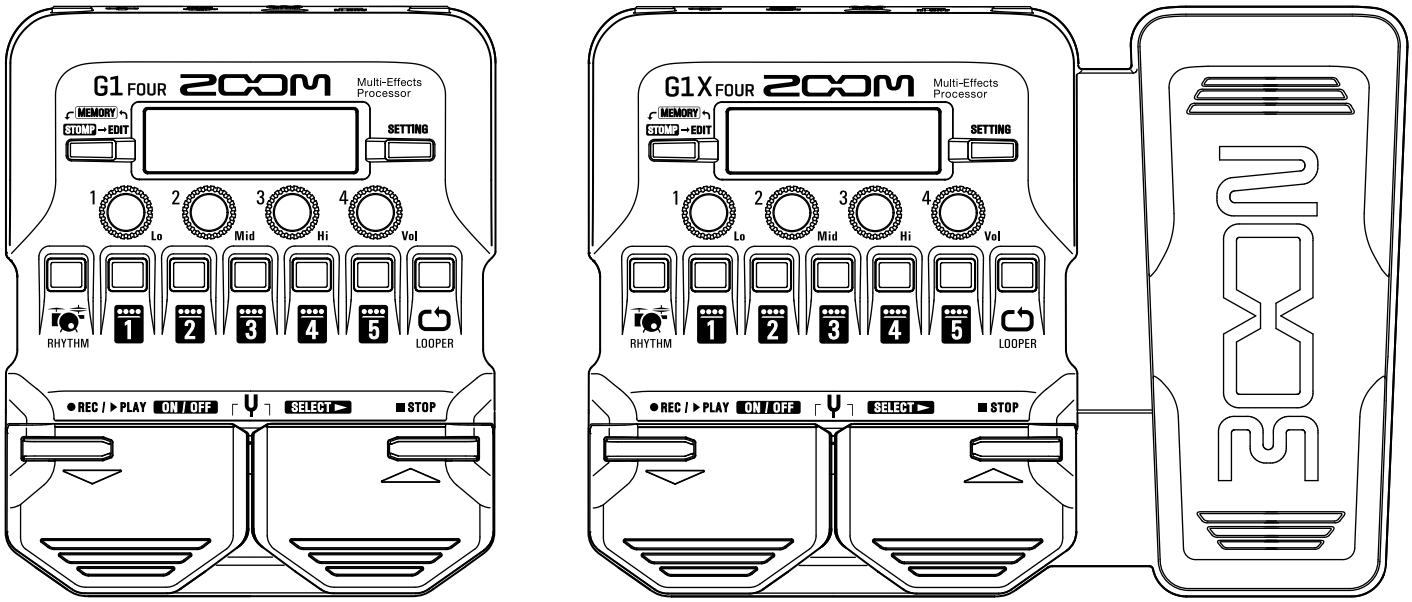
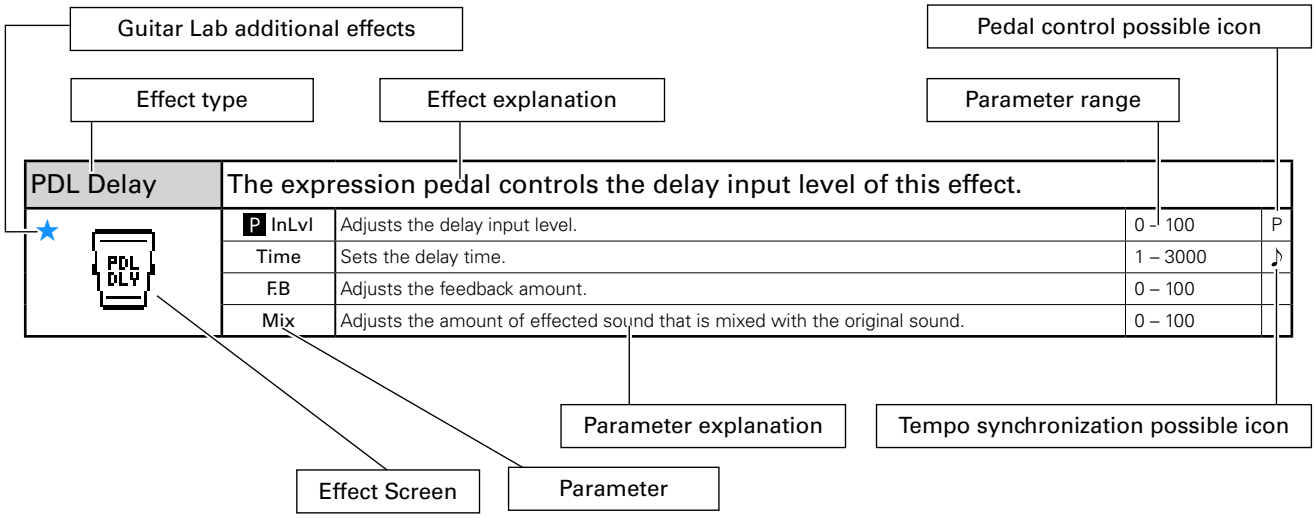
G1 FOUR/G1X FOUR

