

Fender®

Tone Master®
PRO

MODEL GUIDE

AMPLIFIERS • CABINETS • EFFECTS • MICROPHONES

FIRMWARE v1.1.100



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Get the latest firmware and download the Tone Master Pro Control App at
www.fender.com/tonemaster_pro

The Tone Master Pro Control App is available for Mac and PC, providing convenient control of Tone Master Pro plus additional features including IR Manager and Cloud Presets.

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THIS YEAR'S MODELS, AND THAT YEAR'S TOO ...

Tone Master Pro contains an amazingly comprehensive selection of amplifier models—heads, combos and half-stacks—that represent the best from every era in the electrifying history of amplified music. Combined with the equally powerful mix-and-match element of prized speaker cabinet models spanning the same musical continuum, the sonic possibilities are endless. Power up Tone Master Pro and it's all in there—every shade of color from radiant brightness to black hole darkness, and every echelon of power from modest to molten and singing to screaming.

Then there's the phenomenal assortment of effects units in every category from every era—from the first formative stompboxes to middle-era classics to modern digital marvels. The most primally satisfying fuzz, overdrive and distortion textures. Decades of ambiently ringing reverbs and echoes, atmospheric delays, shimmering chorus and ethereal phasers and flangers. Pitch shifters, filters, EQ units, wah and tremolo, compression, sustain and more. Power up Tone Master Pro and it's all in there.

Even Tone Master Pro's state-of-the-art impulse response (IR) capability features a choice of expertly voiced microphone models with a rich profusion of placement options for finely crafted recording wizardry.

Read on for descriptions and details about all these models, accompanied by the same images that appear in Tone Master PRO's display window, and consult this guide whenever needed, because all you need to do is—and we really can't think of a better way to say this—just power up Tone Master Pro and it's all in there.



AMPLIFIERS: COMBO AMPS

FENDER '59 BASSMAN®

One of Fender's greatest tweed amps, which began life earlier in the 1950s as a bass amp before being adopted by countless guitarists who prized its tone and power.

In a special touch, the '59 Bassman model in Tone Master Pro "jumpers" the Normal and Bright inputs so that both volume controls can be used like a mixer to blend both channels together.

CONTROLS

- **VOL NORMAL:** Adjusts Normal input channel volume.
- **VOL BRIGHT:** Adjusts Bright input channel volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.



FENDER '65 PRINCETON® REVERB

Mid-'60s Fender studio favorite with the snappy tone of a single 10" speaker and richly ringing reverb and vibrato effects.

CONTROLS

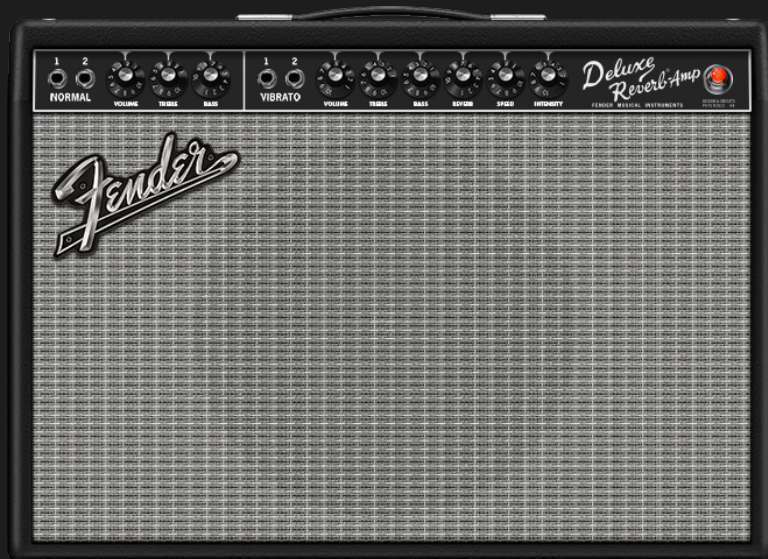
- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **BASS:** Adjusts low frequencies.
- **REVERB:** Adjusts reverb effect level.
- **SPEED:** Adjusts rate of vibrato effect.
- **INTENSITY:** Adjusts strength of vibrato effect.

Also included as an amp head only.

Note: This amp model includes a convolution spring reverb effect. Due to their heavy processor usage, presets are limited to one convolution effect at a time. Amp-only models are also available with the reverb and tremolo effects to help minimize processor usage.



FENDER '65 DELUXE REVERB®



Cranked in countless clubs worldwide, Fender's highly popular mid-'60s classic produced great tone whether clean or dirty, with shimmering reverb and vibrato. It remains a sought-after tone machine to this day.

CONTROLS

- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **BASS:** Adjusts low frequencies.
- **REVERB:** Adjusts reverb effect level.
- **SPEED:** Adjusts rate of vibrato effect.
- **INTENSITY:** Adjusts strength of vibrato effect.

Also included as an amp head only.

Note: This amp model includes a convolution spring reverb effect. Due to their heavy processor usage, presets are limited to one convolution effect at a time. Amp-only models are also available with the reverb and tremolo effects to help minimize processor usage.

FENDER '65 TWIN REVERB®

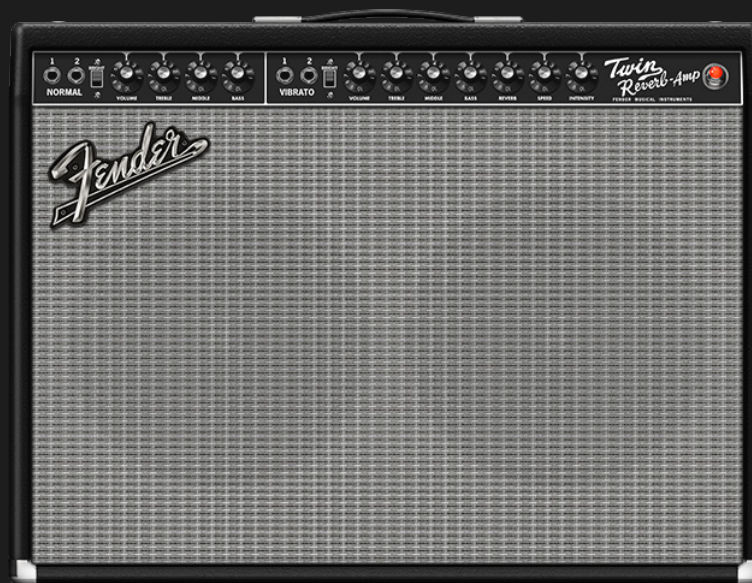
One of the greats—an indispensable mid-'60s stage-and-studio favorite prized for producing quintessential Fender clean tone, with reverb and vibrato effects.

CONTROLS

- **BRIGHT SWITCH:** For extra high-frequency boost.
- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **REVERB:** Adjusts reverb effect level.
- **SPEED:** Adjusts rate of vibrato effect.
- **INTENSITY:** Adjusts strength of vibrato effect.

Also included as an amp head only.

Note: This amp model includes a convolution spring reverb effect. Due to their heavy processor usage, presets are limited to one convolution effect at a time. Amp-only models are also available with the reverb and tremolo effects to help minimize processor usage.



FENDER '65 SUPER REVERB®

Mid-'60s Fender classic with the full body and distinctive snap of four 10" speakers and richly ringing reverb and vibrato effects.

CONTROLS

- **BRIGHT SWITCH:** For extra high-frequency boost.
- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **REVERB:** Adjusts reverb effect level.
- **SPEED:** Adjusts rate of vibrato effect.
- **INTENSITY:** Adjusts strength of vibrato effect.

Also included as an amp head only.

Note: This amp model includes a convolution spring reverb effect. Due to their heavy processor usage, presets are limited to one convolution effect at a time. Amp-only models are also available with the reverb and tremolo effects to help minimize processor usage.

FENDER VIBRO-KING®

A powerful modern Fender classic with three 10" speakers, touch-sensitive dynamics and distinctive natural overdrive.

CONTROLS

- **FAT SWITCH:** Boosts midrange preamp gain for more robust overdriven tone.
- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **BASS:** Adjusts low frequencies.
- **MID:** Adjusts midrange frequencies.

Also included as an amp head only.



FENDER BLUES JUNIOR™

Warm-toned and moderately powered, Fender's Blues Junior is a highly popular 1x12" combo with distinctive preamp gain for incredibly satisfying overdriven tone.

CONTROLS

- **FAT SWITCH:** Boosts midrange preamp gain for more robust overdriven tone.
- **VOLUME:** Adjusts preamp gain. Set lower for cleaner sounds; set higher for more distortion and sustain.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **MASTER:** Adjusts overall volume level.

Also included as an amp head only.



FENDER BASSBREAKER™

Supercharged tone from the popular modern Bassbreaker 15 model, which takes Fender's classic Bassman sound and breaks the mold with specially voiced tonal flavors. Presented in three versions, with low, medium and high gain structure settings.

CONTROLS

- **BRIGHT SWITCH:** For extra high-frequency boost.
- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **BASS:** Adjusts low frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **TREBLE:** Adjusts high frequencies.
- **MASTER:** Adjusts overall volume level.

Also included as an amp head only.

UK 30 NORMAL

Inspired by the “Normal” channel of the venerable Vox AC30, the amp that powered the British Invasion (and then some) with powerful clean and distorted tones.

CONTROLS

- **VOLUME:** Adjusts overall volume.
- **CUT:** Turn clockwise to decrease higher frequencies; turn counterclockwise to add higher frequencies.

Also included as an amp head only.



UK 30 BRILLIANT

Similar to the “UK 30 NORMAL” model above, but here with the brilliant treble sound of the “Top Boost” circuitry and extra tone controls added to the amplifier in the early 1960s.

CONTROLS

- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **BASS:** Adjusts low frequencies.
- **CUT:** Turn clockwise to decrease higher frequencies; turn counterclockwise to add higher frequencies.

Also included as an amp head only.

JC CLEAN

Inspired by the sparkling clean channel of the classic Roland JC-120 Jazz Chorus.

CONTROLS

- **BRIGHT SWITCH:** For extra high-frequency boost.
- **VOLUME:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.

Also included as an amp head only.



