Sound Laboratory

ZOOM®

Guitar Effects & Amp Simulator

G5

OPERATION MANUAL

Thank you very much for purchasing the ZOOM G5.

Please read this manual carefully to learn about all the functions of the G5 so that you will be able to use it fully for a long time.

Keep this manual in a convenient place for reference when necessary.

Contents

Usage and safety precautions

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions that you must read to prevent accidents. The meanings of these symbols are as follows:

Warning	Something that could cause serious injury or death.
Caution	Something that could cause injury or damage to the equipment.

Other symbols

!	Required (mandatory) actions
⃠	Prohibited actions

⚠ Warning

Operation using an AC adapter

- ! Use only a ZOOM AD-16 AC adapter with this unit.
- ⃠ Do not use do anything that could exceed the ratings of outlets and other electrical wiring equipment. Before using the equipment in a foreign country or other region where the electrical voltage differs from that indicated on the AC adapter, always consult with a shop that carries ZOOM products beforehand and use the appropriate AC adapter.

Alterations

- ⃠ Never open the case or attempt to modify the product.

⚠ Precautions

Product handling

- ! Do not drop, bump or apply excessive force to the unit.
- ! Be careful not to allow foreign objects or liquids to enter the unit.

Operating environment

- ⃠ Do not use in extremely high or low temperatures.
- ⃠ Do not use near heaters, stoves and other heat sources.
- ⃠ Do not use in very high humidity or near splashing water.
- ⃠ Do not use in places with excessive vibrations.
- ⃠ Do not use in places with excessive dust or sand.

AC adapter handling

- ! When disconnecting the AC adapter from an outlet, always pull the body of the adapter itself.
- ! During lightning storms or when not using the unit for a long time, disconnect the power plug from the AC outlet.

Connecting cables with input and output jacks

- ! Always turn the power OFF for all equipment before connecting any cables.
- ! Always disconnect all connection cables and the AC adapter before moving the unit.

Volume

- ⃠ Do not use the product at a loud volume for a long time.

Usage Precautions

Interference with other electrical equipment

In consideration of safety, the GS has been designed to minimize the emission of electromagnetic radiation from the device and to minimize external electromagnetic interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves could result in interference if placed nearby. If this occurs, place the GS and the other device farther apart. With any type of electronic device that uses digital control, including the GS, electromagnetic interference could cause malfunction, corrupt or destroy data and result in other unexpected trouble. Always use caution.

Cleaning

Use a soft cloth to clean the panels of the unit if they become dirty. If necessary, use a damp cloth that has been wrung out well. Never use abrasive cleansers, wax or solvents, including alcohol, benzene and paint thinner.

Malfunction

If the unit becomes broken or malfunctions, immediately disconnect the AC adapter, turn the power OFF and disconnect other cables. Contact the store where you bought the unit or ZOOM service with the following information: product model, serial number and specific symptoms of failure or malfunction, along with your name, address and telephone number.

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Introduction

Nine simultaneous effects

You can freely select, arrange and use up to eight regular effects and one Z-Pedal effect at the same time. With the SCROLL keys, you can quickly change which effects are shown.

New Z-Pedal

The new Z-Pedal makes control even more intuitive.

Tube booster

The built-in tube booster uses a 12AX7 tube at the effect output stage.
This allows you to add a final boost with tube saturation.

Looper that syncs with rhythms

The looper can be synchronized with rhythms and record phrases of up to 60 seconds.

Automatic saving

The auto save function reliably stores the changes you make.

Works with Edit&Share

Use our free Edit&Share editor and librarian computer software with this pedal to back up patches and drag and drop effects to change their order.
See the ZOOM website (http://www.zoom.co.jp/) for further information about Edit&Share.

Terms used in this manual

Patch

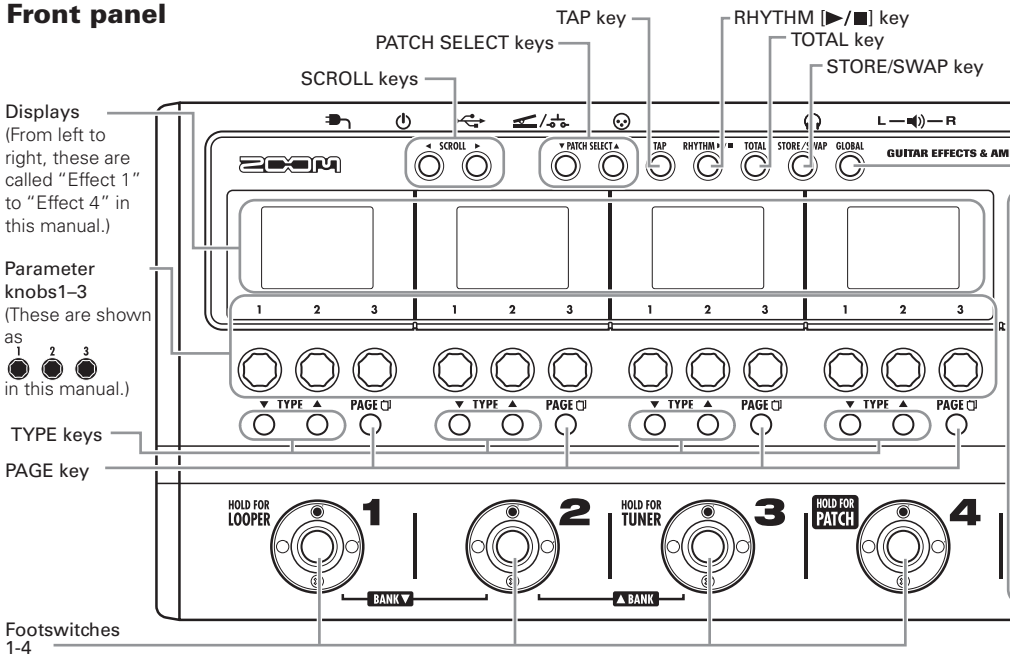
The ON/OFF and parameter settings of effects are stored as "patches."
You can save and recall groups of effects in patches. The G5 stores 297 patches.

Bank

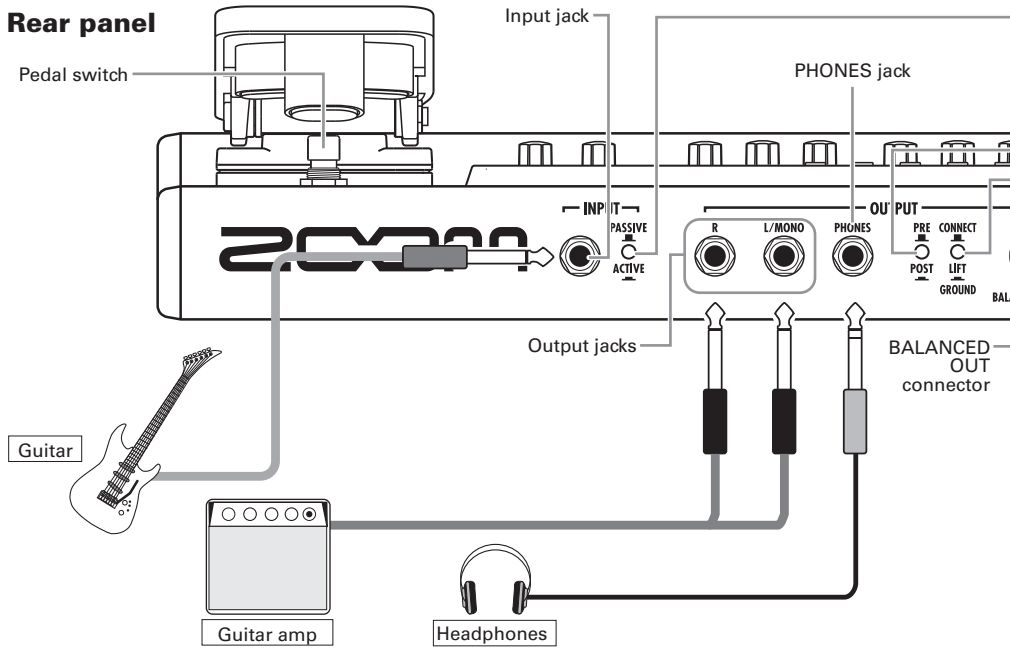
A set of 3 patches is called a "bank."
There are 99 banks, numbered 01–99.

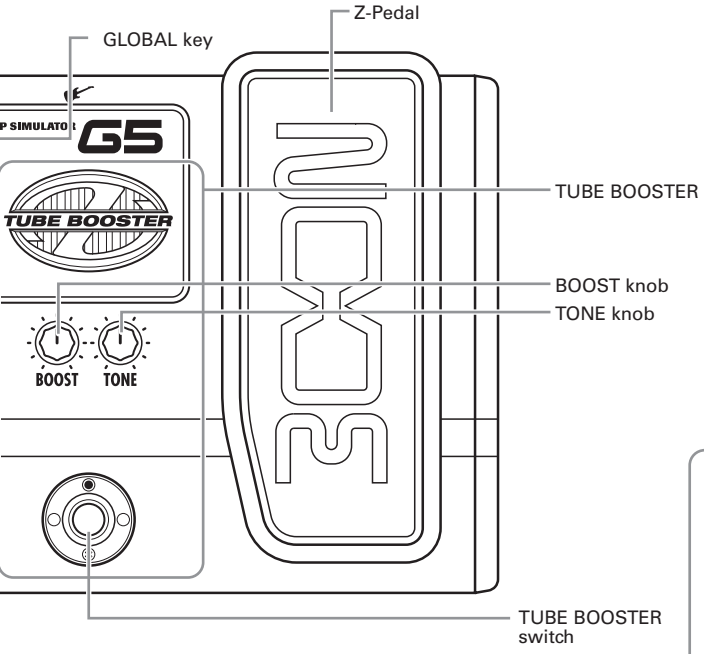
Part names

Front panel



Rear panel



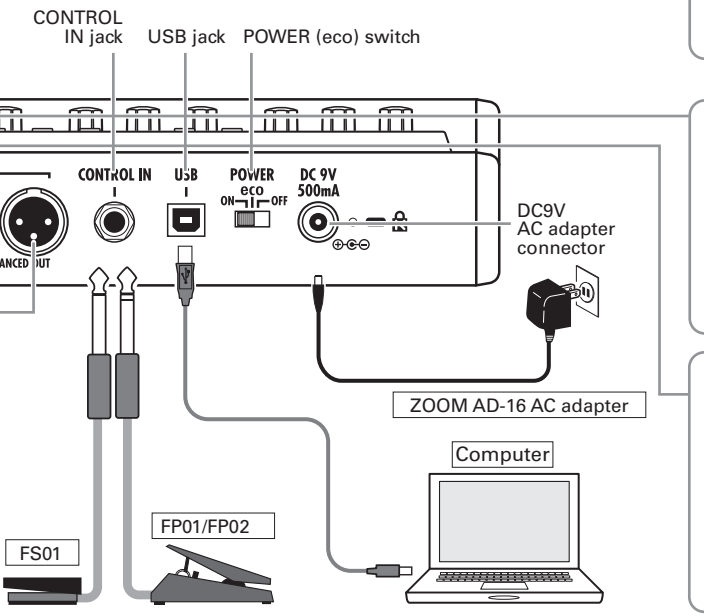


ACTIVE/PASSIVE switch

Use this switch to set the input type.

Set this to "ACTIVE" (pushed in) if you have an effect pedal connected between your instrument and the G5 or you are directly connecting a guitar with active pickups.

Set this to "PASSIVE" (not pushed in) if you are directly connecting a guitar with passive pickups.



PRE/POST switch

Use this switch to set the point when the signal is output from the BALANCED OUT connector.

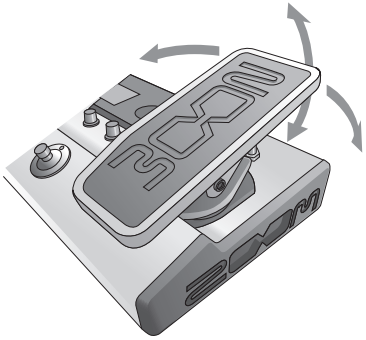
Set it to "POST" (pushed in) to output the signal after the effects. Set it to "PRE" (not pushed in) to output the signal before the effects.

GROUND switch

Use this switch to connect or disconnect the BALANCED OUT connector with the ground. Set it to "LIFT" (pushed in) to separate the signal path from the grounding pin. Set it to "CONNECT" (not pushed in) to connect the grounding pin to the ground.

Using the Z-Pedal

In addition to up and down, the new Z-Pedal can also be moved left and right. By using it with a Z-Pedal effect, you can control effects intuitively.

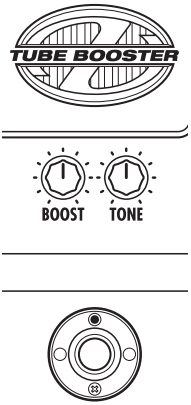


HINT

- See page 12 for how to set the Z-Pedal, and see page 38 for how to adjust it.

Using the TUBE BOOSTER

This booster uses a 12AX7, which is a type of tube frequently used in guitar amp preamplifiers, to add up to +16 dB of amplification.
By turning this on when playing a lead, you can overload a guitar amp to achieve a powerful sound level.

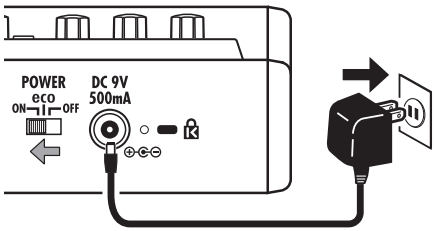


Turning the power on

To turn the power on

- Lower the amplifier's volume all the way.

- Connect the AC adapter before setting the POWER switch to ON.



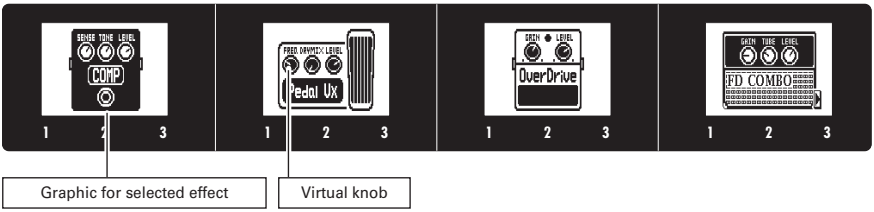
- Turn the amplifier's power on and raise its volume.

Using the POWER switch eco setting

When set to eco, if the GS is not used for 10 hours, its power will automatically turn off.
If you want to keep it on all the time set the POWER switch to ON.

Display information

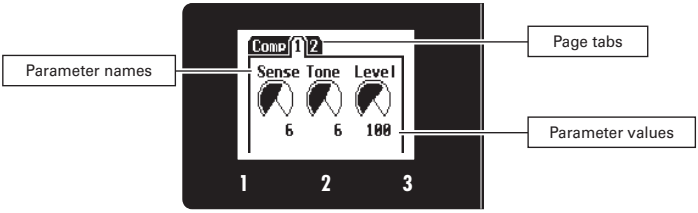
■ Home Screens show the current patch



HINT

- The positions of the virtual knobs change with the parameter values.

■ Edit Screens show parameters being edited

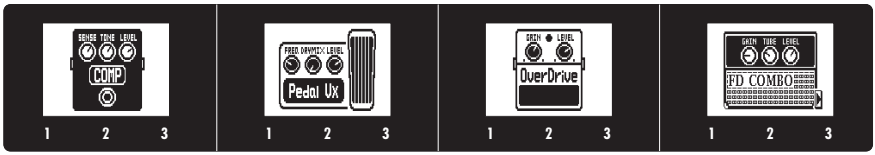


HINT

- If there are 4 or more parameters that can be adjusted, multiple page tabs will be shown.

Adjusting effects

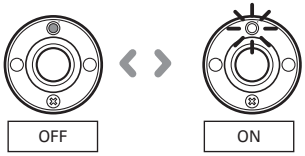
Confirm that the Home Screens are shown.



1 To turn an effect ON and OFF

- Press 1, 2, 3 or 4.

- This turns that effect ON/OFF.



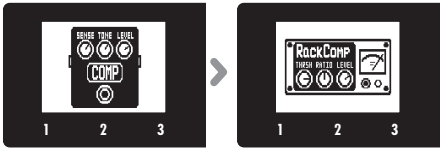
NOTE

- The effect shown on a display is ON when the LED on the footswitch below it is lit.
- The effect shown on a display is OFF when the LED on the footswitch below it is not lit.

2 To select an effect type

- Press ▼ TYPE ▲.

- This changes the effect type.



HINT

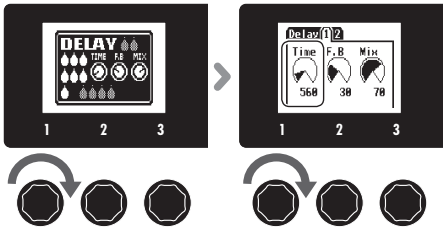
- See the section starting on page 40 for information about effect types and parameters.
- See "Z-Pedal Effect Types and Parameters".
- Adjustments are automatically saved.

NEXT ›››

3 To adjust parameters

- Turn 1 , 2 and 3 .

- The editing screen opens where you can adjust parameters.



NOTE

- Time, rate and some other effect parameters can be set in note durations that are synchronized to the tempo.

4 To change the page

- Press PAGE .