Multi-Effects Processor



Effect Types and Parameters

Effect explanation overview



Contents

[DYNAMICS]

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

[DYNAMICS]

BlackOpt	This is a simulation of the Demeter COMP-1 Compulator. Added parameters allow you to adjust the tone.			
★ 	Comp	Adjusts the depth of the compression.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
LMT-76	This is a simulation of the UREI 1176LN.			
	Input	Adjusts the input level.	0 – 80	
	Ratio	Adjusts the compression ratio.	4:1, 8:1, 12:1, 20:1	
	REL	This is a limiter that suppresses signal peaks above a certain reference level.	10 – 70	
	Output	Adjusts the output level.	0 – 80	

[FILTER]

AutoWah	This effect varies wah in accordance with picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effect varies the resonance filter frequency according to picking intensity.			
★ 	Mode	Sets direction of movement of the filter.	DOWN, UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Cry	This effect varies the sound like a talking modulator.			
★ 	Range	Adjusts the frequency range processed by the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	Sense	Adjusts the sensitivity of the effect.	-10 – -1, 1 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
SeqFLTR	The sequence filter has the flavor of a Z.Vex Seek-Wah.			
	Step	Adjusts number of sequence steps.	2 – 8	
	PTTRN	Sets effect pattern.	1 – 8	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
Gt GEQ	This mono graphic equalizer has 6 bands that suit guitar frequencies.			
★ 	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	

[FILTER]

Gt GEQ7	This mono graphic equalizer has 7 bands that suit guitar frequencies.			
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
St Gt GEQ	This stereo graphic equalizer has 6 bands that suit guitar frequencies.			
★ 	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
ParaEQ	This is a 1-band parametric equalizer.			
	FREQ	Sets the frequency of the equalizer.	20 – 20k	
	Q	Adjusts equalizer Q.	0.5 – 16	
	Gain	Adjusts the gain.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
RndmFLTR	This filter effect changes character randomly.			
	Type	Sets filter type.	HPF, LPF	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
LowPassFL	This effect varies the low pass filter frequency according to picking intensity.			
★ 	FREQ	Sets minimum frequency of low pass filter.	0 – 100	
	Sense	Adjusts the sensitivity of the effect.	FST100 – SLW100	
	RESO	Sets effect resonance.	2P-10 – 4P-10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
Exciter	This exciter enables flexible control.			
★ 	Bass	Adjusts the amount of low-frequency phase correction.	0 – 100	
	Treble	Adjusts the amount of high-frequency phase correction.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Step	This special effect gives the sound a stepped quality.			
★ 	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Shape	Adjusts the effect envelope.	0 – 10	

[FILTER]

LFO FLTR	This filter effect changes tone characteristics cyclically.			
★ 	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	Wave	Sets the modulation waveform.	SINE, TRI, SAWUP, SAWDN	

[DRIVE]

TS Drive	Simulation of the Ibanez TS808.			
	Gain	Adjusts the gain.	0 – 100	
	Boost	Turns boost ON/OFF.	OFF, ON	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
EP Stomp	**This models the Maestro Echoplex preamp.**			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	VOL	Adjusts the volume.	0 – 100	
RC Boost	**This booster covers sounds ranging from clean boosts to light drives.**			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
GoldDrive	**This effect models a famous gold overdrive boutique pedal.**			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SweetDrv	**This effect models a sweet sounding overdrive.**			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts volume of high frequencies	0 – 100	
	Focus	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DYN Drive	**This effect easily achieves the warm drive tone of a tube amp.**			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mode	Sets the sound style.	COMBO, STACK	
	VOL	Adjusts the volume.	0 – 100	
RedCrunch	**Use this effect for the famous "brown sound."**			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[DRIVE]

