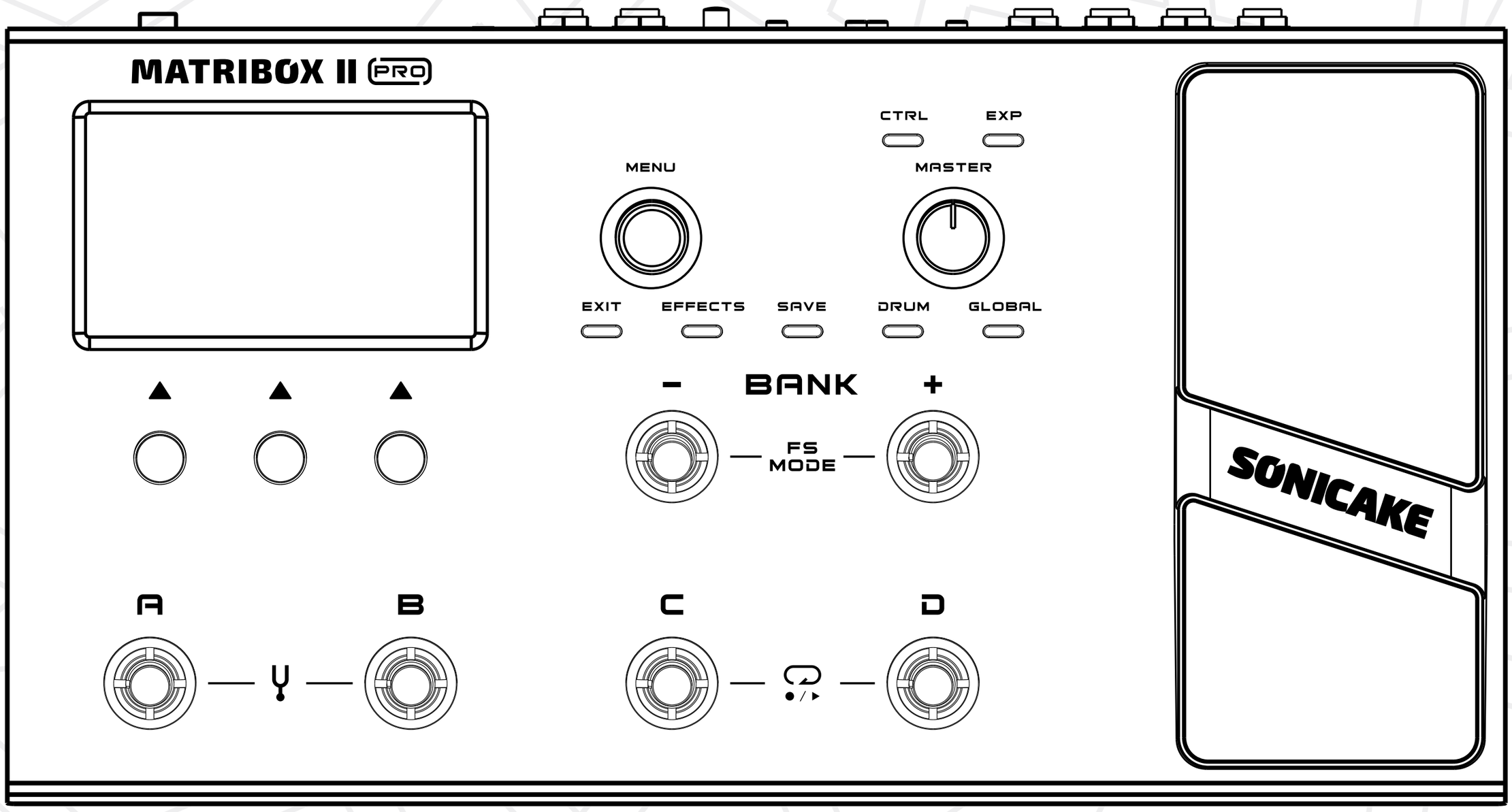
MATRIBOX II PRO

MULTI-EFFECTS PROCESSOR

User Manual

For Firmware V1.1.1



SONICAKE

www.sonicake.com

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Contents

ATTENTION

Handling

- Do not get the unit wet. If liquid is spilled on the unit, shut it off immediately.
- Do not block any of the ventilation openings.
- Keep away from heat sources.
- Disconnect the unit during storms to prevent damage.
- Operation of this unit within significant electromagnetic fields should be avoided.

Connecting the power and input/output jacks

- Always turn OFF the power to the unit and all other equipment before connecting or disconnecting any cables.
- Also make sure to disconnect all connection cables and the AC adapter before moving the unit.

Cleaning

- Clean only with a dry cloth.

Alterations

- Do not open the unit.
- Do not attempt to service the unit yourself.
- Opening the chassis for any reason will void the manufacturer's warranty.

AC Adapter Operation

- Always use a DC9V center negative 1000mA AC adapter. Use of an adapter other than that specified could damage the unit or cause malfunction and pose a safety hazard. Always connect the AC adapter to an AC outlet that supplies the rated voltage required by the adapter.
- Unplug the unit during lightning storms or when unused for long periods of time.

Malfunction

- If the unit should malfunction, disconnect the AC adapter and turn the power OFF immediately. Then, disconnect all other connected cables.
- Prepare information including the model name, serial number, specific symptoms related to the malfunction and contact SONICAKE support (support@sonicake.com).

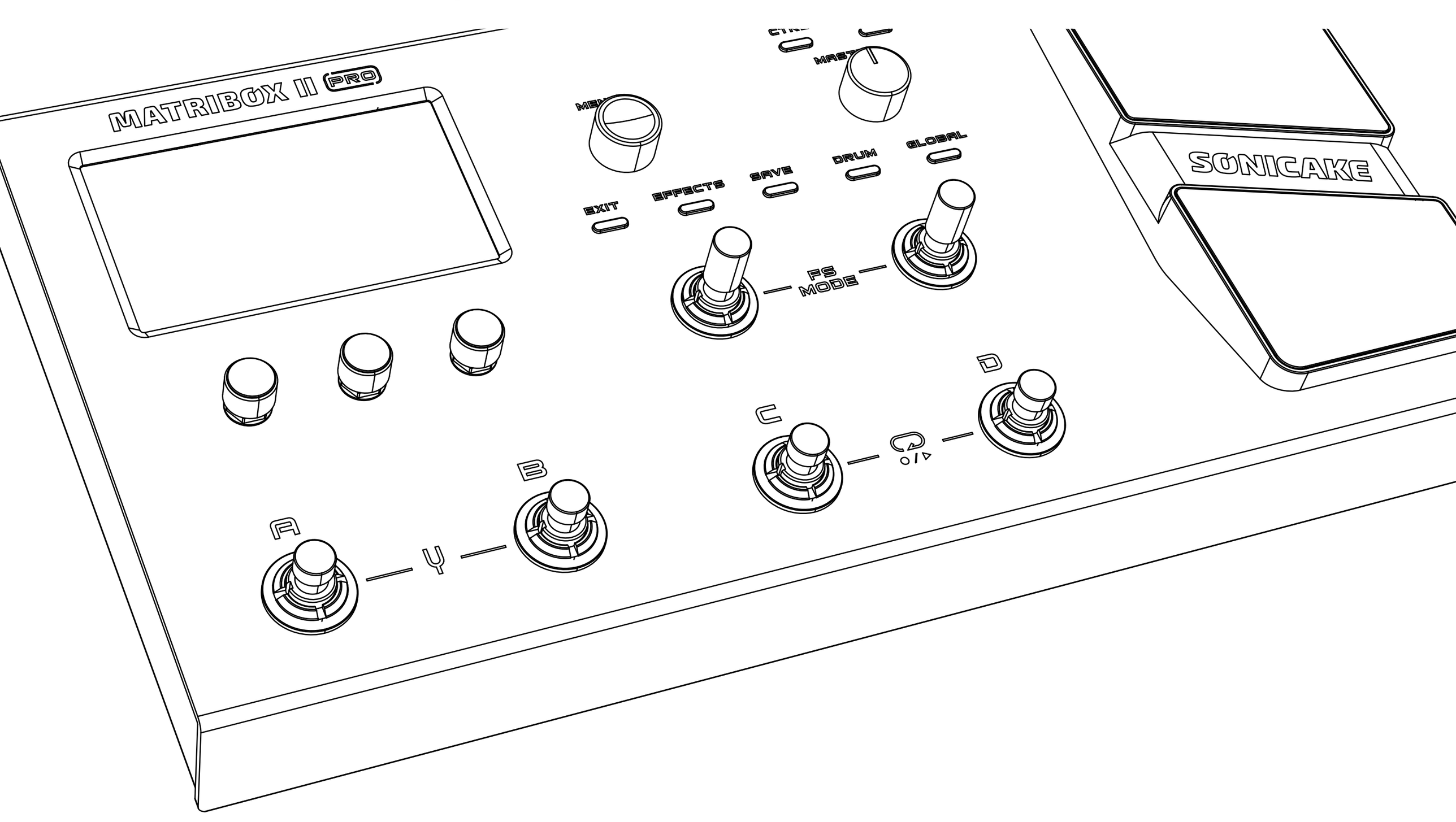
OVERVIEW

The Matribox II Pro, Sonicake's advanced multi-effects processor, surpasses its predecessors with innovative technology. Its cutting-edge hardware and digital modeling accurately reproduce sound nuances, delivering precise, clear, and high-fidelity audio effects for diverse creative needs.

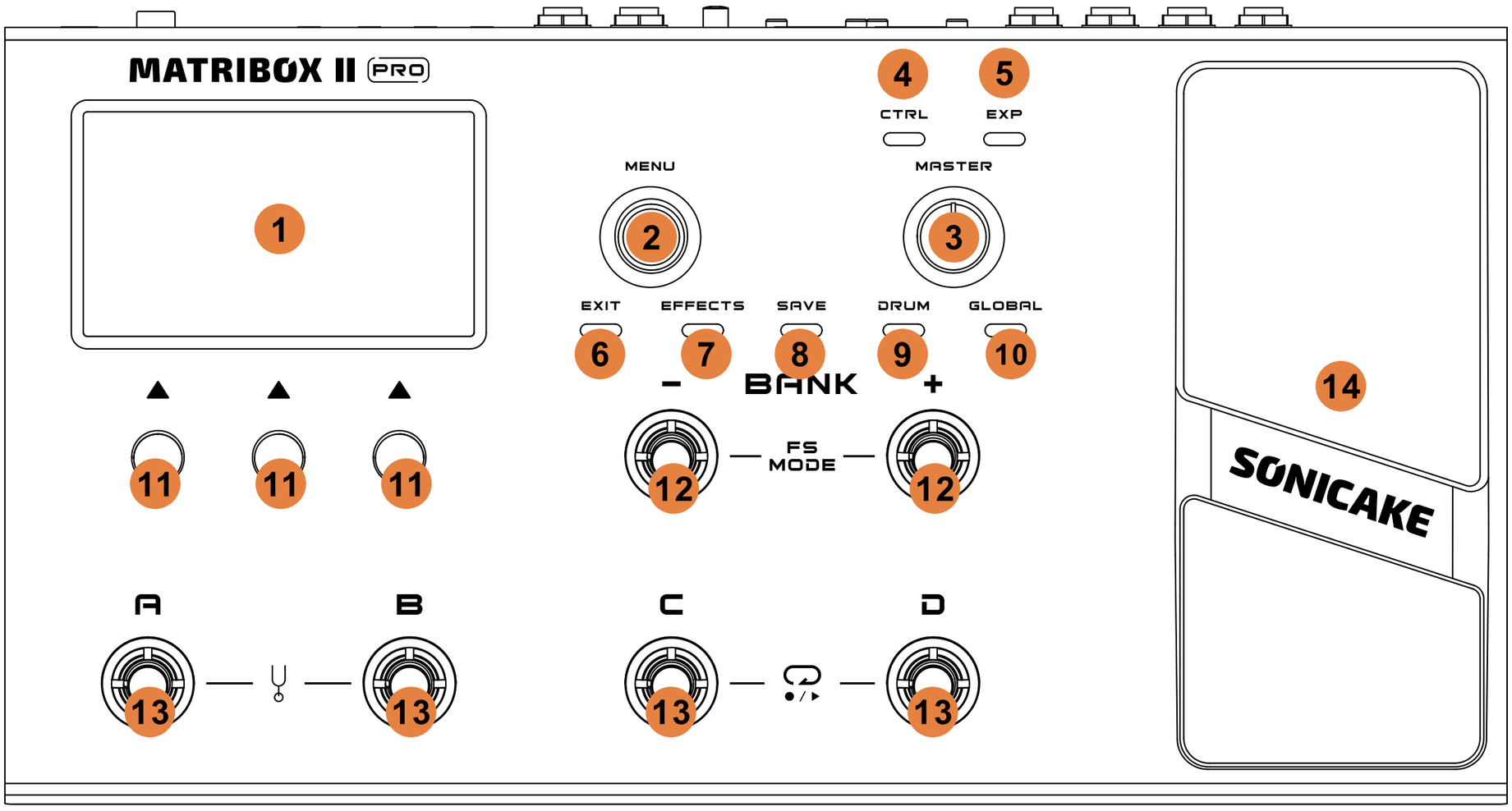
Compared to its predecessor, the Matribox II Pro features a significantly optimized user menu, enhancing usability and clarity. Its human-centric design offers users greater operational freedom and seamless control. Additionally, it provides a wide range of speaker and effect models with flexible parameter settings, catering to individual sound preferences.