MARKSMAN CH1

Inspired by the clean channel of the Mesa/Boogie Mark IIC+.

CONTROLS

- **VOLUME:** Adjusts preamp gain.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **MASTER:** Adjusts overall volume level.
- **GEQ SWITCH:** Activates the five-band graphic EQ.
- **BRIGHT SWITCH:** Adds a pre-gain high-frequency boost.
- **TREBLE SHIFT SWITCH:** Shifts the frequency affected by the TREBLE control.
- **BASS SHIFT SWITCH:** Adds pre-gain bass frequency boost.
- **DEEP SWITCH:** Adds post-gain bass frequency boost.
- **EQ FADERS:** Vertical EQ fader controls at 80Hz, 240Hz, 750Hz, 2.2kHz and 6.6kHz.

Also included as an amp head only.

AMPLIFIERS: HALF STACKS

BRITISH PLEXI

Inspired by Marshall's 1959 dual-channel Super Lead 100, popularly known as a "Plexi". In a special touch here, the Normal and Bright channels are "jumped" together so that both channels can be blended together using both volume controls. Default cabinet pairing is with a 4x12 model based on the Marshall 1960TV slant cabinet with 25W Celestion® Greenback speakers.

CONTROLS

- **VOLUME I:** Adjusts overall volume for the Normal channel.
- **VOLUME II:** Adjusts overall volume for the Bright channel.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.



BRITISH 800

Inspired by a 1980s Marshall JCM800 model 2204, which produced quintessential hard rock and metal tones of that era. Default cabinet pairing is with a 4x12 model based on the Marshall 1960 slant cabinet with Celestion® G12-75 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.

BRITISH JUBILEE CLEAN

Inspired by the clean channel of the 50-watt Marshall Silver Jubilee model 2553 head. Default cabinet pairing is with a 2x12 model based on the Marshall 1960 slant cabinet with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume level.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.



BRITISH JUBILEE RHYTHM

Inspired by the 50-watt Marshall Silver Jubilee model 2553 head with the rhythm clip switch engaged. Default cabinet pairing is with a 4x12 model based on the Marshall 1960 slant cabinet with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume level.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.

BRITISH JUBILEE LEAD

Inspired by the lead channel of the 50-watt Marshall Silver Jubilee model 2553 head. Default cabinet pairing is with a 4x12 model based on the Marshall 1960 slant cabinet with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume level.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.



FBE-100

Inspired by the lead channel of the Friedman BE-100. Default cabinet pairing is with a model based on a closed-back Friedman 4x12" cabinet with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **HBE SWITCH:** Gain boost for increased gain and saturation.
- **FAT SWITCH:** Input low-frequency boost that thickens single-coil equipped guitars.
- **C45 SWITCH:** Input treble boost.
- **SAT SWITCH:** Adds gain, compression and saturation for a heavier tone.
- **VCE SWITCH:** Mid-contour that boosts low and high frequencies.

Also included as an amp head only.

EVH® 5150III S® 6L6 GREEN

The 5150III S 6L6 low-gain green channel delivers edge-of-breakup clean, glassy blues and classic rock crunch at higher-gain settings. Default cabinet pairing is based on a 4x12 EVH 5150III S 6L6 cabinet

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **VOLUME:** Adjusts overall volume level.
- **LOW:** Adjusts low frequencies.
- **MID:** Adjusts midrange frequencies.
- **HIGH:** Adjusts high frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **RESONANCE:** Adjusts power amp low-frequency response.

Also included as an amp head only.



EVH® 5150III S® 6L6 BLUE

The 5150III S 6L6 medium-gain blue channel is great for hard rock and metal riffing with plenty of saturation and crunch to spare. Default cabinet pairing is based on a 4x12 EVH 5150III S 6L6 cabinet.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **VOLUME:** Adjusts overall volume level.
- **LOW:** Adjusts low frequencies.
- **MID:** Adjusts midrange frequencies.
- **HIGH:** Adjusts high frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **RESONANCE:** Adjusts power amp low-frequency response.

Also included as an amp head only.

EVH® 5150III S® 6L6 RED

The 5150III S 6L6 high-gain red channel is the perfect sound for over-the-top metal shredding, seven-string djenting and searing leadwork. Default cabinet pairing is based on a 4x12 EVH 5150III S 6L6 cabinet.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **VOLUME:** Adjusts overall volume level.
- **LOW:** Adjusts low frequencies.
- **MID:** Adjusts midrange frequencies.
- **HIGH:** Adjusts high frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **RESONANCE:** Adjusts power amp low-frequency response.

Also included as an amp head only.



MARKSMAN CH2

Inspired by the lead channel of the Mesa/Boogie Mark IIC+ Head, which delivers classic '80s metal crunch perfect for rhythm and lead work. Default cabinet pairing is with a 4x12 model based on a half closed-back Mesa/-Boogie Mark series cabinet with Celestion® Black Shadow C90 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.
- **MASTER:** Adjusts overall volume level.
- **GEQ SWITCH:** Activates the five-band graphic EQ.
- **BRIGHT SWITCH:** High-frequency boost.
- **TREBLE SHIFT SWITCH:** Shifts frequency affected by treble control.
- **BASS SHIFT SWITCH:** Adds pre-gain bass frequency boost.
- **DEEP SWITCH:** Adds post-gain bass frequency boost.
- **LEAD BRIGHT SWITCH:** Extra high-frequency lead channel boost.
- **EQ FADERS:** Vertical EQ fader controls at 80Hz, 240Hz, 750Hz, 2.2kHz and 6.6kHz.

Also included as an amp head only.



DOUBLE WRECK

Inspired by the two-channel Mesa Dual Rectifier Solo head, which featured distinctive distortion that shaped the “nu-metal” sound. Default cabinet pairing is with a 4x12 model based on a closed-back oversized Mesa/Boogie Rectifier cabinet with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **MASTER:** Adjusts overall volume level.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.



UBER

Ideal for heavy, aggressive music as inspired by the super-high-gain lead channel of the Bogner Uberschall head. Default cabinet pairing is with a 4x12 model based on a Bogner Uberkab with Celestion® Vintage 30 speakers.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **VOLUME:** Adjusts overall volume level.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **PRESENCE:** Adjusts ultra-high frequencies.

Also included as an amp head only.

AMPLIFIERS: AMP HEADS

All Tone Master PRO combo amplifiers and half stacks are available as amplifier head-only versions; see listings in this guide under COMBO AMPS (pages 2-7) and HALF STACKS (pages 8-13) for control listings and descriptions. Note that the models listed below are available only as amp heads.

STUDIO PREAMP

Direct-to-mixing-desk studio purity with clean, uncolored tonal response.

CONTROLS

- **GAIN:** Adjusts signal level into preamp stage.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.



TUBE PREAMP

Direct-to-mixing-desk studio purity with increased tube console-like harmonic coloration.

CONTROLS

- **GAIN:** Adjusts signal level into preamp stage.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **MID FREQ:** selects frequency affected by MIDDLE control knob.
- **BASS:** Adjusts low frequencies.

FENDER ACOUSTASONIC™

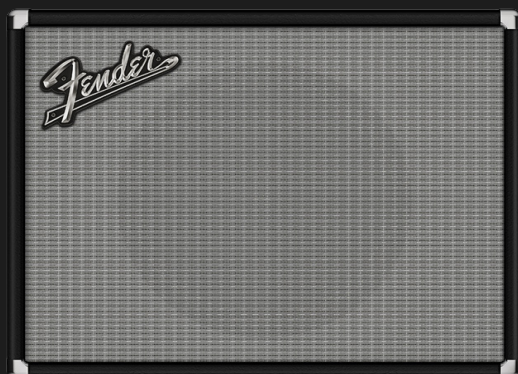
For use with piezo-equipped electric and acoustic guitars. Based on the preamp of Fender's award-winning modern Acoustasonic amps, featuring flexible dynamics controls for tailoring rich, warm and full tone to exacting personal preference in any room.

CONTROLS

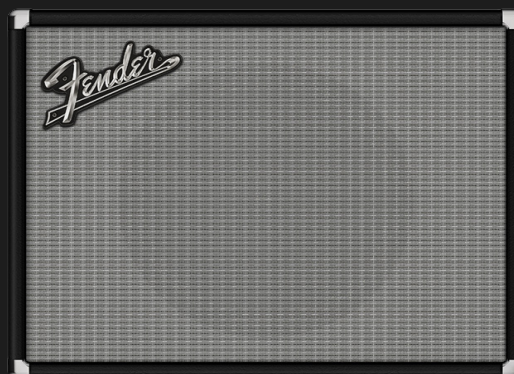
- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **TREBLE:** Adjusts high frequencies.
- **MIDDLE:** Adjusts midrange frequencies.
- **BASS:** Adjusts low frequencies.
- **STRING DYNAMICS:** Dynamic tone-shaping filter that tames harsh treble frequencies sometimes caused by piezo acoustic bridge pickups. Turn clockwise to reduce harshness.
- **DYNAMICS FREQUENCY:** Adjusts frequency affected by the STRING DYNAMICS control knob.



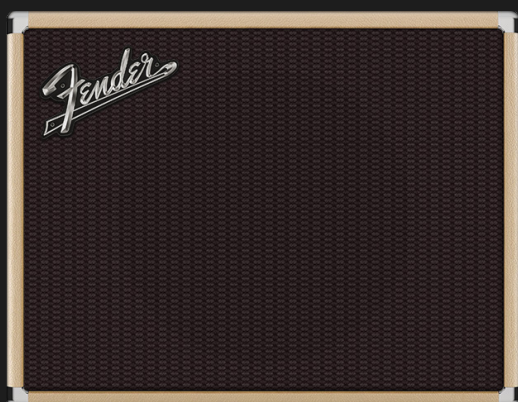
CABINETS

**1X10 '65 PRINCETON® C10R**

Impulse response collection of the '65 Princeton, a mid-'60s Fender studio favorite with the snappy tone of a single 10" Jensen® C10R speaker.