MetalWRLD	Simulation of the BOSS Metal Zone, which is characterized by long sustain and a powerful lower midrange.			
★ 	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
TB MK1.5	This is a classic fuzz effect.			
★ 	ATTCK	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Color	Sets the sound color.	1, 2	
	VOL	Adjusts the volume.	0 – 100	
OctFuzz	This fuzz effect adds an octave above.			
★ 	Boost	Adjusts the gain.	0 – 100	
	Color	Sets the sound color.	1, 2	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SpotBoost	This booster enables flexible control.			
★ 	Boost	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.			
	Top	Adjusts the unique string tone of acoustic guitars.	0 – 100	
	Body	Adjusts the body resonance of acoustic guitars.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
NYC Muff	This models an Electro-Harmonix Big Muff Pi. An added parameter allows you to adjust the balance of original sound and distortion.			
	SUSTN	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
HG THRTTL	This models the sound of the Mesa Boogie THROTTLE BOX(GAIN SWITCH:HI / BOOST:ON).			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	MdCut	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BG GRID	This models a Mesa Boogie GRID SLAMMER. An added parameter allows you to adjust the balance of original sound and overdrive.			
★ 	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[DRIVE]

DIST 1	This models the sound of a BOSS DS-1 DISTORTION.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Comp	Sets the clipping type of DIST 1.	ORG, MOD	
Squeak	This models a ProCo RAT. A parameter has been added that allows you to adjust the mix level of the original sound.			
	Gain	Adjusts the gain.	0 – 100	
	FLTR	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
UpOctBSTR	This effect adds an upper octave to the original sound. We recommend using the front guitar pickup.			
★ 	UpOct	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
	Bottom	Adjusts volume of low frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
OutputBST	We improved the ZOOM G5n OUTPUT BOOSTER as an effect.			
★ 	Range	Adjusts the frequency range processed by the effect.	1 – 10	
	Boost	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DIST Plus	This models the sound of a MXR DISTORTION+.			
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	DryMx	Adjusts the volume of the unaffected sound.	0 – 100	
	Comp	Sets the clipping type of DIST Plus.	ORG, MOD1, MOD2	
Zen O.DRV	This models the sound of a Hermida Audio Zendrive.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Voice	Adjusts gain of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
VioletDST	This models the sound of a SUHR Riot Reloaded.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Voice	Sets the sound style.	0 – 2	
	VOL	Adjusts the volume.	0 – 100	

[AMP]

MS 800	This models the sound of the Marshall JCM800 2203.			
	Input	Adjusts the input gain.	LO, HI	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
MS 1959	This models the sound of the Marshall 1959 SUPER LEAD 100.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Input1	Adjusts the gain of the input1.	OFF, 0 – 100	
	Input2	Adjusts the gain of the input2.	OFF, 0 – 100	
	VOL	Adjusts the volume.	0 – 100	
MS 45os	This models the sound of the Marshall JTM 45 Offset.			
★ 	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Input1	Adjusts the gain of the input1.	OFF, 0 – 100	
	Input2	Adjusts the gain of the input2.	OFF, 0 – 100	
	VOL	Adjusts the volume.	0 – 100	
FD TWNR	This models the sound of the Fender '65 Twin Reverb.			
	Bass	Adjusts volume of low frequencies.	10 – 100	
	MID	Adjusts volume of middle frequencies.	10 – 100	
	Treble	Adjusts volume of high frequencies.	10 – 100	
	BRGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF, ON	
	Gain	Adjusts the gain.	10 – 100	
	VOL	Adjusts the volume.	10 – 100	
	Depth	Sets the depth of the modulation.	10 – 100	
	Speed	Sets the speed of the modulation.	10 – 100	♪
FD B-MAN	This models the sound of the Fender '59 Bassman.			
	Input	Selects the input channel.	NORMAL, BRIGHT	
	Bass	Adjusts volume of low frequencies.	10 – 120	
	MID	Adjusts volume of middle frequencies.	10 – 120	
	Treble	Adjusts volume of high frequencies.	10 – 120	
	PRSNC	Adjusts volume of super-high frequencies.	10 – 120	
	Gain	Adjusts the gain.	10 – 120	
	VOL	Adjusts the volume.	10 – 120	