The device's hardware components, including its interaction module and I/O ports, exhibit exceptional performance and quality, offering an unparalleled experience. This comprehensive upgrade underscores its status as a fully functional device with superior performance. Musicians and artists can rely on the Matribox II Pro for exceptional timbre and expression in recording studios or live performances.

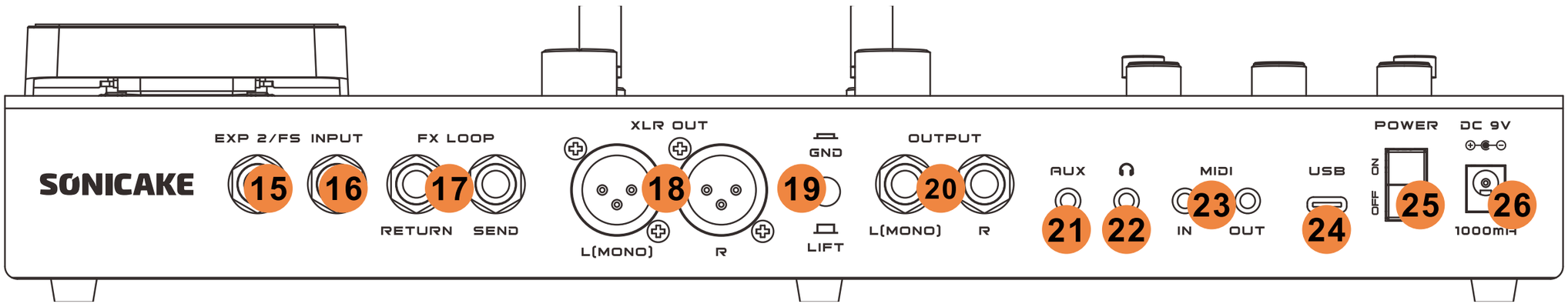
The Matribox II Pro represents a milestone for Sonicake, integrating music and technology groundbreakingly. It's an indispensable tool for personalized music creation, empowering users to unleash their creativity.



PANEL INTRODUCTION



1. 4.3″ color touchscreen, to display preset information and other operational information
2. Can be turned or pressed to adjust parameters or change menus
3. Controls the master volume
4. Press to enter the CTRL Setting menu
5. Press to enter the EXP Setting menu
6. Press to return to the previous menu
7. Press to enter the effects edit menu
8. Press to enter the SAVE menu to store changed parameters, rename or copy presets
9. Press to turn on/off the drum machine, hold to enter the Drum menu
10. Press to enter the Global menu
11. To adjust the parameters at the bottom of the screen, each menu has different functions
12. "BANK –/+" is used to switch the preset group, and the combination step is used to switch the FS MODE ("Preset Mode" or "Stomp Mode")
13. Step on the footswitch in the "Preset Mode" for a fixed function, in the "Stomp Mode" can be a variety of function Settings, including switching effect, Tap Tempo, etc.
14. Control the effect parameters or volume, and press down the top of the pedal to switch the pedal A/B status



15. 1/4″ (6.35mm) TRS for connecting an external expression pedal or footswitch controller

16. 1/4″ (6.35mm) TS mono input for plugging in your instrument

17. 2×1/4″ (6.35mm) TS for inserting external effect pedals into your signal chain

18. 2×XLR balanced output for connecting to studio gear, mixer, PA, or FRFR speaker(s)

19. Toggle off (up) the GND/LIFT switch to LIFT to cut off the ground connection of the two XLR connectors (Ground Lift) to avoid noise caused by the Ground Loop. Toggle on (down) to GND, the XLR line will be grounded normally

20. 2x1/4″ (6.35mm) TS unbalanced output for connecting to guitar amp or other playback system

21. 1/8″ (3.5mm) TRS stereo input for connecting external devices (phone, MP3 player)

22. 1/8″ (3.5mm) TRS stereo output for plugging in headphones

23. 2×1/8″ (3.5mm) TRS for connecting MIDI devices

24. USB Type-C connects to computer for use with supporting edit software or connects to computer/phone as an audio interface

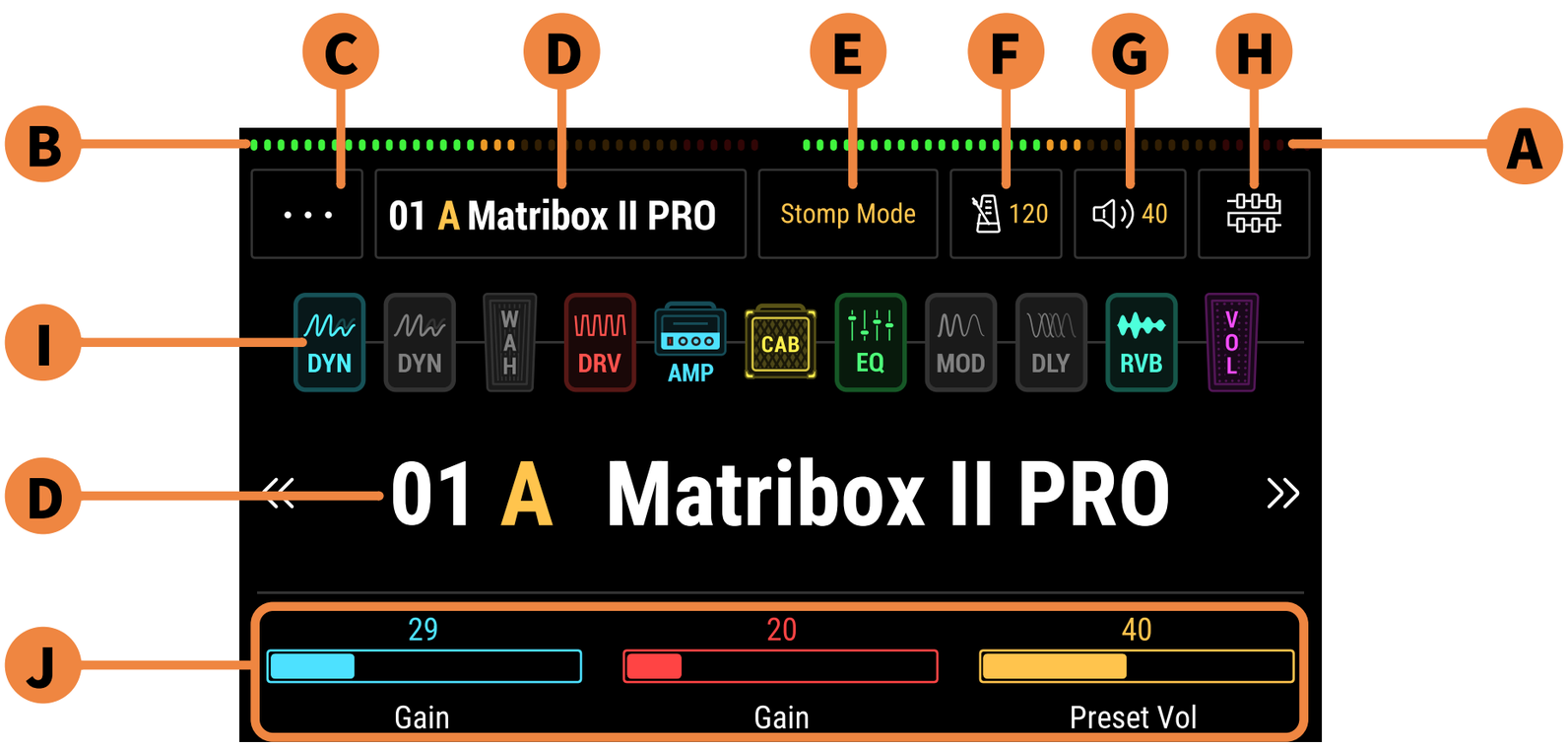
25. Power on/off Matribox II PRO

26. Plug in the DC 9V (1000mA) center negative power jack

MAIN MENU

Matribox II Pro After starting the machine, enter the main menu by default. There are two display modes in the main menu, one for the effect chain and the other for the footswitch function. The two display modes correspond to two footswitch working modes under the default Settings: Preset mode and Stomp mode.

PRESET MODE



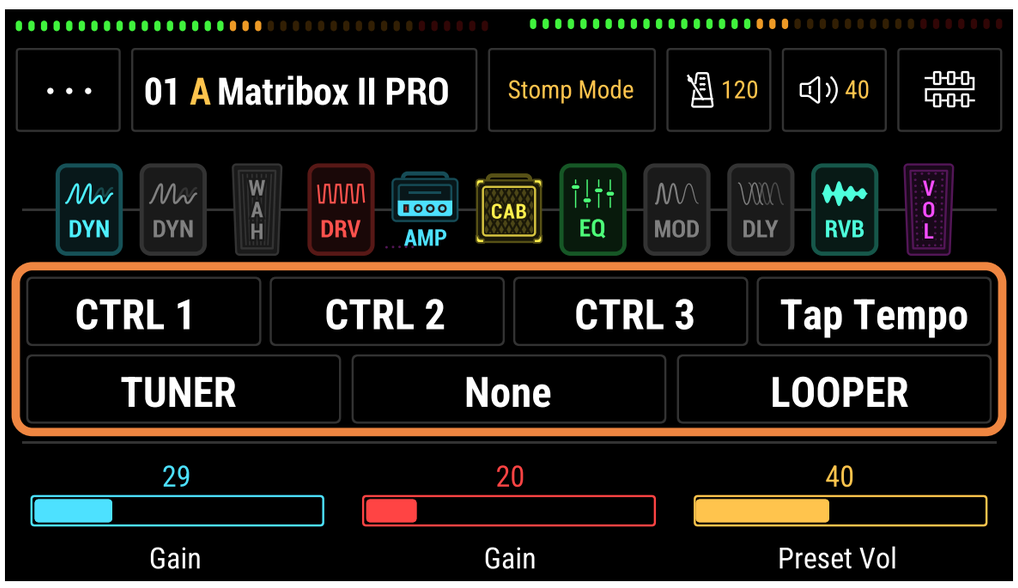
A. **Input level:** Indicates the input level size, or represents the input level overload when the progress bar is red
B. **Output level:** Indicates the output level size, or represents the output level overload when the progress bar is red
C. **Options:** Cancel, Settings, Global, Looper, Drum
D. **Preset number and name:** The preset number is from 01-A to 60-D, the number represents the preset group number, each preset group is A, B, C, D, four presets. This sign of "*" indicates that the current preset has been modified
E. **Footswitch mode:** Indicates that the current working state is Preset mode or Stomp mode
F. **Preset speed:** Prompts the current preset preset speed of 40-300
G. **Preset volume:** Indicates the current preset preset volume 0-100
H. **Effect chain editing menu:** Click to enter the effect chain editing menu
I. **Effect chain:** Indicates the current preset effect chain order and the switching status of the effect module are displayed. Touch screen to click the switch effect module, and long the touch screen to press this area to enter the effect chain editing menu.
J. **Parameter bar:** Indicates three rapid adjustment parameters controlled by three knobs at the bottom of the screen. The controlled parameters can be customized

In the Preset mode, the four footswitchs of A, B, C and D are used to select the preset of A, B, C and D in the preset group. After stepping on the corresponding footswitchs, the corresponding preset will be selected, and the footswitch light will be on at the same time. If the same preset footswitch is pressed again, the Preset Control function is activated, please see the "CTRL Settings" for details. In addition, at the same time, the A and B footswitchs will enter the tuner, while the C and D footswitchs will enter the looper menu.

