizer 2*, which makes dull sounds come alive by enriching your acoustic sound with full dynamics and harmonics. | Volume: Controls the effect gain amount Volume: Controls the effect output Tone Mix: Controls the tone control balance; set to 0 to disable tone control Tone Depth: Controls the tone brightness EQ Freq: Controls the EQ center frequency EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral EQ Freq: Selects from two EQ ranges: f1 (90Hz to 1.6kHz)/f2 (680Hz to 11kHz) Enhancer: Controls tone enhancement amount; turn to minimum (off) to disable enhancer | Mono I/O |
| FX Title | Description | | Signal Processing |
| CAB(68) | | | |
| Guitar Cab | | | |
| Mic Type: Selects from different microphone simulations*: -Dyn 57: Based on Shure® Sm57 -Dyn 421: Based on Sennheiser® Md421 -Rib 121: Based on Royal® R121 -Rib 160: Based on Beyerdynamic® M160 -Con 87: Based on Neumann® U87 -Con 414: Based on AKG® C414 -Mix 1: Shure® SM57+Sennheiser® MD421 combo -Mix 2: Shure® SM57+ Royal® R121 combo -Mix 3: Sennheiser® MD421+Royal® R121 combo -Mix 4: Multi-mic combo Volume: Controls the output volume Low Cut/High Cut: Cuts the low/high frequency Position: Selects from 6 microphone positioning variations (-Center/Near Center/Cap Edge/Cone/Near Edge/Edge) | | | |
| Guitar Cab S(30) | | | |
| Voxy 1x10 A | This model is a cabinet simulator based on the sound characteristics of a VOX®* 1x10" combo cabinet. | | Mono I/O |
| Voxy 1x10 B | This model is a cabinet simulator based on the sound characteristics of a vintage VOX®* 1x10" combo cabinet. | | |
| Voxy GRN 1x10 | This model is a cabinet simulator based on the sound characteristics of a VOX®* 1x10" combo cabinet with a 10-inch Celestion® Greenback* speaker. | | |
| Voxy Custom 1x10 | This model is a cabinet simulator based on the sound characteristics of a custom VOX® AC4* combo cabinet. | | |
| TWD 1x10 | This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Tweed* 1x10" combo cabinet. | | |

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|-------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| TWD VN 1x10 | This model is a cabinet simulator based on the sound characteristics of a custom Fender® Tweed* 1x10" combo cabinet with a 10-inch Celestion® G10 Vintage* speaker. | Mono I/O |
| Golden 1x10 | This model is a cabinet simulator based on the sound characteristics of a vintage Gibson®* 1x10" combo cabinet. | |
| UK Custom 1x12 | This model is a cabinet simulator based on the sound characteristics of a custom Marshall®* 1x12" cabinet. | |
| TWD 1x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Tweed* 1x12" combo cabinet. | |
| TWD Dlx 1x12 | This model is a cabinet simulator based on the sound characteristics of a Fender® Tweed Deluxe* 1x12" combo cabinet with a 12-inch Jensen® P12R* speaker. | |
| Black 1x12 | This model is a cabinet simulator based on the sound characteristics of a Fender®* 1x12" combo cabinet with a 12-inch Celestion® Vintage 30®* speaker. | |
| Black Dlx 1x12 A | This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Deluxe Reverb* 1x12" combo cabinet. | |
| Black Dlx 1x12 B | This model is a cabinet simulator based on the sound characteristics of a Fender® Deluxe Reverb* 1x12" combo cabinet with a Jensen® C12R* speaker. | |
| Black Dlx 1x12 C | This model is a cabinet simulator based on the sound characteristics of a Fender® Deluxe Reverb* 1x12" combo cabinet with a custom speaker. | |
| Golden 1x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Gibson®* 1x12" combo cabinet. | |
| Boger 2x12 A | This model is a cabinet simulator based on the sound characteristics of a Bogner®* 2x12" cabinet with two 12-inch Celestion® Greenback* speakers. | |
| Boger 2x12 B | This model is a cabinet simulator based on the sound characteristics of a Bogner®* 2x12" cabinet with two 12-inch Celestion® Vintage 30®* speakers. | |
| Glacian 2x12 A | This model is a cabinet simulator based on the sound characteristics of a Bogner® Shiva* 2x12" cabinet. | |
| Glacian 2x12 B | This model is a cabinet simulator based on the sound characteristics of a Bogner® Shiva* 2x12" cabinet with Celestion® Alnico Gold* speakers. | |
| Tang 2x12 A | This model is a cabinet simulator based on the sound characteristics of a custom Orange® PPC212* 2x12" cabinet. | |
| Tang 2x12 B | This model is a cabinet simulator based on the sound characteristics of an Orange® PPC212* 2x12" cabinet. | |
| Messe 2x12 | This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie®* 2x12" cabinet. | |
| Rector 2x12 A | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® Vintage 30®* speakers. | |
| Rector 2x12 B | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® G12H-30®* speakers. | |
| Rector 2x12 C | This model is a cabinet simulator based on the sound characteristics of a modified Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® G12M®* speakers. | |
| Voxy 2x12 A | This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Blue* speakers. | |
| Voxy 2x12 B | This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® G12H-30* speakers. | |
| Voxy Cream 2x12 | This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Cream* speakers. | |
| Voxy Green 2x12 | This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Greenback* speakers. | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Signal Processing |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Voxy Gold 2x12 | This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Gold* speakers. | Mono I/O |
| Guitar Cab L(30) | | |
| Boger 4x10 A | This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x10" cabinet. | Mono I/O |
| Boger 4x10 B | This model is a cabinet simulator based on the sound characteristics of a modified Bogner®* 4x10" cabinet. | |
| Super 4x10 A | This model is a cabinet simulator based on the sound characteristics of a Fender® Super Reverb* 4x10" cabinet with four 10-inch Jensen®* speakers. | |
| Super 4x10 B | This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Super Reverb* 4x10" cabinet with Fender®* speakers. | |
| Boger 4x12 A | This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x12" cabinet with four 12-inch Celestion® G12T-75* speakers. | |
| Boger 4x12 B | This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers. | |
| Dizzle 4x12 A | This model is a cabinet simulator based on the sound characteristics of a Diezel®* 4x12" cabinet with four 12-inch Celestion® G12K-100* speakers. | |
| Dizzle 4x12 B | This model is a cabinet simulator based on the sound characteristics of a Diezel®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers. | |
| Eddie 4x12 A | This model is a cabinet simulator based on the sound characteristics of a EVH® 5150III®* 4x12" cabinet. | |
| Eddie 4x12 B | This model is a cabinet simulator based on the sound characteristics of a modified EVH® 5150III®* 4x12" cabinet. | |
| Engle 4x12 A | This model is a cabinet simulator based on the sound characteristics of a ENGL®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers. | |
| Engle 4x12 B | This model is a cabinet simulator based on the sound characteristics of a ENGL®* 4x12" cabinet with four 12-inch Celestion® Greenback* speakers. | |
| Fryman 4x12 A | This model is a cabinet simulator based on the sound characteristics of a boutique UK-style brand 4x12" cabinet with four 12-inch Celestion® Greenback* speakers. | |
| Fryman 4x12 B | This model is a cabinet simulator based on the sound characteristics of a boutique UK-style brand 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers. | |
| UK Cream 4x12 | This model is a cabinet simulator based on the sound characteristics of a Marshall®* 4x12" cabinet with four 12-inch Celestion® G12H-30* speakers. | |
| UK Check 4x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* "Checkboard" 4x12" cabinet. | |
| UK Green 4x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Celestion® Greenback* speakers. | |
| UK Custom 4x12 | This model is a cabinet simulator based on the sound characteristics of a custom vintage Marshall®* 4x12" cabinet with four 12-inch Electro-Voice® EVM12L* speakers. | |
| UK Vintage 4x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Marshall®* speakers. | |
| UK Black 4x12 | This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Celestion® Blackback* speakers. | |
| UK 82 4x12 | This model is a cabinet simulator based on the sound characteristics of a Marshall® 1982B* 4x12" cabinet. | |
| Tang 4x12 A | This model is a cabinet simulator based on the sound characteristics of an Orange® PPC412* 4x12" cabinet. | |