[AMP]

FD DLXR	This models the sound of the Fender '65 Deluxe Reverb.			
	Input	Selects the input channel.	NORMAL, VIBRATO	
	Bass	Adjusts volume of low frequencies.	10 – 100	
	Treble	Adjusts volume of high frequencies.	10 – 100	
	Gain	Adjusts the gain.	10 – 100	
	VOL	Adjusts the volume.	10 – 100	
	Depth	Sets the depth of the modulation.	10 – 100	
	Speed	Sets the speed of the modulation.	10 – 100	♪
FD MASTER	This models the sound of the Fender ToneMaster B channel.			
★ 	Gain	Adjusts the gain.	10 – 100	
	Bass	Adjusts volume of low frequencies.	10 – 100	
	MID	Adjusts volume of middle frequencies.	10 – 100	
	Treble	Adjusts volume of high frequencies.	10 – 100	
	Fat	Sets the sound style.	OFF, ON	
	VOL	Adjusts the volume.	10 – 100	
UK 30A	This models the sound of an early class A British combo amp.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	Cut	Adjusts the tone.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	♪
BG MK1	This models the sound of the Mesa Boogie Mark I combo amp.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain1	Adjusts the gain of the first stage.	0 – 100	
	Gain2	Adjusts the gain of the second stage.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
BG MK3	This models the sound of the Mesa Boogie Mark III combo amp.			
★ 	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain1	Adjusts the gain of the first stage.	0 – 100	
	Gain2	Adjusts the gain of the second stage.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
XtasyBlue	This models the sound of the Bogner Ecstasy Blue channel.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	STRCT	Selects the type and gain of the tone.	LO, HI	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[AMP]

HW 100	This models the sound of the Hiwatt Custom 100.			
	Input	Selects the input channel.	NORMAL, BRILL	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Recti ORG	This models the sound of the Mesa Boogie Dual Rectifier Orange Channel.			
	Mode	Sets the tone of the character.	VNTG, MDRN	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
ORG120	This models the sound of the Orange Graphic120.			
	Input	Selects the input channel.	LO, HI	
	Color	Sets the tone of the effect type.	1 – 6	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DZ DRV	This models the sound of the Diezel Herbert Channel2.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Deep	Emphasizes low frequencies.	0 – 100	
	MidCut	Cuts middle frequencies.	0 – 100	
MATCH30	This models the sound of the Matchless DC-30.			
	Gain1	Adjusts the gain of channel1.	OFF, 0 – 100	
	Bass1	Adjusts volume of low frequencies in the channel1.	0 – 100	
	TRBL1	Adjusts volume of high frequencies in the channel1.	0 – 100	
	Gain2	Adjusts the gain of channel2.	OFF, 0 – 100	
	Tone2	Adjusts the tone of channel2.	0 – 5	
	Cut	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100, OFF	

[CABINET]

MS4x12	This models the sound of a Marshall 1960 A-type cabinet with four 12" Celestion speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12GB	This models the sound of a Marshall 1960 B-type cabinet with four 12" Celestion G12M GreenBack speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MS4x12AL	This models the sound of a Marshall JTM45 offset half stack cabinet with four 12" Celestion G12 Alnico speakers.			
★ 	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD2x12	This models the sound of the Fender '65 Twin Reverb cabinet with two 12" Jensen speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD-B4x10	This models the sound of the Fender '59 Bassman cabinet with four 10" Jensen speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD-DX1x12	This models the sound of a Fender '65 Deluxe Reverb cabinet with one 12" Jensen C-12K Speaker.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[CABINET]

FD MA2x12	This models the sound of a Fender ToneMaster2x12 cabinet with two 12" Celestion G12-80 speakers.			
★ 	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
UK2x12	This models the sound of an early British combo amp with two 12" Celestion Alnico speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MK1 1x12	This models the sound of a Mesa Boogie Mark I cabinet with one 12" ALTEC 417-8H speaker.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MK3 1x12	This models the sound of a Mesa Boogie Mark III cabinet with one 12" Celestion Black Shadow Speaker.			
★ 	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
BGN4x12	This models the sound of the Bogner Ecstasy cabinet with four 12" Celestion speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
HW4x12	This models the sound of a Hiwatt SE-4123 cabinet with four 12" Fane speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[CABINET]