Note: In this mode, the user cannot customize the footswitch function. Both "Preset mode" and "Stomp mode" BANK- / + footswitches are fixed functions and do not change with mode switching.

STOMP MODE

In the Stomp mode, although the content is similar to the Preset mode, it focuses more on displaying the footswitch step feature.



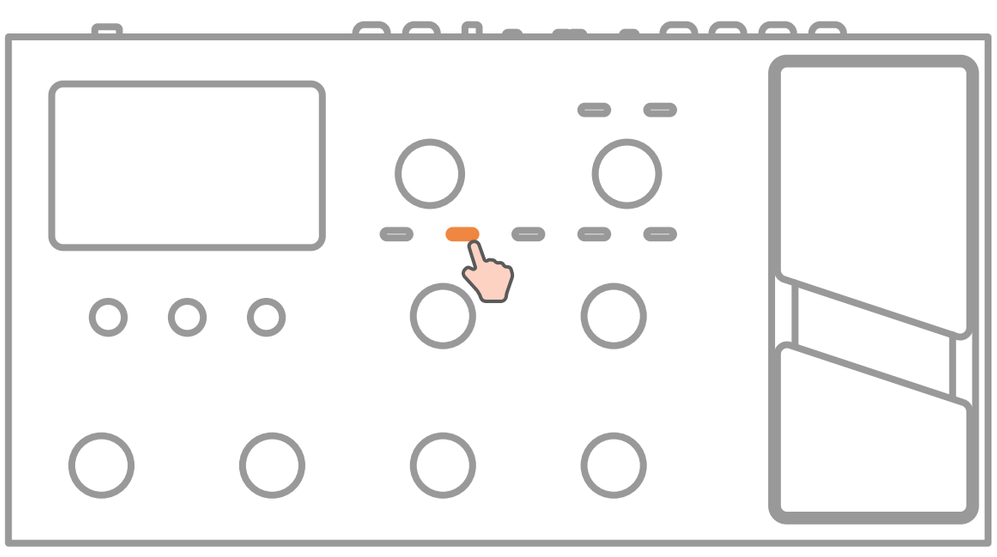
In Stomp mode, the footswitch function of A, B, C, D by default is CTRL 1, CTRL 2, CTRL 3, CTRL 4. After stepping on the footswitch, the corresponding function response, and the footswitch lamp will be lit at the same time. At the same time, step on footswitchs A and B to enter the tuner, and step on footswitchs C and D to enter the looper menu. In this mode, users can customize the A, B, C, D footswitch function, and enter the "Footswitch Settings" menu by clicking the MENU knob or touch screen and pressing the yellow frame area.

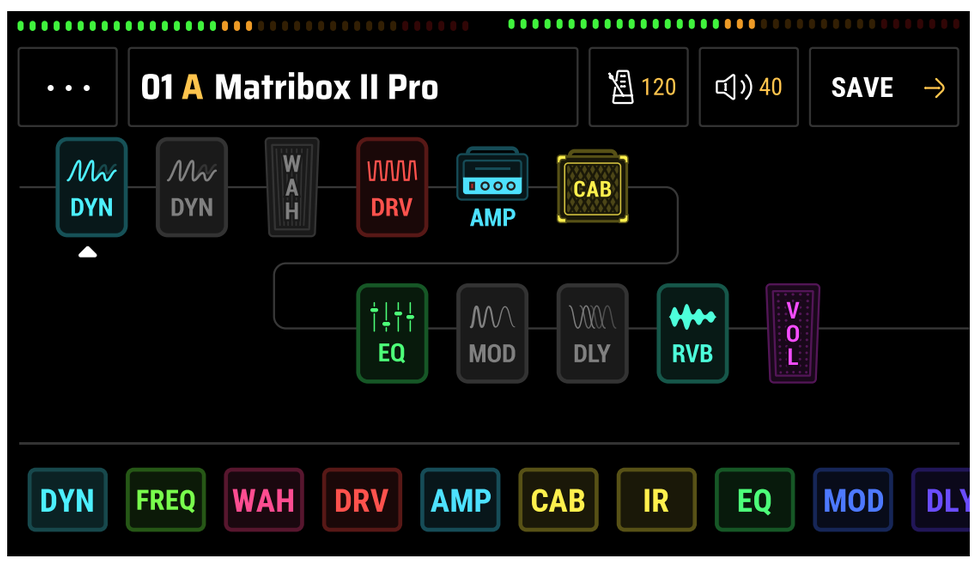
EFFECTS EDITING

Use the effect chain editing menu, the effect module editing menu and the save menu.

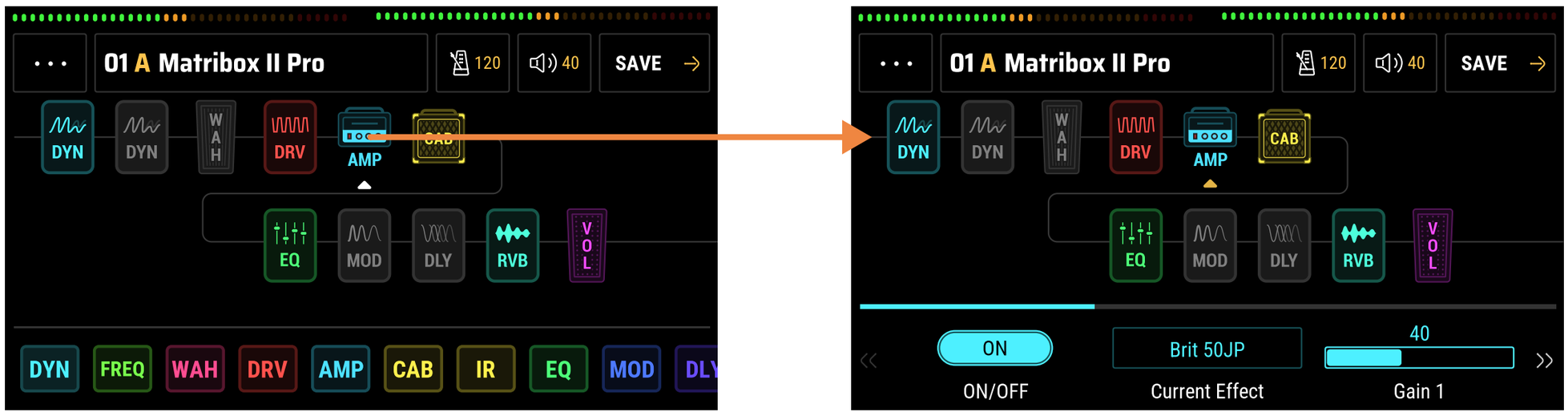
EFFECTS CHAIN EDITING MENU

Press EFFECTS in any menu to enter the effect chain editing menu. This menu shows that Matribox II Pro includes the complete effect chain and sequence and module switch status of the effect loop node.





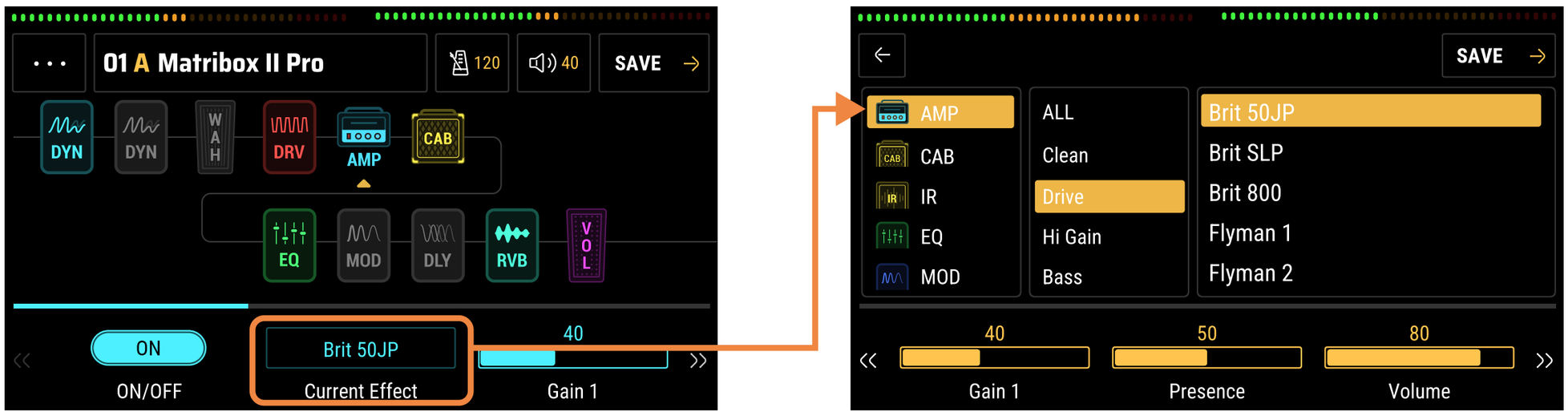
Take the 01 A Matribox II PRO preset as an example: display as shown in the figure when you enter the effect chain editing menu for the first time.



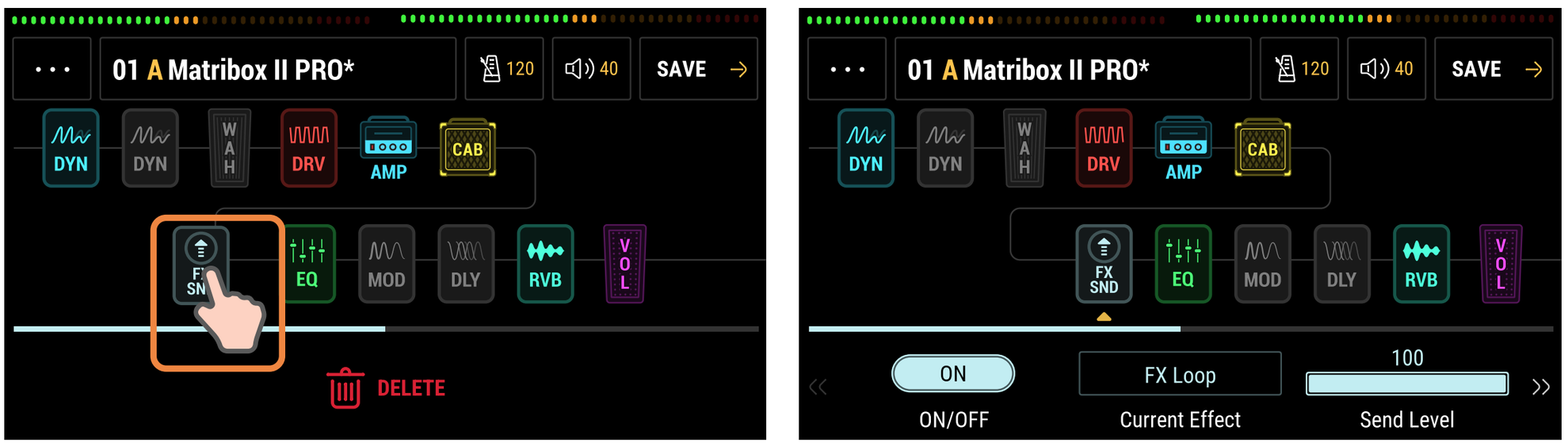
By adding an algorithm module under this menu, both MENU knob and touch drag can be added. After successfully adding a module, the user can select any module for operation. At this point, the module bar will automatically change to the algorithm parameter bar, so that the user can adjust the algorithm parameters. In addition, users can also use the fast adjustment knob at the bottom of the screen for more detailed and precise parameter adjustment. You can click any screen blank to return to the module addition menu.