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| FX Title | Description | Signal Processing |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Tang 4x12 B | This model is a cabinet simulator based on the sound characteristics of a vintage Orange®* 4x12" cabinet. | Mono I/O |
| Tang 4x12 C | This model is a cabinet simulator based on the sound characteristics of a custom vintage Orange®* 4x12" cabinet. | |
| Messe 4x12 A | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie®* 4x12" cabinet with "Vintage Black Shadow" speakers. | |
| Messe 4x12 B | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers. | |
| Rector 4x12 A | This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie® Rectifier* 4x12" cabinet with four 12-inch Eminence®* speakers. | |
| Rector 4x12 B | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier* "Traditional" 4x12" cabinet. | |
| Rector 4x12 C | This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier* "Oversized" 4x12" cabinet. | |
| Rector 4x12 D | This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie® Rectifier* 4x12" cabinet with four 12-inch Celestion® G12M-65®* speakers. | |
| Bass Cab(8) | | |
| <p>Mic Type: Selects from different microphone simulations*: -Dyn 421: Based on Sennheiser® Md421 -Rib 160: Based on Beyerdynamic® M160 -Con 87: Based on Neumann® U87 -Mix: Multi-mic combo Volume: Controls the output volume EQ: Selects from 2 different EQ variations: -I: A rounder tone -II: A fatter, aggressive tone Smooth: Turn on to smooth out both low/high ends Low Cut/High Cut: Cuts the low/high frequency</p> | | |
| Ampage 2x10 A | This model is a cabinet simulator based on the sound characteristics of a vintage Ampeg®* 2x10" cabinet. | Mono I/O |
| Ampage 2x10 B | This model is a cabinet simulator based on the sound characteristics of an Ampeg® SVT-210AV* 2x10" cabinet. | |
| Ampage 2x10 C | This model is a cabinet simulator based on the sound characteristics of a modified vintage Ampeg®* 2x10" cabinet. | |
| Ampage 2x10 D | This model is a cabinet simulator based on the sound characteristics of a Ampeg® SVT-210AV* 2x10" cabinet with Ampeg®* speakers. | |
| Ampage 4x10 A | This model is a cabinet simulator based on the sound characteristics of a vintage Ampeg®* 4x10" cabinet. | |
| Ampage 4x10 B | This model is a cabinet simulator based on the sound characteristics of an Ampeg® SVT-410HLF* 4x10" cabinet. | |
| Ampage 4x10 C | This model is a cabinet simulator based on the sound characteristics of a modified Ampeg® SVT-410HLF* 4x10" cabinet. | |
| Ampage 4x10 D | This model is a cabinet simulator based on the sound characteristics of a modified vintage Ampeg®* 4x10" cabinet. | |

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| FX Title | Description | Signal Processing |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| IR(80) | | |
| Volume: Controls the output volume Low Cut/High Cut: Cuts the low/high frequency Resolution: Switches IR resolution from low (1024 points) to high (2048 points) | | |
| Acoustic IR(10) | | |
| Dreadnought 1 | This model is an acoustic simulator based on the sound characteristics of a Dreadnought steel-string acoustic guitar. | Mono I/O |
| Dreadnought 2 | This model is an acoustic simulator based on the sound characteristics of a Dreadnought steel-string acoustic guitar. | |
| Orchestral | This model is an acoustic simulator based on the sound characteristics of a OM type steel-string acoustic guitar. | |
| Jumbo | This model is an acoustic simulator based on the sound characteristics of a jumbo style steel-string acoustic guitar. | |
| Hum Bird | This model is an acoustic simulator based on the sound characteristics of an iconic "H-Bird" steel-string acoustic guitar. | |
| Auditorium | This model is an acoustic simulator based on the sound characteristics of a GA type steel-string acoustic guitar. | |
| Classical | This model is an acoustic simulator based on the sound characteristics of a classical guitar. | |
| Mandolin | This model is an acoustic simulator based on the sound characteristics of a mandolin. | |
| Fretless Bass | This model is an acoustic simulator based on the sound characteristics of a fretless bass. | |
| Double Bass | This model is an acoustic simulator based on the sound characteristics of a double bass. | |
| Celestion® IR(20) | | |
| Blue 1x12 Close | This IR is based on the sound characteristics of a 1x12 close back cabinet with one 12-inch Celestion® Alnico Blue* speaker, captured by a set of carefully balanced studio microphones. | Mono I/O |
| Blue 1x12 Open | This IR is based on the sound characteristics of a 1x12 open back cabinet with one 12-inch Celestion® Alnico Blue* speaker, captured by a set of carefully balanced studio microphones. | |
| G12H-C 1x12 Close | This IR is based on the sound characteristics of a 1x12 close back cabinet with one 12-inch Celestion® G12H Creamback* speaker, captured by a set of carefully balanced studio microphones. | |
| G12H-C 1x12 Open | This IR is based on the sound characteristics of a 1x12 open back cabinet with one 12-inch Celestion® G12H Creamback* speaker, captured by a set of carefully balanced studio microphones. | |
| Blue 2x12 Close | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® Alnico Blue* speakers, captured by a set of carefully balanced studio microphones. | |
| Blue 2x12 Open | This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® Alnico Blue* speakers, captured by a set of carefully balanced studio microphones. | |
| G12H-A 2x12 Close | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones. | |
| G12H-A 2x12 Open | This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones. | |
| G12H-C 2x12 Close | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones. | |
| G12H-C 2x12 Open | This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones. | |