RCT4x12	This models the sound of a Mesa Boogie Recto Standard Slant Cabinet ARMOR with four 12" Celestion Vintage 30 speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
ORG4x12	This models the sound of an Orange PPC412 cabinet with four 12" Celestion Vintage 30 speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
DZ4x12F	This models the sound of a Diezel 412F cabinet with four 12" Celestion Vintage 30 speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MA2x12	This models the sound of a Matchless DC-30 cabinet with 12" Customized Celestion G12H30 and 12" Celestion G12M Greenback speakers.			
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF, ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[MODULATION]

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

[MODULATION]

StereoCho	This is a stereo chorus with a clear tone.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effect adds a phasing variation to the sound.			
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 100	
VinFLNGR	This analog flanger sound is similar to an MXR M-117R.			
	PreD	Sets pre-delay time of effect sound.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	-10 – 10	
TheVibe	This vibe sound features unique undulations. (This effect is additionally available for G1X FOUR via Guitar Lab.)			
	Speed	Sets the speed of the modulation.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Mode	Sets effect to vibrato or chorus.	VIBRT, CHORS	
	VOL	Adjusts the volume.	0 – 100	
Vibrato	This effect automatically adds vibrato.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
Octave	This effect adds sound one octave and two octaves below the original sound.			
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
RingMod	This effect produces a metallic ringing sound. Adjusting the "FREQ" parameter results in a drastic change of sound character.			
★ 	FREQ	Sets the frequency of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
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.			
★ 	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25	
	PreD	Sets the pre-delay time of the effect sound.	0 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PitchSHFT	This effect shifts the pitch up or down.			
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

[MODULATION]

MonoPitch	This is a pitch shifter with little sound variance for monophonic (single note) playing.			
★ 	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
HPS	This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.			
	Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 1)	
	Key	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Slicer	This effect creates a rhythmical sound by continuously slicing the input.			
★ 	PTTRN	Sets effect pattern.	1 – 20	
	Speed	Sets the speed of the modulation.	1 – 50	♪
	THRSH	Adjusts effect threshold.	0 – 50	
	VOL	Adjusts the volume.	0 – 100	
CloneCho	This analog chorus sound models the Electro-Harmonix SmallClone.			
	Depth	Sets the depth of the modulation.	1, 2	
	Rate	Sets the speed of the modulation.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SuperCho	This models the sound of a BOSS CH-1 SUPER CHORUS.			
★ 	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
StonePha	This phaser sound models the Electro-Harmonix SmallStone.			
★ 	Color	Sets the sound color.	1, 2	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
CoronaTri	This is a model of tc electronic's CORONA Tri-Chorus.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
BendCho	This effect provides pitch bending that uses the input signal as trigger and processes each note separately.			
★ 	Mode	Sets direction of pitch bend.	UP, DOWN	
	Depth	Sets the depth of the modulation.	0 – 100	
	Time	Sets time before effect starts.	0 – 50	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

[MODULATION]

AnalogCho	This effect simulates an analog chorus.			
★ 	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets modulation speed.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
WarpPhase	This phaser has a one way effect.			
★ 	Mode	Sets direction of warping.	GO, BACK	
	Speed	Sets modulation speed.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Duo Phase	This effect combines two phasers.			
★ 	DPT A	Sets the depth of LFO A modulation.	1 – 100	
	RateA	Sets the speed of LFO A modulation.	1 – 50	♪
	ResoA	Sets the resonance of LFO A modulation.	0 – 10	
	Link	Sets how 2 phasers are connected.	SERI, PARA, STR	
	DPT B	Sets the depth of LFO B modulation.	1 – 100	
	RateB	Sets the speed of LFO B modulation.	1 – 50, SyncA, RvrsA	
	ResoB	Sets the resonance of LFO B modulation.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	

[SFX]