EFFECTS MODULE EDITING MENU

Select the effect module in the effect chain editing menu, click the MENU knob or touch and click the Current Effect to enter the effect module editing menu.



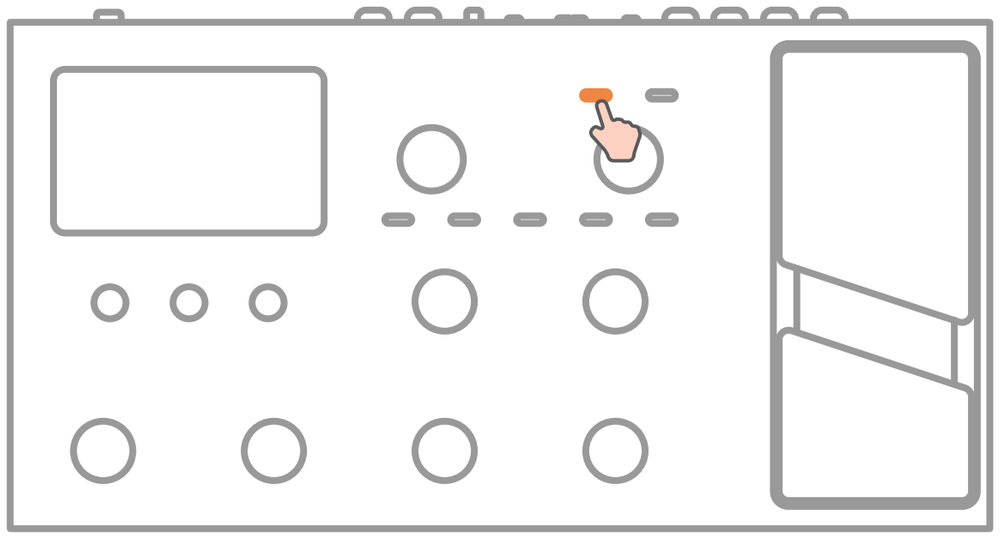
The effect details of the effect module, algorithm type and algorithm parameters can be changed in this menu.



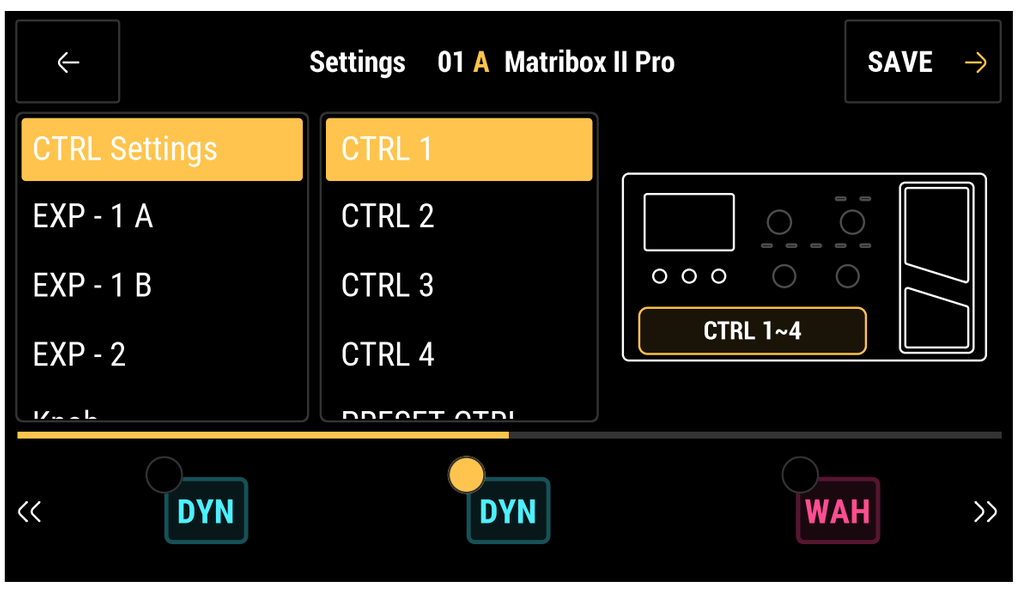
The effect loop module (FX, SND, RTN), as a functional module, has a flexible addition position in the effect chain, allowing the user to place it in any node in the effect chain according to their needs. After successful addition, users can finely adjust the send volume, return volume, and mixing ratio through the quick tone knob at the bottom of the screen. The mixing ratio referred to here refers to the mixing ratio between the effect loop signal and the original effect chain signal. When the mixing ratio reaches the maximum value, the effect chain and the effect loop will be fully connected.

CONTROL SETUP MENU

Press the CTRL in any menu to enter the control setting menu.

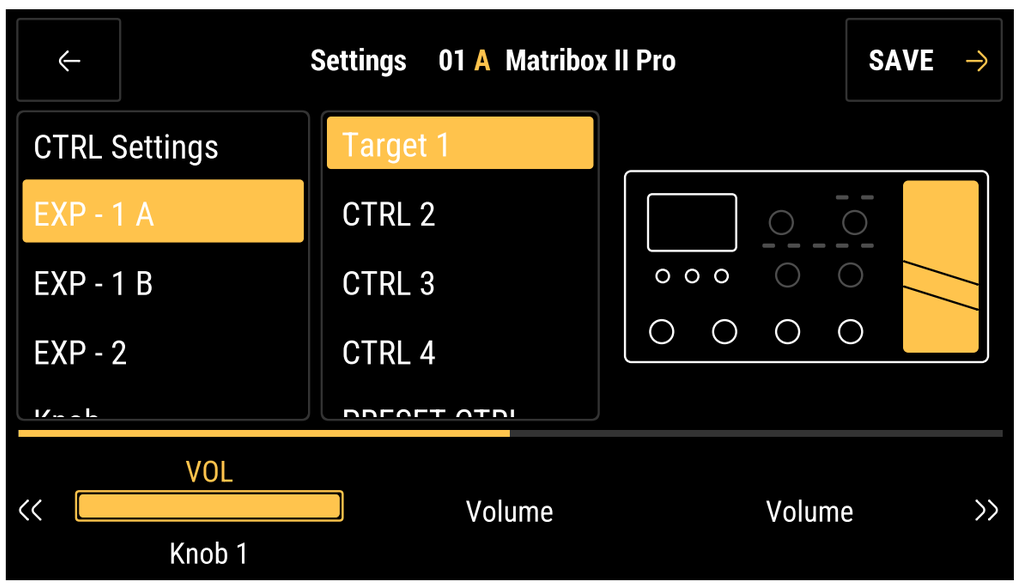


CTRL SETTINGS



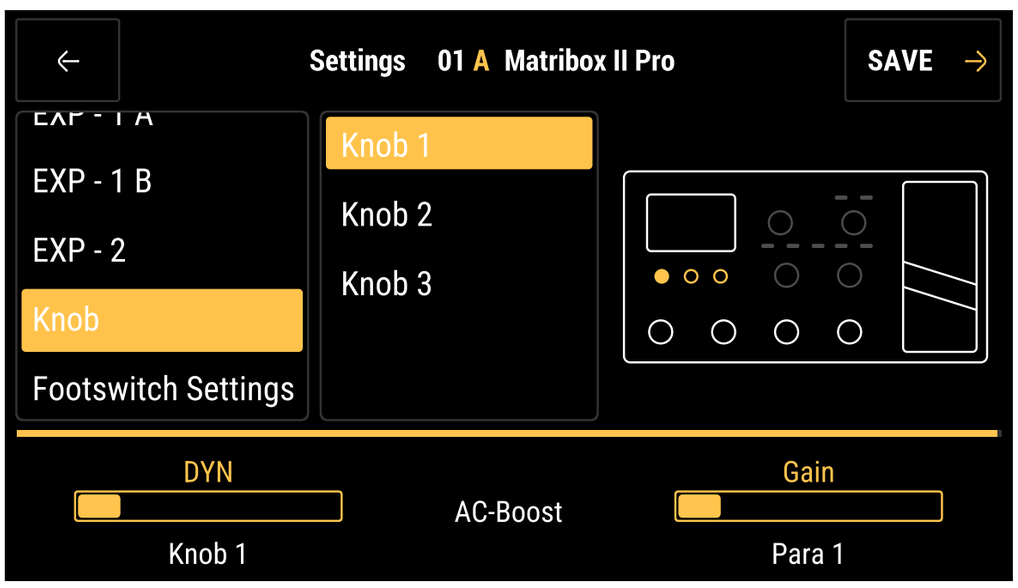
After entering this menu, "CTRL Settings" is selected by default. Matribox II Pro supports four CTRL footswitch functions. Each "control" can associate the switch status of one or more effect modules, automatically read the current preset module, use the quick adjustment knob at the bottom of the screen to select the module, or touch and click selection. "Preset control" is a special control type, only in the Preset mode, when associated with the control module, the control function will respond to the second step in the "Preset mode" and the footswitch lamp will be quickly flashing.

EXP SETTINGS



The A / B state and the A / B state of the internal EXP 1 and the external EXP 2 are set in the pedal setting menu, and the A / B state of the EXP 1 and the EXP 2 can control the three effect parameters respectively.

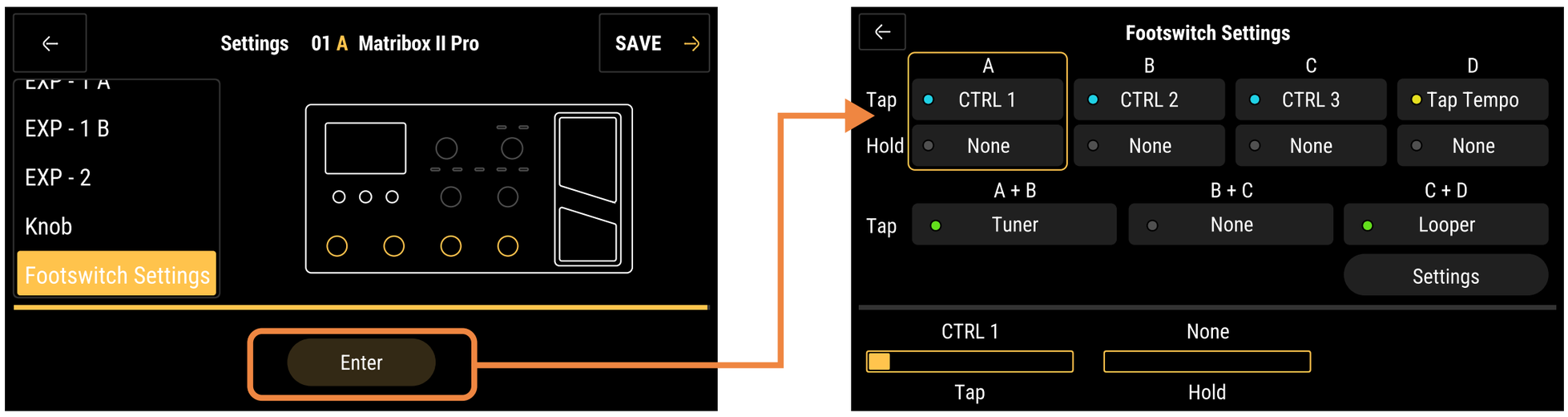
KNOB SETTINGS



Select "Knob" to set the quick adjustment parameters in the parameter bar under the main menu. Use the knob below the screen to select the controlled module and the controlled parameters. Not only the module parameters, but also the controlled parameters can also be set to the preset volume or preset speed.