**1X12 '65 DELUXE C12K**

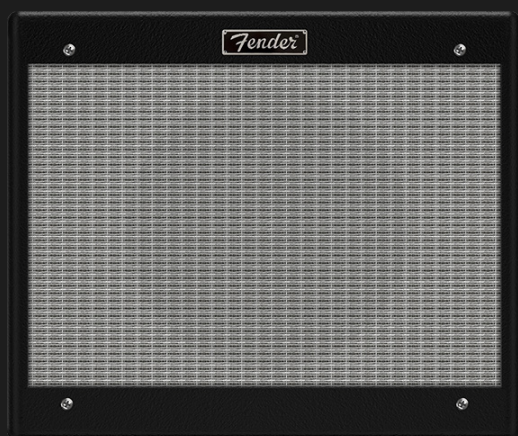
Impulse response collection of the 1x12 cabinet of the Fender '65 Deluxe Reverb® with a Jensen® C12K speaker.

**1X12 '65 DELUXE CREAMBACK**

Impulse response collection of a Fender '65 Deluxe Reverb with a single 12" Celestion® Creamback speaker.

**1X12 BASSBREAKER™**

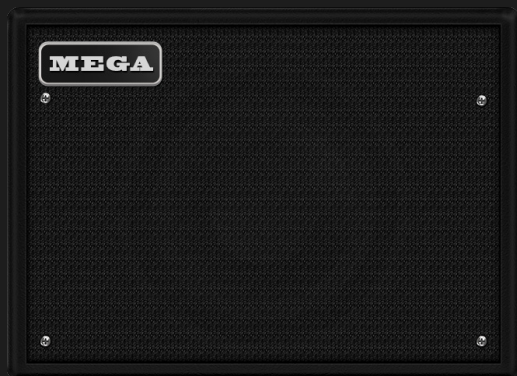
Impulse response collection of Fender's open-back Bassbreaker 15 cabinet with a single 12" Celestion® V-Type speaker.

**1X12 BLUES JUNIOR™ A-TYPE**

Impulse response collection of the Fender Blues Junior open-back cabinet with a single 12" Celestion® A-Type speaker.

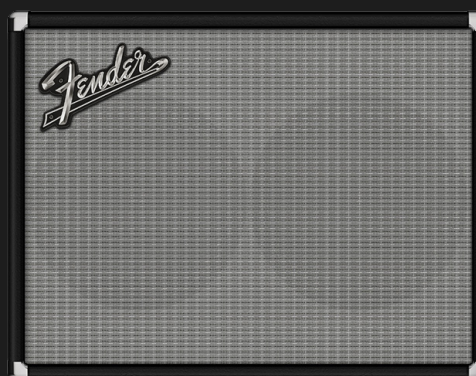
**1X12 BLUES JUNIOR LTD C12N**

Impulse response collection of the Fender Blues Junior open-back cabinet with a single 12" Jensen® C12N speaker, here with a vintage tweed cabinet.



1X12 MEGA EV

Impulse response collection of an open-back Mesa/Boogie Mark IIC+ cabinet with a single 12" EVM 12L speaker.



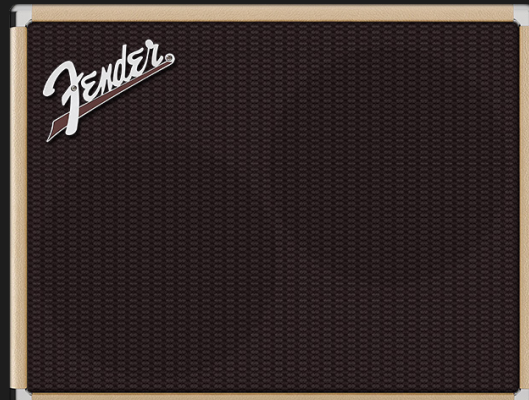
2X12 '65 TWIN C12K

Impulse response collection of the 2x12 Fender Twin Reverb® with a pair of Jensen® C12K speakers.



2X12 '65 TWIN CREAMBACK

Impulse response collection of the 2x12 Fender Twin Reverb® with Celestion® Creamback speakers, featured here with blonde vinyl covering.



2X12 VIBRO-KING V30

Impulse response collection of the Fender Vibro-King closed-back extension cabinet with two 12" Celestion® Vintage 30 speakers.



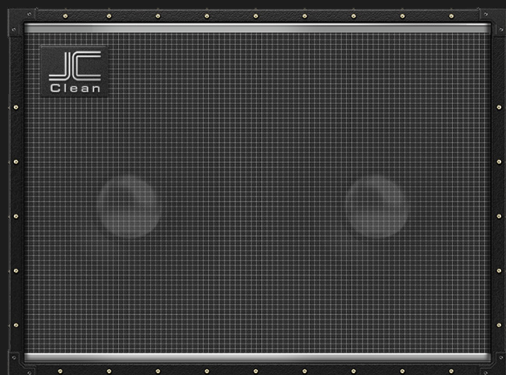
2X12 UK30 GREENBACK

Impulse response collection of a Vox AC30 2x12" open-back combo featuring a pair of 12" Celestion® Greenback speakers.



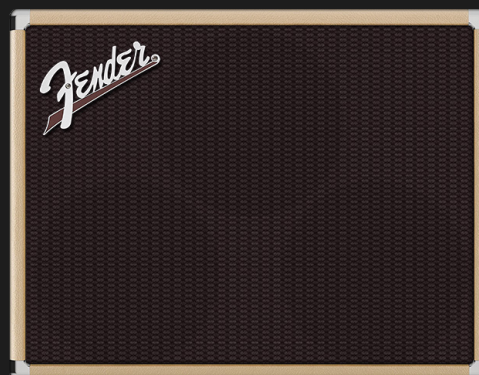
2X12 UK30 ALNICO BLUE

Impulse response collection of a Vox AC30 2x12" open-back combo featuring a pair of 12" Celestion® Alnico Blue speakers.



2X12 JC

Impulse response collection of the classic Roland JC-120 Jazz Chorus 2x12" open-back combo.



3X10 VIBRO-KING®

Impulse response collection of the Fender Vibro-King cabinet with three 10" Jensen P10R speakers.

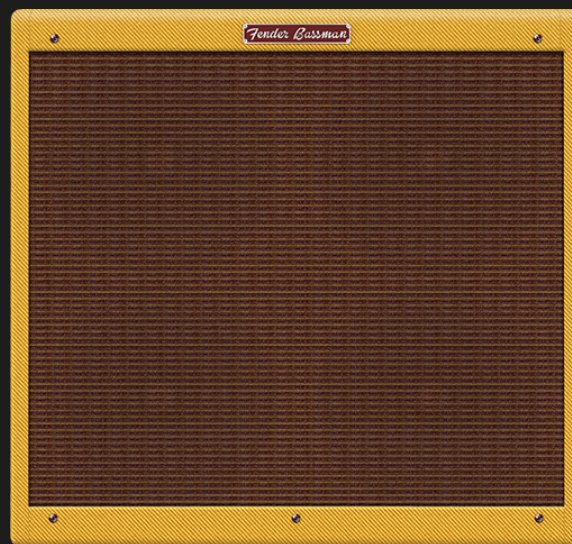


2X12 BRITISH JUBILEE

Impulse response collection of a Marshall closed-back slant cabinet with two 12" Celestion® G12-75 speakers.

4X10 '59 BASSMAN

Impulse response collection of the Fender '59 Tweed Bassman with four 10" Jensen® P10R speakers.





4X10 '65 SUPER REVERB®

Impulse response collection of the Fender Super Reverb cabinet with four 10" Jensen® P10R speakers.

4X12 BRITISH GB

Impulse response collection of a tall, closed-back Marshall 1960TV slant cabinet with four 12" Celestion® Greenback speakers.



4X12 BRITISH T75

Impulse response collection of a late-'80s closed-back Marshall 1960A slant cabinet with four 12" Celestion® G12T75 speakers.



4X12 BRITISH JUBILEE V30

Impulse response collection of a late '80s closed-back Marshall 1960A slant cabinet with four 12" Celestion® Vintage 30 speakers.

4X12 EVH® 5150III S

Impulse response collection of the closed-back EVH 5150 III S 4x12 cabinet with Celestion® G12 EVH 20W speakers.



4X12 FREEMAN V30

Impulse response collection of a closed-back Friedman 4x12" cabinet with Celestion® Vintage 30 speakers.



4X12 MEGA SHADOW

Impulse response collection of a 1985 Mesa Boogie half-back cabinet with 12" Vintage Black Shadow speakers.

4X12 MEGA V30

Impulse response collection of a closed-back oversized, "standard", Mesa Boogie Rectifier cabinet with four 12" Celestion® Vintage 30 speakers.



4X12 UBER T75

Impulse response collection of the Bogner Uberkab cabinet with the mic placed on the 12" Celestion® G12T75 speaker.



4X12 UBER V30

Impulse response collection of a Bogner Uberkab cabinet with the mic placed on the 12" Celestion® Vintage 30 speaker.

EFFECTS: STOMPBOX

BOOST

Simple pedal that offers up to +10dB of pure clean boost.

CONTROLS

- **LEVEL:** Adjusts overall signal output strength.

**RANGER BOOST**

Distortion effect inspired by the '60s-era Dallas Rangemaster Treble Booster. Like the original, it couldn't be simpler: a single on/off switch and a single control knob.

CONTROLS

- **LEVEL:** Boosts the signal and treble frequencies.

BLUES MAKER

Overdrive effect inspired by the '90s-era Marshall Bluesbreaker pedal.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **TONE:** Adjusts tonal color.
- **VOLUME:** Adjusts overall loudness.
- **VERSION SWITCH:** Selects between Version 1 (warmer) and Version 2 (brighter) overdrive variations.



ROYAL TONE

Overdrive effect inspired by the Analogman Prince of Tone (a variation of the Marshall Bluesbreaker) and featuring three selectable gain modes.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **TONE:** Adjusts tonal color.
- **PRESENCE:** Adjusts high frequencies.
- **VOLUME:** Adjusts overall loudness.
- **MODE SWITCH:** Select among Boost, Overdrive and Distortion modes.