- The next page opens.

Effect processing limit

The GS allows you to combine nine effects as you like, but you can exceed its processing capacity if you use effect types that require great amounts of processing power (including amp models). If this happens, "DSP FULL" appears and all effects are bypassed. You can resolve this by changing some of the effect types and or setting them to THRU.

NOTE

- An effect requires the same amount of processing power whether it is on or off.

HINT

- Press and hold PAGE for a second to set the effect quickly to THRU, bypassing the effect.

5 To scroll through the effects shown

• Press SCROLL ◄ ► .

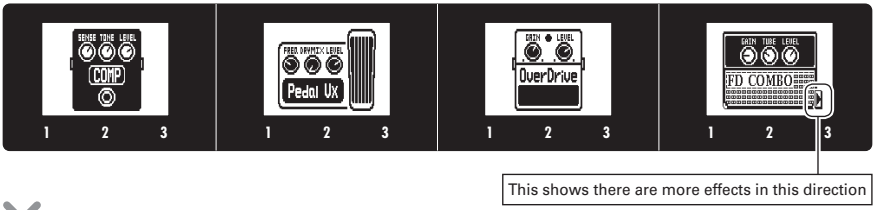
Example: If you press ►

HINT

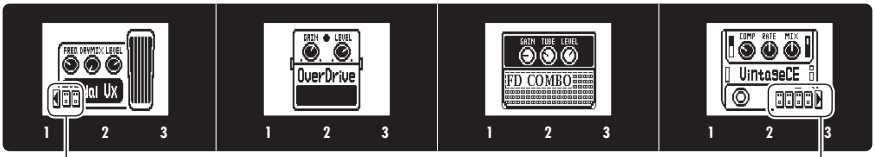
You can also scroll using the footswitches.

• Left: Press 1 and 2 simultaneously.

• Right: Press 3 and 4 simultaneously.



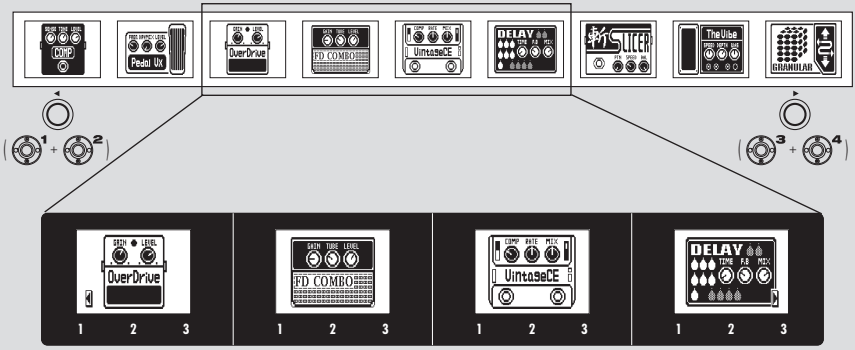
This shows there are more effects in this direction



This shows the number of effects hidden in this direction.

About scrolling the effects

With the GS, you can arrange and use up to nine effects—eight regular effects and one Z-Pedal effect. The display shows four of these effects at a time. By scrolling, you can move to different parts of the effect chain and view effects that might have been hidden.



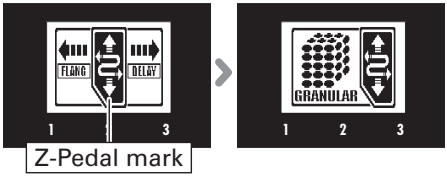
Using the Z-Pedal

1 To select a Z-Pedal effect

- Press ◄ SCROLL ► to show the Z-Pedal Effect.

- Press ▼ TYPE ▲.

- This changes the effect type.



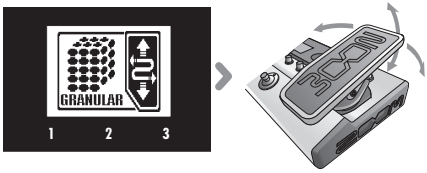
HINT

- A Z-Pedal mark appears on Z-Pedal effects.
- See "Z-Pedal Effect Types and Parameters" for information about the Z-Pedal effect types.

2 To set the Z-Pedal effect

- Select a Z-Pedal effect.

- Functions will be assigned to the Z-Pedal automatically.



NOTE

- If you choose an ordinary pedal effect, a function will be assigned automatically to the Z-Pedal up-down direction. See "Effect Types and Parameters" for the parameter that is assigned automatically.

3 To customize the Z-Pedal.

- Press ▼ TYPE ▲.

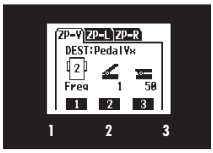
- The CUSTOM screen opens.

NOTE

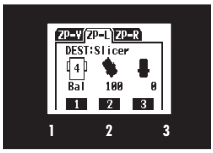
- By using the CUSTOM option, you can control effect parameters as you like with the Z-Pedal.
- See "Effect Types and Parameters" for the parameters that can be assigned.

■ To choose the pedal direction to be set

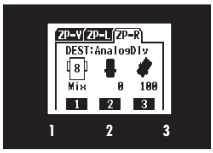
- Press PAGE ◫ ◯ to choose the pedal direction.



Up and down



Left



Right

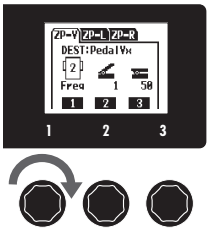
HINT

- The up and down direction can be used to turn an effect ON/OFF with the pedal switch.

■ To select the controlled parameter

- Turn 1 .

- The effect parameters that can be assigned are shown.



HINT

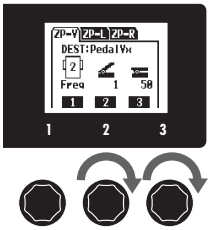
- INPUT VOL: Controls the input level.
- OUTPUT VOL: Controls the output level. (Does not affect the volume of the rhythm or looper).
- NO ASSIGN: No function is assigned to the current direction.

NOTE

- See "Effect types and parameters" for details about the functions that can be assigned for each effect.

■ Set the parameter range that the pedal can adjust.

- Turn 2 to set the minimum value.
- Turn 3 to set the maximum value.

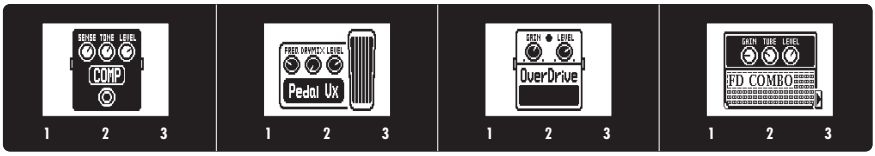


HINT

- The minimum value can be set higher than the maximum value. When set this way, pushing the pedal down decreases the effect, while letting it up increases the effect.

Selecting patches

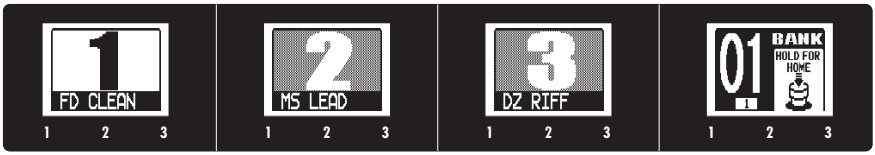
Confirm that the Home display is shown.



1 To activate patch selection

- Press and hold HOLD FOR PATCH 4 for a second.

- Effect 1–3 show patch numbers and names, and Effect 4 shows the bank number.



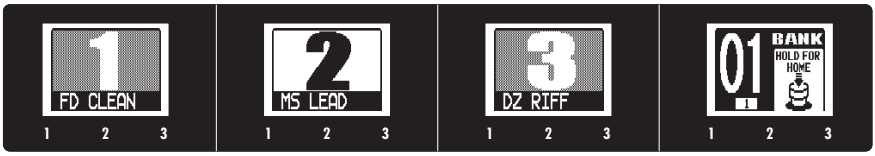
2 To change the patch

- Press 1, 2 or 3.

HINT

- You can also change patches using ▼PATCH SELECT▲.

- That patch changes.

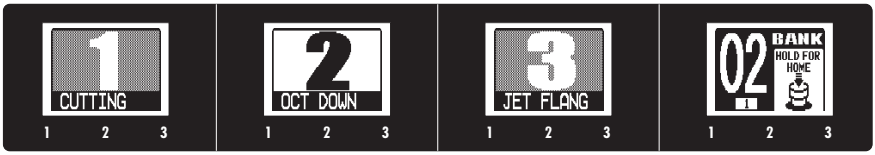


Selected patch

3 To change the bank

- Press 1 and 2 simultaneously to open the lower bank.
- Press 2 and 3 simultaneously to open the higher bank.
- Turn 1 of Effect 4.

- The bank number changes.

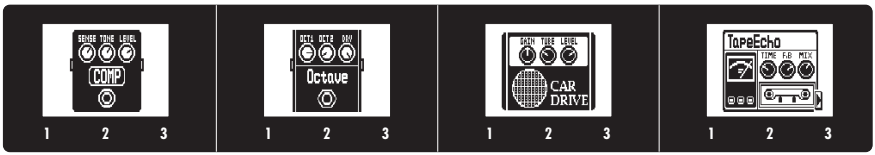


NOTE

- When pressing two footswitches at the same time, the sound could be affected by the footswitch that is pressed slightly earlier. To avoid this, do not make sound when switching banks.

4 To return to the Home Screens

- Press and hold HOLD FOR PATCH 4 for a second.



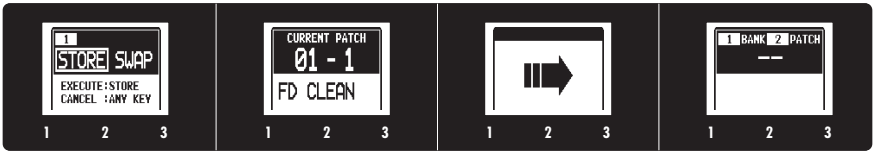
Storing Patches

The **GS** automatically saves settings when parameters are adjusted.

1 To store a patch or swap with a different patch

- Press STORE/SWAP .

- STORE/SWAP blinks and the screens appear as below.



Selected patch

Saved/swapped patch destination

2 To select whether to store or swap the patch

- Turn 1 on Effect 1.

Store

Swap

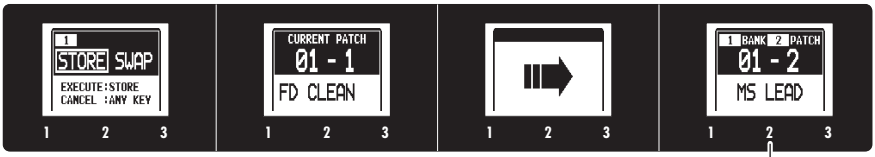
3 To set where to store or swap the patch

■ To change the patch number where stored/swapped

- Turn 2 of Effect 4.

NOTE

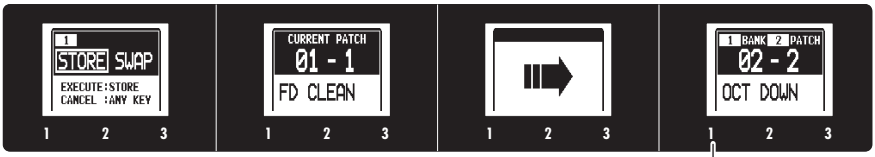
- The currently selected patch cannot be set as the destination.
- The current setting values are automatically saved.



Change the patch number

■ To change the bank where stored/swapped

- Turn 1 of Effect 4.



Change the bank

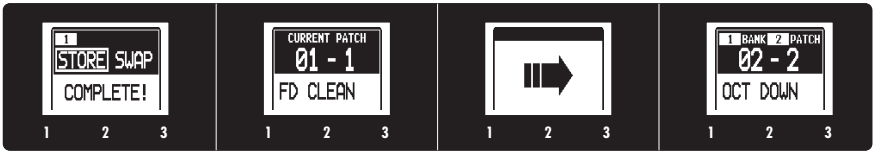
4 To complete patch storing/swapping

- Press STORE/SWAP .

HINT

- To cancel this, press any key instead of STORE/SWAP .

- After "COMPLETE!" appears on the display, the stored/swapped patch opens.



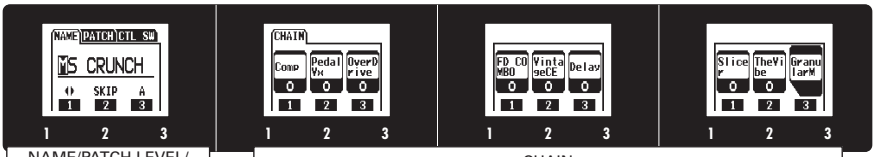
Setting patch-specific parameters

1 To activate the TOTAL menu

- Press TOTAL.

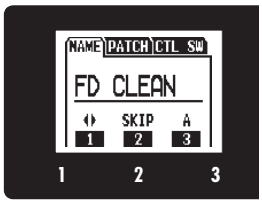
NOTE

- Settings made for TOTAL parameters are saved separately for each patch.
- See page 19 for how to use the CHAIN function (effect reordering).



2 To change the patch name

- Turn 1, 2 and 3 of Effect 1.



1 : Turn 1 to move the cursor.

SKIP 2 : Turn 2 to change the type of character/symbol.

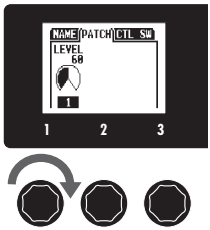
A 3 : Turn 3 to change the character.

NOTE

- The following characters and symbols can be used.
  ! # $ % & ' () +, -. ; = @ [] ^ _ ` { } ~A–Z, a–z, 0–9, (space)

3 To adjust the patch level

- Turn 1 on Effect 1.



NOTE

- The setting range is 0–120.

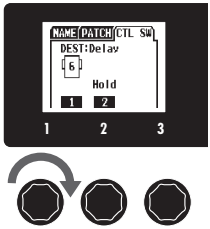
HINT

- To change the overall volume of all patches, adjust the master level (see page 20).

4 To set an optional footswitch function

- Press PAGE and turn 1 of Effect 1.

- Effect functions that can be assigned are shown.



HINT

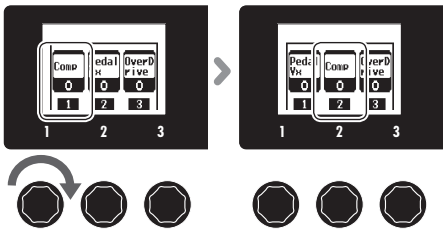
- BYPASS/MUTE: Use to bypass or mute the effect.
- TAP TEMPO: Press the footswitch repeatedly at the desired tempo to set the tempo used for rhythms, the looper and effects.
- NO ASSIGN: No function is assigned to the footswitch.
- If the selected parameter has multiple functions, use 2 to select one.

NOTE

- In order to use the function set, the corresponding effect must also be ON.
- See "Effect types and parameters" for details about the functions that can be assigned for each effect.
- You can also connect an expression pedal (FP01/FP02) and use it to control the volume.

5 To change the order of the effects

- Turn 1, 2 and 3 of Effects 2–4 to change effect positions.



HINT

- Effects that are OFF appear gray.

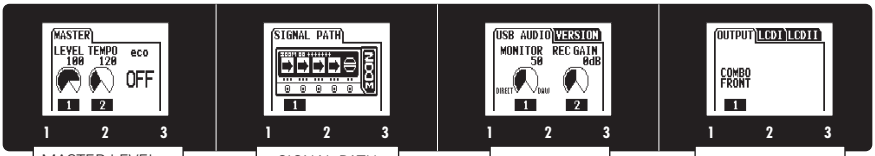
6 To exit the TOTAL menu

- Press TOTAL.

Changing Various Settings

1 To activate the GLOBAL menu

• Press GLOBAL .



MASTER LEVEL
MASTER TEMPO
eco

SIGNAL PATH

USB AUDIO
VERSION

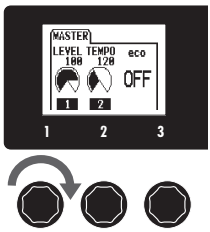
OUTPUT
LCD CONTRAST

NOTE

- Global parameter settings affect all patches.

2 To adjust the master level

• Turn 1 of Effect 1.

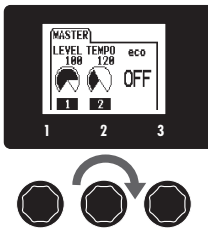


NOTE

- The setting range is 0–120.

3 To set the master tempo

• Turn 2 of Effect 1.

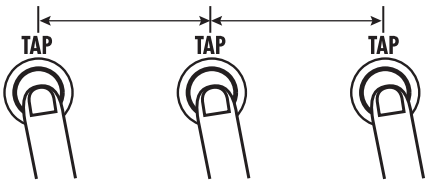


NOTE

- The setting range is 40–250.
- This tempo setting is used by every effect, rhythms and the looper.

■ To set the tempo by tapping

• Press TAP two or more times at the desired tempo.

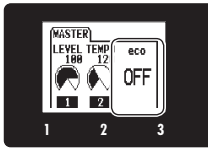


HINT

- You can also set the tempo using an FS01 footswitch (sold separately). (See page 19.)

4 To check the eco mode status

• The eco mode ON/OFF setting is shown to the right of the master tempo.