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エフェクトモデルリスト

| FX Title | Description | | Signal Processing |
|------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| G12M-C 2x12 Close | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones. | | Mono I/O |
| G12M-C 2x12 Open | This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones. | | |
| Green 2x12 | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12M Greenback* speakers, captured by a set of carefully balanced studio microphones. | | |
| V30 2x12 | This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® Vintage 30®* speakers, captured by a set of carefully balanced studio microphones. | | |
| G12-65 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12-65* speakers, captured by a set of carefully balanced studio microphones. | | |
| G12H-A 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones. | | |
| G12H-C 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones. | | |
| G12M-C 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones. | | |
| Green 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12M Greenback* speakers, captured by a set of carefully balanced studio microphones. | | |
| V30 4x12 | This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® Vintage 30®* speakers, captured by a set of carefully balanced studio microphones. | | |
| User IR 1~50 | This is for loading your own IR file by clicking "Import IR file" button. The IR file should be a 24-bit 44.1kHz mono WAV file. | | |
| FX Title | Description | Parameters & Ranges | Signal Processing |
| EQ(10) | | | |
| Guitar EQ 1 | This is an equalizer made for guitar. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 125Hz; Band 2: 400Hz ; Band 3: 800Hz Band 4: 1.6kHz; Band 5: 4kHz Use the five bands above to control the EQ level. Volume: Controls the output level | Stereo I/O |
| Guitar EQ 2 | This is an equalizer made for guitar. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 100Hz; Band 2: 500Hz ; Band 3: 1kHz Band 4: 3kHz; Band 5: 6kHz Use the five bands above to control the EQ level. Volume: Controls the output level | |
| Bass EQ 1 | This is an equalizer made for bass. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 33Hz; Band 2: 150Hz ; Band 3: 600Hz Band 4: 2kHz; Band 5: 8kHz Use the five bands above to control the EQ level. Volume: Controls the output level | |
| Bass EQ 2 | This is an equalizer made for bass. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 50Hz; Band 2: 120Hz ; Band 3: 400Hz Band 4: 800Hz; Band 5: 4.5kHz Use the five bands above to control the EQ level. Volume: Controls the output level | |
| V-EQ | Our V-EQ is an equalizer based on the legendary Mesa/Boogie®* 5-band graphic EQ module found on Mesa/Boogie® Mark™* Series amps. Put this classic EQ right before your amp or distortion and hear the magic. | Band 1: 80Hz; Band 2: 240Hz ; Band 3: 750Hz Band 4: 2.2kHz; Band 5: 6.6kHz Use the five bands above to control the EQ level | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| Graphic 7 | This is a 7-band equalizer based on a widely used white guitar EQ pedal with max. $\pm 15\text{dB}$ boost/cut range. You can use this EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 100Hz; Band 2: 200Hz; Band 3: 400Hz Band 4: 800Hz; Band 5: 1.6kHz; Band 6: 3.2kHz Band 7: 6.4kHz Use the seven bands above to control the center frequency. Level: Controls the output level by $\pm 15\text{dB}$ | Mono I/O |
| Graphic 7B | This is a 7-band bass equalizer based on a widely used white bass EQ pedal with max. $\pm 15\text{dB}$ boost/cut range. You can use this EQ to control your sound, eliminate unwanted feedback, and expand your tone. | Band 1: 50Hz; Band 2: 120Hz; Band 3: 400Hz Band 4: 500Hz; Band 5: 800kHz; Band 6: 4.5kHz Band 7: 10kHz Use the seven bands above to control the center frequency. Level: Controls the output level by $\pm 15\text{dB}$ | |
| Para EQ 1 | This is a 4-band parametric equalizer with low/high shelving filters that suitable for any instrument. | Band 1: 20Hz-2000Hz; Band 2, 3: 100Hz-10kHz Band 4: 200Hz-20kHz Use the four bands above to control the center frequency. Q 1-4: Controls the Q bandwidth Gain 1-4: Controls the EQ level by $\pm 12\text{dB}$ Lo/Hi Shelf: Controls the overall low/high EQ level by $\pm 12\text{dB}$ Volume: Controls the output level | Stereo/I/O |
| Para EQ 2 | This is a 5-band parametric equalizer with selectable filter types that suitable for any instrument. Band 3 filter shape is fixed to Peak. | Freq 1-5: Controls the filter center frequency: -Freq 1: 20Hz-2000Hz -Freq 2, 3, 4: 100Hz-10kHz -Freq 5: 200Hz-20kHz Q 1-5: Controls the Q bandwidth Gain 1-5: Controls the EQ level by $\pm 12\text{dB}$ Band 1/2/4/5 Type: Controls the band 1/2/4/5 filter shape: -Band 1/5: Lo/Hi Cut, Lo/Hi Shelf, Peak -Band 2/4: Lo/Hi Shelf, Peak Level: Controls the output level | |
| Graphic EQ | This is a 10-band equalizer suitable for any instrument. | Band 1: 31Hz; Band 2: 63Hz ; Band 3: 125Hz Band 4: 250Hz; Band 5: 500Hz; Band 6: 1kHz Band 7: 2kHz; Band 8: 4kHz; Band 9: 8kHz Band 10: 16kHz Use the ten bands above to control the EQ level by $\pm 12\text{dB}$. Volume: Controls the output level | |
| MOD(27) | | | |
| Sync switch lets you control effect speed by Tap Tempo. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division). | | | |
| Chorus(6) | | | |
| Aozora Chorus | Based on the legendary Arion® SCH-1 Stereo Chorus* pedal, this Aozora chorus brings you a beautiful 80s vibe, everything from classic chorus to killer rotary effects. Clapton and Landau loved this sound. | Depth: Controls the chorus depth Rate: Controls the chorus speed Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| Grand Choruium | Based on the chorus mode of legendary 1970s ensemble chorus pedal, the Grand Choruium provides that timeless dreamy, warm, shimmering vintage analog chorus sound that musicians dream of. | Depth: Controls the chorus depth Rate: Controls the chorus speed E. Level: Controls the effect level Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Liquid C | Based on the legendary 4-button stereo chorus pedal, this Liquid C is more of a "dimension expander" than a chorus effect. Offering 4 finely tuned modes, this model adds unique spatial elements and subtle modulations to which nothing can compare. | Mode: Select from 4 different chorus modes | |