ENCHANTER

Overdrive effect inspired by the Paul Cochran Timmy pedal, long prized for its “transparent” tone (which leaves amp tone uncolored). Bonus points if you caught the Python reference.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **BASS:** Adjusts low frequencies.
- **TREBLE:** Adjusts high frequencies.
- **VOLUME:** Adjusts overall volume level.
- **BOOST SWITCH:** Extra gain increase.



GREENBOX

Overdrive effect inspired by the original late-'70s Ibanez TS808 Tube Screamer.

CONTROLS

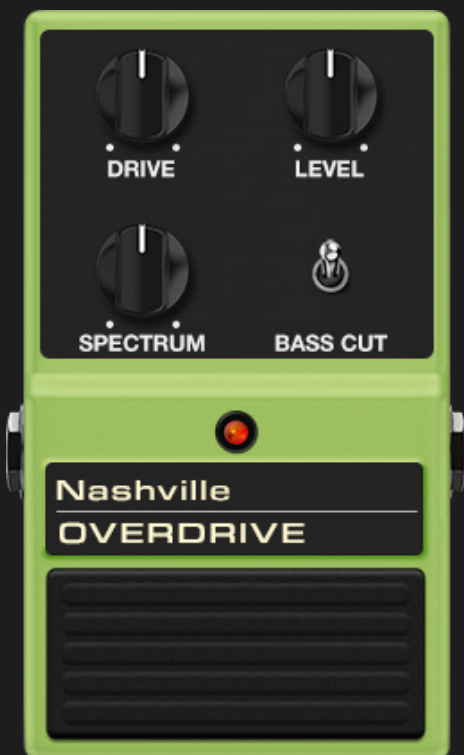
- **LEVEL:** Adjusts distorted signal output level without changing normal signal level.
- **OVERDRIVE:** Adjusts amount of signal distortion.
- **TONE:** Adjusts amount of high-frequency “contour”. Lower settings are mellower; higher settings have more treble and bite.
- **BLEND:** Adjusts mix of clean and overdriven signals. Set to full clockwise for full effect.

MYTHIC DRIVE

Inspired by the '90s-era Klon Centaur germanium-diode overdrive.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **TREBLE:** Adjusts high frequencies.
- **OUTPUT:** Attenuates the output signal.



NASHVILLE OVERDRIVE

Overdrive effect inspired by the Nobels ODR-1 BC. Prized for its full-bodied, throaty voice, the “other green overdrive” has long been a secret weapon among Nashville session guitarists.

CONTROLS

- **DRIVE:** Adjusts amount of signal distortion.
- **LEVEL:** Adjusts overall signal output strength.
- **SPECTRUM:** A special tone control that affects highs and low-mids.
- **BASS CUT SWITCH:** Reduces bass for tighter low-end response.

TUBE OD

Distortion effect inspired by the four-knob B.K. Butler Tube Driver.

CONTROLS

- **DRIVE:** Adjusts amount of distortion generated by virtual tube stage.
- **LEVEL:** Adjusts overall output level.
- **HIGH:** Adjusts tone of higher frequencies.
- **LOW:** Adjusts tone of lower frequencies.
- **BIAS:** Adjusts virtual tube bias voltage, which helps tailor the amount of asymmetric clipping in tube stage.
- **TUBE SWITCH:** Select 12AT7 for slightly more gain and smoother, earlier breakup than 12AX7.



ORANGEBOX

Distortion effect inspired by the original late-'70s Boss DS-1.

CONTROLS

- **DISTORTION:** Adjusts distortion intensity.
- **TONE:** Cuts bass (right) and treble (left) frequencies.
- **LEVEL:** Sets the output loudness.

HARD-CLIP DISTORTION

Distortion effect inspired by the '70s-era MXR Distortion Plus.

CONTROLS

- **DISTORTION:** Adjusts amount of distortion.
- **OUTPUT:** Adjusts output signal level.



MAXIMUS DRIVE

Distortion effect inspired by the Seymour Duncan Palladium Gain Stage pedal. Dual preamp gain stages and four-band active EQ provide myriad tonal options.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **RESONANCE:** Adjusts low-frequency preamp gain.
- **LEVEL:** Adjusts overall level.
- **BASS:** Sets lower-frequency tone; set to noon for no boost/cut.
- **TREBLE:** Sets higher-frequency tone; set to noon for no boost/cut.
- **PRESENCE:** Sets ultra-high-frequency tone; set to noon for no boost/cut.
- **MID LEVEL:** Sets mid-frequency level; set to noon for no boost/cut.
- **MID FREQ:** Selects frequency controlled by MID LEVEL control.
- **BOOST LEVEL:** Sets amount of effect when BOOST switch is engaged.
- **BOOST SWITCH:** Provides added gain and saturation.

PUGILIST DISTORTION

Modern Fender distortion effect with two separate distortion “engines” that can be blended together or used in series.

CONTROLS

- **GAIN A:** Sets amount of preamp signal overdrive for Gain A.
- **TONE A:** Adjusts tonal color of Gain A.
- **LEVEL:** Adjusts overall signal output strength.
- **GAIN B:** Sets amount of preamp signal overdrive for Gain B.
- **TONE B:** Adjusts tonal color of Gain B.
- **BLEND:** Adjusts Gain A/Gain B mix. Full; counterclockwise is Gain A only; full clockwise is Gain B only.
- **MODE SWITCH:** Blend Gain A with Gain B or link them in series.
- **BASS BOOST SWITCH:** Emphasizes lower frequencies.



RODENT

Distortion effect inspired by the late-'70s Pro Co RAT.

CONTROLS

- **DISTORTION:** Adjusts amount of distortion effect.
- **FILTER:** Turn clockwise to attenuate high frequencies.
- **VOLUME:** Adjusts overall loudness.

BIG GREEN FUZZ

Fuzz effect inspired by the Electro-Harmonix Green Russian Big Muff Pi.

CONTROLS

- **SUSTAIN:** Adjusts amount of sustain and distortion.
- **LEVEL:** Adjusts overall signal output strength.
- **TONE:** Adjusts overall tonal color.
- **BLEND:** Adjusts mix of clean and overdriven signals.
- **MIDS:** Adjusts midrange tonal color.



BIG HORN FUZZ

Distortion effect inspired by the classic Electro-Harmonix Big Muff Pi Ram's Head model.

CONTROLS

- **SUSTAIN:** Adjusts amount of sustain and distortion.
- **LEVEL:** Adjusts overall signal output strength.
- **TONE:** Adjusts overall tonal color.
- **BLEND:** Adjusts mix of fuzz and clean signals. Set to full clockwise for full effect
- **MIDS:** Adjusts midrange tonal color.

ROUND FUZZ (GERMANIUM)

Fuzz effect inspired by the classic late-1960s Fuzz Face made with the original germanium transistors.

CONTROLS

- **FUZZ:** Controls amount of fuzz produced.
- **VOLUME:** Adjusts overall loudness.



ROUND FUZZ (SILICON)

Fuzz effect inspired by the classic late-1960s Fuzz Face made with silicon transistors for slightly more brash tone.

CONTROLS

- **FUZZ:** Controls amount of fuzz produced.
- **VOLUME:** Adjusts overall loudness.

VARI FUZZ

Fuzz effect inspired by the Seymour Duncan Tweak Fuzz, a modern take on the classic two-transistor silicon fuzz.

CONTROLS

- **GAIN:** Adjusts signal level in preamp stage, typically adding distortion at higher settings.
- **LEVEL:** Adjusts overall signal output strength.
- **FILTER:** Offers six tone-shaping options from tight and cutting to thick and fuzzy.



OCTAVE FUZZ

Fuzz effect inspired by the '60s-era Tycobrahe Octavia.

CONTROLS

- **BOOST:** Adjusts amount of fuzz and harmonics.
- **VOLUME:** Adjusts overall loudness.
- **OCTAVE SWITCH:** Activates upper octave effect.

OCTOBOT

This Fender-original octave fuzz provides a synth-like combination of octave-down effect plus octave-up fuzz.

CONTROLS

- **DIRECT:** Adjusts dry signal level.
- **DOWN:** Adjusts octave-down signal level.
- **SIZZLE:** Adjusts octave-up fuzz signal level.



EFFECTS: MODULATION

TUBE BIAS TREMOLO

Inspired by the smoothly pulsating tube-bias tremolo heard in amps such as the Fender Princeton® Reverb.

CONTROLS

- **SPEED:** Adjusts rate of tremolo effect.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **INTENSITY:** Adjusts depth of tremolo effect.
- **LEVEL:** Adjusts overall signal output level.



HARMONIC TREMOLO

Based on the distinctive Fender Harmonic Vibrato (tremolo) circuit introduced in early 1960's brown-textured-vinyl-covered amplifiers. The effect produces alternating frequency bands that emphasize low and high frequencies.

CONTROLS

- **SPEED:** Adjusts tremolo effect rate.
- **INTENSITY:** Adjusts tremolo effect depth.
- **SHAPE:** Adjusts tremolo waveform.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MODE SWITCH:** Select between two historically accurate versions, the 1960 6G4 tremolo and the 1963 6G4A tremolo.

OPTICAL TREMOLO

Inspired by the classic Fender “stuttering” photoresistor tremolo as heard in Fender amps such as the Twin Reverb.

CONTROLS

- **SPEED:** Adjusts tremolo effect rate.
- **INTENSITY:** Adjusts tremolo effect depth.



TREMOLO

Inspired by the Boss TR-2, one of the most enduringly popular tremolo pedals since its debut in 1997.

CONTROLS

- **RATE:** Adjusts tremolo effect speed.
- **INTENSITY:** Adjusts tremolo effect depth.
- **DUTY CYCLE:** Adjusts percentage of time the signal is on.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **SHAPE:** Adjusts tremolo waveform.
- **LFO CLIP:** Adjusts tremolo signal clipping percentage.

JC CHORUS

Inspired by the bucket-brigade analog chorus of the classic Roland JC-120 Jazz Chorus amplifier, this effect has been used on countless alternative albums from the 1980s to the present.

CONTROLS

- **OUTPUT MODE SWITCH:** Selects mono or stereo chorus.



JC VIBRATO

Inspired by the bucket-brigade analog vibrato of the classic Roland JC-120 Jazz Chorus amplifier, this effect has been used on countless alternative albums from the 1980s to the present.