FOOTSWITCH SETTINGS

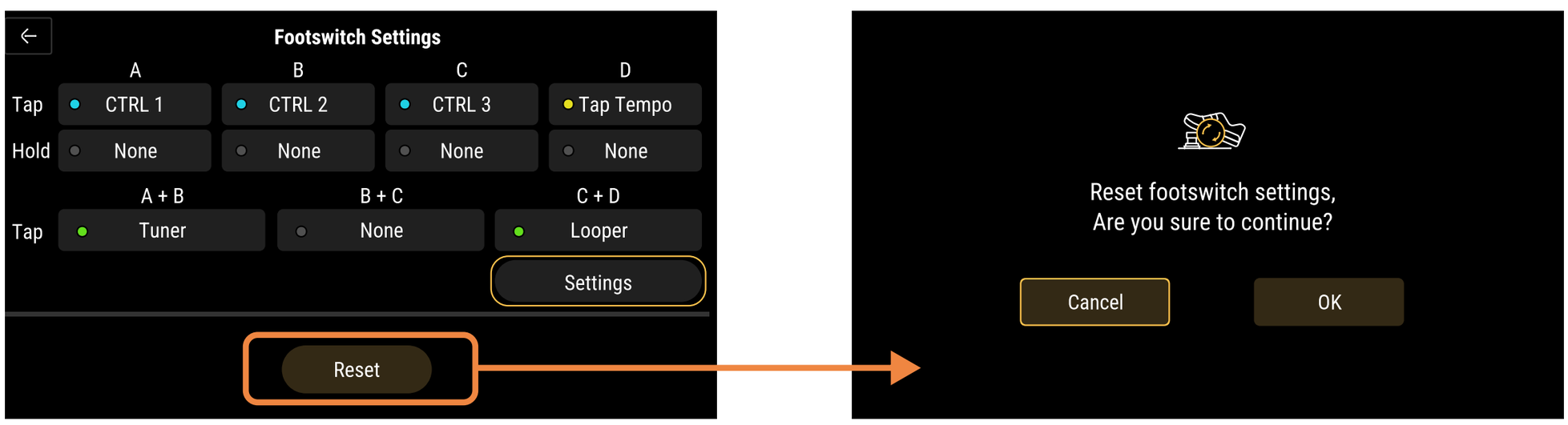
(Note: Change only the "Stomp mode")



Select "Footswitch Settings" to enter, use the MENU knob or touch to directly press the Enter to locate the assigned function.

Tap / Hold: used to assign the function of selected footswitches on tap / hold.

When you select the Settings option, the option below changes to Reset and click OK to resume the default setting.



Footswitchfunctionsinclude:

CTRL 1~4: Perform the CTRL 1~4 functions

Tap Tempo: Use Tap Tempo

LOOPER: Enter the Looper

DRUM: Play/stop the drum

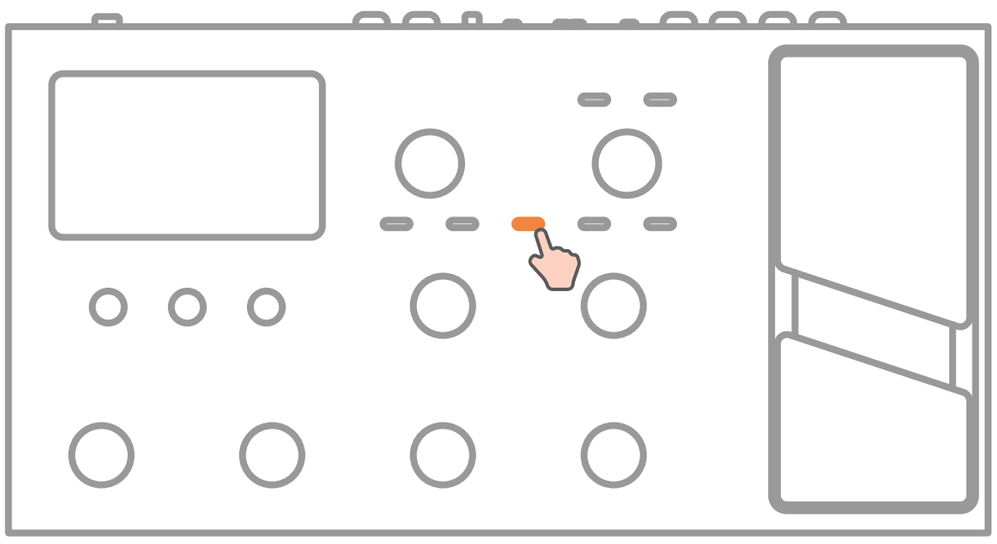
Drum Preset+/-: Load the latter/former adjacent drum patch

TUNER: Enter the tuner

EXP 1 A/B: Switch between A/B of EXP 1

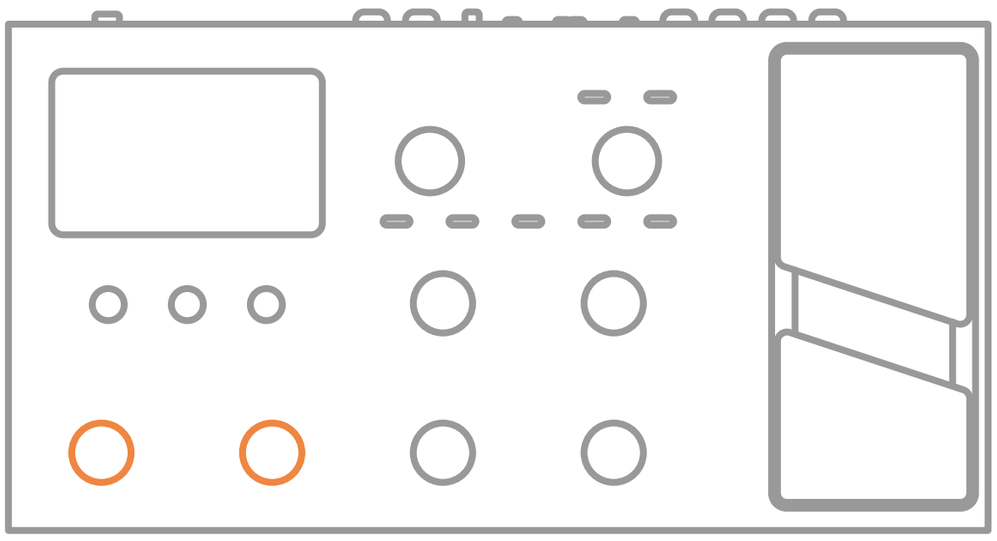
SAVE MENU

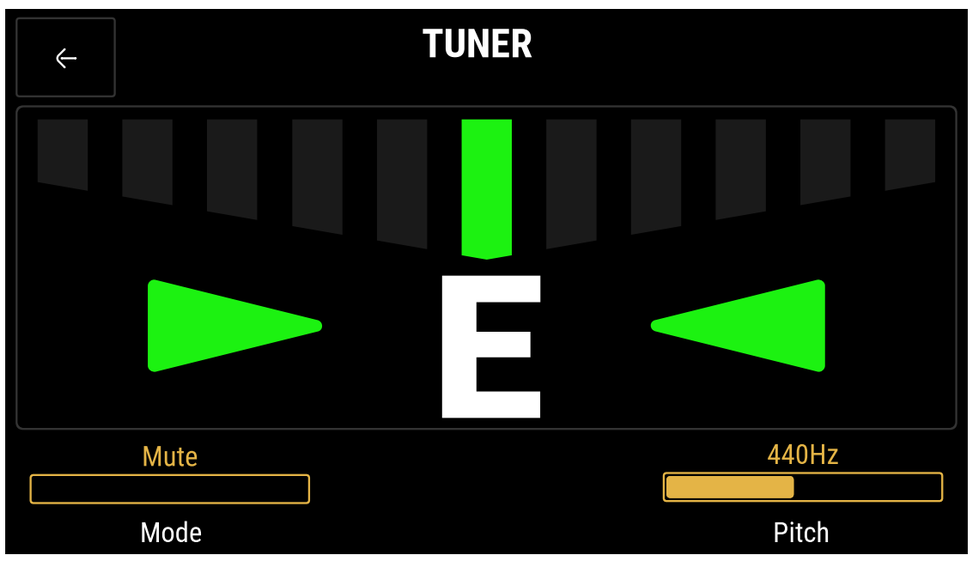
Press the SAVE button at any menu to enter the save menu.
After entering this menu, the cursor is first in the left area, use the touch screen operation to edit, edit the preset name, press the SAVE key again to determine the storage, press the EXIT key to discard the storage and return to the previous menu.



TUNER

Under default settings, pressing both footswitches A and B simultaneously will enter the tuner.





Tuner mode can be set to Mute (for silent tuning), Bypass (for dry signal through) and Thru (for effect signal through).
Tuner pitch calibration can be set from 435Hz to 445Hz, default is 440Hz.

LOOPER

Under default settings, pressing both footswitches B and C simultaneously will enter the looper.

Pressing footswitch A starts recording, pressing it again starts playback, and pressing footswitch A during playback starts overdubbing:

Recording

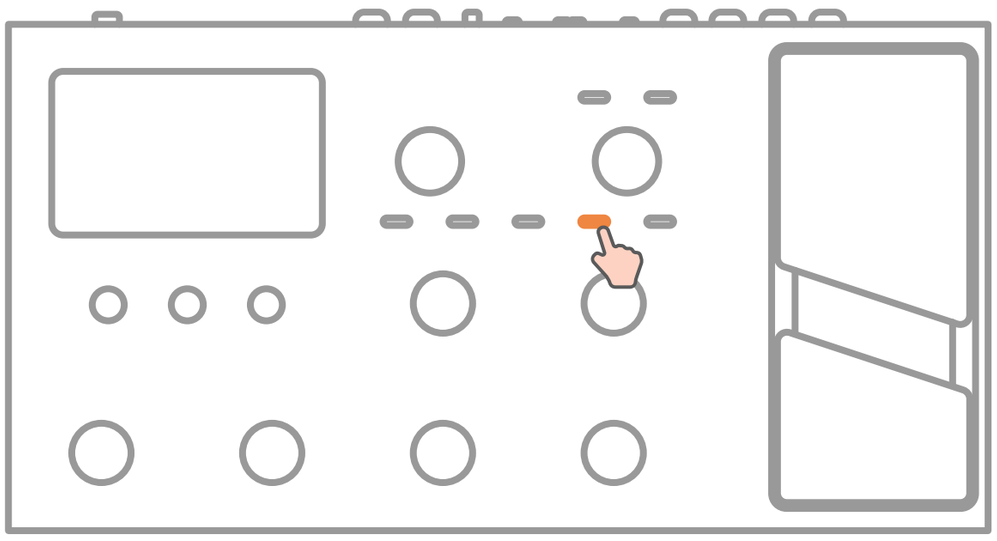
Playing

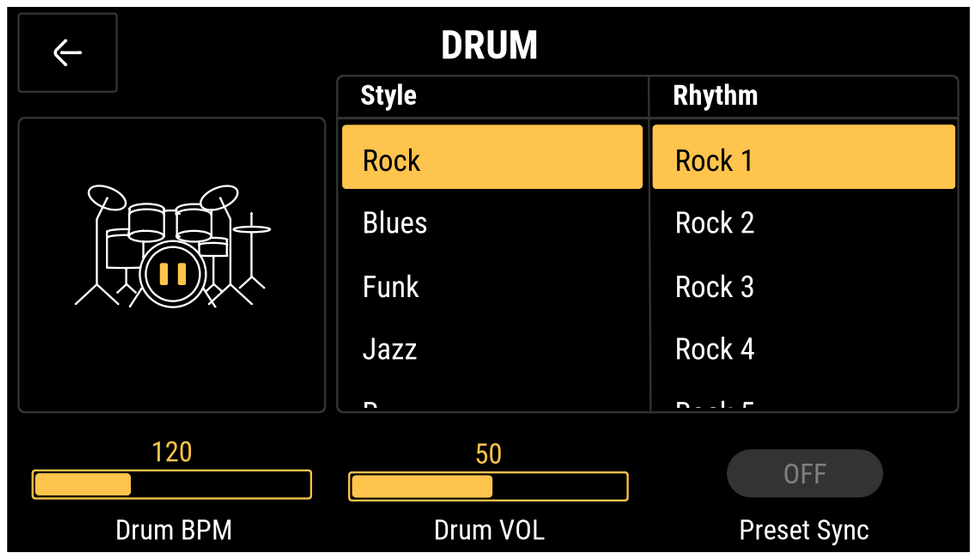
Overdubbing

Pressing footswitch B stops recording or playback, while holding it down clears all recorded phrases.
Pressing footswitch C performs undo/redo for the last looped overdub phrase, while holding it down exits the looper menu.
Pressing footswitch D short "auto recording", while holding it down "Drum Sync"
synchronization:
Enabling "Drum Sync" and start recording when the drum machine reaches the beginning of a bar. The recording will be slightly adjusted to align with the drum machine.
When the auto recording is enabled, pressing the footswitch A will not start recording immediately. Instead, recording will start automatically when you start playing.
Looper has two modes:
Pre mode, the looper will record mono audio without any effects, up to 90 seconds;
Post mode, the looper will record stereo audio with effects, up to 45 seconds.
Pressing the PARA knob allows you to flip through the parameter bar.