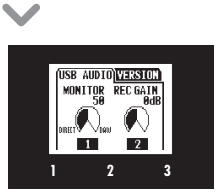
5 To change the direction of the signal flow

• Turn 1 of Effect 2.

• This changes the signal flow direction.

6 To adjust the USB audio monitoring balance

• Turn 1 of Effect 3.

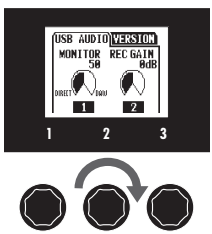


NOTE

- This adjusts the balance between the signal from a connected computer (DAW) and the signal input and processed through the unit (DIRECT).
- The setting range is 0–100.
- Set this to 0 to monitor only the DIRECT signal or 100 to monitor only the DAW (computer) software signal.

7 To adjust the recording level

• Turn 2 on Effect 3.



NOTE

- This adjusts the level of the signal sent to the DAW software (computer).
- The setting range is ±6 dB.

8 To view the firmware versions

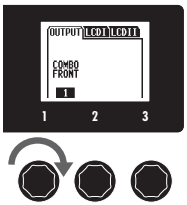
- Press PAGE ◯ of Effect 3.

HINT

- Check the ZOOM website (http://www.zoom.co.jp) for the latest firmware versions.

9 To select the connected equipment

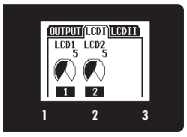
- Turn 1 ◯ on Effect 4.



Parameter value	Meaning
DIRECT	Use when connected to headphones or monitor speakers
COMBO FRONT	Use when connected to an ordinary combo amp input
STACK FRONT	Use when connected to an ordinary stack amp input
COMBO POWER AMP	Use when connected to an ordinary combo amp return
STACK POWER AMP	Use when connected to an ordinary stack amp return

10 To adjust the contrast of the displays

- Press PAGE ◯ of Effect 4 to open the LCDI or LCDII tab.
- Turn ◯ on LCD1–LCD4.



Page	Indicator	Display adjusted
LCDI	LCD1	Effect 1
	LCD2	Effect 2
LCDII	LCD3	Effect 3
	LCD4	Effect 4

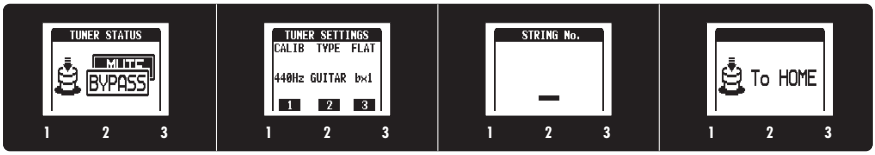
11 To exit the GLOBAL menu

- Press GLOBAL ◯.

Using the Tuner

1 To activate the tuner

- Press and hold HOLD FOR TUNER 3 for a second.

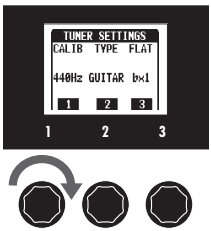


HINT

- Press 1 to switch between BYPASS and MUTE settings.

2 To change the tuner's standard pitch

- Turn 1 of Effect 2.

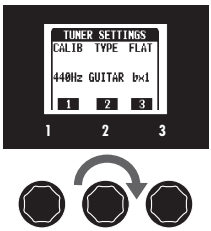


NOTE

- The standard pitch for middle A can be set to 435–445 Hz.
- The standard pitch is remembered even when the POWER is OFF.

3 To select the tuner type

- Turn 2 of Effect 2.



CHROMATIC

The chromatic tuner shows the nearest pitch name (semitone) and how far the input sound is from that pitch.

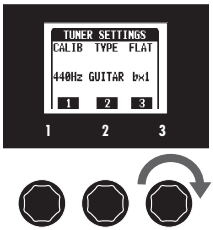
Other tuner types

Depending on the selected type, the nearest string name and how far the sound input is from that pitch are shown. You can select from the following tunings.

Display	Meaning	String number/Note name						
		7	6	5	4	3	2	1
GUITAR	Standard tuning for guitars, including 7-string guitars	B	E	A	D	G	B	E
OPEN A	In open A tuning, the open strings make an A chord	-	E	A	E	A	C#	E
OPEN D	In open D tuning, the open strings make a D chord	-	D	A	D	F#	A	D
OPEN E	In open E tuning, the open strings make an E chord	-	E	B	E	G#	B	E
OPEN G	In open G tuning, the open strings make a G chord	-	D	G	D	G	B	D
DADGAD	This alternate tuning is often used for tapping, etc.	-	D	A	D	G	A	D

4 To use a drop tuning

- Turn 3 on Effect 2.



NOTE

- You can drop the tuning by one (♭ ×1), two (♭ ×2) or three (♭ ×3) semitones.
- Drop tuning is not possible when the TYPE is set to CHROMATIC.

5 To tune a guitar

- Play the open string that you want to tune and tune it.

■ Chromatic tuner

The name of the nearest note and the pitch accuracy are shown.

Flat | Correct pitch | Sharp

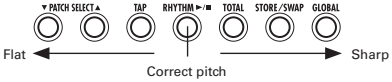
■ Other tuners

The number of the nearest string and the pitch accuracy are shown.

Flat | Correct pitch | Sharp

HINT

- The keys above the displays also light to show the pitch accuracy.



6 To end tuning

- Press 2, 3 or 4.

Using Rhythms

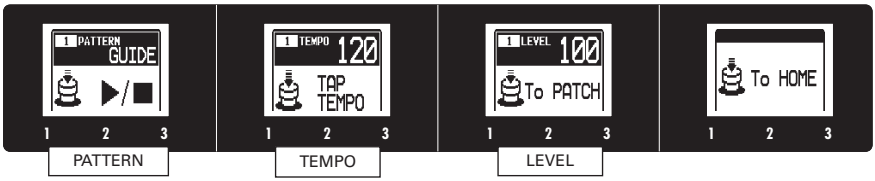
1 To activate a rhythm

- Press RHYTHM ▶/■ .

HINT

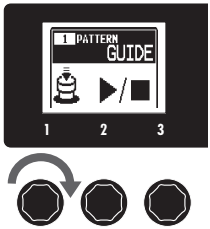
- You can use a rhythm pattern while using the looper.

- Rhythm pattern playback starts and the rhythm setting screen opens.



2 To select the rhythm pattern

- Turn 1 of Effect 1.

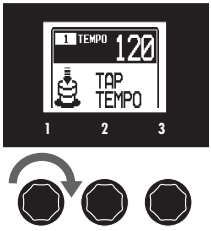


NOTE

- See page 63 for types of patterns.

3 To adjust the tempo

- Turn 1 of Effect 2.



HINT

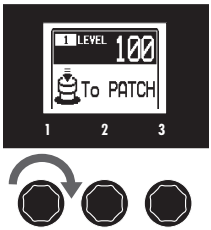
- You can also set the tempo using 2 or TAP.

NOTE

- The setting range is 40–250.
- This tempo setting is used by every effect, rhythms and the looper.

4 To adjust the rhythm volume

- Turn 1 on Effect 3.



NOTE

- The setting range is 0–100.

5 To stop the rhythm

- Press 1.

HINT

- Press 1 again to start playback of the rhythm again.

6 To complete setting the rhythm

■ To stop the rhythm and return to the previous screen

- Press RHYTHM ►/■.

■ To select a patch while keeping the rhythm playing

- Press 3.

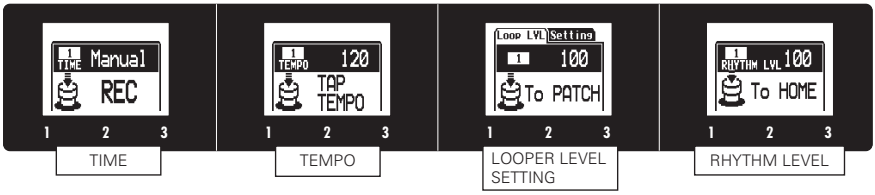
■ To return to the Home Screens while keeping the rhythm playing

- Press 4.

Using the Looper

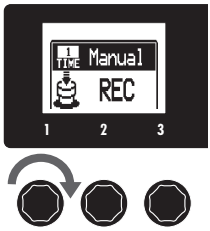
1 To activate the Looper

- Press and hold HOLD FOR LOOPER 1 for a second.



2 To set the recording time

- Turn 1 of Effect 1.



Manual
Use the footswitch to start and stop recording.

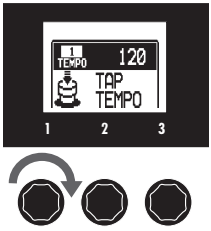
Note mark
Set the recording time by setting the tempo and the number of quarter notes.

NOTE

- The looper can record 1.5–60 seconds (30 seconds when UNDO is enabled).
- If the setting would not fall in this range, it will automatically be adjusted.
- Changing the TIME setting will erase the currently recorded loop.

3 To adjust the tempo

- Turn 1 of Effect 2.



HINT

- You can also set the tempo using TAP.
- If no loop has been recorded yet, you can also set the tempo by tapping 2.

NOTE

- The setting range is 40–250.
- Changing the tempo will erase the currently recorded loop.
- This tempo setting is used by every effect, rhythms and the looper.

4 To record a phrase and play it back

- Press 1.

Recording standby → Recording →→→ Loop playing

■ If set to "Manual"

- When 1 is pressed again or the maximum recording time is reached, loop playback starts (and "PLAY" appears on the display).

■ If set to a note mark

- Recording continues for the set time and then loop playback starts (and "PLAY" appears on the display).

HINT

- During recording, press 2 to cancel recording.

NOTE

- When using a rhythm, recording will start after the precount.
- When using a rhythm, the loop timing will be quantized, so even if you stop the loop recording a little out of time, the loop end point will be adjusted to match the tempo correctly.

5 To stop loop playback

- Press 2.

6 To overdub a recorded loop

■ To start overdubbing

- During loop playback, press 

.

Loop playing

Overdubbing

■ To end overdubbing

- Press 

again.

Overdubbing

Loop playing

7 To erase the loop

- Press and hold 

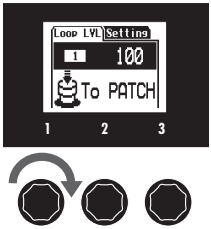
for a second.

- "CLEAR" appears on the display.

8 To adjust the loop volume

■ To adjust the volume of the looped phrase

- Turn 1 of Effect 3.

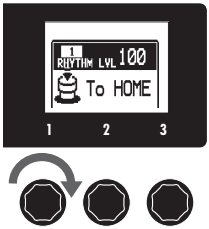


NOTE

- The setting range is 0–100.

■ To adjust the volume of the rhythm

- Turn 1 of Effect 4.



NOTE

- The setting range is 0–100.

9 To view other screens

■ You can select patches while a loop is playing

- Press 3.

■ To return to the Home Screens while a loop is playing

- Press 4.

NOTE

- Returning to the Home Screens will not erase the loop.
- Turning the power OFF will erase the loop.

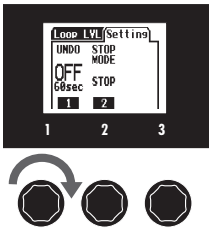
NEXT ›››

10 To change the looper settings

- Press PAGE ◯ of Effect 3.

■ To activate the UNDO function

- Turn 1 ◯ on Effect 3.



NOTE

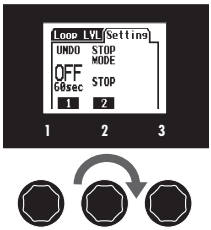
- When Undo is ON, the maximum loop recording time is limited to 30 seconds.

HINT

- When UNDO is ON, you can cancel (undo) the last overdubbing by pressing 1 ◯ for a second. After undoing, you can recover the cancelled overdub (redo) by pressing 1 ◯ for a second again.

■ To select the STOP MODE

• Turn 2 of Effect 3.



STOP MODE	How loop playback stops
STOP	Playback stops immediately
FINISH	Playback stops after the loop plays to its end
FADE OUT	Playback stops after fading out

HINT

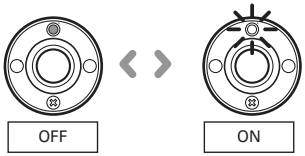
• Even when set to FINISH or FADEOUT, you can stop loop playback immediately by pressing 2 again.

Using the TUBE BOOSTER

1 To turn the TUBE BOOSTER ON/OFF

- Press  of the TUBE BOOSTER.

- This turns the TUBE BOOSTER ON or OFF.

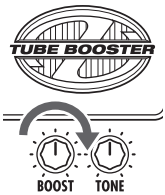


NOTE

- While the tube is warming up, the TUBE BOOSTER might not make any sound for about 5 seconds.
- Signals recorded by USB Audio cannot be amplified by the TUBE BOOSTER.
- The TUBE BOOSTER ON/OFF setting is not saved. It is always OFF when the unit starts up.

2 To adjust the amount of boost from the TUBE BOOSTER

- Turn 



NOTE

- The TUBE BOOSTER provides 0–16 dB of boost.

3 To adjust the TUBE BOOSTER tone

- Turn 

NOTE

- The more the TONE knob is turned left, the more high frequencies are suppressed.

Using Audio Interface Functions

This unit can be used with computers running the following operating systems

■ Compatible OS

Windows

Windows® XP SP3 (32bit) or newer

Windows® Vista SP1 (32bit, 64bit) or newer

Windows® 7 (32bit, 64bit)

32bit: Intel® Pentium® 4 1.8GHz or faster, RAM 1GB or more

64bit: Intel® Pentium® DualCore 2.7GHz or faster, RAM 2GB or more

Mac

OS X 10.5/10.6/10.7

Intel® CoreDuo 1.83GHz or faster

RAM 1GB or more

■ Quantization (bit-rate)

16-bit

■ Sampling frequency

44.1kHz

For details about recording, playback and other functions, please see the included startup guide.

HINT

- You can adjust the balance between the GS and computer signals. (See page 22.)
- You can adjust the recording level. (See page 22.)

NOTE

- To monitor the signal of your connected guitar after it has passed through your DAW software, set USB AUDIO MONITOR balance to 100. (See page 22.)
  At other settings, the output signal will sound like a flanger effect is being used.

Updating the firmware

To download the latest firmware

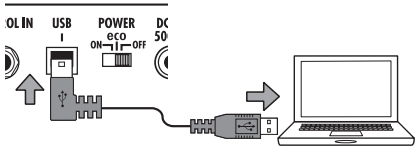
- Visit the ZOOM Website (http://www.zoom.co.jp).

HINT

- Open the GLOBAL menu to check the current firmware versions. (See page 23.)

1 To use the version updating function

- Confirm that the POWER switch is set to OFF and the AC adapter is connected.
- Connect the G5 to a computer using a USB cable.



- While pressing both 1 and 2, set the POWER switch to ON.
- The VERSION UPDATE screen appears.

2 To update the firmware

- Launch the version update application on your computer, and execute the update.

NOTE

- Do not disconnect the USB cable while the firmware is being updated.

HINT

- See the ZOOM website for instructions about how to use the application.

3 To complete updating

- When the GS has finished updating, "COMPLETE!" appears on its display.

- Set the POWER switch to OFF.

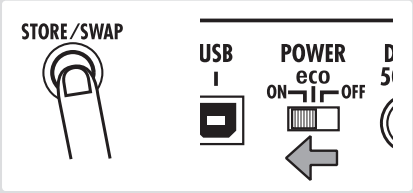
HINT

- Updating the firmware version will not erase saved patches.

Restoring the GS to its factory default settings

1. To use the All Initialize function

- While pressing STORE/SWAP, set the POWER switch to ON.



- The All Initialize screen appears.

2. To execute the All Initialize function

- Press STORE/SWAP.

NOTE

- Press any key other than STORE/SWAP to cancel.

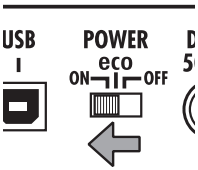
HINT

- Executing the All Initialize function will restore all the settings of the GS, including its patches, to factory defaults. Do not use this function unless you are certain that you want to do this.

Adjusting the Z-Pedal

1 To calibrate its sensitivity

- While pressing GLOBAL, set the POWER switch to ON.

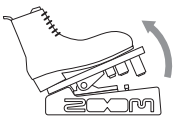


NOTE

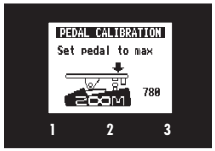
- Calibrate the pedal if:
  - Pressing the pedal does not have much effect.
  - The volume or tone changes too much even when only pressing the pedal lightly.

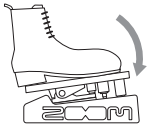
- Operate the Z-Pedal in the following order, pressing STORE/SWAP after each step.

1.

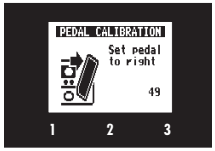


2.

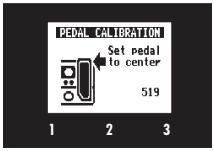




3.



4.



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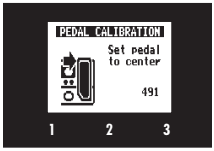
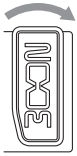




- When calibration is over, "OK!" appears on the screen and play mode starts.