Bomber	This effect generates explosive sounds.			
	Decay	Adjusts the length of the explosive sound.	1 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, TRGGR	
AutoPan	This effect moves the sound image cyclically left and right.			
★ 	Rate	Sets the speed of the modulation.	0 – 50	♪
	Width	Sets the width of the panning.	0 – 50	
	Clip	Adjusts the amount of waveform clipping. Higher values emphasize the auto-panning effect more.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
LoopRoll	This effect allows you use the footswitch to sample and hold what you play.			
★ 	Time	Sets the loop time.	10 – 3000	♪
	Duty	Sets the time that the sample-and-hold sound is produced.	25 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
HotSpice	This effect simulates a sitar tone.			
	Bend	Adjust the depth of the pitch bend.	0 – 100	
	Buzz	Adjust the buzzing tone.	0 – 100	
	+1oct	Adjust the volume of one octave up.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[DELAY]

Delay	This long delay has a maximum length of 3000 ms.			
	Time	Sets the delay time.	1 – 3000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
AnalogDly	This analog delay simulation has a long delay with a maximum length of 3000 ms.			
	Time	Sets the delay time.	1 – 3000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
TapeEcho	This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.			
	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ReverseDL	This reverse delay is a long delay with a maximum length of 1500 ms.			
	Time	Sets the delay time.	10 – 1500	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
ModDelay	This delay effect allows the use of modulation.			
	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
P-P Delay	This delay outputs the delay sound alternately left and right.			
	Time	Sets the delay time.	1 – 3000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
FilterDly	This effect filters a delayed sound.			
★ 	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

[DELAY]

Dual DLY	This effect combines 2 individual delays.			
★ 	TimeA	Adjusts the delay time of Delay A.	0 – 1490, ♩ x 6	♪
	F.B A	Adjusts the Delay A feedback amount.	0 – 110	
	TimeB	Adjusts the delay time of Delay B.	0 – 1490, ♩ x 6	♪
	F.B B	Adjusts the Delay B feedback amount.	0 – 110	
	DlyMx	Adjust the mix of the Delay A and B effect sounds.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Depth	Sets the depth of the modulation.	MN-0 – ST-50	
	Speed	Sets the speed of the modulation.	0 – 50	
Pitch DLY	This effect applies pitch shift to a delayed sound.			
★ 	Pitch	Sets volume of pitch shift applied to delayed sound.	-12 – 12	
	Time	Sets the delay time.	1 – 2000	
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlapBackD	This delay features a short delay time that is good for muted rhythm playing and rockabilly.			
★ 	Time	Sets the delay time. When Sync is chosen, the delay time is synchronized to the tempo.	1 – 300	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	SubDv	Set the note length of the delay sound. When P-P is chosen, L/R channels output delays in quarter/dotted eighth notes respectively.	♩, ♪., P-P	
A-Pan DLY	This combines auto pan and delay to create the effect of the stereo image moving cyclically.			
★ 	Time	Sets the delay time.	1 – 1500	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Link	Sets the order that the auto pan and delay are connected.	PAN-DLY, DLY-PAN	
	Cycle	Sets the speed of the sound movement.	1/4 – 50	
	Width	Sets the width of the sound movement.	0 – 50	
	Clip	Adjusts the amount of waveform clipping.	0 – 10	
PhaseDly	This effect applies a phaser to a delayed sound.			
★ 	Time	Sets the delay time.	1 – 2000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	Reso	Sets effect resonance.	0 – 100	

[DELAY]

TapeEcho3	This tape echo effect models the MAESTRO ECHOPLEX EP-3.			
★ 	Gain	Adjusts the gain.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Time	Sets the delay time.	10 – 1000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	RecLv	Adjusts the volume recorded to the tape.	0 – 100	
ICE Delay	This effect combines pitch shifting and delay.			
★ 	INTVL	Sets the pitch modulation amount for the audio slices.	-OCT – 2 OCT	
	Time	Sets the delay time.	60 – 980	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SlwAtkDly	This effect combines slow attack and delay.			
★ 	Swell	Adjusts the attack time.	1 – 50	
	Time	Sets the delay time.	1 – 1900	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
SoftEcho	This echo has a soft tone.This echo effect allows the use of modulation.			
	MOD	Turns modulation ON or OFF.	OFF, ON	
	Time	Sets the delay time.	19 – 581	
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	

[REVERB]