CONTROLS

- **RATE:** Adjusts vibrato effect speed.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **DEPTH:** Adjusts vibrato effect depth.
- **OUTPUT MODE SWITCH:** Selects mono or stereo vibrato.

VIBRATONE

Inspired by the classic late-'60s/early-'70s Fender effect that used a rotating speaker baffle to create a swirling Doppler-effect sound.

CONTROLS

- **DRIVE:** Adjusts signal level into preamp stage, typically adding distortion at higher settings.
- **tone:** Adjusts overall tonal color.
- **LEVEL:** Adjusts overall signal output level.
- **FAST:** Sets fast modulation speed.
- **SLOW:** Sets slow modulation speed.
- **SPEED SWITCH:** Switches between fast and slow settings.
- **RAMP:** Adjusts how quickly modulation goes from slow to fast.
- **SENSITIVITY:** Adjusts ramp dynamics sensitivity.
- **DYNAMICS SWITCH:** Turns automatic dynamics on and off.



UNI-VERSE VIBE

Inspired by the otherworldly sounds of the late-'60s Uni-Vibe phaser/vibrato pedal.

CONTROLS

- **SPEED:** Adjusts overall effect speed.
- **INTENSITY:** Adjusts overall effect depth.
- **VOLUME:** Adjusts overall effect loudness.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MODE SWITCH (VINTAGE/MODERN):** Selects between darker (Vintage) and brighter (Modern) tones.
- **MODE SWITCH (CHORUS/VIBRATO):** Selects between lush Chorus and pitch-modulated Vibrato modes.

ROTARY SPEAKER 122

Inspired by the Leslie 122 rotary speaker cabinet prized by organists and guitarists for the swirling sound made by a spinning speaker.

CONTROLS

- **DRIVE:** Adjusts signal level into preamp stage, typically adding distortion at higher settings.
- **TONE:** Adjusts overall tonal color.
- **LEVEL:** Adjusts overall signal output level.
- **FAST:** Sets fast modulation speed.
- **SLOW:** Sets slow modulation speed.
- **SPEED SWITCH:** Select fast or slow speed setting.
- **RAMP:** Adjusts how quickly modulation changes from slow to fast.
- **SENSITIVITY:** Adjusts ramp dynamics sensitivity.
- **DYNAMICS SWITCH:** Turns dynamics on and off.



ROTARY SPEAKER 147

Inspired by the Leslie 147 rotary speaker cabinet prized by organists and guitarists for the swirling sound made by a spinning speaker.

CONTROLS

- **DRIVE:** Adjusts signal level into preamp stage, typically adding distortion at higher settings.
- **TONE:** Adjusts overall tonal color.
- **LEVEL:** Adjusts overall signal output level.
- **FAST:** Sets fast modulation speed.
- **SLOW:** Sets slow modulation speed.
- **SPEED SWITCH:** Select fast or slow speed setting.
- **RAMP:** Adjusts how quickly modulation changes from slow to fast.
- **SENSITIVITY:** Adjusts ramp dynamics sensitivity.
- **DYNAMICS SWITCH:** Turns dynamics on and off.

FLANGER MONO

Inspired by the Boss BF-3 Flanger, an indispensable pedal for guitarists seeking a dramatic “swooshing” effect for more textural playing.

CONTROLS

- **RATE:** Adjusts speed of flanging effect.
- **DEPTH:** Adjusts intensity of flanging effect.
- **RESONANCE:** Adjusts amount of feedback.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MANUAL:** Adjusts the degree of phase shifting heard.



FLANGER STEREO

Same as the FLANGER MONO model above, but with stereo operation.

CONTROLS

- **RATE:** Adjusts speed of flanging effect.
- **DEPTH:** Adjusts intensity of flanging effect.
- **RESONANCE:** Adjusts amount of feedback to the input.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MANUAL:** Adjusts the degree of phase shifting heard.
- **L/R PHASE:** Adjusts left-right (stereo) flanger phasing.

'70S FLANGER

Inspired by the classic 1970s MXR Flanger, this effect creates a variety of flanging, vibrato and chorus effects that simulate jet engine "whoosh" and a variety of space-age sounds.

CONTROLS

- **SPEED:** Sets time delay speed.
- **WIDTH:** Adjusts intensity of time delay set by SPEED control.
- **REGEN:** Controls feedback and overall effect intensity.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MANUAL:** Adjusts the degree of phase shifting heard.



ELECTRIC FLANGER

Inspired by the venerable Electro-Harmonix Electric Mistress, which produced otherworldly liquid sounds and became a ubiquitous fixture among late-70s new wave guitarists.

CONTROLS

- **RATE:** Adjusts speed of flanging effect.
- **DEPTH:** Adjusts amount of flanging effect mixed into signal.
- **COLOR:** Adjusts intensity of flanging effect.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MODE SWITCH:** Selects flanger or filter mode. In filter mode, the harmonic flanging characteristics remain, but without any frequency modulation. This creates different tonalities when the RATE control is set in various positions.

PHASER 90

Inspired by the classic MXR Phase 90 phase shifter.

CONTROLS

- **SPEED:** Adjusts rate of phasing effect.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.



PHASER

Inspired by the Boss PH-3 Phaser, an effect that became indispensable soon after its introduction because of its distinctive ability to add flavor to chords and solos.

CONTROLS

- **RATE:** Adjusts phase modulation speed.
- **DEPTH:** Adjusts phase modulation depth.
- **RESONANCE:** Adjusts phase modulation resonant peak.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **MODE:** Select among four phase modulation types.
- **STAGES:** Sets number of phase modulation filter stages.

CHORUS MONO

Inspired by the Boss CE-5 Chorus, an effect used on nearly every song from the 1980s and revered for its sparkling crystalline sound.

CONTROLS

- **RATE:** Adjusts chorus modulation speed.
- **DEPTH:** Adjusts chorus effect depth.
- **MIX:** Adjusts amount of chorus effect mixed into signal.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **LOW CUT:** Attenuates lower chorus frequencies.
- **HIGH CUT:** Attenuates higher chorus frequencies.



CHORUS STEREO

Same as the CHORUS MONO model above, but with stereo operation.

CONTROLS

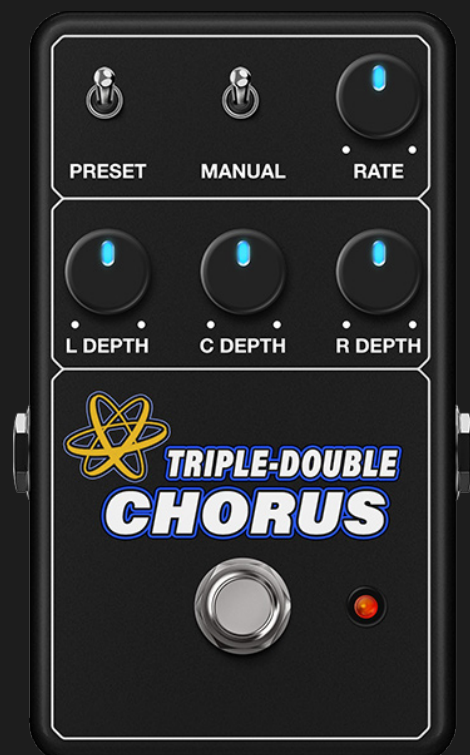
- **RATE:** Adjusts chorus modulation speed.
- **DEPTH:** Adjusts chorus effect depth.
- **MIX:** Adjusts amount of chorus effect mixed into signal.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **LOW CUT:** Attenuates lower chorus frequencies.
- **HIGH CUT:** Attenuates higher chorus frequencies.
- **WIDTH:** Adjusts stereo width of the chorus effect.

3D CHORUS

Inspired by the highly collectible '80s-era Boss DC-2 Dimension C, this pedal features four distinctive subtle-to-extreme dimensional sounds, each accessed using the unit's four mode buttons.

CONTROLS

- **MODE:** Select among four different chorus modulations.



TRIPLE-DOUBLE CHORUS

Inspired by the ultra-lush Dyno My Piano Tri-Stereo Chorus used on countless '80s-era ballads and pop songs.

CONTROLS

- **PRESET SWITCH:** Activates a classic slow chorus effect; turn MANUAL SWITCH off for best results (RATE and DEPTH controls become non-functional).
- **MANUAL SWITCH:** Activate to manually select rate and depth for all three chorus effects; turn MANUAL SWITCH off for best results
- **RATE:** Adjusts chorus speed when MANUAL SWITCH is on.
- **L DEPTH:** Adjusts left-channel chorus amount.
- **C DEPTH:** Adjusts center-channel chorus amount.
- **R DEPTH:** Adjusts right-channel chorus amount.
- **FEEDBACK:** Adjusts wet signal amount fed back into effect.
- **SPARKLE:** Adjusts high-end modulation amount.
- **STEREO SWITCH:** Selects mono or stereo operation.

ORBIT STEREO PANNER

Simulates the sound of a guitar signal being panned in stereo, with switchable options for panning characteristics.

CONTROLS

- **RATE:** Adjusts left-right panning effect speed.
- **DEPTH:** Adjusts left-right panning effect “distance”.
- **TAP DIVISION:** Selects the subdivision of the current tempo to use for setting the effect speed.
- **TYPE SWITCH:** Select among three waveform options for panning type—a more harsh left-to-right pan (square wave), a more gradual pan (sine wave) and an even smoother pan (triangle wave).