HINT

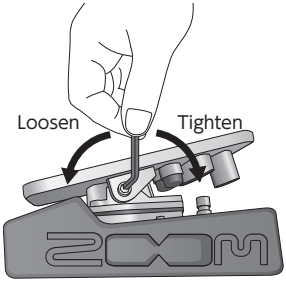
- If "ERROR!" appears, restart calibration from the beginning.

2 To adjust the torque

You can use a 5mm hex key (Allen wrench) to adjust the vertical and horizontal torque of the Z-Pedal.

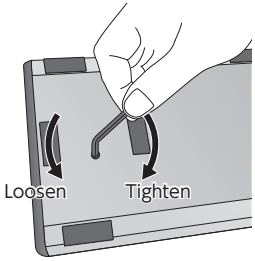
■ To adjust the vertical torque

- Insert the hex key into the vertical torque adjustment screw on the side of the pedal. Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.



■ To adjust the horizontal torque

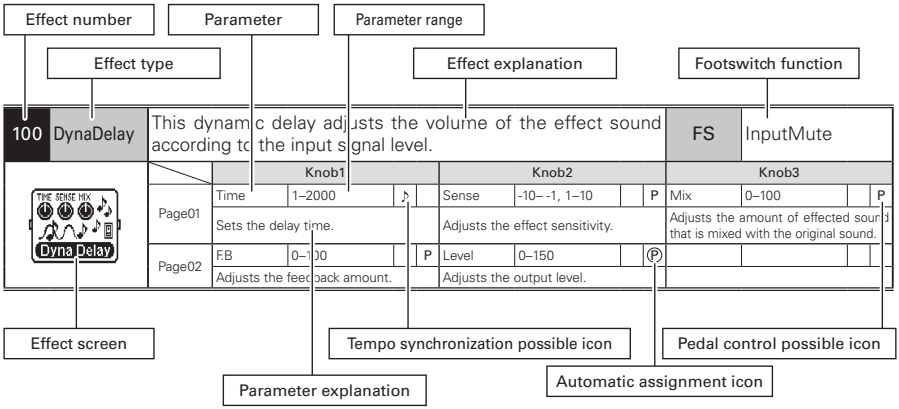
- Insert the hex key into the horizontal torque adjustment screw on the bottom of the pedal. Turn it clockwise to tighten the pedal, and turn it counterclockwise to loosen the pedal.



NOTE

- Be careful when loosening a torque adjustment screw, because if you loosen it too much, it could come off inside the unit, making it impossible to hold the pedal in place.

Effect Types and Parameters



■ Effect Types and Parameters

001 Comp

This compressor in the style of the MXR Dyna Comp.

	Knob1		Knob2		Knob3	
Page01	Sense	0–10 P	Tone	0–10	Level	0–150 P
	Adjusts the compressor sensitivity.		Adjusts the tone.		Adjusts the output level.	
Page02	ATTCK	Slow, Fast				
	Sets compressor attack speed to Fast or Slow.					

002 RackComp

This compressor allows more detailed adjustment than COMP.

	Knob1		Knob2		Knob3	
Page01	THRSH	0–50 P	Ratio	1–10	Level	0–150 P
	Sets the level that activates the compressor.		Adjusts the compression ratio.		Adjusts the output level.	
Page02	ATTCK	1–10				
	Adjusts the compressor attack rate.					

003 M Comp

This compressor provides a more natural sound.

	Knob1		Knob2		Knob3	
Page01	THRSH	0–50 P	Ratio	1–10	Level	0–150 P
	Sets the level that activates the compressor.		Adjusts the compression ratio.		Adjusts the output level.	
Page02	ATTCK	1–10				
	Adjusts the compressor attack rate.					

004 OptComp

This compressor is in the style of an APHEX Punch Factory.

	Knob1		Knob2		Knob3	
Page01	Drive	0–10	Tone	0–100	Level	0–150 P
	Adjusts the depth of the compression.		Adjusts the tone.		Adjusts the output level.	
Page02						

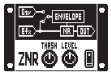
005 SlowATTCK

This effect slows the attack of each note, resulting in a violin-like performance.

	Knob1		Knob2		Knob3	
Page01	Time	1–50 P	Curve	0–10 P	Level	0–150 P
	Adjusts the attack time.		Set the curve of volume change during attack.		Adjusts the output level.	
Page02						

006 ZNR

ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.



	Knob1		Knob2		Knob3	
Page01	THRSH	1–25 P	DETCT	GtrIn, EfxIn	Level	0–150 P
	Adjusts the effect sensitivity.		Sets control signal detection level.		Adjusts the output level.	
Page02						

007 NoiseGate

This is a noise gate that cuts the sound during playing pauses.

	Knob1		Knob2		Knob3	
Page01	THRSH	1–25 P	Level	0–150 P		
	Adjusts the effect sensitivity.		Adjusts the output level.			
Page02						

008 DirtyGate

This vintage style gate features a characteristic way of closing.

	Knob1		Knob2		Knob3	
Page01	THRSH	1–25 P	Level	0–150 P		
	Adjusts the effect sensitivity.		Adjusts the output level.			
Page02						

009 GraphicEQ

This unit has a six band equalizer.

	Knob1		Knob2		Knob3	
Page01	160Hz	-12–12	400Hz	-12–12	800Hz	-12–12
	Boosts or cuts the low (160 Hz) frequency band.		Boosts or cuts the low-middle (400 Hz) frequency band.		Boosts or cuts the middle (800 Hz) frequency band.	
Page02	3.2kHz	-12–12	6.4kHz	-12–12	12kHz	-12–12
	Boosts or cuts the high (3.2 kHz) frequency band.		Boosts or cuts the extremely high (6.4 kHz) frequency band.		Boosts or cuts the harmonics (12 kHz) frequency band.	
Page03	Level	0–150 P				
	Adjusts the output level.					

010 ParaEQ

This is a 2-band parametric equalizer.

	Knob1		Knob2		Knob3	
Page01	Freq1	20Hz–20kHz	Q1	0.5, 1, 2, 4, 8, 16	Gain1	-12–12
	Adjusts center frequency of EQ1.		Adjusts EQ1 Q.		Adjusts EQ1 gain.	
Page02	Freq2	20Hz–20kHz	Q2	0.5, 1, 2, 4, 8, 16	Gain2	-12–12
	Adjusts center frequency of EQ2.		Adjusts EQ2 Q.		Adjusts EQ2 gain.	
Page03	Level	0–150 P				
	Adjusts the output level.					

011 Exciter

Adjusts the depth of the compression.

	Knob1		Knob2		Knob3	
Page01	Bass	0–100	Trebl	0–100	Level	0–150 P
	Adjusts the amount of low-frequency phase correction.		Adjusts the amount of high-frequency phase correction.		Adjusts the level of the signal after it has passed through the module.	
Page02						

012 CombFLTR

This effect uses the comb filter that results from fixing the modulation of the flanger like an equalizer.

	Knob1		Knob2		Knob3	
Page01	Freq	1–50 P	Reso	-10–0–10 P	Mix	0–100 P
	This sets the emphasized frequency.		Adjusts the intensity of the resonance sound of the effect.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	HiDMP	0–10	Level	0–150 P		
	Adjusts the treble attenuation of the effect sound.		Adjusts the output level.			

NEXT ›››

Effect Types and Parameters

013 AutoWah

This effect varies wah in accordance with picking intensity.

	Knob1	Knob2	Knob3
Page01	Sense -10–1, 1–10 P Adjusts the sensitivity of the effect.	Reso 0–10 P Adjusts the intensity of the resonance sound.	Level 0–150 P Adjusts the output level.
Page02			

014 Resonance

This effect varies the resonance filter frequency according to picking intensity.

	Knob1	Knob2	Knob3
Page01	Sense -10–1, 1–10 P Adjusts the sensitivity of the effect.	Reso 0–10 P Adjusts the intensity of the resonance sound.	Level 0–150 P Adjusts the output level.
Page02			

015 Cry

This effect varies the sound like a talking modulator.

	Knob1	Knob2	Knob3
Page01	Range 1–10 P Adjusts the frequency range processed by the effect.	Reso 0–10 P Adjusts the intensity of the modulation resonance sound.	Sense -10–1, 1–10 P Adjusts the sensitivity of the effect.
Page02	Bal 0–100 P Adjusts the balance between original and effect sounds.	Level 0–150 P Adjusts the output level.	

016 SlowFLTR

The frequency of this filter effect changes, triggered by picking.

	Knob1	Knob2	Knob3
Page01	Time 1–50 P Sets the time taken to change the sound.	Curve 0–10 P Adjusts the curve of the sound change.	Level 0–150 P Adjusts the output level.
Page02	Reso 0–10 P Adjusts the intensity of the modulation resonance.	Chara 2Pole,4Pole Adjusts amount of filter applied.	DRCTN Open,Close Sets the direction of the change.

017 M-Filter

This envelope filter has the flavor of a MOOG MF-101 low pass filter and can be set in a wide range.

	Knob1	Knob2	Knob3
Page01	Freq 0–100 P Sets minimum frequency of envelope filter.	Sense 0–10 Sets effect sensitivity.	Reso 0–10 P Sets effect resonance.
Page02	Type HPF, BPF, LPF Sets filter type.	Chara 2Pole, 4Pole Adjusts amount of filter applied.	VLCTY Fast, Slow Sets speed of filter action.
Page03	Bal 0–100 P Adjusts the balance between original and effect sounds.	Level 0–150 P Adjusts the output level.	

018 Step

This special effect gives the sound a stepped quality.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 Sets the depth of the modulation.	Rate 0–50 ♪ P Sets the speed of the modulation.	Reso 0–10 P Adjusts the intensity of the modulation resonance sound.
Page02	Shape 0–10 Adjusts the effect envelope.	Level 0–150 P Adjusts the output level.	

019 SeqFLTR

The sequence filter has the flavor of a Z.Vex Seek-Wah.

	Knob1	Knob2	Knob3
Page01	Step 2–8 Adjusts number of sequence steps.	PTTRN 1–8 Sets effect pattern.	Speed 1–50 ♪ P Sets modulation speed.
Page02	Shape 0–10 Sets effect sound envelope.	Reso 0–10 P Sets effect resonance.	Level 0–150 P Adjusts the output level.

020 RndmFLTR

This filter effect changes character randomly.

	Knob1				Knob2				Knob3			
Page01	Speed	1–50	♪	P	Range	0–100		P	Reso	0–10		P
	Sets modulation speed.				Adjusts frequency range affected.				Sets effect resonance.			
Page02	Type	HPF, BPF, LPF			Chara	2Pole, 4Pole			Bal	0–100		P
	Sets filter type.				Adjusts amount of filter applied.				Adjusts the balance between original and effect sounds.			
Page03	Level	0–150		P								
	Adjusts the output level.											

021 fCycle

This filter effect changes tone characteristics cyclically.

	Knob1				Knob2				Knob3			
Page01	Rate	1–50	♪	P	Wave	Sine,Tri, SawUp.SawDn			Level	0–150		P
	Sets the speed of the modulation.				Sets the modulation waveform.				Adjusts the output level.			
Page02	Depth	0–100		P	Reso	0–10		P				
	Sets the depth of the modulation.				Adjusts the intensity of the modulation resonance.							

022 Booster

The booster increases signal gain to make the sound more powerful.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

023 OverDrive

Simulation of the Boss OD-1, the compact effect box that was the first to take the "overdrive" title.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

024 T Scream

Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

025 Governor

Simulation of the Guv'nor distortion effect from Marshall.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

026 Dist+

Simulation of the MXR distortion+ effect that made distortion popular worldwide.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

027 Dist 1

Simulation of the Boss DS-1 distortion pedal, which has been a long-seller.

	Knob1				Knob2				Knob3			
Page01	Gain	0–100		P	Tone	0–100			Level	0–150		P
	Adjusts the gain.				Adjusts the tone.				Adjusts the output level.			
Page02												

NEXT ›››

028 Squeak

Simulation of the popular Pro Co Rat famous for its edgy distortion sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

029 FuzzSmile

Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

030 GreatMuff

Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

031 MetalWRLD

Simulation of the Boss Metal Zone, which is characterized by long sustain and a powerful lower midrange.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

032 HotBox

Simulation of the compact Matchless Hotbox pre-amplifier with a built-in tube.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

033 Z Clean

ZOOM original unadorned clean sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

034 Z MP1

An original sound created by merging characteristics of an ADA MP1 and a MARSHALL JCM800.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

035 Z Bottom

A high gain sound that emphasizes low and middle frequencies.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100	P	Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

036 Z Dream

A high gain sound for lead playing based on the Mesa Boogie Road King Series II Lead channel.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

037 Z Scream

An original high gain sound balanced from low to high frequencies.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

038 Z Neos

A crunch sound modeled on the sound of a modified British class A combo amplifier.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

039 Z Wild

A high gain sound with even more overdrive boost.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

040 Lead

Lead a bright and smooth distortion sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

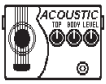
041 ExtremeDS

This distortion effect boasts the highest gain in the world.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tone	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.		
Page02									

042 Aco.Sim

This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.



	Knob1			Knob2			Knob3		
Page01	Top	0–100	P	Body	0–100		Level	0–150	P
	Adjusts the unique string tone of acoustic guitars.			Adjusts the body resonance of acoustic guitars.			Adjusts the output level.		
Page02									

043 FD COMBO

Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

NEXT ›››

044 DELUXE-R

This models the sound of a Fender Deluxe Reverb made in 1965.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

045 FD VIBRO

Modeled sound of a '63 Fender Vibroverb.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

046 US BLUES

Crunch sound of a Fender Tweed Bassman.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

047 VX COMBO

Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

048 VX JMI

This simulates the sound of an early model of a class-A British combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

049 BG CRUNCH

Crunch sound of a Mesa Boogie MkIII combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

050 MATCH 30

Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

051 CAR DRIVE

This models the sound of a Carr Mercury high-end small combo amp.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

052 TW ROCK

This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

053 TONE CITY

This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

054 HW STACK

Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

055 TANGERINE

This models the Orange Graphic 120 with its unique design and sound.

	Knob1			Knob2			Knob3		
Page01	Gain	0–100	P	Tube	0–100		Level	0–150	P
	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
Page02	Trebl	0–100		Middl	0–100		Bass	0–100	
	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
Page03	Prese	0–100		CAB	See Table 1				
	Adjusts volume of super-high frequencies.			Selects cabinet.					

Effect Types and Parameters

056 B-BREAKER

This models the sound of a Marshall 1962 Bluesbreaker combo amp.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

057 MS CRUNCH

The crunch sound of the Marshall 1959 that has given birth to many legends.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

058 MS 1959

This models the sound of a Marshall 1959 Plexi made in 1969.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

059 MS DRIVE

The high gain sound of a JCM2000 Marshall stack amp.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

060 BGN DRIVE

This simulates the lead sound from channel 3 of a Bogner Ecstasy.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

061 BG DRIVE

The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

062 DZ DRIVE

The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

063 ALIEN

This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

064 REVO-1

This simulates the high-gain sound of a Krank Revolution 1 Plus.

	Knob1		Knob2		Knob3	
Page01	Gain	0–100 P	Tube	0–100	Level	0–150 P
	Adjusts the gain.		Adjusts tube amp compression.		Adjusts the output level.	
Page02	Trebl	0–100	Middl	0–100	Bass	0–100
	Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
Page03	Prese	0–100	CAB	See Table 1		
	Adjusts volume of super-high frequencies.		Selects cabinet.			

065 Tremolo

This effect varies the volume at a regular rate.

	Knob1		Knob2		Knob3	
Page01	Depth	0–100 P	Rate	0–50 ♪ P	Level	0–150 P
	Adjust the depth of the modulation.		Adjusts the rate of the modulation.		Adjusts the output level.	
Page02	Wave	UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9 P				
	Sets the modulation waveform.					

066 DuoTrem

This effect combines two tremolos.

	Knob1		Knob2		Knob3	
Page01	RateA	0–50 ♪ P	RateB	0–50 ♪ P	Level	0–150 P
	Adjusts speed of LFO A modulation.		Adjusts speed of LFO B modulation.		Adjusts the output level.	
Page02	DPT_A	0–100 P	DPT_B	0–100 P	Link	Seri, Para, STR
	Adjusts depth of LFO A modulation.		Adjusts depth of LFO B modulation.		Sets how the two tremolos are connected.	
Page03	WaveA	UP 0–UP 9 , DWN 0– DWN 9 , TRI 0–TRI 9	WaveB	UP 0–UP 9 , DWN 0– DWN 9 , TRI 0–TRI 9		
	Sets the modulation waveform of LFO A.		Sets the modulation waveform of LFO B.			

067 Slicer

This effect creates a rhythmical sound by continuously slicing the input.

	Knob1		Knob2		Knob3	
Page01	PTTRN	1–20	Speed	1–50 ♪ P	Bal	0–100 P
	Sets effect pattern.		Sets modulation speed.		Adjusts the balance between original and effect sounds.	
Page02	THRSH	0–50	Level	0–150 P		
	Adjusts effect threshold.		Adjusts the output level.			

068 Phaser

This effect adds a phasing variation to the sound.

	Knob1				Knob2				Knob3			
Page01	Rate	1–50	♪	P	Color	4 STG, 8 STG, inv 4, inv 8		P	Level	0–150		P
	Sets the speed of the modulation.				Sets the tone of the effect type.				Adjusts the output level.			
Page02												

069 DuoPhase

This effect combines two phasers.