DRUM

Long press the DRUM button to enter the drum machine menu, where you can set the rhythm style, tempo, synchronization switch, and volume of the drum machine.

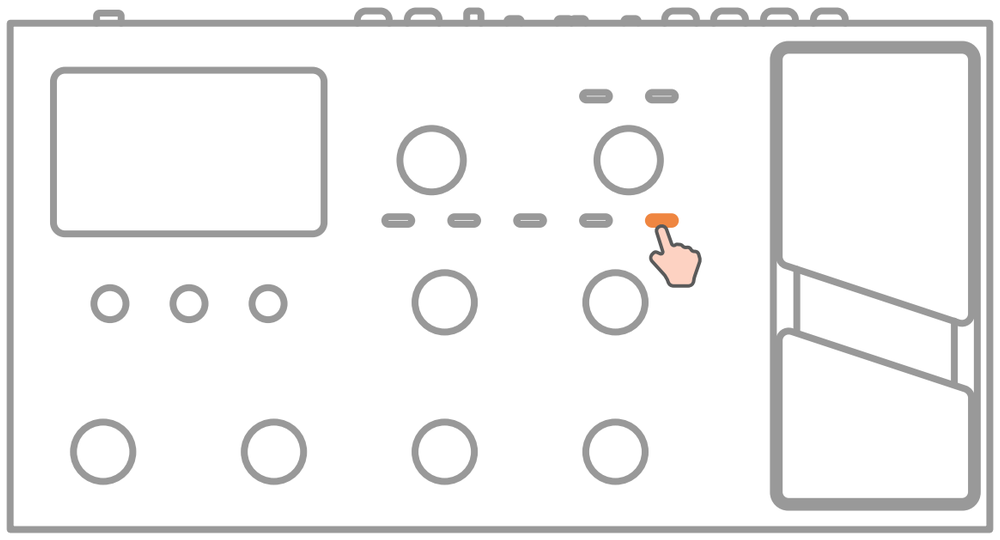




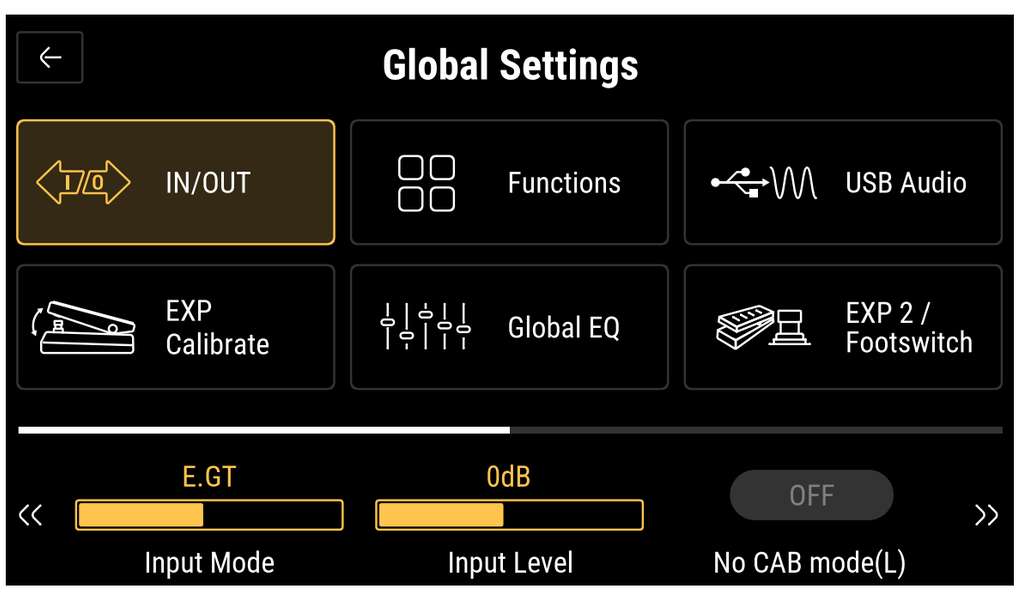
When the "Sync" switch is turned on, the drum machine tempo can be synchronized with the preset BPM.

GLOBAL SETTINGS

Press the GLOBAL button to enter the global setting menu. rotate the MENU or touchscreen to turn the page.



INPUT/OUTPUT

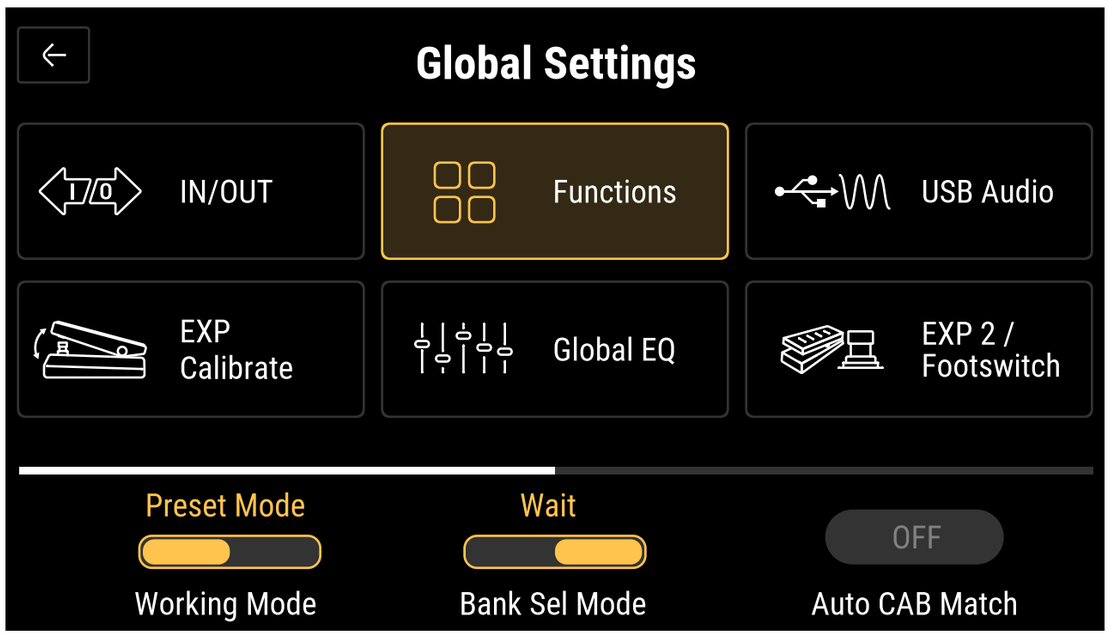


Input Mode: Input Mode: to adjust the impedance, including acoustic guitars (4.7MΩ), electric guitars (1MΩ) and line in (10kΩ), default is E.GT.

Input Level: You can adjust the value to get the best experience based on varied instruments, ranged from -20dB to +20dB

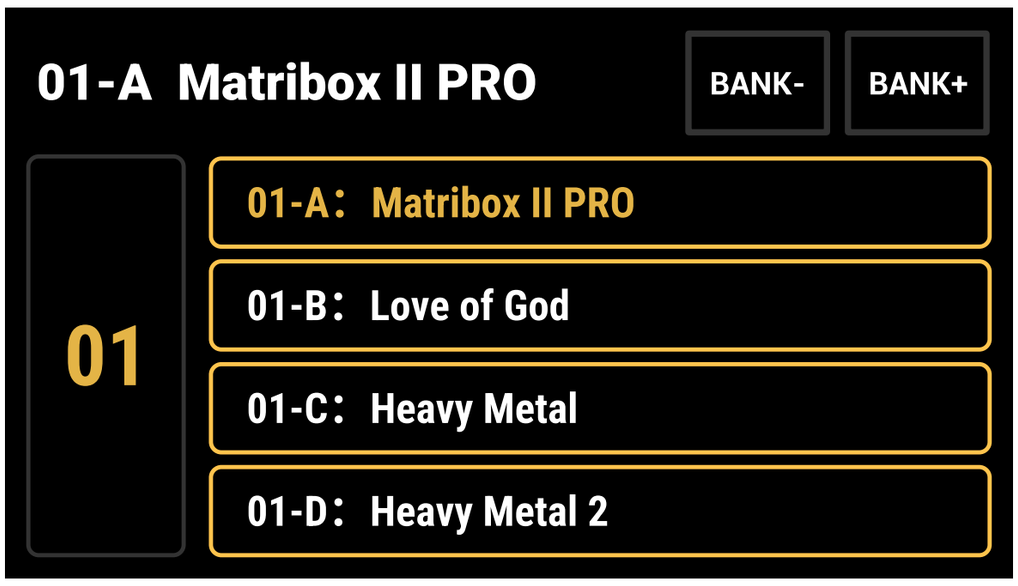
No CAB mode(L/R): By activating no CAB mode on Mono left or right, you can get the audio effect where there is no CAB module simulation in the analog output.

FUNCTIONS



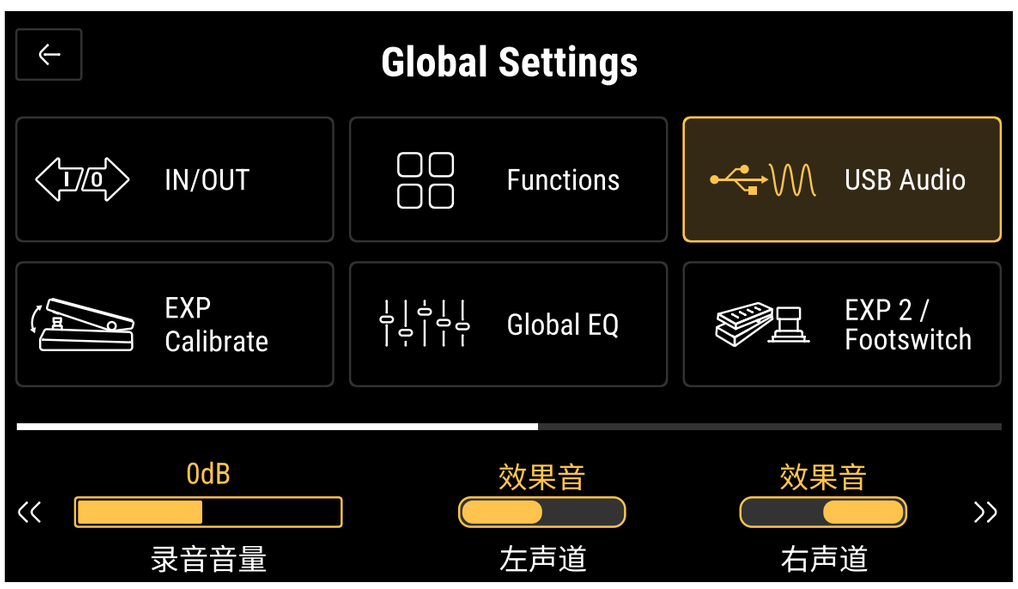
Current Mode: This option is used to select the footswitch function mode, which is divided into Preset mode and STOMP mode. The default mode is Preset mode.