| Bass Chorus | This vintage-voiced chorus model is based on the famous ensemble chorus unit that tuned for bass players. Like its cousin, the Choruium B gives you a pure, lush tone. Individual effect level control offers more flexibility for bass. | Depth: Controls the vibrato depth Rate: Controls the vibrato rate E. Level: Controls the effect level Sync: Switches Tap Tempo sync on/off | |
| Liquid Dream | This model is based on the legendary Voodoo Lab® Analog Chorus* pedal. Offering you warm, organic sound and lush harmonics, it has become the standard by which all chorus pedals are measured. Fine tune the two parameters to get your own sound, from subtle doubling to sweet rotation! | Depth: Selects the chorus depth from deep to shallow Rate: Controls the chorus speed Sync: Switches Tap Tempo sync on/off | |
| 3D Chorus | This is a multi-dimensional chorus model with independent depth controls for each audio channel (center, left and right). This super lush model will give you the real 3D experience for your ears (especially on stereo sound systems!). | Mix: Controls the wet/dry signal ratio Rate: Controls the chorus speed Filter: Controls the effect tone Depth L/C/R: Controls the chorus depth of left/right/center channels Sync: Switches Tap Tempo sync on/off | |
| Flanger(4) | | | |
| Flanger | This model produces the classic flanging effect originally achieved by manually, independently varying the speed of two tape recorders with the same program material. It produces a rich, natural flanging tone. | Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Bass Flanger | This model achieves the classic flanging effect for bass players. It produces a rich, natural flanging tone. | Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off | |
| Neg Flanger | This model produces a flanger effect with negative feedback, sounds like deep in the water, very unique flanging tone. | Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off | |
| Trem Flanger | This model blended a classic flanging tone with a normal tremolo effect, you can adjust the flanger and tremolo parameters separately to get a distinctive sound. | Flg Depth: Controls the flanger depth Flg Rate: Controls the flanger speed Feedback: Controls the flanger feedback amount Trm Depth: Controls the tremolo depth Trm Rate: Controls the tremolo speed Flg Sync: Switches flanger Tap Tempo sync on/off Trm Sync: Switches tremolo Tap Tempo sync on/off | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| Vibrato(4) | | | |
| Pulser | The Pulser is a rebirth of the super rare all-analog vintage vibrato pedal, which gives you a classic vibrato sound with true analog warmth. With simple DEPTH and RATE controls, it's easy to tweak your own unique texture, from slight vibes to a full-on wobble. | Depth: Controls the vibrato depth Rate: Controls the vibrato rate Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Grand Vibrato | Based on the vibrato mode of legendary 1970s ensemble chorus pedal the Grand Vibrato provides that timeless dreamy, warm, shimmering vintage analog vibrato sound that musicians dream of. | Depth: Controls the vibrato depth Rate: Controls the vibrato rate Level: Controls the effect output Sync: Switches Tap Tempo sync on/off | |
| Vibrato | This model is a typical vibrato effect with a wide controllable range. Use the Depth knob to vary the pitch, use the Rate knob to control the modulation speed. | Depth: Controls the vibrato depth Rate: Controls the vibrato speed Output: Controls the effect level Sync: Switches Tap Tempo sync on/off | |
| Vibrato T | This is a special vibrato effect with dynamic depth control, which lets you create touch-sensitive pitch modulation. Use the Rate knob to control the modulation speed; use the Sens knob to fine tune the sensitivity. | Sens: Controls the effect sensitivity Rate: Controls the vibrato speed Output: Controls the effect level Sync: Switches Tap Tempo sync on/off | |
| Phaser(7) | | | |
| 90 Phaser | The 90 Phaser recreates the warm, rich analog phase sound of the legendary MXR® M101 Phase 90* pedal. Born in 1974, the one-knob orange phaser is an icon that has found a place on millions of pedal boards for over four decades. | Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Green Phaser | This Green Phaser produces a sharp phase effect with a wide range from very slow to fast speed. This unique phasing sound has become popular among lots of musicians since 1977. | Depth: Controls the phaser depth Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off | |
| Stone Phaser | The Stone Phaser is based on the legendary and extremely rare 1970s Electro-Harmonix® Small Stone phase shifter* pedal. This original is one of the best analog phaser sounds in the history of music and can be heard on countless rock recordings. | Color: Selects the phaser sound character from warm to sharp Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off | |
| Notch Phaser | This model might be the craziest phaser ever – A phaser with 3 notch parameters! The 3 subtle Notch knobs will bring you lots of phasing combos from vintage, warm sounding to modern, sharp sounding. Create your own inspiration! | Depth: Controls the phaser depth Rate: Controls the phaser speed Level: Controls the effect level Notch 1-3: Controls the notch bandwidth of 3 different frequencies Sync: Switches Tap Tempo sync on/off | |