	Knob1				Knob2				Knob3			
Page01	RateA	1–50	♪	P	RateB	1–50, SyncA, RvrsA		P	Level	0–150		P
	Adjusts speed of LFO A modulation.				Adjusts speed of LFO B modulation.				Adjusts the output level.			
Page02	ResoA	0–10		P	ResoB	0–10		P	Link	Seri, Para, STR		
	Adjusts resonance of LFO A modulation.				Adjusts resonance of LFO B modulation.				Sets how two phasers are connected.			
Page03	DPT_A	1–100		P	DPT_B	1–100		P				
	Adjusts depth of LFO A modulation.				Adjusts depth of LFO B modulation.							

070 WarpPhase

This phaser has a one way effect.

	Knob1				Knob2				Knob3			
Page01	Speed	1–50	♪	P	Reso	0–10		P	Level	0–150		P
	Sets modulation speed.				Sets effect resonance.				Adjusts the output level.			
Page02	DRCTN	Go, Back										
	Sets direction of warping.											

071 Chorus

This effect mixes a shifted pitch with the original sound to add movement and thickness.

	Knob1				Knob2				Knob3			
Page01	Depth	0–100			Rate	1–50		P	Mix	0–100		P
	Sets the depth of the modulation.				Sets the speed of the modulation.				Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	Tone	0–10			Level	0–150		P				
	Adjusts the tone.				Adjusts the output level.							

072 Detune

By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.

	Knob1				Knob2				Knob3			
Page01	Cent	-25–25			PreD	0–50			Mix	0–100		P
	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.				Sets the pre-delay time of the effect sound.				Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	Tone	0–10			Level	0–150		P				
	Adjusts the tone.				Adjusts the output level.							

073 VintageCE

This is a simulation of the BOSS CE-1.

	Knob1				Knob2				Knob3			
Page01	Comp	0–9			Rate	1–50		P	Mix	0–100		P
	Sets the sensitivity of the compressor.				Sets the speed of the modulation.				Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	Level	0–150		P								
	Adjusts the output level.											

074 StereoCho

This is a stereo chorus with a clear tone.

	Knob1				Knob2				Knob3			
Page01	Depth	0–100		P	Rate	1–50		P	Mix	0–100		P
	Sets the depth of the modulation.				Sets the speed of the modulation.				Adjusts the amount of effected sound that is mixed with the original sound.			
Page02	Tone	0–10			Level	0–150		P				
	Adjusts the tone.				Adjusts the output level.							

075 Ensemble

This is a chorus ensemble that features three-dimensional movement.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 1–50 P	Mix 0–100 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

076 VinFLNGR

This analog flanger sound is similar to an MXR M-117R.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 P	Rate 0–50 ♪ P	Reso -10–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the intensity of the modulation resonance.
Page02	PreD 0–50 P	Mix 0–100 P	Level 0–150 P
	Sets pre-delay time of effect sound.	Adjusts the amount of effected sound that is mixed with the original sound.	Adjusts the output level.

077 Flanger

This is a jet sound like an ADA flanger.

	Knob1	Knob2	Knob3
Page01	Depth 0–100 P	Rate 0–50 ♪ P	Reso -10–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the intensity of the modulation resonance.
Page02	PreD 0–50 P	Mix 0–100 P	Level 0–150 P
	Sets pre-delay time of effect sound.	Adjusts the amount of effected sound that is mixed with the original sound.	Adjusts the output level.

078 DynaFLNGR

The volume of the effect sound changes according to the input signal level with this dynamic flanger.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 0–50 ♪ P	Sense -10–1, 1–10 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the sensitivity of the effect.
Page02	Reso -10–10 P	Level 0–150 P	
	Adjusts the intensity of the modulation resonance.	Adjusts the output level.	

079 Vibrato

This effect automatically adds vibrato.

	Knob1	Knob2	Knob3
Page01	Depth 0–100	Rate 0–50 ♪ P	Bal 0–100 P
	Sets the depth of the modulation.	Sets the speed of the modulation.	Adjusts the balance between original and effect sounds.
Page02	Tone 0–10	Level 0–150 P	
	Adjusts the tone.	Adjusts the output level.	

080 Octave

This effect adds sound one octave and two octaves below the original sound.

	Knob1	Knob2	Knob3
Page01	Oct1 0–100 P	Oct2 0–100 P	Dry 0–100 P
	Adjusts the level of the sound one octave below the effect sound.	Adjusts the level of the sound two octaves below the effect sound.	Adjusts the volume of the unaffected sound.
Page02	Chara 0–100	Tone 0–10	Level 0–150 P
	Adjusts effect character.	Adjusts the tone.	Adjusts the output level.

081 PitchSHFT

This effect shifts the pitch up or down.

	Knob1	Knob2	Knob3
Page01	Shift -12–12 , 24	Tone 0–10	Bal 0–100 P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	Adjusts the tone.	Adjusts the balance between original and effect sounds.
Page02	Fine -25–25	Level 0–150 P	
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	Adjusts the output level.	

NEXT ›››

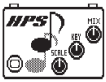
082 MonoPitch

This is a pitch shifter with little sound variance for monophonic (single note) playing.

	Knob1		Knob2		Knob3		
Page01	Shift	-12 – 12 , 24	Tone	0–10	Bal	0–100	P
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.		Adjusts the tone.		Adjusts the balance between original and effect sounds.		
Page02	Fine	-25 – 25	Level	0–150 P			
	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.		Adjusts the output level.				

083 HPS

This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.



	Knob1		Knob2		Knob3		
Page01	Scale	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 2)	Key	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	Mix	0–100	P
	Sets the pitch of the pitch-shifted sound added to the original sound.		Sets the tonic (root) of the scale used for pitch shifting.		Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10	Level	0–150 P			
	Adjusts the tone.		Adjusts the output level.				

084 BendCho

This effect provides pitch bending that uses the input signal as trigger and processes each note separately.

	Knob1		Knob2		Knob3		
Page01	Depth	0–100	Time	0–50 P	Bal	0–100	P
	Adjusts the effect depth.		Sets time before effect starts.		Adjusts the balance between original and effect sounds.		
Page02	Mode	Up, Down	Tone	0–10	Level	0–150	P
	Sets direction of pitch bend.		Adjusts the tone.		Adjusts the output level.		

085 MojoRolle

This effect modulates the pitch after picking.

	Knob1		Knob2		Knob3		
Page01	Depth	0–100 P	Speed	0–100 ♪ P	Rise	0–100	P
	Sets the depth of the modulation.		Sets the speed of the modulation.		Sets the time before the effect begins to modulate the pitch.		
Page02	Mode	Up-Dn, Up, Dn	Level	0–150 P			
	Sets the direction of pitch modulation.		Adjusts the output level.				

086 RingMod

This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.

	Knob1		Knob2		Knob3		
Page01	Freq	1–50 P	Tone	0–10	Bal	0–100	P
	Sets the frequency of the modulation.		Adjusts the tone.		Adjusts the balance between original and effect sounds.		
Page02	Level	0–150 P					
	Adjusts the output level.						

087 BitCrush

This effect creates a lo-fi sound.

	Knob1		Knob2		Knob3		
Page01	Bit	4–16	SMPL	0–50 P	Bal	0–100	P
	Sets bit depth.		Sets sampling rate.		Adjusts the balance between original and effect sounds.		
Page02	Tone	0–10	Level	0–150 P			
	Adjusts the tone.		Adjusts the output level.				

088 Bomber

This effect produces an explosive sound when picking.

FS: Trigger

	Knob1		Knob2		Knob3		
Page01	PTTRN	HndGn, Arm, Bomb, Thndr	Decay	1–100 P	Bal	0–100	P
	Sets type of effect sound.		Sets length of reverberations.		Adjusts the balance between original and effect sounds.		
Page02	THRSH	0–50	Power	0–30	Tone	0–10	
	Adjusts effect threshold.		Adjusts strength of explosive sound.		Adjusts the tone.		
Page03	Level	0–150 P					
	Adjusts the output level.						

089 MonoSynth

This effect produces the sound of a monophonic (single-note playing) guitar synthesizer that detects the pitch of the input signal.

	Knob1			Knob2			Knob3		
Page01	Synth	0–100	P	Dry	0–100	P	Level	0–150	P
	Adjusts synthesizer sound level.			Adjusts level of original sound.			Adjusts the output level.		
Page02	Wave	Sine, Tri, SawUp, SawDn		Tone	0–10		Speed	0–100	P
	Sets waveform.			Adjusts the tone.			Adjusts smoothness of pitch change.		

090 Z-Organ

This effect simulates an organ sound.

	Knob1			Knob2			Knob3		
Page01	Upper	0–100	P	Lower	0–100	P	Dry	0–100	P
	Adjusts volume of high frequencies.			Adjusts volume of low frequencies.			Adjusts level of original sound.		
Page02	HPF	0–10		LPF	0–10		Level	0–150	P
	Adjusts high-pass filter cutoff frequency.			Adjusts low-pass filter cutoff frequency.			Adjusts the output level.		

091 AutoPan

This effect cyclically moves the panning position of the sound.

	Knob1			Knob2			Knob3		
Page01	Rate	0 – 50	♪ P	Width	L50 – R50	P	Level	0–150	P
	Sets the speed of the modulation.			Sets the width of the panning.			Adjusts the output level.		
Page02	Depth	0–10	P	Clip	0–10	P			
	Sets the depth of the modulation.			Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.					

092 Rt Closet

Simulates a rotary speaker.

	Knob1			Knob2			Knob3		
Page01	Bal	0–100	P	Mode	Slow,Fast	P	Level	0–150	P
	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).			Sets the rotary mode.			Adjusts the output level.		
Page02	Drive	0–100							
	Adjusts the amount of amplification from the preamp.								

093 Delay

This long delay has a maximum length of 5000 mS.

FS: Hold, InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–5000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		P-P	MONO, P-P		Level	0–150	P
	Adjusts the treble attenuation of the delay sound.			Sets delay output to mono or ping-pong.			Adjusts the output level.		

094 TapeEcho

This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪ P	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		Level	0–150	P			
	Adjusts the treble attenuation of the delay sound.			Adjusts the output level.					

095 ModDelay

This delay effect allows the use of modulation.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Rate	1–50	P	Level	0–150	P			
	Sets the speed of the modulation.			Adjusts the output level.					

096 AnalogDly

This analog delay simulation has a long delay with a maximum length of 5000 mS.

FS: Hold, InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–5000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	HiDMP	0–10		P-P	MONO, P-P		Level	0–150	P
	Adjusts the treble attenuation of the delay sound.			Sets delay output to mono or ping-pong.			Adjusts the output level.		

097 ReverseDL

This reverse delay is a long delay with a maximum length of 2500 mS.

FS: Hold, InputMute

	Knob1			Knob2			Knob3		
Page01	Time	10–2500	♪	F.B	0–100	P	Bal	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the balance between original and effect sounds.		
Page02	HiDMP	0–10		Level	0–150	P			
	Adjusts the treble attenuation of the delay sound.			Adjusts the output level.					

098 MultiTapD

This effect produces several delay sounds with different delay times.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–3000	♪	PTTRN	1–8		Mix	0–100	P
	Sets the delay time.			Sets the tap pattern, which varies from rhythmical to random patterns.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Tone	0–10		Level	0–150	P			
	Adjusts the tone.			Adjusts the output level.					

099 DynaDelay

This dynamic delay adjusts the volume of the effect sound according to the input signal level.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	Sense	-10– -1, 1–10	P	Mix	0–100	P
	Sets the delay time.			Adjusts the effect sensitivity.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	F.B	0–100	P	Level	0–150	P			
	Adjusts the feedback amount.			Adjusts the output level.					

100 FilterDly

This effect filters a delayed sound.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000	♪	F.B	0–100	P	Mix	0–100	P
	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	Rate	1–50	P	Depth	0–100	P	Reso	0–10	P
	Sets the speed of the modulation.			Sets the depth of the modulation.			Adjusts the intensity of the modulation resonance.		
Page03	Level	0–150	P						
	Adjusts the output level.								

101 PitchDly

This effect applies pitch shift to a delayed sound.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	Time	1–2000		Pitch	-12–12	P	Mix	0–100	P
	Sets the delay time.			Sets volume of pitch shift applied to delayed sound.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	F.B	0–100	P	Tone	0–10		Level	0–150	P
	Adjusts the feedback amount.			Adjusts the tone.			Adjusts the output level.		

102 StereoDly

This stereo delay allows the left and right delay times to be set separately.

FS: InputMute

	Knob1			Knob2			Knob3		
Page01	TimeL	1–2000	♪	TimeR	1–2000	♪	Mix	0–100	P
	Adjusts delay time of left channel delay.			Adjusts delay time of right channel delay.			Adjusts the amount of effected sound that is mixed with the original sound.		
Page02	LchFB	0–100	P	RchFB	0–100	P	Level	0–150	P
	Adjusts delay feedback of left channel.			Adjusts delay feedback of right channel.			Adjusts the output level.		
Page03	LchLv	0–100	P	RchLv	0–100	P			
	Adjusts delay output of left channel.			Adjusts delay output of right channel.					

103 PhaseDly

This effect applies a phaser to a delayed sound.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 1–2000 ♪	F.B 0–100 P	Mix 0–100 P
	Sets the delay time.	Adjusts the feedback amount.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	Rate 1–50 P	Color 4 STG, 8 STG, inv 4, inv 8	Level 0–150 P
	Sets the speed of the modulation.	Sets the tone of the effect type.	Adjusts the output level.

104 TrgHldDly

This delay samples and holds using picking as the trigger.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Time 10–1000	Duty 25–100	Mix 0–100 P
	Sets the delay time.	Sets the time that the sample-and-hold sound is produced.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	THRSH 0–30	Level 0–150 P	
	Adjusts effect threshold.	Adjusts the output level.	

105 HD Reverb

This is a high-definition reverb.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 0–100	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–200	HPF 0–10	Level 0–150 P
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts high-pass filter cutoff frequency.	Adjusts the output level.

106 Hall

This reverb effect simulates the acoustics of a concert hall.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

107 Room

This reverb effect simulates the acoustics of a room.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

108 TiledRoom

This reverb effect simulates the acoustics of a tiled room.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

109 Spring

This reverb effect simulates a spring reverb.

FS: InputMute

	Knob1	Knob2	Knob3
Page01	Decay 1–30 P	Tone 0–10	Mix 0–100 P
	Sets the duration of the reverberations.	Adjusts the tone.	Adjusts the amount of effected sound that is mixed with the original sound.
Page02	PreD 1–100	Level 0–150 P	
	Adjusts the delay between input of the original sound and start of the reverb sound.	Adjusts the output level.	

110 Arena

This reverb effect simulates the acoustics of a large enclosure such as a sports arena.

FS: InputMute

	Knob1		Knob2		Knob3	
Page01	Decay	1–30 P	Tone	0–10	Mix	0–100 P
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	PreD	1–100	Level	0–150 P		
	Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.			

111 EarlyRef

This effect reproduces only the early reflections of reverb.

	Knob1		Knob2		Knob3	
Page01	Decay	1–30	Shape	-10–10 P	Mix	0–100 P
	Adjusts the duration of the reverb.		Adjusts the effect envelope.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	Tone	0–10	Level	0–150 P		
	Adjusts the tone.		Adjusts the output level.			

112 Air

This effect reproduces the ambience of a room, to create spatial depth.

	Knob1		Knob2		Knob3	
Page01	Size	1–100	Tone	0–10	Mix	0–100 P
	Sets the size of the space.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.	
Page02	Ref	0–10 P	Level	0–150 P		
	Adjusts the amount of reflection from the wall.		Adjusts the output level.			

113 Comp+OD

This effect combines compressor and overdrive.

	Knob1		Knob2		Knob3	
Page01	Comp	0–10	Gain	0–100 P	Level	0–150 P
	Sets compressor strength.		Sets overdrive gain.		Adjusts the output level.	
Page02	Tone	0–100				
	Sets overdrive tone.					

114 Comp+Phsr

This effect combines compressor and phaser.

	Knob1		Knob2		Knob3	
Page01	Comp	0–10	Rate	1–50 ♪ P	Level	0–150 P
	Sets compressor strength.		Sets the speed of the modulation.		Adjusts the output level.	
Page02	Color	4 STG, 8 STG, inv 4, inv 8				
	Sets phaser color.					

115 Comp+AWah

This effect combines compressor and auto-wah.

	Knob1		Knob2		Knob3	
Page01	Comp	0–10	Sense	-10–1, 1–10 P	Level	0–150 P
	Sets compressor strength.		Sets auto-wah sensitivity.		Adjusts the output level.	
Page02	Reso	0–10 P				
	Sets resonance of auto-wah.					

116 Cho+Dly

This effect combines chorus and delay.

	Knob1		Knob2		Knob3	
Page01	ChoRt	1–50 P	ChoMx	0–100 P	DlyTm	1–2000 ♪
	Adjusts chorus rate.		Adjusts chorus mix.		Adjusts delay time.	
Page02	DlyFB	0–100 P	DlyMx	0–100 P	Level	0–150 P
	Adjusts delay feedback.		Adjusts delay mix.		Adjusts the output level.	

117 Dly+Rev

This effect combines delay and reverb.