Air	This effect reproduces the ambience of a room, to create spatial depth.			
★ 	Size	Sets the size of the space.	1 – 100	
	REF	Adjusts the amount of reflection from the wall.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
Room	This reverb effect simulates the acoustics of a room.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
Hall	This reverb effect simulates the acoustics of a concert hall.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	
HD Hall	This is a dense hall reverb.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON	

[REVERB]

Spring	This reverb effect simulates a spring reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100
	Decay	Sets the duration of the reverberations.	1 – 30
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
FD Spring	This simulates the spring reverb of the '65 Fender Twin Reverb.		
	Color	Sets the tone of the effect type.	0, 1
	Lo	Adjusts volume of low frequencies.	0 – 100
	Hi	Adjusts volume of high frequencies.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
Plate	This simulates a plate reverb.		
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200
	Decay	Sets the duration of the reverberations.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
EarlyRef	This effect reproduces only the early reflections of reverb.		
★ 	Decay	Adjusts the duration of the reverb.	1 – 30
	Shape	Adjusts the effect envelope.	-10 – 10
	Tone	Adjusts the tone.	0 – 10
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
Church	This effect simulates the reverberations of a church.		
★ 	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
	Decay	Sets the duration of the reverberations.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. The dry sound also continues to have the same tone as when the effect was on. When OFF, effect sound stops right when effect is turned off.	OFF, ON
Chamber	This effect simulates the reverberations of a chamber-sized room.		
★ 	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	0 – 200
	Decay	Sets the duration of the reverberations.	0 – 100
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF, ON
GateRev	This unique reverb is good for percussive playing.		
★ 	Color	Sets the sound color.	1 – 5
	Decay	Sets the duration of the reverberations.	0 – 100
	Tone	Adjusts the tone.	0 – 100
	BAL	Adjusts the balance between original and effect sounds.	0 – 100

[PEDAL] Pedal effects are available to add only for G1X FOUR.

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

[PEDAL]

PDL PHSR	The expression pedal controls the modulation frequency of this phaser.			
★ 	P Rate	Sets the speed of the modulation.	1 – 50	P
	Depth	Sets the depth of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Color	Sets the tone of the effect type.	4 STG, 8 STG, INV 4, INV 8	
PDL Delay	The expression pedal controls the delay input level of this effect.			
	P InLvl	Adjusts the delay input level.	0 – 100	P
	Time	Sets the delay time.	1 – 3000	♪
	F.B	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PDL Rev	The expression pedal controls the reverb input level of this effect.			
	P InLvl	Adjusts the reverb input level.	0 – 100	P
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
OSC Echo	The expression pedal controls the delay oscillation of this effect.			
★ 	P OSC	Adjusts the delay time and feedback.	0 – 100	P
	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500	
	T-Max	Adjusts the delay time when the pedal is at maximum position.	19 – 500	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
VoiceWah	This effect can make a guitar sound like a human voice.			
★ 	P Vowel	Adjusts the emphasized vowel.	0 – 100	P
	PTTRN	Sets effect pattern.	A – C	
	Voice	Adjusts the vowel sounds.	0 – 100	
	Mode	Sets the sound style.	STEP, SOFT	
PDL Roto	Simulates a rotary speaker.			
★ 	P Mode	Sets the rotary mode.	SLOW, FAST	P
	Drive	Adjusts the amount of amplification from the preamp.	0 – 100	
	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
P-BitCRSH	This effect creates a lo-fi sound.			
★ 	P SMPL	Sets sampling rate.	0 – 50	P
	Bit	Sets bit depth.	4 – 32	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
PDL FLNGR	The expression pedal controls the emphasized frequency of this flanger.			
★ 	P FREQ	This sets the emphasized frequency.	0 – 100	P
	RESO	Sets effect resonance.	-10 – 10	
	HiDMP	Adjusts the treble attenuation of the effect sound.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	

[PEDAL]

PDL Reso	Pedal wah with a strong character.			
★ 	P FREQ	Adjusts the emphasized frequency.	1 – 50	P
	RESO	Sets effect resonance.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Output VP	This controls the product output level. This volume will be kept even when the patch is changed.			
	–	–		

Additional tables

Table 1 [Scale Parameter]

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

Table 2 [Color Parameter]

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