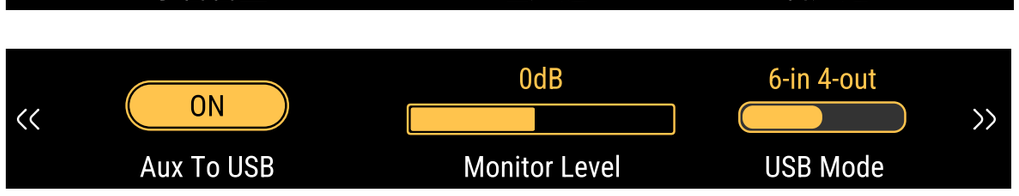
Bank Sel Mode: The parameters are "Wait" and "Initial". If you select "Initial", the bank will jump immediately when switching, and if you select "Wait", the bank will not jump directly when switching, but will enter the Wait Mode screen.



Auto CAB: When turned ON, the effects in the CAB module will correspondingly change with the eects in the AMP module.

USB AUDIO





Rec Level: To control the master volume of the recording, ranged from –20dB to +20dB.

Rec Mode L/R: When recording via USB, you can choose to use the left/right channel for dry signal or effect signal.

AUX To USB: When activating, audios from AUX IN can be recorded in USB devices.

Monitor Level: To control the volume of playback through USB, ranged from –20dB to +20dB.

USB mode: Switch to a multi-channel USB output. The 6-in-4-out mode includes MIDI information and can be selected when using the device as an audio interface. The 2-in-2-out mode does not include MIDI information and is suitable for most mobile systems with OTG functionality, but it cannot connect to computer software.

Using Matrixbox II as an audio interface

When used as a USB audio interface, the Matribox II will be recognized by the system as a 6-in/4-out USB device. Here we will show you how to use this function through listing two scenarios.

Scene 1: Using the built-in re-amp function in the DAW to record or adjust the tone

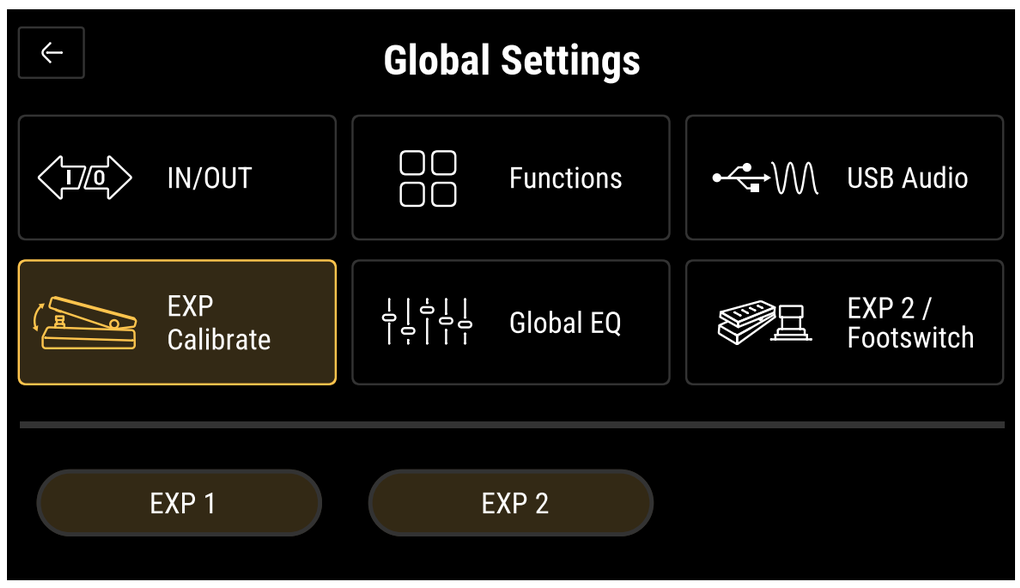
1. Set the Mono L and Mono R's output to "Dry" in the Global Settings-USB Audio
2. In the DAW, create two new Tracks A and B, and import/record a dry guitar Track in A

3. Set Track A output to Output 3–4, set Track B input to Input 3–4, keep Track B's monitoring OFF
4. Play the dry track in DAW, and now you can hear the effect sound of the processed dry track file in Matribox II
5. Activate "Record" in Track B on the recording software, then you'll get to record the Track with eect after re-amp on Track B.

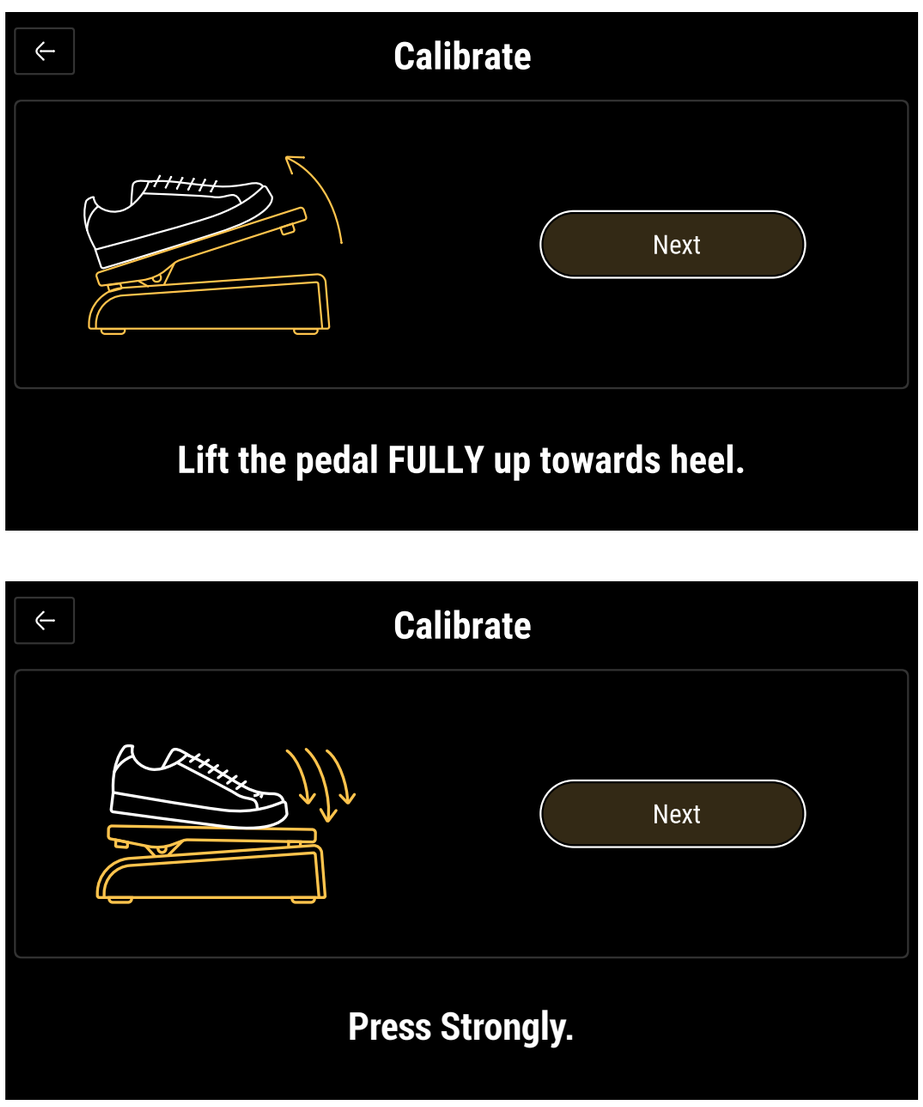
Scene 2: Using LOOPBACK function to record, combining the audio from multiple sources on your computer

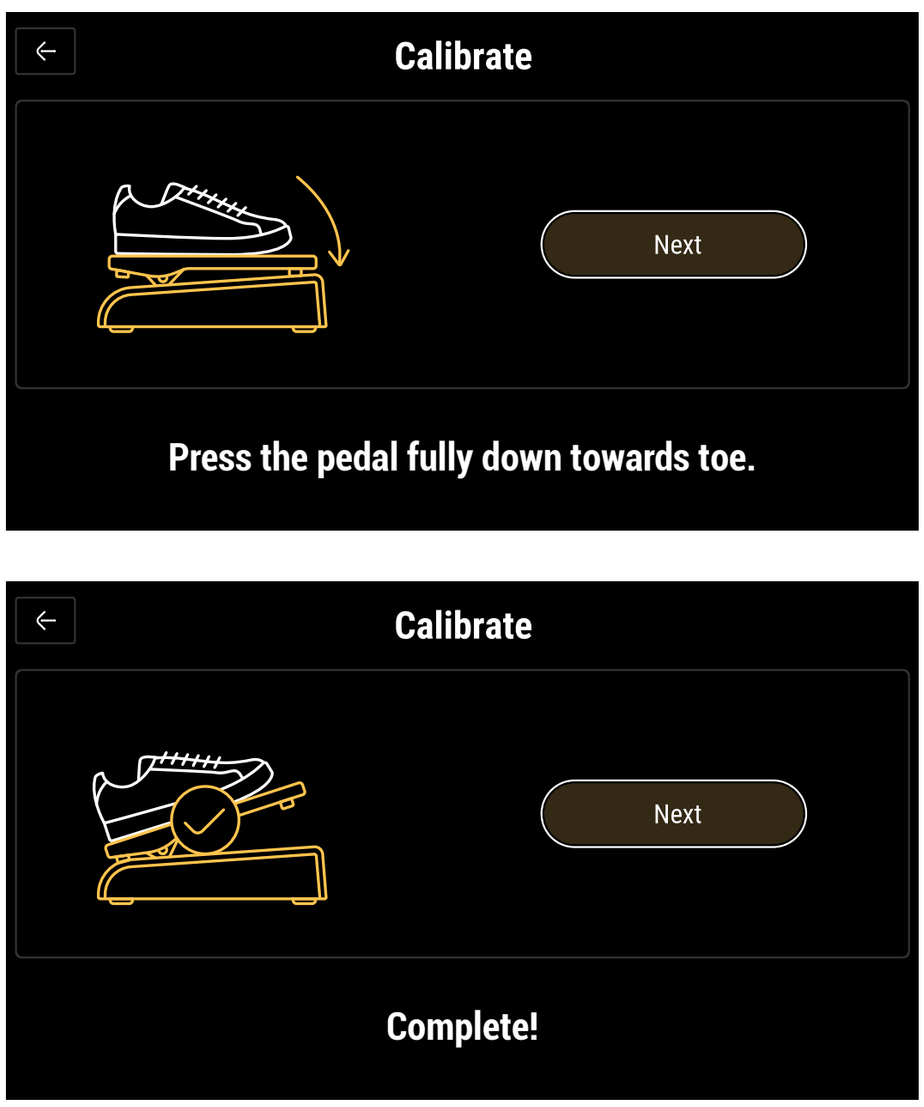
1. In the DAW, create a new stereo audio track
2. Set the input to Input 5–6
3. Start recording in the DAW
4. By playing other audio sources on your computer, you can record them in the track now