	Knob1		Knob2		Knob3	
Page01	DlyTm	1–2000 ♪	DlyMx	0–100 P	RevMx	0–100 P
	Adjusts delay time.		Adjusts delay mix.		Adjusts reverb mix.	
Page02	DlyFB	0–100 P	Level	0–150 P		
	Adjusts delay feedback.		Adjusts the output level.			

118 Cho+Rev

This effect combines chorus and reverb.

	Knob1			Knob2			Knob3		
Page01	ChoRt	1–50	P	ChoMx	0–100	P	RevMx	0–100	P
	Adjusts chorus rate.			Adjusts chorus mix.			Adjusts reverb mix.		
Page02	Level	0–150	P						
	Adjusts the output level.								

119 FLG+VCho

This effect combines flanger and vintage chorus.

	Knob1			Knob2			Knob3		
Page01	FlgDp	0–100	P	FlgRt	0–50	♪ P	ChoMx	0–100	P
	Adjusts flanger depth.			Adjusts flanger rate.			Adjusts vintage chorus mix.		
Page02	ChoRt	1–50	P	Level	0–150	P			
	Adjusts vintage chorus rate.			Adjusts the output level.					

120 PedalVx

This simulates a vintage british wah pedal.

	Knob1			Knob2			Knob3		
Page01	Freq	1–50	Ⓟ	DryMX	0–100	P	Level	0–150	P
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.		
Page02									

121 PedalCry

This simulates a vintage CRYBABY wah pedal.

	Knob1			Knob2			Knob3		
Page01	Freq	1–50	Ⓟ	DryMX	0–100	P	Level	0–150	P
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.		
Page02									

122 WAH100

Simulates an Ibanez wah pedal.

	Knob1			Knob2			Knob3		
Page01	Freq	0–50	Ⓟ	Depth	0–100	P	Level	0–150	P
	Adjusts the emphasized frequency. When an expression pedal is not used, the effect is similar to a half open pedal.			Sets the depth of the modulation.			Adjusts the output level.		
Page02									

123 TheVibe

This vibe sound features unique undulations.

	Knob1			Knob2			Knob3		
Page01	Speed	0–50	Ⓟ	Depth	0–100	P	Bias	0–100	P
	Sets modulation speed.			Sets the depth of the modulation.			Adjusts bias of waveform modulation.		
Page02	Wave	0–100	P	Mode	VIBRT, CHORS		Level	0–150	P
	Adjusts modulation waveform.			Sets effect to vibrato or chorus.			Adjusts the output level.		

124 PDL Pitch

Use an expression pedal to change the pitch in real time with this effect.

	Knob1			Knob2			Knob3		
Page01	Color	1–9 (See Table 3)		Tone	0–10		Bend	0–100	Ⓟ
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.		
Page02	Mode	Up, Down		Level	0–150	P			
	Sets the direction of the pitch change to Up or Down.			Adjusts the output level.					

125 PDL MnPit

This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.

	Knob1			Knob2			Knob3		
Page01	Color	1–9 (See Table 3)		Tone	0–10		Bend	0–100	Ⓟ
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.		
Page02	Mode	Up, Down		Level	0–150	P			
	Sets the direction of the pitch change to Up or Down.			Adjusts the output level.					

NEXT ›››

Effect Types and Parameters

■Table 1

Type	Modeled cabinet and speakers
FD COMBO 2x12	Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers
DELUXE-R 1X12	Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker
FD VIBRO 2x10	Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers
US BLUES 4x10	Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers
VX COMBO 2x12	British combo amp cabinet with 2x12-inch Celestion Alnico speakers
VX JMI 2x12	Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers
BG CRUNCH 1x12	Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker
MATCH 30 2x12	Matchless DC30 cabinet with 2x12-inch Celestion speakers
CAR DRIVE 1x12	Carr Mercury cabinet with 1x12-inch Eminence speaker
TW ROCK 1x12	Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker
TONE CITY 4x12	Cabinet with 4x12-inch Fane speakers
HW STACK 4x12	Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers
TANGERINE 4x12	Orange Graphic 120 cabinet with 4x12-inch Celestion speakers
B-BREAKER 2x12	Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers
MS CRUNCH 4x12	Marshall 1959 cabinet with 4x12-inch Celestion speakers
MS 1959 4x12	Marshall 1959 B cabinet with 4x12-inch Celestion speakers
MS DRIVE 4x12	Marshall JCM2000 cabinet with 4x12-inch Celestion speakers
BGN DRIVE 4x12	Bogner Ecstasy cabinet with 4x12-inch Celestion speakers
BG DRIVE 4x12	Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers
DZ DRIVE 4x12	Diezel Herbert cabinet with 4x12-inch Celestion speakers
ALIEN 4x12	Engl Invader cabinet with 4x12-inch Celestion speakers
REVO-1 4x12	Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers
OFF	No cabinet used.

■Table 2

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

Setting	Scale used	Interval
3	Major	3rd up
4		4th up
5		5th up
6		6th up

■Table 3

Color	Pedal min	Pedal max
1	0 cent	+1 octave
2	0 cent	+2 octaves
3	0 cent	-100 cents
4	0 cent	-2 octave
5	0 cent	–∞

Color	Pedal min	Pedal max
6	-1 octave + original	+1 octave + original
7	-700 cents + original	+500 cents + original
8	Doubling	Detuned + original
9	-∞ (0 Hz) + original	+1 octave + original

Z-Pedal Effect Types and Parameters

■ Z-Pedal Effect Types and Parameters

#1 VolBoostZ

This effect provides a clean boost without changing frequency characteristics.

	Knob1		Knob2		Knob3	
Page01	VPosi	0–100 Ⓟ	HPosi	L100–CNTR–R100 Ⓟ	Curve	Slow1,Slow2, NRML,Fast
	Sets the starting position value. After the pedal is moved, the actual position value is used.		Sets the starting position value. After the pedal is moved, the actual position value is used.		Selects the type of curve used for vertical adjustments.	
Page02	LEFT	10–300	CNTR	10–300	RIGHT	10–300
	Sets the volume when pushed all the way left.		Sets the volume when in the center position.		Sets the volume when pushed all the way right.	
Page03	Level	0–150				
	Sets the output level.					

#2 Filter-Z

The cut-off frequency and resonance of this filter effect can be controlled using the pedal.

	Knob1		Knob2		Knob3	
Page01	Freq	0–100 Ⓟ	Reso	0–100 Ⓟ	Bal	0–100
	Sets the cut-off frequency.		Sets the resonance of the filter.		Sets the balance between source and effect sounds.	
Page02	Level	0–150				
	Sets the output level.					

#3 Tremolo-Z

The depth and rate of this tremolo effect can be controlled using the pedal.

	Knob1		Knob2		Knob3	
Page01	Depth	0–100 Ⓟ	Rate	0–100 Ⓟ	Level	0–150
	Sets the modulation depth.		Sets the modulation speed.		Sets the output level.	
Page02	Wave	UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9	PSync	OFF,ON		
	Sets the waveform used for modulation.		When ON, the rate value adjusted by pedal horizontal operation will be synchronized to tempo.			

#4 Flanger-Z

The mix and rate of this flanger effect can be controlled using the pedal.

	Knob1		Knob2		Knob3	
Page01	Mix	0–100 Ⓟ	Rate	0–100 Ⓟ	Depth	0–100
	Sets the volume of the effect compared to the source sound.		Sets the modulation speed.		Sets the modulation depth.	
Page02	PreD	0–50	PSync	OFF,ON	Level	0–150
	Sets the pre-delay time of the effect sound.		When ON, the rate value adjusted by pedal horizontal operation is synchronized to tempo.		Sets the output level.	

#5 Echo-Z

The time and feedback of this echo effect can be controlled using the pedal.

	Knob1		Knob2		Knob3	
Page01	Time	50–650 Ⓟ	F.B	0–100 Ⓟ	Mix	0–100
	Sets the delay time.		Sets the feedback amount.		Sets the volume of the effect compared to the source sound.	
Page02	HiDMP	0–10	PSync	OFF,ON	Level	0–150
	Sets the attenuation of the high frequencies in the delay sound.		When ON, the time value adjusted by pedal vertical operation will be synchronized to tempo.		Sets the output level.	

#6 Rotary-Z

The rotation speed and width of this rotary speaker simulation can be controlled using the pedal.

	Knob1		Knob2		Knob3	
Page01	Speed	0–100 Ⓟ	Width	0–100 Ⓟ	Bal	0–100
	Sets the rotation speed.		Sets the width of the high frequencies.		Sets the balance between the horn (high frequencies) and drum (low frequencies).	
Page02	Level	0–150	Drive	0–100		
	Sets the output level.		Sets the amount of amplification of the preamp.			

NEXT ›››

Z-Pedal Effect Types and Parameters

#7 TalkPDL-Z

This effect can make a guitar sound like a human voice.

	Knob1	Knob2	Knob3
Page01	VPosi 0–100 Ⓟ Sets the starting position value. After the pedal is moved, the actual position value is used.	HPosi 0–100 Ⓟ Sets the starting position value. After the pedal is moved, the actual position value is used.	Voice 0–100 Sets the voice quality.
Page02	Mode Step,Soft Sets how vowel sounds change.	Tone 0–10 Sets the tone.	Level 0–150 Sets the output level.

#8 TRM&PHSR

This effect allows the pedal to be used for tremolo when shifted left and phaser when shifted right.

	Knob1	Knob2	Knob3
Page01	Depth L100–R100 Ⓟ Sets the depth of the effect.	TrmRt 𝅘𝅥𝅯– ♩ x20 ♪ Sets the rate of the tremolo.	PhaRt 𝅘𝅥𝅯– ♩ x20 ♪ Sets the rate of the phaser.
Page02	Wave UP 0–UP 9, DWN 0–DWN 9, TRI 0–TRI 9 Selects the waveform used for tremolo modulation.	Color 4 STG , 8 STG , inv 4 , inv 8 Sets the type of phaser color.	Level 0–150 Sets the output level.

#9 CHO&REV

This effect allows the pedal to be used for chorus when shifted left and reverb when shifted right.

	Knob1	Knob2	Knob3
Page01	Depth L100–R100 Ⓟ Sets the depth of the effect.	ChoRt 1–50 Sets the rate of the chorus.	Decay 1–30 Sets the length of the decay.
Page02	RevMx 0–100 Sets the reverb mix.	Level 0–150 Sets the output level.	

#10 FLNG&DLY

This effect allows the pedal to be used for flanging when shifted left and delay when shifted right.

	Knob1	Knob2	Knob3
Page01	Depth L100–R100 Ⓟ Sets the depth of the effect.	FlgRt 0–50 ♪ Sets the rate of the flanger.	DlyTm 1–2000 ♪ Sets the delay time of the delay.
Page02	FlgDp 0–100 Sets the depth of the flanger.	DlyFB 0–100 Sets the feedback of the delay.	DlyMx 0–100 Sets the delay mix.
Page03	Level 0–150 Sets the output level.		

#11 OctPitch

This effect, which is designed for playing single notes, allows the pedal to be used to change the pitch by up to -1 octave when shifted left and up to +1 octave when shifted right.

	Knob1	Knob2	Knob3
Page01	Pitch L100–R100 Ⓟ Sets the amount of pitch shift.	Tone 0–10 Sets the tone.	Level 0–150 Sets the output level.

#12 W-Shift

This effect, which is designed for playing single notes, allows the pedal to control pitch and vibrato.

	Knob1	Knob2	Knob3
Page01	Pitch 0–200 Ⓟ Sets the amount of pitch shift.	VIBRT 0–100 Ⓟ Sets the amount of vibrato applied.	Level 0–150 Sets the output level.
Page02	Rate 0–100 ♪ Sets the vibrato speed.	Depth 0–100 Sets the vibrato depth.	Tone 0–10 Sets the tone.

#13 HotSpice

This effect simulates a sitar tone.

	Knob1	Knob2	Knob3
Page01	Sitar 0–100 Ⓟ Sets the balance between the sitar sound and the original sound.	PitMx 0–100 Ⓟ Sets the volume of doubling one octave up.	Input GtrIn,EfxIn Selects the source of the input signal used for the sitar effect.
Page02	Reso -10–10 Sets the strength of the resonance motion.	Buzz 0–100 Sets the buzzing tone.	Sense 0–100 Sets the sensitivity of the effect.
Page03	Level 0–150 Sets the output level.		

#14 ChaosDLY

This chaos effect uses filter and echo.

	Knob1	Knob2	Knob3
Page01	Chaos 0–100 Ⓟ	Time ♩x2–𝅘𝅥𝅯 ♪ Ⓟ	Level 0–150
	Sets the depth of the filter and echo.	Sets the echo time.	Sets the output level.
Page02	FltOs 0–100		
	Sets the minimum frequency of the filter.		

#15 Starship

This effect makes a sound like a flying spaceship.

	Knob1	Knob2	Knob3
Page01	Accel 0–100 Ⓟ	Power 0–100 Ⓟ	Level 0–150
	Sets the "acceleration" of the sound by changing the sample rate.	Sets the "power" by changing the balance of the sound.	Sets the output level.
Page02	Reso 0–100	VLCTY 0–10	
	Sets the strength of the resonance of the effect.	Sets the speed of the sound change.	

#16 RNDM Talk

This talking effect changes vowel sounds at random.

	Knob1	Knob2	Knob3
Page01	Speed ♩x2–♪ ♪ Ⓟ	Voice 0–100 Ⓟ	Level 0–150
	Sets the speed of vowel sound change.	Sets the quality of the voice.	Sets the output level.

#17 FuzzyBack

This fuzz effect feeds back overtones when single notes are played.
The feedback sound is sustained when the Z-Pedal is shifted all the way to the right.

	Knob1	Knob2	Knob3
Page01	Gain 0–100 Ⓟ	HRMNX 0–100 Ⓟ	Level 0–150
	Sets the gain.	Sets the amount of feedback of the overtones.	Sets the output level.
Page02	Depth 0–100		
	Sets the depth of the gain when the pedal is pressed.		

#18 Granular

This effect freely granulizes the sound that is sampled regularly.

	Knob1	Knob2	Knob3
Page01	Size 0–100 Ⓟ	Flt L100–R100 Ⓟ	Rate ♩x2–♪, Hold ♪
	Sets the fineness of the grains.	Sets the amount of filter applied.	Sets the sampling frequency. When set to Hold, the sound is sampled when picking occurs.
Page02	FltOs 0–100	FltRs 0–100	Level 0–150
	Sets the minimum frequency of the filter.	Sets the strength of the filter resonance.	Sets the output level.

#19 SpaceWorm

This ring modulator creates a spacey sound.

	Knob1	Knob2	Knob3
Page01	Freq 0–100 Ⓟ	Speed ♩x9–♪ ♪ Ⓟ	Depth 0–100
	Sets the frequency of the ring modulator.	Sets the speed of the step waveform.	Sets the depth of the ring modulation.
Page02	Step 2–32	Level 0–150	
	Sets the number of steps in the step waveform.	Sets the output level.	

#20 Custom

Use this to control the parameters of other effects using the Z-Pedal.

	Knob1	Knob2	Knob3
Page01	ZP-V : DEST	ZP-V : min	ZP-V : max
	Sets the parameter controlled by vertical movement of the Z-Pedal.	Sets the value when the pedal is all the way up.	Sets the value when the pedal is all the way down.
Page02	ZP-L : DEST	ZP-L: Left	ZP-L : Center
	Sets the parameter controlled by left movement of the Z-Pedal.	Sets the value when the pedal is all the way left.	Sets the value when the pedal is in the center position.
Page03	ZP-R : DEST	ZP-R : Center	ZP-R : Right
	Sets the parameter controlled by right movement of the Z-Pedal.	Sets the value when the pedal is in the center position.	Sets the value when the pedal is all the way right.

Troubleshooting

No sound or very low volume

- Confirm that the POWER switch is set to "ON".
- Check the connections (→P4–5).
- Adjust the patch level (→P18).
- Adjust the master level (→P20).
- When adjusting the volume with the Z-Pedal / an expression pedal, make sure that a suitable volume setting has been set with the pedal.
- Confirm that unit is not in mute mode (→P24).

There is a lot of noise

- Check shielded cables for defects.
- Use only a genuine ZOOM AC adapter.

The sound distorts strangely/has an odd timbre

- Set the OUTPUT parameter according to the output equipment (→P23).
- Set the ACTIVE/PASSIVE switch according to the type of guitar pickups or the device connected directly to the GS (→P5).
- If you are using the TUBE BOOSTER, lower the Boost level. (→P34).

An effect is not working

- If the effect processing capacity is exceeded, "DSP FULL" appears on the effect graphic. In this case, the effect is bypassed (→P10).

The Z-Pedal is not working well

- Check the Z-Pedal settings (→P12).
- Adjust the Z-Pedal (→P38).

The recorded level in a DAW is low

- Check the recording level setting (→P22).