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| FX Title | Description | Parameters & Ranges | Signal Processing |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| Pan Phaser | This is a special phaser that combines tremolo/pan variations. Featuring subtle, bright phasing tone and smooth panning tone, you get some seriously trippy psychedelic mojo here. | Pan Depth: Controls the tremolo depth (using mono output) or panning depth (using stereo output) Pan Rate: Controls the tremolo speed (using mono output) or panning speed (using stereo output) Phaser Depth: Controls the phaser depth Phaser Rate: Controls the phaser speed Phs Sync: Switches phaser Tap Tempo sync on/off Pan Sync: Switches tremolo/pan Tap Tempo sync on/off | |
| Minivibe | This model delivers a lush rotating effect that simulates 1960s rotary speakers. Based on the Voodoo Lab® Micro Vibe*, it gives you the pure, "psychedelic" vibe-y taste that guitar heroes like Hendrix and Gilmour loved. | Depth: Controls the effect depth Rate: Controls the effect speed Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Revolver | This is perhaps one of the most unique "must-try" effects ever conceived. The Revolver is based on the legendary vintage Shin-ei® Uni-Vibe®* pedal. The Uni-Vibe®* was designed to simulate the sound of a rotary speaker, but the "failed" attempt has been embraced as one of the most iconic effects in rock 'n' roll history. Kick it on and feel the legendary psycho sound of the Revolver! | Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Mode: Select from 2 different vibe modes: Chorus and Vibrato Sync: Switches Tap Tempo sync on/off | |
| Tremolo(2) | | | |
| Helicopter | This model is based on the legendary Demeter® TRM-1 Tremulator®* tremolo pedal. Featuring deep, pulsing optical tremolo sound, it recreates the classic tremolo effect found on many vintage amps but with a greater range of speed and depth. | Depth: Controls the tremolo depth Rate: Controls the tremolo speed Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |
| Custom Trem | With 4 different waveforms to choose from, Custom Trem will be the all-star of all your tremolo pedals. The Color and Shape knobs ensure super wide tonal range and flavor. | Depth: Controls the tremolo depth Rate: Controls the tremolo speed Volume: Controls the effect output Color: Controls the tremolo tone Shape: Selects the waveforms from sine wave, triangle wave, square wave and sawtooth wave Bias: Controls the bias/offset of different waveforms Sync: Switches Tap Tempo sync on/off | |
| Rotary(1) | | | |
| Rotary | This model is a rotary speaker simulator with detailed control, bringing you the legendary tone adapted by lots of rock legends. | Mix: Controls the wet/dry signal ratio Bass/Horn speed: Controls the bass/horn rotating speed B. /H. Intensity: Controls the bass/horn intensity Balance: Controls the bass/horn sound balance Pan: Controls the effect L/R panning Tone: Controls the effect tone Bass/Horn Sync: Switches Tap Tempo sync on/off | Mono in, stereo out |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Expanding(2) | | | |
| Classic Stereolizer | This model is a stereo expander based on Precedence Effect which delays the right output a bit to create an expanded stereo sound. | Width: Controls the stereo expansion width Phase Reverse: Switches phase reversing on/off on each channel Level L/R: Controls the L/R channels output Output: Controls the overall output | Stereo I/O |
| Modern Stereolizer | This model is a stereo expander based on modern methods which creates an expanded stereo sound without phasing problems. Please note we don't recommend to apply this with one side of a stereo output of an effect module. | Width: Controls the stereo expansion width Depth: Controls the effect depth Low Cut/High Cut: Cuts the effect low/high signal Output: Controls the overall output | |
| Slow Attack(1) | | | |
| Sweller | This model is auto swell effect that creating a violin-like tone. Two parameters make it simple. | Attack: Controls how fast the effect swells the input signal Curve: Selects the volume swell curve Side Chain: Selects side chain key input source: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place this effect before amp/drive effects | Mono I/O |
| DLY(27) | | | |
| Analog Delay M | This is a mono analog delay model that captures the sound of a vintage analog delay machine: warm and natural, just like old times! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | Mono I/O |
| Analog Delay S | This is a stereo analog delay model that captures the sound of a vintage analog delay machine: warm and natural, just like old times! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | Stereo I/O |
| BBD Delay M | This is a mono analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | Mono I/O |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| BBD Delay S | <p>This is a stereo analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| Digital Delay M | <p>This model is a mono digital delay that produces a pure clean delay sound, clear and accurate. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | Mono I/O |
| Digital Delay S | <p>This model is a stereo digital delay that produces a pure clean delay sound, clear and accurate. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| Tape Delay M | <p>Back in the old days, producers and engineers created delay and echo effects using tape machines. That sweet, space-like echo tone is still popular today, especially among psychedelic musicians. This is a mono delay model that captures the characteristics of the sound of a tape echo machine. Just plug in and play, and time flows back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Wow & Flutter: Controls the delay pitch/speed variation amount caused by malfunctioning tape/motor Age: Selects from 3 tone variations Spread: Controls the effect stereo width Drive: Controls the delay distortion amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | Mono I/O |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|---------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Tape Delay S | <p>Back in the old days, producers and engineers created delay and echo effects using tape machines. That sweet, space-like echo tone is still popular today, especially among psychedelic musicians.</p> <p>This is a stereo delay model that captures the characteristics of the sound of a tape echo machine. Just plug in and play, and time flows back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Wow & Flutter: Controls the delay pitch/speed variation amount caused by malfunctioning tape/motor Age: Selects from 3 tone variations Spread: Controls the effect stereo width Scrape: Controls the tape scratch amount Drive: Controls the delay distortion amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| Dual Delay | <p>This model is a stereo dual delay effect with separated left/right channel signal processing and individual parameter control on both sound channels.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Time L/R: Controls the delay time on left/right channels FB L to L/R: Controls the left channel feedback amount on left/right channels FB R to L/R: Controls the right channel feedback amount on left/right channels Low Cut/High Cut: Controls the effect low/high frequency cutoff L/R Sync: Switches delay time Tap Tempo sync on/off on left/right channels Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| Ping-Pong | <p>This model is a ping-pong delay producing stereo feedback that bounces back and forth between the left and right channels.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| Sweep Delay | <p>This delay model has a sweep filter affecting the delay repeats, which creates a unique sweeping delay sound.</p> <p>You can use Tap Tempo function to control the delay time/effect speed by turning on the Sync switch. When the Sync switch is on, turn the Time/Sweep Rate knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sweep Depth: Controls the sweep filter depth Sweep Rate: Controls the sweep filter speed Level: Controls the effect output Time Sync: Switches delay Tap Tempo sync on/off Rate Sync: Switches sweep filter Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed</p> | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Tremolo Delay | <p>This delay model comes with a unique tremolo that affects only the delay repeats. This is perfect for soundscapes cool and even creepy.</p> <p>You can use Tap Tempo function to control the delay time/effect speed by turning on the Sync switch. When the Sync switch is on, turn the Time/Trem Rate knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Level: Controls the effect output</p> <p>Trem Depth: Controls the tremolo depth</p> <p>Trem Rate: Controls the tremolo speed</p> <p>Trem Sync: Switches tremolo Tap Tempo sync on/off</p> <p>Time Sync: Switches delay Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| Lo-Fi Delay | <p>This delay model comes with a bitcrusher that affects only the delay repeats, producing lo-fi'd feedback.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Downsampling: Controls the effect downsampling rate</p> <p>Bit Reduction: Controls the effect bit depth reducing amount</p> <p>Level: Controls the effect output</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| Ring Delay | <p>This delay model comes with ring modulation that alters only the delay repeats, producing inharmonic feedback.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the delay wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Ring Mix: Controls the ring mod wet/dry signal ratio</p> <p>Ring Freq: Controls the ring mod frequency</p> <p>Level: Controls the effect output</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| Reverse Delay | <p>Kick it on and — !sdrawkcab seog gnihtyrevE</p> <p>This is a delay model that reverses the original sound. It's like we recorded your sound with a tape recorder and then played it backwards.</p> <p>That's where this model goes.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Level: Controls the effect output</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| Vintage Rack | <p>This delay model captures the sound of a vintage 1980's rack-mount delay machine with slightly sample-reduced feedback. Rack delay was the thing back then. Every rad rocker had one.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Mod: Controls the effect modulation amount</p> <p>Tone: Controls the effect tone</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Ambience 1 | This model is a multi-tap delay that brings you expanded sound spaciousness. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Level: Controls the effect output Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | |
| Ambience 2 | This model is a multi-tap delay that brings you expanded sound spaciousness. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | | |
| Infidelay 1 | This model is a complex delay features 4 delay lines and a feedback matrix, generating an ethereal, shimmering delay effect. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is: Time 1=1/4 (no division), Time 2=1/8, Time 3=1/8D, Time 4=1/4D. | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time 1-4: Controls the delay 1-4 time Level 1-4: Controls the delay 1-4 output Pan 1-4: Controls the delay 1-4 L/R panning Output: Controls the overall output Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches delay 1-4 Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | Stereo I/O |
| Infidelay 2 | This model is a complex delay features 4 delay lines and a feedback matrix, generating an ethereal, shimmering delay effect. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is: Time 1=1/4 (no division), Time 2=1/8, Time 3=1/8D, Time 4=1/4D. | | |
| Sweetie | This model produces THAT legendary warm, natural analog BBD delay peal sound (the pedal with a wine red chassis and REPEAT RATE control) which is highly praised by musicians. Now the legend is back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division). | Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed | Mono I/O |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Recaller | <p>Like syrup on waffles.</p> <p>This model is based on the legendary Electro-Harmonix® Deluxe Memory Man® Solid State Echo/Analog Delay Line* pedal (early 4-knob "Blue Face" version with SAD1024 IC), the godfather of analog delay. Dig in and see how one pedal can fill in everything that's still missing in your hit song.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | | |
| Ekopress 80 | <p>The Ekopress 80 is based on the legendary Maxon® AD80 Analog Delay* pedal (early MN3005 version). True to its bloodline, it is indubitably the expressway to analog heaven. Ekopress 80 features a smooth, organic analog delay tone with great dynamic response and slightly lo-fi'd repeats.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | Mono I/O |
| Ekopress 900 | <p>Get on the expressway to pure analog heaven!</p> <p>The Ekopress 900 is based on the legendary Maxon® AD900 Analog Delay* pedal. The tone is pure, rich, and clear, and it faithfully reacts to your playing style.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | | |
| Ekopress 999 | <p>Cruise the expressway to pure analog heaven!</p> <p>The Ekopress 999 is based on the legendary Maxon® AD999 Analog Delay* pedal which provides a warm, rich, organic analog delay tone with some dynamic distortion on the repeats. Crank the Feedback knob to get into sweet self-oscillation, which sounds different than its brother, Ekopress 900.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | | |

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エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|---------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 2290 Mod | <p>This model is based on the delay sound of the legendary TC Electronic® 2290 Dynamic Digital Delay + Effects Controls Processor* rack mount effect unit, which is widely used among countless musicians and studio producers.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Mod Rate: Controls the delay modulation speed</p> <p>Mod Depth: Controls the delay modulation depth</p> <p>Phase Reverse: Switches delay phase reversing on/off on each channel</p> <p>Low Cut/High Cut: Cuts delay low/high signal at selected frequency points</p> <p>Level: Controls the effect output</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| 2290 Ducker | <p>A ducking delay reduces delay effect level when you pluck the string hard. This model is a ducking delay based on the delay sound of the legendary TC Electronic® 2290 Dynamic Digital Delay + Effects Controls Processor* rack mount effect unit, which is widely used among countless musicians and studio producers.</p> <p>You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).</p> | <p>Mix: Controls the wet/dry signal ratio</p> <p>Feedback: Controls the amount of feedback</p> <p>Time: Controls the delay time</p> <p>Sens: Controls the ducking sensitivity</p> <p>Attenuate: Controls the delay signal attenuate amount</p> <p>Release: Controls how fast the delay signal goes back to normal</p> <p>Phase Reverse: Switches delay phase reversing on/off on each channel</p> <p>Low Cut/High Cut: Cuts delay low/high signal at selected frequency points</p> <p>Level: Controls the effect output</p> <p>Sync: Switches Tap Tempo sync on/off</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | |
| RVB(11) | | | |
| Studio | This reverb model recreates the spaciousness of a recording studio. | <p>Mix: Controls the wet/dry signal ratio</p> <p>Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail</p> <p>Decay: Controls the duration of reverb time</p> <p>Low Damp/Hi Damp: Dampens the effect low/high frequency amount</p> <p>Mod: Controls the effect modulation amount</p> <p>Trail: Switched effect trail on/off when the effect is bypassed</p> | Stereo I/O |
| Club | This reverb model recreates the spaciousness of a club. | | |
| Concert | This reverb model recreates the spaciousness of a concert hall. | | |
| Arena | This reverb model recreates the spaciousness of a live arena. | | |
| Small Plate | This reverb model simulates a small plate reverberator. | | |
| Large Plate | This reverb model simulates a large plate reverberator. | | |
| Combo Spring | This reverb model simulates the solid state spring reverb module coming from a combo amp. | | |
| Tube Spring | This reverb model simulates the sound coming from a vintage tube driven spring reverb unit. | | |