EFFECTS: DELAY

AUTO-SWELL DELAY

Digital delay that fades in to create dynamic violin-like sounds with subtle modulation.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of current tempo.
- **SWELL:** Adjusts duration for sound to swell to full volume.
- **MOD:** Adjusts amount of pitch modulation on delay repeats.
- **TONE:** Adjusts overall brightness of delay repeats.
- **SENSE:** Adjusts threshold to begin swelling in the effect.
- **TAPER:** Select among three options (slow, normal, fast) for the shape of how the signal ramps once swell has begun.
- **DRY:** Select to swell dry signal in addition to effect. Turn off to swell delay effect only.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



DIGITAL DELAY MONO

Standard digital delay that provides pristine repeats of the input signal.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **TONE:** Adjusts overall delay repeat brightness.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

DYNAMIC DELAY

Inspired by the studio-standard TC Electronic 2290 Delay, which appeared in countless pro studio/touring guitar rigs throughout the 1980s and '90s. This version features dynamic delay level control based on how hard or soft the guitar is played.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **LOW CUT:** Adjusts low frequencies in delay repeats.
- **HIGH CUT:** Adjusts high frequencies in delay repeats.
- **THRESHOLD:** Adjusts minimum signal level at which delay effect is attenuated.
- **ATTENUATION:** Adjusts amount of volume reduction applied to delay effect when input signal is above threshold.
- **RELEASE:** Adjusts how quickly delay effect returns to full volume once input signal drops below threshold.
- **MOD RATE:** Adjusts delay modulation speed from slow to fast.
- **MOD DEPTH:** Adjusts delay modulation intensity from subtle to wild.
- **MOD MODE:** Selects delay modulation function—SINE (standard sinusoidal waveform), TRI (naturally smooth triangular waveform), RAND (random waveform, useful in creative effects similar to wow and flutter in a tape echo) and TRIG (synchronizes a ramp of modulation when input signal reaches a threshold).
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



ECHO FILTER MONO

Digital delay effect with a sweeping resonant low pass filter applied to delay repeats.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **FILTER SPEED:** Adjusts speed of filter effect applied to delay repeats.
- **FILTER DEPTH:** Adjusts filter sweep depth.
- **Q:** Adjusts filter sweep resonance; higher settings produce a more dramatic effect.
- **FILTER MIX:** Adjusts filter effect level heard in delay repeats.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

ECHO FILTER STEREO

Stereo version of the Echo Filter effect with separate left and right controls for delay time and tap division.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **OFFSET:** Adjusts delay time of alternating repeats as a percentage of main delay time.
- **SPREAD:** Adjusts width of stereo effect.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **FILTER SPEED:** Adjusts speed of filter effect applied to delay repeats.
- **FILTER DEPTH:** Adjusts filter sweep depth.
- **Q:** Adjusts filter sweep resonance; higher settings produce a more dramatic effect.
- **FILTER MIX:** Adjusts filter effect level heard in delay repeats.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



MEMORY DELAY

Inspired by the Electro-Harmonix Deluxe Memory Man, a late-'70s "bucket-brigade" delay pedal that imparts distinctive character to repeats and modulation.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **DEPTH:** Adjusts intensity of modulation effect on delay repeats.
- **GAIN:** Adjusts input gain level into delay effect; ranges from -10dB to +20dB.
- **GRIT:** Adjusts amount of self-noise generated by virtual bucket-brigade delay chips for adding authentic analog warmth and charm.
- **MODE SWITCH:** Select between chorus and vibrato modulation types.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

STEREO MEMORY DELAY

Stereo version of the Memory Delay effect.

CONTROLS

- **TIME LEFT:** Adjusts time before first left channel repeat is heard.
- **TIME RIGHT:** Adjusts time before first right channel repeat is heard.
- **TAP DIVISION LEFT:** Synch left delay time to the beat by selecting a subdivision of the current tempo.
- **TAP DIVISION RIGHT:** Synch right delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **DEPTH:** Adjusts intensity of modulation effect on delay repeats.
- **GAIN:** Adjusts input gain level into delay effect; ranges from -10dB to +20dB.
- **GRIT:** Adjusts amount of self-noise generated by virtual bucket-brigade delay chips for adding authentic analog warmth and charm.
- **MODE SWITCH:** Select between chorus and vibrato modulation types.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



PING PONG DELAY

Classic stereo delay effect with repetitions that alternate between right and left in the stereo field, creating a “ping pong” effect.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **OFFSET:** Adjusts delay time of alternating repeats as a percentage of main delay time.
- **SPREAD:** Adjusts width of stereo effect.
- **HIGH CUT:** Reduces high frequencies in delay repeats.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

REVERSE DELAY

Digital Delay effect with repeats that are played in reverse for that classic psychedelic backwards-guitar effect. As a special touch, we've added a forward delay level that helps fill out the sound.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **HIGH CUT:** Reduces high frequencies in delay repeats.
- **LOW CUT:** Reduces low frequencies in delay repeats.
- **FORWARD LEVEL:** Adjusts volume of forward delay for a fuller, more interesting tone.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



SPACE DELAY

Inspired by the beloved Roland RE-201 Space Echo tape echo unit from the 1970s, which features three playback heads, variable tape speed and a powerful EQ. As a bonus, this model offers more delay modes than the original.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats. Caution: effect will self-oscillate at higher settings.
- **MIX:** Adjusts level of delay effect.
- **RECORD LEVEL:** Adjusts level of the signal recorded on the tape, resulting in tape saturation at higher settings.
- **DELAY MODE:** Selects which combination of playback heads is active for distinctive delay time variations.
- **BASS LEVEL:** Adjusts amount of low frequencies in delay repeats.
- **TREBLE LEVEL:** Adjusts amount of high frequencies in delay repeats.
- **TAPE NOISE:** Adjusts amount of self-noise simulating a worn-out tape cartridge.
- **WOW AND FLUTTER:** Adjusts modulation speed intensity caused by inconsistent tape speed, uneven rollers and the tape splice junctions.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

STEREO SPACE DELAY

This model is a stereo take on the venerable Roland RE-201 Space Echo.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **MIX:** Adjusts level of delay effect.
- **HEAD 1 PAN:** Adjusts left-to-right position of first playback head in the stereo field.
- **HEAD 2 PAN:** Adjusts left-to-right position of second playback head in the stereo field.
- **HEAD 3 PAN:** Adjusts left-to-right position of third playback head in the stereo field.
- **FEEDBACK:** Adjusts number of delay repeats.
- **RECORD LEVEL:** Adjusts level of the signal recorded on the tape, resulting in tape saturation at higher settings.
- **DELAY MODE:** Selects which combination of playback heads are active for unique delay time variations.
- **BASS LEVEL:** Adjusts amount of low frequencies in the delay repeats.
- **TREBLE LEVEL:** Adjusts amount of high frequencies in the delay repeats.
- **TAPE NOISE:** Adjusts the amount of self-noise simulating a worn-out tape cartridge.
- **WOW AND FLUTTER:** Adjusts modulation speed intensity caused by inconsistent tape speed, uneven rollers and the tape splice junctions.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



TAPE ECHO

Inspired by the '70s-era Maestro Echoplex EP-3 tape echo unit.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats. Caution: effect will self-oscillate at higher settings.
- **MIX:** Adjusts level of delay effect.
- **RECORD LEVEL:** Adjusts level of signal recorded on the tape, resulting in tape saturation at higher settings.
- **TAPE BIAS:** Low bias settings mimic old and very worn tape; high bias results in tape that saturates easily and is prone to self-oscillation.
- **TAPE NOISE:** Adjusts amount of self-noise simulating a worn-out tape cartridge.
- **WOW AND FLUTTER:** Adjusts modulation speed intensity caused by inconsistent tape speed, uneven rollers and the tape splice junctions.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.

STEREO TAPE ECHO

Stereo version of the Tape Echo effect with separate left and right controls for delay time and tap division.

CONTROLS

- **DELAY TIME LEFT:** Adjusts time before first left channel repeat is heard.
- **TAP DIVISION LEFT:** Synch left delay time to the beat by selecting a subdivision of the current tempo.
- **DELAY TIME RIGHT:** Adjusts time before first right channel repeat is heard.
- **TAP DIVISION RIGHT:** Synch right delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats. Caution: effect will self-oscillate at higher settings.
- **MIX:** Adjusts level of delay effect.
- **RECORD LEVEL:** Adjusts level of signal recorded on the tape, resulting in tape saturation at higher settings.
- **TAPE BIAS:** Low bias settings mimic old and very worn tape; high bias results in tape that saturates easily and is prone to self-oscillation.
- **TAPE NOISE:** Adjusts amount of self-noise simulating a worn-out tape cartridge.
- **WOW AND FLUTTER:** Adjusts modulation speed intensity caused by inconsistent tape speed, uneven rollers and the tape splice junctions.
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



STUDIO DELAY

Inspired by the studio-standard TC Electronic 2290 Delay, which appeared in countless pro studio/touring guitar rigs throughout the 1980s and '90s. A wide variety of tones are possible using the modulation and panning options.

CONTROLS

- **TIME:** Adjusts time before first repeat is heard.
- **TAP DIVISION:** Synch delay time to the beat by selecting a subdivision of the current tempo.
- **FEEDBACK:** Adjusts number of delay repeats.
- **MIX:** Adjusts level of delay effect.
- **LOW CUT:** Adjusts low frequencies in delay repeats.
- **HIGH CUT:** Adjusts high frequencies in delay repeats.
- **MOD RATE:** Adjusts delay modulation speed from slow to fast.
- **MOD DEPTH:** Adjusts delay modulation intensity from subtle to wild.
- **MOD MODE:** Selects delay modulation function—SINE (standard sinusoidal waveform), TRI (naturally smooth triangular waveform), RAND (random wave form, useful in creative effects similar to wow and flutter in a tape echo) and TRIG (synchronizes a ramp of modulation when input signal reaches a threshold).
- **PAN RATE:** Adjusts speed of panning effect from slow to fast.
- **PAN DEPTH:** Adjusts intensity of panning effect.
- **PAN MODE:** Selects panning modulation function—SINE (standard sinusoidal waveform), TRI (naturally smooth triangular waveform) and ENV (follows strength of input signal, creating wider stereo panning effect with lower input signals).
- **SPILLOVER SWITCH:** Select to continue hearing delay repeats after effect has been bypassed.



EFFECTS: REVERB

'63 SPRING REVERB

Classic early-'60s standalone Fender reverb effect.

CONTROLS

- **MIXER:** Adjusts amount of reverb effect blended with the dry signal.
- **DWELL:** Adjusts signal level into the reverb circuit, affecting length of reverb decay.
- **TONE:** Adjusts amount of treble frequencies heard in the reverb effect.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



'63 SPRING REVERB CONVOLUTION

Convolution reverb effect based on the '63 Spring Reverb unit.