Specifications

Effect types		145 types
Number of simultaneous effects		9
Number of user banks/patches		3 patches x 99 banks
Sampling frequency		44.1kHz
A/D conversion		24-bit with 128x oversampling
D/A conversion		24-bit with 128x oversampling
Signal processing		32-bit floating point & 32-bit fixed point
Frequency characteristics		20-20 kHz +1 dB, -3 dB (10 kΩ load)
Display		LCD x 4
Input		Standard monaural phone jack Rated input level -20dBm Input impedance 1MΩ ACTIVE/PASSIVE (switch selectable)
Output	**(L/R)**	Standard monaural phone jack x 2 Maximum output level: Line: +5 dBm (with output load impedance of 10 kΩ or more)
	Phone	Standard stereo phone jack Maximum output level: 20 mW + 20 mW (into 32 Ω load)
	Balanced output	XLR connector Output impedance 100 Ω (HOT-GND, COLD-GND), 200 Ω (HOT-COLD) PRE/POST (switch selectable) GND LIFT (switch selectable)
Control input		For FP01/FP02/FS01
Power		AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16)
Dimensions		190mm(D) x 470mm(W) x 90mm(H)
USB		USB Audio
Weight		3.1kg
Options		FP01/FP02 expression pedal and FS01 foot switch

• 0dBm = 0.775Vrms

Rhythm List

#	PatternName	TimSig
1	GUIDE	4/4
2	8Beat1	4/4
3	8Beat2	4/4
4	8Beat3	4/4
5	8SHFFL	4/4
6	16Beat1	4/4
7	16Beat2	4/4
8	16SHFFL	4/4
9	Rock	4/4
10	Hard	4/4
11	Metal1	4/4
12	Metal2	4/4
13	Thrash	4/4
14	Punk	4/4

#	PatternName	TimSig
15	DnB	4/4
16	Funk1	4/4
17	Funk2	4/4
18	Hiphop	4/4
19	R'nR	4/4
20	Pop1	4/4
21	Pop2	4/4
22	Pop3	4/4
23	Dance1	4/4
24	Dance2	4/4
25	Dance3	4/4
26	Dance4	4/4
27	3Per4	3/4
28	6Per8	3/4

#	PatternName	TimSig
29	5Per4_1	5/4
30	5Per4_2	5/4
31	Latin	4/4
32	Ballad1	4/4
33	Ballad2	3/4
34	Blues1	4/4
35	Blues2	3/4
36	Jazz1	4/4
37	Jazz2	3/4
38	Metro3	3/4
39	Metro4	4/4
40	Metro5	5/4
41	Metro	

G5 Guitar Effects & Amp Simulator

The G5 presets have been created by professional guitarists.

- ●BANK 41 ～ 53 : Richie Kotzen
- ●BANK 54 ～ 66 : Kiko Loureiro
- ●BANK 67 ～ 79 : Rob Caggiano
- ●BANK 80 ～ 92 : Mike Orlando
- ☆These patches demonstrate the possibilities of the Z-pedal.

Sound Laboratory ZOOM®

	BANK	1 PATCH NAME	1 COMMENT	2 PATCH NAME	2 COMMENT	3 PATCH NAME	3 COMMENT
Demo	01	MS EchoZ	☆ Use the Z-pedal with this 70s Marshall sound to create a time-stretching effect like an analog echo.	TremoloZ	☆ This uses FD COMBO for a clean sound. Use the Z-pedal to control the Tremolo effect.	W-ShiftDrv	☆ This drive sound uses the BGN DRIVE effect. Use the Z-pedal to control the pitch shifter and vibrato.
	02	Move jet-Z	☆ The Z-pedal controls FlangerZ in this simple flanger sound.	TalkingZ	☆ The combination of TalkPDL-Z and MS1959 create a classic talking modulator sound.	Wah&Pitch	☆ Move the Z-pedal vertically to control Z-pedal wah and horizontally to control the pitch shifter.
	03	ShuffleAT	Using the Slicer, this patch automatically generates a shuffle backing pattern.	BoostZ	☆ Use the Z-pedal to control the volume of this clean/rhythm/lead sound.	MultiMod	This rich modulation sound with a wide stereo feel is created by a combination of DuoPhase and StereoChorus effects.
	04	BG Filter	☆ Use the Z-pedal with this high-gain sound to apply strong filtering.	FunkyMute	This funky percussive sound uses compressor and phaser effects, making it perfect for single-note muted backing lines.	BGN Chaos	☆ This is a nice lead tone that uses BGN DRIVE. Use the Z-pedal to add chaotic tonal changes.
	05	DriveA-Wah	Combining a nice drive sound with auto-wah, this patch sings in response to dynamics with both single note lines and chords.	Taste-AC	You don't need to change your axe in the middle of a show. This patch uses the acoustic simulator for a tone with a lot of air.	Fripper	This ambient reverse delay sound uses a spacious loop. Move the Z-pedal left and right to control the delay.
	06	HotSpice	☆ Use the Z-pedal to switch between a VX JMI crunch sound and a sitar sound.	Horn	Short reflections from the Air effect make this patch sound like a wind instrument. This is great for playing sax-style phrases.	Volume Pad	This patch turns the guitar sound into a synthesized string pad. Shift the Z-pedal right to double the sound one octave up.
	07	TRM&PHSR	☆ Use the Z-pedal horizontally to switch between Tremolo and Phaser. Press down on the pedal to turn PedalCry ON.	RotaryZ	☆ This is a classic organ tone. Use the Z-pedal to control the rotation speed and stereo width of the rotary speaker.	GranuRevo	☆ This combines the REVO-1 high-gain sound with a GRANULAR effect. Adjust break time with the Z-pedal.
	08	Cho&Rev	☆ Use the Z-pedal horizontally to switch between Chorus and Reverb. Press down on the pedal to turn PedalVx ON.	GoodFuzz	With this patch, you can get a great fuzz sound no matter what the volume setting of the guitar. The clear sound when the volume is around 2 is really great!	RNDM Talk	☆ This patch lets the guitar say what it wants! Press the Z-pedal to make it talk faster!
	09	Fast Filt	This filter sound responds quickly to picking dynamics. Single note lines work best with this effect.	ExciteSurf	This is a surf guitar sound with a strong attack and lots of reverb. Use the exciter instead of the booster when soloing.	Fuzz+A.Pan	This lead sound has a distinctive fuzz. Use the Z-pedal to control the frequency of the auto-pan and wah for a psychedelic sound.
	10	FLNG&DLY	☆ Use the Z-pedal horizontally to switch between Flanger and Delay. Press down on the pedal to turn PedalCry ON.	FuzzyBack	☆ This is a fuzz sound with feedback. One trick is to play long tones and move the Z-pedal to the right.	New Arp	Try this patch if you are sick of chorus-soaked arpeggios for a fresh arpeggio sound.
	11	StarShip	☆ Moving the Z-pedal creates an effect like a spaceship at warp speed. The key is to press the Z-pedal down slowly.	JAZZ	This sound is good for jazz with a cool tone.	Clean FLNG	Instead of chorus, this clean sound is modulated by a flanger effect. Suits a retro atmosphere.
	12	Oct-Lead	Use this to double a lead sound one octave below. Push the Z-pedal right to lower the doubling by another octave!	Strumming	This simple crunch sound is great for lightly strumming low chords.	DZ Bend	This high-gain sound combines DZ DRIVE and PDL Mono Pitch.
	13	SpaceWorm	☆ The effect of this destructive ring modulator sound changes cyclically.	Synth-Lead	This patch mixes multiple effects for a synth lead sound that reacts closely to picking dynamics.	iron drive	This drive patch mixes a sound like banging on metal with muted tones. Enjoy bridge muting with this one.
	14	Arpa +++	The combination of PitchSHFT and Detune creates an ethnic instrument vibe.	Rise	Using the Slicer, the sound rises rhythmically while maintaining a phase delay effect. This patch is good for playing long tones.	Heaven	This patch creates a chord sound that will make you feel like you are in Heaven. This is recommended for long chord backing parts.
Clean/ Rhythm/ Lead	15	Edge Cut	The attack is emphasized with compression in this 80s style cutting sound. This is good with single coil front and middle settings.	Basic Riff	MS DRIVE is driven further with the Booster to make a sound that is good for heavy and round riffs. The thick bottom is also perfect for low tunings.	Basic Lead	This standard lead patch uses T Scream and adds just the right amount of compression and sweetness to the wild MS DRIVE sound.
	16	Best Clean	This clean sound, which uses compressor, chorus and reverb, is good for everything from cutting to arpeggios.	BasicDrive	This is it for your basic drive sound! Use the volume on the guitar to shift from crunch to drive, and turn #2 ON for a lead tone.	Wah-Lead	This patch sounds like it is being played in a large hall. You can play it half-cocked or choke it while pressing down.
	17	Rich Clean	This clean sound has a refined high-class feel like some expensive studio gear.	ModnHvy	This modern heavy sound emphasizes the low end. This patch also works well with drop tunings and 7-string guitars.	harmony	This harmony patch sounds like it came out of a massive setup. Use the Key knob to harmonize in the desired key.
	18	Time Clean	This clean sound brings back the heyday of 80s rack effects as heard in Cyndi Lauper's "Time After Time."	BasicTrem	This is a standard tremolo and crunch sound. Move the Z-pedal left and right to switch quickly to an aggressive tremolo sound.	Blue Drive	This phrase sound responds to picking dynamics, guitar volume and other nuances. Go ahead and turn the booster ON to play lead!
	19	Clean Wah	The wah and hall reverb of this simple clean sound make crisp cutting stand out.	Cut-Phaser	This phaser sound is just right for cutting with nice compression and a surging phaser. Get into the feel and your right hand won't stop!	MS Love	This crunch tone is a gift to all the guitarists who love the Marshall sound!
	20	Clean Alp	Stereo Chorus and Stereo Delay create a gorgeous clean sound good for arpeggios.	DB Dist	This patch creates a fat distorted tone by using a chorus effect to double the guitar sound.	BendMod	Vibrato has been added to a pitch shifter. Press down on the Z-pedal to raise the pitch an octave, and shift it right to apply vibrato.
Amp Modeling	21	FD COMBO	This is the clean sound of the FD COMBO. Press the Z-pedal down to turn WAH100 ON.	DELUXE-R	This crunch sound uses the DELUXE-R effect. Turn the HotBox ON to boost it even more.	FD VIBRO	This crunch sound uses FD VIBRO. Move the pedal vertically to add tremolo.
	22	US BLUES	This crunch sound uses the US BLUES model. Move the Z-pedal vertically to change the TapeEcho.	VX COMBO	This crunch sound uses the VX COMBO model. Move the Z-pedal vertically to add the Ensemble effect.	VX JMI	This crunch sound uses VX JMI. Turn the Booster ON for solos.
	23	BG CRUNCH	This crunch sound uses the BG CRUNCH model. EarlyRef provides the secret ingredient.	MATCH30	This clean sound uses the MATCH30 model and gets more width from the Air effect.	CAR DRIVE	This crunch sound uses CAR DRIVE and features resonance characteristic of a small amp.
	24	TW ROCK	This crunch sound uses the TW ROCK model. Reverberations from the PhaseDly stand out.	TONE CITY	This crunch sound uses the TONE CITY model. Move the Z-pedal vertically to add Flanger.	HW STACK	This clean sound uses the HW STACK model and gives the sound a 3D feeling with a combination of EarlyRef and Air effects.
	25	TANGERINE	This crunch sound uses the TANGERINE effect. Try turning the Phaser ON.	B-BREAKER	This crunch sound uses the B-Breaker model. The open tone is characteristic of an open-back amp.	MS CRUNCH	This solo sound combines MS CRUNCH and T Scream and features ping-pong Delay.
	26	MS1959	This is the MS 1959 crunch. The Vibe is ready to be activated at the head of the chain.	MS DRIVE	This drive sound uses the MS DRIVE model. Turn Comp ON to get a clean sound.	BGN DRIVE	This drive sound is based on the BGN DRIVE effect. Turn Pedal Cry ON to get a half-cocked tone.
	27	BG DRIVE	This is the high-gain sound of the BG DRIVE model. Move the Z-pedal vertically to raise the pitch by 2 octaves!	DZ DRIVE	This high-gain sound uses DZ DRIVE and features a crisp, tight tone.	ALIEN	This high-gain sound uses the ALIEN effect. This monstrous tone features a fat low-end.
	28	REVO-1	This high-gain sound uses REVO-1. The NoiseGate shuts out noise.	BritMay	This classic British rock lead tone emphasizes the midrange.	MsJohn	This clean tone uses the MS1959 model and is recommended for use with Strats.
Guitar Legend	29	JB Talks	This talking modulator sound uses the CRY effect.	OctDancing	This distortion sound with thickness added by doubling one octave down is inspired by Jeff Beck's "Come Dancing."	JB Crunch	This long reverb sound is ideal for emotional performances like when Jeff Beck plays "Amazing Grace."
	30	J.Graydon	Overdrive and a short delay are used to recall the sound of J. Graydon in his heyday.	BrianDL	This patch was inspired by the sound used by Queen's Brian May in "Brighton Rock." The delay flying left and right every two beats is the key.	Smooth	This smooth distortion sound is inspired by Eric Johnson's performance of "Cliffs of Dover."
	31	AH Solo	This patch combines 3 delays to produce the smooth lead sound of Allan Holdsworth.	AH Chorus	This patch captures Allan Holdsworth's chord sound. Three spatial effects enhance the feeling of depth and width.	JazzFusion	John Scofield inspired this crunch with chorus sound. This patch is perfect for funky jazz fusion.
	32	Hendrix	Press down on the pedal to turn PedalVx ON in this Jimi Hendrix sound. Use the Z-pedal to control wah (vertical) and vibrato (right).	MetalKirk	This is the sound of a modeled Mesa Boogie Dual Rectifier. Perfect for riffs with the right amount of gain. Use the Z-pedal to turn wah ON.	ZakkWow	This is based on the Zakk Wylde's wah sound. The key is the mix of chorus and distortion.
	33	S.R.V	The blues tone of Stevie Ray Vaughan is created using Fender Bassman modeling.	The Police	This delay sound was inspired by "Walking On The Moon," a hit by The Police.	U2...	This dotted-eighth-note delay that bounces left and right was popularized by U2's guitarist The Edge.
	34	70s V.H	This sound is inspired by early Van Halen. Turn the phaser ON for solos! Good for guitars with humbucker pickups.	90s V.H	This patch is based on a sound Van Halen has used since the 90s. It's great with humbuckers.	J.Hetfield	This patch captures the sound of Metallica's Black Album. This one is best with humbucker—ideally active—pickups.
	35	Bizkit	Is drop tuning mandatory for the Limp Bizkit metal sound?!?	J.Page	This is the sound used by Jimmy Page live at Madison Square Garden. Turn the wah ON to get it!	Nirvana	This combination of Dist 1 and Chorus effects recalls the distortion sound Nirvana's Kurt Cobain.
	36	PRETENDERS	FD VIBRO is used to make the lead guitar sound used on The Pretenders hit "Kid."	Prince	This ring modulator sound was inspired by Prince.	S.Lukather	This is a solo guitar sound used much by Steve Lukather.
	37	SmokeWater	The solo sound of Deep Purple's Machine Head is the inspiration for this patch. This is the sound of Ritchie the Great in his younger days.	SweetChild	This is the solo sound used on the Guns N' Roses hit "Sweet Child o' Mine." Use wah for lots of expression!	The Who	This cutting sound is inspired by Pete Townshend of The Who.
	38	GrantGreen	This is the best for tasteful jazz! Play using the front humbucker.	GreenDay!!	This Green Day sound is perfect for power chords and backing parts. Recommended for humbuckers, P-90s and other pickups with high output.	Layla...	This tone can be heard in Eric Clapton's eternal hit Layla. Enjoy it with a Strat in a between pickup setting.
	39	WesMontgo!	This sound was inspired by Wes Montgomery. Play tight octave intervals with this one.	Decadence	A 90s hard rock sound as heard in Extreme's "Decadence Dance."	M.S-Wah	Everyone has tried Michael Schenker's half-cocked wah sound once, right?
	40	E.V.H	This captures the crisp riffing sound of Van Halen's "You Really Got Me."	Beatle AC	This is the characteristic thick crunch sound used by The Beatles in their early days.	WelcomeToJ	This captures the precise delay control that can be heard on Guns N' Roses signature tune "Welcome To The Jungle."
Richie Kotzen	41	Tele ClnRH	Comp and GraphicEQ are used to create a deep clean tone for rhythmic playing. Great for Telecasters.	Tele ClnLD	Play a Jazz lead with all these effects on then turn the Exciter off for rhythm playing.	Tele ClnRW	A wide stereo chorus and hard compression create a clean sound for backing parts.
	42	Clean Hall	Use this reverb sound for chord playing. Notice the reverb comes in just after the dry signal.	Str Cln LD	This combines aggressive compression with chorus and delay. It's like soloing through a high gain amp, but with a clean tone.	Trem Clean	This clean sound has a vintage feel. Use the Z-pedal to control the tremolo.
	43	StereoFunk	This auto-wah sound is cool and funky. The Air effect creates wide stereo imaging.	Cln Talker	This uses the Cry effect for the sound of a clean tone through a talk box. This is the Talking Guitar!	Clean Wah	This clean tone for typical funk uses Comp, GraphicEQ and WAH100. Use the Z-pedal to control the wah.
	44	410BlsMnDR	US BLUES and Comp create a classic 4x10 combo sound.	410BlsMnWT	US BLUES is used with Comp and EarlyRef effects for a classic 4x10 combo amp sound with reverb.	410BlsSolo	Delay and reverb are added to the US BLUES 4x10 combo sound. Hit an open chord, let it ring and check the sustain!
	45	OldSch Wah	This uses the Z-pedal and reverb to create an old-school 70's wah sound.	Stoney2x12	RackComp and VX COMBO produce a classic rock sound. This rhythm tone has a Tweed Deluxe character.	Elec Rhyth	This rhythm sound for classic hard rock uses a little EarlyRef. Remember the shorts and the backpack?
	46	Tunnel Ld	This lead tone sounds like it's coming from somewhere beyond the hills.	Hot Wet Ld	GraphicEQ, ALIEN, Comp and DynaDelay are combined for a high-gain lead tone perfect for shredding solos!	Rokin Wah	Turn HotBox on for lead or off For rhythm with this classic rock wah tone. Use the Z-pedal to control the wah.
	47	Spinner	This simulates a miked-up rotary speaker. Use the Z-pedal to control speed.	Washed Out	The CAR DRIVE, Cho+Dly and Comp in this patch create a big overdriven tone that sounds like multiple layered guitars.	Funky Plkr	This clean tone is percussive and musical. This is perfect for country-style fingerpicking
	48	TheSweller	An orchestral guitar sound. Hit an open chord hard and it will fade in slowly.	ShakeySwll	A variation on The Sweller that adds PhaseDly. Try using the Z-pedal for interesting variations.	Broken	Comp+OD and DirtyGate are used together to create a tone like a speaker. This is great for staccato playing.
	49	BigFatFlng	This dirty, big-bottomed flanged guitar sound transforms a clean amp into a fat rocking sound!	Demented	Comp and PitchDly make a creepy sound that works best with diminished chords and single note lines.	SlyFunkst	Comp and SlowFLTR create s nasty funk sound straight out of a 70s soundtrack
	50	Robo Funk	M Comp, RndmFLTR, and ParaEQ create a sick funk sound best for quick staccato single-note lines	Option Les	This is a rotating speaker patch with overdrive and reverb. Use the Z-pedal to control rotation speed.	Fool Frnds	This emulates the sound of an acoustic guitar plugged directly into an amp. Reverb is optional.