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エフェクトリスト

エフェクトモデルリスト

| FX Title | Description | Parameters & Ranges | Signal Processing |
|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| Shimmer 1 | This reverb model creates a lush, shimmering reverb sound. 1,2 stands for different sound variations. | Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail | Stereo I/O |
| Shimmer 2 | This reverb model creates a lush, shimmering reverb sound. 1,2 stands for different sound variations. | Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount | |
| Cloud | This reverb model creates a huge, thick reverb effect like curly clouds in the sky. | Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed | |
| FX SND | | | |
| FX Loop Send | This is for FX Loop Send jack settings. | Type: Selects the output type (channel) Send Level: Controls the output level to FX Loop Send jack Thru Level: Controls the output level to Ampero II Stomp's signal chain (or to the next effect module); set it to Mute to use as a serial FX Loop | Stereo I/O |
| FX RTN | | | |
| FX Loop Return | This is for FX Loop Return jack settings. | Type: Selects the output type (channel) Return Level: Controls the FX Loop return jack input level Mix: Controls the signal ratio between the FX loop signal and the signal coming from Ampero II Stomp's signal chain; set it to 100 to use as a serial FX Loop | Stereo I/O |
| FX LOOP | | | |
| FX Loop | This is for entire FX Loop settings. | Type: Selects the output type (channel) Send Level: Controls the output level to FX Loop Send jack Return Level: Controls the FX Loop return jack input level Mix: Controls the signal ratio between the FX loop signal and the signal coming from Ampero II Stomp's signal chain; set it to 100 to use as a serial FX Loop | Stereo I/O |
| VOL | | | |
| Volume | This is a simple volume controller effect that acts like a volume pedal. Assign the Volume parameter to your expression pedal, turn the expression pedal on, and you can use it as a volume pedal. | Volume: Controls the output volume | Stereo I/O* |

*Process left channel signal only when inputting stereo signal

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エフェクトリスト

MIDI コントロールリスト (CC)

| CC# | Value | Description |
|-----|-------|-------------------------------------------------------------------------------------------------------------|
| 0 | 0-2 | Bank MSB: P00-1~P42-2: CC 0=0, PC=0-127 P42-3~P85-1: CC 0=1, PC=0-127 P85-2~P99-3: CC 0=2, PC=0-43 |
| 7 | 0-100 | Patch Volume |
| 11 | 0-127 | Expression Pedal |
| 13 | 0-127 | EXP On/Off: 0-63: Off 64-127: On |
| 16 | 0-127 | Quick Access Para 1 |
| 17 | 0-127 | Quick Access Para 1 parameter adjustment: 0-63: Turn down by 1 step 64-127: Turn up by 1 step |
| 18 | 0-127 | Quick Access Para 2 |
| 19 | 0-127 | Quick Access Para 2 parameter adjustment: 0-63: Turn down by 1 step 64-127: Turn up by 1 step |
| 20 | 0-127 | Quick Access Para 3 |
| 21 | 0-127 | Quick Access Para 3 parameter adjustment: 0-63: Turn down by 1 step 64-127: Turn up by 1 step |
| 22 | 0-127 | Bank - (initial mode) |
| 23 | 0-127 | Bank + (initial mode) |
| 24 | 0-127 | Bank - (wait mode) |
| 25 | 0-127 | Bank + (wait mode) |
| 26 | 0-127 | Patch - |
| 27 | 0-127 | Patch + |
| 28 | 0-127 | Unit Mode: 0-63: Stomp Mode 64-127: Patch Mode |
| 29 | 0-127 | Main Display Mode: 0-63: Mode 1 64-127: Mode 2 |
| 48 | 0-127 | Slot A1 On/Off: 0-63: Off 64-127: On |
| 49 | 0-127 | Slot A2 On/Off: 0-63: Off 64-127: On |
| 50 | 0-127 | Slot A3 On/Off: 0-63: Off 64-127: On |

| CC# | Value | Description |
|-----|-------|----------------------------------------------------|
| 51 | 0-127 | Slot A4 On/Off: 0-63: Off 64-127: On |
| 52 | 0-127 | Slot A5 On/Off: 0-63: Off 64-127: On |
| 53 | 0-127 | Slot A6 On/Off: 0-63: Off 64-127: On |
| 54 | 0-127 | Slot B1 On/Off: 0-63: Off 64-127: On |
| 55 | 0-127 | Slot B2 On/Off: 0-63: Off 64-127: On |
| 56 | 0-127 | Slot B3 On/Off: 0-63: Off 64-127: On |
| 57 | 0-127 | Slot B4 On/Off: 0-63: Off 64-127: On |
| 58 | 0-127 | Slot B5 On/Off: 0-63: Off 64-127: On |
| 59 | 0-127 | Slot B6 On/Off: 0-63: Off 64-127: On |
| 60 | 0-127 | Tuner On/Off: 0-63: Off 64-127: On |
| 62 | 0-127 | Looper Menu On/Off 0-63: Off 64-127: On |
| 63 | 0-127 | Looper Rec/Overdub |
| 64 | 0-127 | Looper Play/Stop 0-63: Stop 64-127: Play |
| 65 | 0-127 | Looper Speed 0-63: 1/2 Speed 64-127: Normal |
| 66 | 0-127 | Looper Playback 0-63: Reverse 64-127: Normal |
| 67 | 0-127 | Looper Undo/Redo |