CONTROLS

- **MIXER:** Adjusts amount of reverb effect blended with the dry signal.
- **DWELL:** Adjusts signal level into the reverb circuit, affecting length of reverb decay.
- **TONE:** Adjusts amount of treble frequencies heard in the reverb effect.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

Note that only one convolution reverb (standalone or within a combo amp) can be used at a time.

'65 SPRING REVERB

Fender reverb effect built into classic mid-'60s Fender amps.

CONTROLS

- **REVERB:** Adjusts amount of reverb effect blended with the dry signal.
- **TONE:** Adjusts amount of treble frequencies heard in the reverb effect.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



'65 SPRING REVERB CONVOLUTION

Convolution reverb effect based on the long-tank spring reverb used in the black-panel Fender amps of the mid-'60s.

CONTROLS

- **REVERB:** Adjusts amount of reverb effect blended with the dry signal.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

Note that only one convolution reverb (standalone or within a combo amp) can be used at a time.

LARGE HALL REVERB

Strong, bright reverb simulating the size of a major performance hall or other large, cavernous space.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **PRE-DELAY:** Adjusts amount of time between dry signal and the onset of early reflections of the reverb trail.
- **DECAY:** Adjusts reverb trail length.
- **DAMPING:** Adjusts amount of high-frequency cut in the reverb feedback.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **HALL SIZE:** Adjusts size of hall reverb reflections.
- **HIGH EQ:** Adjusts high frequencies of the reverb reflections.
- **LOW EQ:** Adjusts low frequencies of the reverb reflections.
- **MOD DEPTH:** Adjusts modulation depth of the reverb trail.
- **DISPERSION SWITCH:** Adjusts amount of delay applied to low frequencies in the reverb trail.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



SMALL HALL REVERB

Simulates the kind of bright reverb often heard in a hall the size of a movie theater.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **PRE-DELAY:** Adjusts amount of time between dry signal and the onset of early reflections of the reverb trail.
- **DECAY:** Adjusts reverb trail length.
- **DAMPING:** Adjusts amount of high-frequency cut in the reverb feedback.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **HALL SIZE:** Adjusts size of hall reverb reflections.
- **HIGH EQ:** Adjusts high frequencies of the reverb reflections.
- **LOW EQ:** Adjusts low frequencies of the reverb reflections.
- **MOD DEPTH:** Adjusts modulation depth of the reverb trail.
- **DISPERSION SWITCH:** Adjusts amount of delay applied to low frequencies in the reverb trail.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

LARGE PLATE REVERB

The reverb type heard on countless recordings, based on the classic (and pool table-sized) EMT 140.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **DECAY:** Adjusts reverb trail length.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **HIGH DAMP:** Adjusts amount of high-frequency cut in reverb feedback.
- **LOW DAMP:** Adjusts amount of low frequencies in the reverb.
- **HIGH TONE:** Adjusts gain for post-reverb high-shelf tone control.
- **LOW TONE:** Adjusts gain for post-reverb low-shelf tone control.
- **BALANCE:** Adjusts mix between early and late reflections.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



LARGE ROOM REVERB

Warm-sounding reverb heard in larger rooms such as nightclubs.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **PRE-DELAY:** Adjusts amount of time between dry signal and the onset of early reflections of the reverb trail.
- **DECAY:** Adjusts reverb trail length.
- **DAMPING:** Adjusts amount of high-frequency cut in the reverb feedback.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **ROOM SIZE:** Adjusts size of delays present within the reverb; higher settings lead to longer echoes and larger sense of space.
- **HIGH EQ:** Adjusts gain for post-reverb high-shelf tone control.
- **LOW EQ:** Adjusts gain for post-reverb low-shelf tone control.
- **DISPERSION SWITCH:** Adjusts amount of delay applied to low frequencies in the reverb trail.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

MODULATED LARGE HALL REVERB

This effect builds on Fender's Large Hall Reverb by adding lush modulation. High and low frequency cut controls have also been added to further enhance the creative possibilities.

CONTROLS

- **LEVEL:** Adjusts amount of reverb effect blended with the dry signal.
- **DECAY:** Adjusts reverb trail length.
- **DWELL:** Adjusts level of the input signal into the reverb.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **RATE:** Adjusts reverb trail modulation speed.
- **DEPTH:** Adjusts modulation intensity.
- **HIGH CUT:** Adjust gain for post-reverb high-shelf tone control.
- **LOW CUT:** Adjust gain for a post-reverb low-shelf tone control.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



MODULATED SMALL HALL REVERB

This effect builds on Fender's Small Hall Reverb by adding lush modulation. High and low frequency cut controls have also been added to further enhance the creative possibilities.

CONTROLS

- **LEVEL:** Adjusts amount of reverb effect blended with the dry signal.
- **DECAY:** Adjusts reverb trail length.
- **DWELL:** Adjusts level of the input signal into the reverb.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **RATE:** Adjusts reverb trail modulation speed.
- **DEPTH:** Adjusts modulation intensity.
- **HIGH CUT:** Adjust gain for post-reverb high-shelf tone control.
- **LOW CUT:** Adjust gain for a post-reverb low-shelf tone control.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

CLOUD REVERB

Ideal for ambient pads and swells, Cloud Reverb features huge soundscape reflections with pitch modulation for heavenly sonic bliss.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **TONE:** Adjusts wet output signal frequency content.
- **DECAY:** Adjusts reverb trail length.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **HIGH DAMP:** Adjusts amount of high-frequency cut in the reverb feedback.
- **LOW DAMP:** Adjusts amount of low-frequency cut in the reverb feedback.
- **RATE:** Adjusts reverb trail modulation speed.
- **DEPTH:** Adjusts modulation intensity.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



CELESTIAL REVERB

This lush, atmospheric reverb with double pitch shifting creates a spacious and dreamy sound perfect for adding texture or creating an ambient soundtrack.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **DECAY:** Adjusts reverb trail length.
- **PITCH 1:** Adjusts pitch value (in cents) for first pitch shifter in the feedback network.
- **PITCH 2:** Adjusts pitch value (in cents) for second pitch shifter in the feedback network.
- **PITCH DECAY:** Adjusts feedback regeneration of both pitch shifters.
- **HIGH CUT:** Adjusts amount of high frequencies in the reverb.
- **BLEND:** Adjusts balance between the two pitch-shifted signals.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

NEBULA REVERB

An immense-sounding reverb effect that adds incredible sonic depth and complexity, and creates a haunting and distinctive sound unlike anything in this universe.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **SIZE:** Adjusts size of each delay within the reverb and the decay length; ranges from tiny room to full-on galaxy.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **PITCH:** Adjusts pitch value (in cents) for pitch shifter in the feedback network.
- **PITCH DECAY:** Adjusts pitch shifter feedback regeneration.
- **MOD:** Adjusts reverb trail modulation depth.
- **HIGH CUT:** Adjusts cutoff frequency of a low-pass filter that filters the feedback/pitch-shifted signal.
- **LOW CUT:** Adjusts cutoff frequency of a high-pass filter that filters the feedback/pitch-shifted signal.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.



SHIMMER REVERB

Sonically radiant combination of reverb and two-octave pitch shift.

CONTROLS

- **MIX:** Adjusts amount of reverb effect blended with the dry signal.
- **DECAY:** Adjusts reverb trail length.
- **DAMPING:** Adjusts amount of high-frequency cut in the reverb feedback.
- **DIFFUSE:** Adjusts build-up of echo density and reverb reflections.
- **FEEDBACK:** Adjusts pitch shifter feedback regeneration.
- **HIGH PASS FILTER:** Adjusts amount of low-frequency cut in the reverb feedback.
- **SPILLOVER SWITCH:** Select to continue hearing reverb trail after effect has been bypassed.

EFFECTS: DYNAMICS + EQ

DYNAMIC COMPRESSOR

Inspired by the MXR Dynacomp, this classic compression pedal can go from subtle to extreme and can accentuate funk and country playing.

CONTROLS

- **OUTPUT:** Adjusts signal output.
- **SENSITIVITY:** Adjusts amount of compression.



PEDAL COMP

Inspired by the Boss CS-3 Compression Sustainer—a mainstay on pedalboards everywhere for decades, this pedal adds smooth sustain to chords and solos.

CONTROLS

- **LEVEL:** Adjusts overall effect volume.
- **TONE:** Adjusts high-frequency content of effect.
- **ATTACK:** Adjusts how quickly compression kicks when notes are struck, shaping the “sharpness” of picking attack.
- **COMP:** Adjusts amount of compression; turn clockwise for more sustain.

SIMPLE COMPRESSOR

A simplified compressor effect inspired by the classic MXR Dyna Comp.

CONTROLS

- **TYPE:** Adjusts amount of compression.



STUDIO COMPRESSOR

Advanced compressor effect with added gain, threshold, attack and release controls for additional flexibility.

CONTROLS

- **GAIN:** Adjusts overall effect volume.
- **THRESHOLD:** Adjusts level the audio signal must exceed for compression to activate.
- **RATIO:** Adjusts amount of gain reduction the compressor applies when signal passes the threshold.
- **ATTACK:** Adjusts time taken for compression to engage once signal exceeds the threshold.
- **RELEASE:** Adjusts time taken for compression to stop once signal falls below the threshold.
- **KNEE:** Adjusts how gradually or abruptly compression occurs as signal approaches the threshold.
- **BLEND:** Adjusts amount of unaffected input signal mixed with compressed signal.

SUSTAIN

Inspired by the MXR M-163 Sustain, a rare 1980s compressor pedal with a particularly strong compression effect and short attack time.

CONTROLS

- **SENSITIVITY:** Adjusts compression ratio.
- **OUTPUT:** Adjusts overall effect volume.



EQ3 PARAMETRIC

This Parametric EQ pedal features three-band equalizer with a middle Q, frequency and gain controls for added tonal flexibility.

CONTROLS

- **BASS:** Adjusts bass frequencies.
- **MID:** Adjusts midrange frequencies.
- **MID FREQ:** Adjusts center point of midrange frequency.
- **MID Q:** Adjusts intensity of midrange boost.
- **TREBLE:** Adjusts treble frequencies.
- **GAIN:** Adjusts overall effect volume.