		1		2		3
	BANK	PATCH NAME	COMMENT	PATCH NAME	COMMENT	PATCH NAME	COMMENT
Richie Kotzen	51	The Rocker	This setting will give your clean amp that classic rock crunch with a clear but powerful full-bodied tone.	TheSoloist	TONE CITY and Governor create a soaring lead tone. Delay is optional.	StadiumFuz	GreatMuff, Arena and GraphicEQ create an extremely distorted metal tone.
	52	Uni Clean	Use the Z-pedal to control the mod speed of this cool and clean but edgy rhythm modulation tone .	Flip Tape	This simulates a backwards tape machine and is good for single note lines. Try playing in time with the delay. Octave and Comp+OD are optional.	FollowMyLD	This doubles a single note melody line with a bass synth. Turn the OverDrive on or off to change the sound.
	53	New Phase	This cool sound suits chordal melodies well and also works as a nice rhythm tone for blues when PhaseDly is off.	The End	This setting creates a subtle string harmony coming in and out while arpeggiating chords that sounds like chimes and a guitar together.	Rude Talkr	This twisted lead tone sounds like voices coming from far away.
Kiko Loureiro	54	MatchVibe	This classic rock tone uses MATCH 30. Turn OverDrive on for leads or Vibrato on for backing.	Revolving	This heavy sound with a beautiful low end is great for riffs. Boost and delay can also be added in this patch that is great for modern metal style solos.	Livid	This clean sound uses a chorus and two delays to create width perfect for arpeggios and chords.
	55	Metallic	This pure heavy metal riffing sound uses the Mesa boogie amp and a noise gate for an old Metallica-style sound.	Robot	The SeqFLTR creates an interesting continuous sound that is a useful effect for overdubs and pads.	Talk Dirt	This sound is extremely dirty and heavy. Use the Z-pedal to control PedalCry and add a talkbox feeling.
	56	ValleyRock	Add flanger and delay to this 80s Heavy Rock sound for a Van Halen flavor.	Indiedrive	This indie rock patch has two types of delays that can be used independently or simultaneously	Aut-o-mtc	This clean sound uses auto-wah to change the tone in response to picking nuances.
	57	Tap deep	This compressed and clean sound is good for tapping chords in a Stanley Jordan style, picking arpeggios and cutting melody lines.	PsychClass	This classic psycho rock patch combines a bluesy crunch sound with modulation effects.	MetallicCh	A slight chorus gives this modern heavy sound greater width.
	58	Progressng	This prog metal solo tone for fast picking has an effective modulated ping-pong delay.	Class A	This All-American classic tone is good for blues-rock and classic rock.	Mr Lord	Use a new approach as a guitarist by comping like an organ player.
	59	BoomingRff	Use this patch for riffing with loud delay. Play in the tempo of the delay.	Desplugado	This acoustic simulator adds chorus for a spacious atmosphere.	OctReason	This funk sound is suitable for bass lines. Follow your own ideas to expand your horizons as a guitarist.
	60	Mr.Moore	This extreme Marshall sound is a tribute to Gary Moore.	CuttingEdg	This lead sound has lots of mids to enhance the picking attack.	Enfermo	This heavy rock tone uses the Booster to maximize lead sounds.
	61	RiffReflec	EarlyRef give more power to riffs.	80's High	High gain with modulation creates an 80's rack effect vibe. Use the Z-pedal to control the chorus and flanger.	7 mirrors	This is a tribute to the enigmatic master guitarist Allan Holdsworth.
	62	Force One	Classic American vintage sound.	Organ Lead	Solo with this Hammond C3 emulation for something different.	Indie Trip	Typical pop rock sound with crunch and delay. Good for both chords and single note melodies.
	63	Clairvoyanc	Modulation is added to this drive sound. Adjust the drive from clean to crunch with the Z-pedal.	MessiahTap	This patch is good for tapping. Play in time with the delay.	Orion	Use this modern trash metal tone for extreme riffs.
	64	PurpleSky	Play a pentatonic riff using this legendary fuzz sound and fly back in time.	Whispering	This pure sound uses the Exciter and StereoDly.	HolyShift	This sound features pitch shifting and is great for solos. Use the Z-pedal to control the pitch.
	65	Puff Muff	This uses well-known muff distortion for a fuzzy sound that is good for indie and 60s psychedelic rock	Tap Dance	This flying delay will ignite your creativity. This sound is nice for arpeggios and tapping with a clean tone.	FullBlast	This heavy metal tone uses both wah and pitch shifting at once. Make new discoveries with the combination.
	66	The ZOO	Use this close emulation of a talk box to create riffs and solos with an unusual sound.	Cannonball	A perfect mix of flanger and delay is used to create the Van Halen sound.	Chicken	Use this country style tone for hybrid picking, chicken picking and slapping.
Rob Caggiano	67	Honeydrip	This is a very usable sound for single note lines and lead playing.	Han Solo	Spring and AnalogDly are combined well for a cool sound that can be used for almost anything.	Bohemian	This is like the sound used in the hit "What I Am" by Edie Brickell and The New Bohemians.
	68	Darkness	GreatMuff and Octave combine to make a dark sound that is deep and evil.	Psionic	Used together, T Scream, SeqFLTR, TheVibe and Z Bottom definitely create a crazy sound!	Juicy	Using Z Dream, Resonance, DirtyGate and Room, this tone is great for lead playing. It's warm and JUICY!
	69	Orbital	This spacy sound with SlowATTCK should be used as an effect for long open chords.	Space Lead	Comp+OD, Exciter and FilterDly combine for a spacey lead tone.	Blue Glass	This clean sound is cool and deep and evokes 80s Rush with chords that shimmer subtly.
	70	Broken	Distorted and broken sounding, use this effect to add contrast to "normal" guitar tones.	The Nerve	This quirky lead sound has a unique tonality. It lends itself to rock and fusion but can used for anything if you have the NERVE!	It's Alive	This killer sound for solos has a vocal quality depending on the guitar note pitch.
	71	Rear View	This tricky sound is cool for staccato chords.	Tropicana	This lead tone features the TANGERINE amp sound.	Lush Drunk	This clean sound, which uses MATCH 30, Room, M-Filter and TapeEcho, is good for fusion chord playing.
	72	Thrash Em	No explanation needed for this exemplary thrash sound.	Anger Sync	Exciter, DZ DRIVE, ZNR and Slicer are combined for a cutting cool sound.	Flunky	This unique and very usable funk sound combines VinFLNGR, M-Filter, VX COMBO and Spring effects.
	73	Zipper	This really obnoxious fuzzed-out sound has some depth added by the Air effect.	Running	Phaser, Delay, HW STACK and Room are combined to make Pink Floyd's "Run Like Hell" sound.	Solottery	Using BG CRUNCH, this smooth and squashed solo sound adds nice warmth with AnalogDly.
	74	Creeper	This ominous and creepy sound is great with an amp.	Mrs. Clean	Z Clean, FD COMBO, Cho+Rev and TapeEcho make a clean sound with a unique twist.	Lil Mac	This light crunch sound uses Z Neos, FD COMBO, ZNR and Room effects.
	75	Burnin'	This patch responds well to picking with a deep distortion for a sound that seems to be on fire	Warmth	Z Clean, MATCH 30, Spring and OptComp are used in this lightly distorted and very warm tone.	The Point	This crazy lead tone has an interesting midrange. Perfect when you want the sound to have more punch.
	76	Fatso	This is a very strange sound based on the Octave effect. It's evil, dark, dirty, and, above all, FAT!	The Brat	This patch defies explanation. It sounds like a kid who won't listen!	Weeds	This uses fCycle, Z Dream, BG CRUNCH and EarlyRef for a subtle and unique solo/lead tone.
	77	Fat Cat	This sounds like a strange cat crying.	CrossEye	Use this patch for single note lines, solos or simply as an effect. Listen to the changes when you turn WarpPhase, RingMod and other effects off.	Heavy D	This heavy tone that uses Z Bottom and BG DRIVE was designed with drop D tuning in mind
	78	Classic	This patch has a very Classic Rock feel to it and is great with an amp.	Dreams	FLG+VCho, Z Clean, FD COMBO, RackComp and FilterDly are combined for a lush, clean sound.	Madness	This patch uses SeqFLTR and M-Filter effects for a sound that really is madness.
	79	Proverbs	This is a spacious distorted sound. The Z-pedal can control the length of the reverb.	Chopper	This distorted choppy sound uses Tremolo and SlowFLTR. The Z-pedal controls the modulation.	Wood	This sound uses Governor, M Comp and DELUXE-R for a woody drive tone. The Cry effect adds the feeling of a human voice.
Mike Orlando	80	AutoDrive	This is a spacious distorted auto-wah sound that is great for lead playing. The Z-pedal controls chorus and reverb.	AutoScream	A combination of AutoWah and Dist+ produces a very distorted auto-wah sound for leads and solos. Shift the Z-pedal right to control the gain.	XtremeWah	This is a spacious and distorted auto wah. The Z-pedal controls the delay feedback.
	81	HeavyMedal	This very saturated distortion sound is great for heavy metal and rock, as well as rhythm and lead playing.	MetaSynCor	This huge tone uses synth octaves and a lush delay. The Z-pedal controls the gain, synth and chorus.	WashedAway	This high-gain lead sound uses ExtremeDS. The Z-pedal controls the gain and reverb.
	82	TastyTang	This classic overdriven tone is great for hard rock. The Z-pedal controls the delay.	StackedUp	This is a classic British rock tone. The Z-pedal controls the delay, gain and reverb.	HighWatt	This dry and natural British rock tone uses HW STACK and is great for all types of rhythm and solo playing.
	83	AngelSky	This lush acoustic sound is great for chord playing. The Z-pedal controls the amounts of reverb, chorus and delay.	AngelFaze	A beautiful phase is applied to this acoustic tone. The Z-pedal controls the amount of spatial effects.	Eds Thang	This lush reverb effect sounds like a cathedral. This classic Ed-style sound can produce depth in various ways.
	84	CountryDrt	This overdriven sound with some slapback delay is great for modern country. Use the Z-pedal to control the gain when soloing.	KernelLee	This classic country sound adds slapback echo to a light distortion. Great for finger picking and soloing.	MrGovenor	This uses the Governor effect to produce an overdrive sound for rock. Use the Z-pedal to control delay and reverb.
	85	Echo2Marsh	This overdrive sound is super wide, making it great for open solo passages. The Z-pedal controls multiple effects.	PitchedOut	This insane pitch transposition sound is great as a solo effect. The Z-pedal controls the amount of the pitch effect.	Trevor`	This distortion sound adds Spring reverb and 2 HPS effects. Perfect for Yes-like solos.
	86	Open Wah!	This cry effect is great for soloing and chordal work. The Z-pedal controls multiple effects.	AcoustiWah	A sense of spacious is added to this clean acoustic wah tone. Great for solos and chord passages. The Z-pedal controls the amount of spatial effects.	SteelFilta	Using the SeqFLTR, this patch is great for phrases based on chords. Use the Z-pedal to control the EarlyRef balance.
	87	CaptCrunch	This great rock rhythm and soloing tone uses Squeak. The Z-pedal controls the gain.	CrunchFaze	This rock tone adds dense modulation with Comp+Phsr and is great for soloing and rhythm playing with a crunchy sound.	CrunchCore	Chorus adds width to a big rock sound. Use the Z-pedal to control the chorus mix balance and speed.
	88	CrunchEcho	Three delays produce a super-wide rock chorus sound. The Z-pedal controls the balance between the 3 delays.	ChunkFlang	The Z-pedal controls the mix of 3 flangers in this modulated sound that is great for soloing and chord work.	FredFiltas	This patch is a combination of exciting filter effects. Use the Z-pedal to control the RndmFLTR balance.
	89	St-e-v-Ray	This classic SRV Strat tone is great for bluesy phrases. The Z-pedal controls the booster gain.	SRVeeTrem	A classic SRV Strat tone with added bluesy tremolo and vibrato. The Z-pedal controls the speed.	StevieWah	This bluesy tone uses 3 Cry effects. Each produces a different wah type. Use the Z-pedal to control the 3 CRY effects.
	90	BigBottom	The low-end roars like thunder in this patch that is great for soloing and special passages. The Z-pedal controls Octave and BGN DRIVE.	DelayDream	This clean sound has lots of feedback. The Z-pedal controls the StereoDly balance and feedback.	ZBottmWahs	This screaming drive sound lets you use 3 different wah effects (2 Wah100 and 1 PedalVx) at the same time. Great for soloing!
	91	ScreamnWah	This is a screaming heavy metal tone. Choose from 3 pedal wah effects to suit the style or situation.	WoundedBee	This very tight distorted rock tone has a slapback delay added that seems to wind around.	YouGotMe	Edward-style hard rock tone. The swelling flanger reinforces solos and is also good for rhythms.
	92	DreamScape	With this clean filter effect the notes seem to take off in a pitch-changing delay. This is great for special effects and unaccompanied moments.	BluesyFaze	Three phaser effects can be added to B-BREAKER in this patch. The Z-pedal controls the WarpPhase.	VxFaze	Use the Z-pedal to control the balance and feedback of the PhaseDly in this rock sound.
SFX	93	TremGun	This intense machine gun tremolo is made using the Slicer. Move the Z-PEDAL right to control the tremolo balance.	FMD	This sound, which has a filter that responds to picking and uses modulation and stereo delay to add width, is good for long chords.	BrokenRD	This dirty fuzz sound uses the Bit Crush effect to sound like a broken radio.
	94	PAD	Use this patch to make a nice pad sound just by playing, whole note, half note and other long chords.	Ringie!!!	Use the Z-pedal to control the frequency and distortion of the RING MOD effect. It sounds psychedelic, man!	3rdWorld	Used in C Major, this adds harmony a third below to make a sound with thickness and depth that doesn't seem like it could come from a single guitar.
	95	FilterCLN	The M-Filter responds slowly to picking dynamics for a clean sound. This effect is good for cutting, arpeggios and other chord playing.	Radio	This patch sounds like a crackling guitar is coming from a small radio in the corner of the room.	Step-UP	Play single notes or power chords and cut them short. The sound will climb while turning around. Play longer notes for a mysterious tone.
	96	PDLFL	Use the Z-pedal to control the flanger in this aggressive and destructive sound.	PedalRing	Use the Z-PEDAL to adjust the RING MOD in this patch as you like. Press left and right to adjust the frequency, and move it up and down to control the balance.	Atom	This hall sound is created by setting the pitch delay interval to two.
	97	FunkBass!	This funk bass sound uses the MonoSynth and Cry effects!	Theremin	This patch simulates the strange sound of a Theremin using the MonoSynth effect. Use your arm to change the pitch in large increments for a more convincing performance.	Devil +++	Use the Z-pedal to bring out the Devil! Press the pedal down for the default pitch
	98	TaurusBS	This patch was inspired by the Moog Taurus bass. Parametric EQ is used to boost the heavy low frequencies and a pitch shifter adds thickness.	Cascading	PitchDelay creates an atmosphere like a cascading waterfall. Use the Z-pedal to control the pitch.	PlayWiRazr	Use this crazy metallic tone for slow grinding single note lines that sound like they are coming from Mars.
	99	be alarmed	Play long power chords or single notes for a surprising unexpected tone. Play aggressive melodies in a high position.	Step Chord	Use the tap button to match the tempo of the song that you play and strum a power cord just once to create a new arrangement.	DreamSeq	This special effect sound uses Z DREAM and SeqFLTR effects. Move the Z-pedal horizontally to change the pitch.

G5 Guitar Effects & Amp Simulator