エフェクトリスト

MIDI コントロールリスト (CC)

| CC# | Value | Description |
|-----|-------|-------------------------------------------------------------------------------------------------------------------------|
| 68 | 0-127 | Looper Clear |
| 69 | 0-100 | Looper Rec Level |
| 70 | 0-100 | Looper Loop Level |
| 71 | 0-127 | Looper Pre/Post 0-63: Post 64-127: Pre |
| 72 | 0-127 | Looper A/B Chain 0-63: Chain A 64-127: Chain B |
| 73 | 0-127 | CTRL: Status A (red LED): 0-63 Status B (green LED): 64-127 |
| 74 | 0-2 | Tempo MSB CC74=0, CC75=40-127: 40BPM-127BPM CC74=1, CC75=0-127: 128BPM-255BPM CC74=2, CC75=0-44: 256BPM-300BPM |
| 75 | 0-127 | Tempo LSB |
| 76 | 0-127 | Tap Tempo |
| 77 | 0-127 | Screen Lock/Unlock Lock: 0-63 Unlock: 64-127 |

トラブルシューティング

電源が入らない

- ・ パワーサプライが正しく接続されているかを確認して、電源スイッチを入れる。
- ・ 電源アダプターが正常か（？）チェックする。
- ・ 適切な電源アダプターかを確認する。

音が出ない、または非常に音が小さい

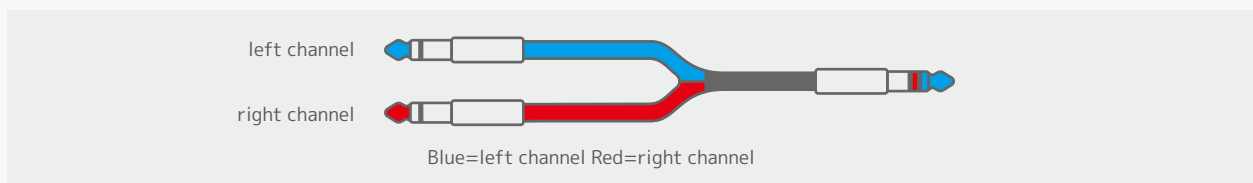
- ・ 接続方法とケーブルをチェックする。
- ・ ボリュームノブの設定を確認する。
- ・ エクスプレッションペダルがボリュームにアサインされている場合、ペダルポジションを確認する。
- ・ エフェクトモジュールのボリューム設定を確認する。
- ・ パッチボリュームセッティングを確認する。
- ・ インプットデバイスがミュートされていないことを確認する。
- ・ ノイズゲートを使用している場合に、再度チェーンパラメーターが入力とマッチされているかを確認する。

ノイズ

- ・ 接続方法とケーブルをチェックする。
- ・ 接続しているインストルメントの出力ジャックをチェックする。
- ・ 適切な電源アダプターかを確認する。
- ・ 接続しているインストルメントのノイズをチェックする。

FX ループの問題点

- ・ エフェクトチェーンに FX SND/RTN/LOOP モジュールが加えられていることを確認する。
- ・ FX SND/RTN/LOOP モジュールのパラメーターと input/output ノード、グローバルセッティングが適正セッティングされていることを確認する。
- ・ 図のような TRS Y ケーブルのワイヤリングかを確認する。



エクスプレッションペダルに関する問題

- ・ エクスプレッションペダルの on/off を確認する
- ・ ペダルをキャリブレートする。
- ・ ペダルと本機との接続は TRS ケーブルを使用する。

スペシフィックेशन

デジタルプロセッシング : 24-bit /44.1kHz

周波数特性 : 20Hz – 20kHz ± 1dB

ダイナミックレンジ : Max. 127dB (digital to analog)

エフェクト : 460 (incl. global EQ)

モジュール数 : 16

エフェクトスロット : 同時最大スロット 12

プリセット (パッチ) : 300

ルーパertime : ステレオ 60 秒

入力 :

2 x 1/4" TS インストルメント

1 x 1/8" ステレオ Aux In ジャック

1 x 1/4" TRS エクスプレッションペダル / モメンタリーフットスイッチ (EXP/CTRL) ジャック

1 x 1/4" TRS アンバランスステレオ FX ループリターンジャック

1 x スタンダード 5 pin MIDI 入力ジャック

出力 :

2 x 1/4" TRS バランスステレオ出力ジャック

1 x 1/4" TRS アンバランスステレオ FX ループセンドジャック

1 x 1/8" ステレオヘッドフォン出力ジャック

1 x スタンダード 5 pin MIDI 出力ジャック

入力インピーダンス :

入力 : E.GT: 1M Ω、A.GT: 4.7M Ω、LINE: 10k Ω

FX ループリターン : 100k Ω

Aux In : 10k Ω

出力インピーダンス :

出力 : 1k Ω

FX ループリセンド : 1k Ω

ヘッドフォン : 47 Ω

入力レベル :

入力 : -17.78dBu (ノーマル); 14.5dBu (最大)

FX ループリターン : -17.78 dBu (ノーマル); 14.5dBu (最大)

Aux In : -17.78dBu (ノーマル); 20dBu (最大)

出力レベル :

Output: -11.76dBu (ノーマル); 26.25dBu (最大)

FX Loop Send: -17.78dBu (ノーマル); 14.5dBu (最大)

Headphones: -7.4dBu (ノーマル); 18.3dBu (最大)

スクリーン : 4 インチ 800 x 480 カラーダイナミックタッチスクリーン

USB ポート : USB 2.0 Type-C port、USB Audio 2.0

インパルスレスポンス : 24-bit/44.1kHz モノ WAV ファイル、1024 & 2048 ポイント、最大 50 ユーザー IR

電源仕様 : 9-18V DC センターマイナス

消費電流 : 最大 800mA (9V DC)

サイズ : W: 185mm x D: 145 mm x H: 58 mm

重量 : 1050 g