EQ5 GRAPHIC

Inspired by the Mesa Boogie Mark IIC+ graphic equalizer, this extremely sensitive five-band EQ is synonymous with the classic Mesa Boogie sound.

VERTICAL FADERS

- 80Hz
- 240Hz
- 750Hz
- 2.2kHz
- 6.6kHz
- **GAIN:** Adjusts overall effect volume.



EQ7 GRAPHIC

Inspired by the Boss GE-7, this seven-band graphic equalizer is a great tool for sculpting lead and rhythm sounds.

VERTICAL FADERS

- 100Hz
- 200Hz
- 400Hz
- 800Hz
- 1.6kHz
- 3.2kHz
- 6.4kHz
- **GAIN:** Adjusts overall effect volume.

METAL GATE

Inspired by the ISP Technologies Decimator II G String pedal. Especially ideal for high-gain metal, with a very fast attenuation curve.

CONTROLS

- **THRESHOLD:** Adjusts level at which gate opens or closes.
- **ATTENUATION:** Adjusts signal attenuation.



NOISE GATE

This gate offers more control to help reduce unwanted noise from high-gain amps, distortion pedals and noisy pickups.

CONTROLS

- **THRESHOLD:** Adjusts level at which gate opens or closes.
- **ATTENUATION:** Adjusts signal attenuation.

SIMPLE GATE

This simplified gate helps reduce unwanted noise from high-gain amps, distortion pedals and noisy pickups.

CONTROLS

- **TYPE:** Adjusts amount of noise reduction from low to maximum.



VOLUME PEDAL

This model increases guitar signal volume as it's turned up, and can be accessed remotely using an expression pedal.

CONTROLS

- **VOLUME:** Adjusts overall signal volume.

AUTO SWELL

This pedal automatically creates volume swells that can create atmospheric sonics by itself or in combination with other effects.

CONTROLS

- **TIME:** Adjusts amount of time before swell begins.
- **SENSE:** Adjusts dynamic sensitivity once the swell begins.
- **TAPER SWITCH:** Switches between fast or slow swell taper.



EFFECTS: FILTERS + PITCH

CUSTOM WAH

Inspired by the versatile Dunlop Crybaby 535Q wah pedal, complete with range, Q and inductor options. Assign the POSITION parameter to be controlled by an expression pedal and control the effect bypass with the toe switch for familiar wah-wah operation.

CONTROLS

- **POSITION:** Adjusts virtual pedal position, which affects which frequencies are being emphasized by the filter.
- **RANGE:** Select one of five options that affect overall range of the wah effect from dark to bright.
- **Q:** Adjusts width of wah effect.
- **INDUCTOR SWITCH:** Select among five different inductor types to tailor the perfect wah tone.



TEARDROP WAH

Inspired by the classic Dunlop Crybaby GCB-95 wah pedal. Assign the POSITION parameter to be controlled by an expression pedal and control the effect bypass with the toe switch for familiar wah-wah operation.

CONTROLS

- **POSITION:** Adjusts virtual pedal position, which affects which frequencies are being emphasized by the filter.

VOCAL WAH

Inspired by the throaty tone of the Vox V847 wah pedal. Assign the POSITION parameter to be controlled by an expression pedal and control the effect bypass with the toe switch for familiar wah-wah operation.

CONTROLS

- **POSITION:** Adjusts virtual pedal position, which affects which frequencies are being emphasized by the filter.



CHROMATIC PITCH SHIFTER

Classic pitch shift effect that produces an additional note shifted above or below the incoming signal based on the selected interval. Typically works best with single notes.

CONTROLS

- **MIX:** Adjusts blend of pitch-shifted signal with dry signal.
- **PITCH:** Selects interval of pitch-shifted signal from -2 octaves up to +2 octaves in cents.
- **DELAY:** Adjusts time before pitch-shifted signal is heard.
- **TAP DIVISION:** Selects subdivision of the current tempo to use for delay repeats.
- **FEEDBACK:** Adjusts number of delay repeats.
- **TONE:** Adjusts overall brightness of pitch-shifted signal.
- **SPILLOVER SWITCH:** Select to hear delay trails after effect has been bypassed.

DIATONIC HARMONIZER

Classic pitch effect that produces an intelligent harmony note above or below the incoming signal based on the selected key and scale type. Typically works best with single notes, and be sure to tune up for optimal operation.

CONTROLS

- **MIX:** Adjusts blend of harmonized signal with dry signal.
- **PITCH:** Selects interval of harmony signal, with 22 options from -1 octave to +2 octaves.
- **KEY:** Select desired scale for harmonization, with choice of 12 whole and half-tone options.
- **TONE:** Adjusts overall brightness of harmonized signal.
- **SCALE:** Select one of nine modal options, used in combination with selected KEY to determine harmony note.
- **DELAY:** Adjusts time before harmonized signal is heard.
- **FEEDBACK:** Adjusts number of delay repeats.
- **TAP DIVISION:** Selects subdivision of current tempo to use for delay repeats.
- **SPILLOVER SWITCH:** Select to hear delay trails after effect has been bypassed.



FEEDBACK GENERATOR

Feedback effect inspired by decades spent standing in front of loud, pant-leg-flapping amplifiers. Add this to any preset to instantly make it sound like a dimed amp that naturally swells into glorious feedback on command, but at bedroom volumes or even while using headphones.

CONTROLS

- **ATTACK:** Adjusts how quickly feedback effect begins to appear.
- **LEVEL:** Adjusts feedback effect volume relative to dry signal.
- **TYPE:** Selects harmonic interval emphasized by feedback effect.

PEDAL DETUNE

Inspired by the DigiTech Whammy pedal's detune mode.

CONTROLS

- **MODE SWITCH:** Sets width of detune effect from subtle (SHALLOW setting) to seasick (DEEP setting).
- **POSITION:** Adjusts amount of detuned signal blended with dry signal.



PEDAL SHIFTER

Inspired by pitch-bend effect of the DigiTech Whammy pedal in whammy mode, which removes the dry signal. This effect is typically used by assigning the POSITION parameter to an expression pedal, but is equally fun and useful when tied to a parameter change footswitch assignment.

CONTROLS

- **PITCH:** Select one of 10 pitch intervals for amount of pitch shift when POSITION parameter is set to maximum.
- **POSITION:** Adjusts amount of pitch bend applied to input signal from unison (no shift) at minimum (full counterclockwise) to the interval determined by the PITCH parameter at maximum (full clockwise).

MICROPHONES

The classic live and studio microphones listed here were hand-picked for use in all of Tone Master PRO's impulse response captures.



CONDENSER C414

Inspired by the AKG C414 condenser microphone—a large-diaphragm studio classic heard on countless recordings over more than half a century since its 1971 introduction. It remains prized for its multiple polar patterns and silky sound on any instrument and voice.



CONDENSER M23

Inspired by the Earthworks Audio M23 condenser microphone. Known for its ruler-flat frequency response, this microphone captures the essence of each cabinet without coloring the tone.



DYNAMIC MD421

Inspired by the Sennheiser MD 421 cardioid dynamic microphone. Ubiquitous in all genres of live and recorded music since 1960 as a wide-dynamic-range industry-standard classic, and ideally suited to guitar amps.



RIBBON R121

Inspired by the Royer Labs R-121, a compact 1998 classic that reintroduced the world to the warm, realistic tone and flat frequency response of ribbon microphones.



DYNAMIC RE20

Inspired by the Electro-Voice RE20 cardioid dynamic microphone, a 1968 classic acclaimed worldwide for its natural sound. Especially good for guitar amps and bass guitar.



DYNAMIC SM7B

Inspired by the Shure® SM7B dynamic microphone, introduced in 2001 as an instrumental and vocal mic and universally acclaimed in recording, live sound and broadcasting as an exceptionally versatile workhorse.



DYNAMIC SM57

Inspired by the Shure® SM57, a low-impedance cardioid dynamic classic and one of the world's most popular and widely used microphones. Used extensively for amplified music onstage and in studios worldwide since its 1965 introduction.

PART NUMBERS / REFERENCIAS / RÉFÉRENCE / NÚMERO DAS PEÇAS / NUMERO PARTI / TEILENUMMERN
NUMERY REFERENCYJNE / REFERENČNÍ ČÍSLA / REFERENČNÉ ČÍSLA / REFERENČNE ŠTEVILKE / 部品番号 / 型号
零件號 / HOMEPA HA ЧАСТИ / BROJEVI DIJELOVA / ONDERDEELNUMMERS / OSANUMBRID / OSIEN NUMEROT
ARITHMOI MEROS / DAĻU NUMURI / DALIŲ NUMERIAI / NUMERE DE PIESĂ / ARTIKELNUMMER

TONE MASTER® PRO

2274900000 (120V, 60Hz) NA
2274901000 (110V, 60Hz) TW
2274903000 (240V, 50Hz) AU
2274904000 (230V, 50Hz) UK
2274905000 (220V, 50Hz) ARG
2274906000 (230V, 50Hz) EU
2274907000 (100V, 50/60Hz) JP
2274908000 (220V, 50Hz) CN
2274909000 (220V, 60Hz) ROK
2274913000 (240V, 50Hz) MA
2274914000 (120V, 60Hz) MX
2274915000 (220V, 60Hz) BR

产品中有害物质的名称及含量

部件名称	有害物质					
	铅 (Pb)	汞 (Hg)	镉 (Cd)	六价铬 (Cr(VI))	多溴联苯 (PBB)	多溴二苯醚 (PBDE)
箱体	O	O	O	O	O	O
喇叭单元*	O	O	O	O	O	O
电子部分	X	O	X	O	O	O
接线端子	X	O	O		O	O
电线	X	O	O	O	O	O
附件	O	O	O	O	O	O
本表格依据 SJ/T 11364 的规定编制。 O：表示该有毒有害物质在该部件所有均质材料中的含量均在 GB/T 26572 规定的限量要求以下。 X：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 GB/T 26572 规定的限量要求。 注：含有有害物质的部件由于全球技术发展水平限制而无法实现有害物质的替代。						

*产品含有喇叭单元时有效。

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