EXP CALIBRATE

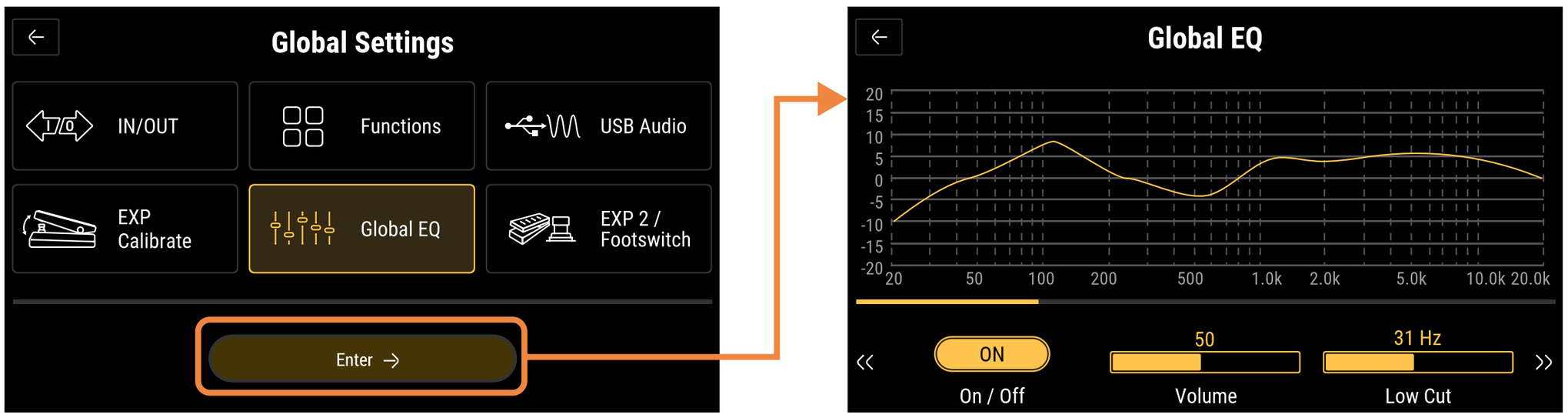


As shown, turn Quick Access Knob 1 or 2 to calibrate EXP 1 or 2.



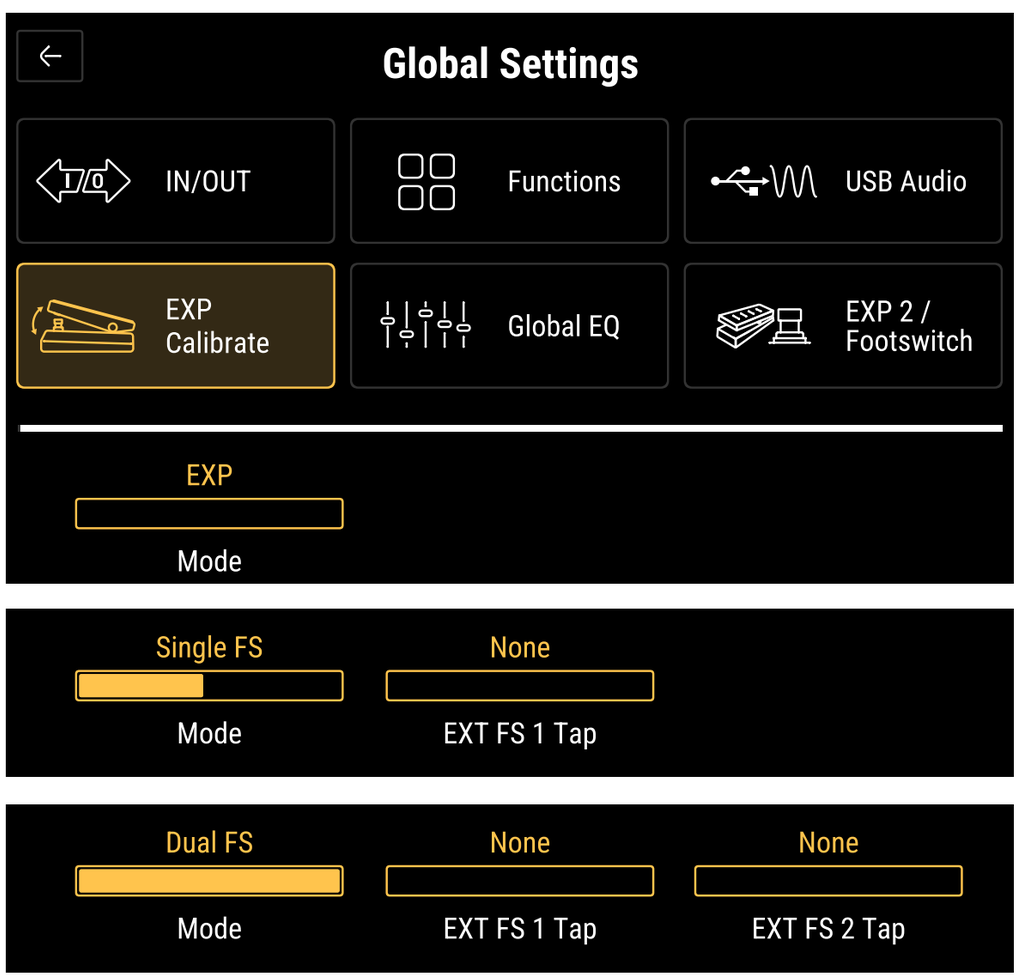


GLOBAL EQ



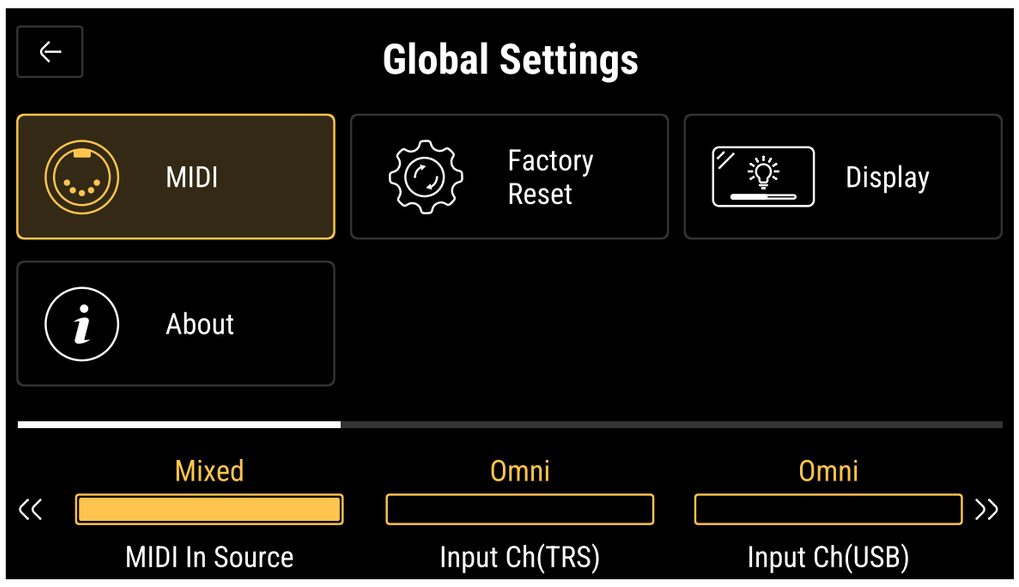
Select this function and press the PARA knob to enter the global EQ edit screen.
ON/OFF: On/Off global EQ.
Level: Adjust the master volume of the global equalizer. Range: 0–100.
Low Cut: High pass filter to cut o low frequency signals. Range: OFF–20Hz–20000Hz.
Bank 1-4 Frequency: To adjust the corresponding filter's frequency. Range: 20Hz–20000Hz: Band 1–4's default frequencies are accordingly 100Hz, 500Hz, 1000Hz and 5000Hz.
Band 1-4 Q: Width. To adjust the width of the formant (slope of the filter), the larger the number, the steeper the slope. Range: 0.1–10.0, default is 0.7.
Band 1-4 Gain: Adjust the filter gain.Range:–20dB–+20dB, default is 0dB.
High Cut: Low pass filter to cut o high frequency signals. Range: 20Hz–20000Hz–OFF.

EXP 2/FOOTSWITCH



Mode: Select the type of external device to be connected to the EXP/FS jack.
When the connected device is expression pedal, select "EXP" option, then the parameters of EXP control can be set in "Preset Settings – EXP Settings – EXP 2"
When the connected device is single or dual footswitch,select "Single FS" or "Dual FS" option.

MIDI



MIDI In Source: Control where the MIDI message is coming from. The opion are "TRS Only" (Only receiving MIDI messages from the MIDI IN), USB Only (Only receiving MIDI messages from the USB), Mixed (Receiving from both the MIDI IN and the USB).

Input Ch (TRS) /Input Ch (USB) / Output Ch (TRS)/Output Ch (USB): For setting up the channel of the USB input and the MIDI messages' input and output, range from Omni–1–16.

Clock Source: For choosing the source of the MIDI clock. The opitions are Internal (Only receiving from the internal clock), TRS Only (Only receiving the clock messages from the MIDI IN), "USB Only" (Only receiving the clock messages from the USB), "External" (Only receiving from the external clock), "Mixed" (Receiving clock messages from the internal clock, MIDI In and USB. If using dierent clock sources simultaneously).

Notes:

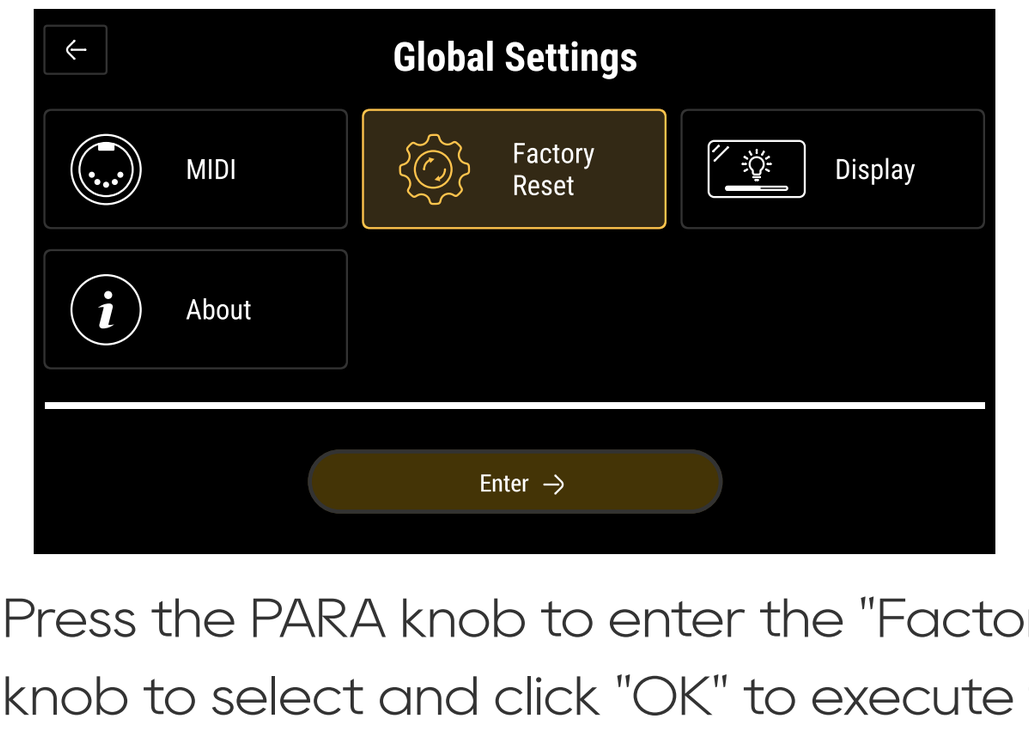
1. When "TRS Only" , "USB Only" or "External" is selected, the internal clock will not work and the Tap Tempo will not function
2. If using dierent clock sources simultaneously, then the last message type the Matribox II receives will cover previous ones

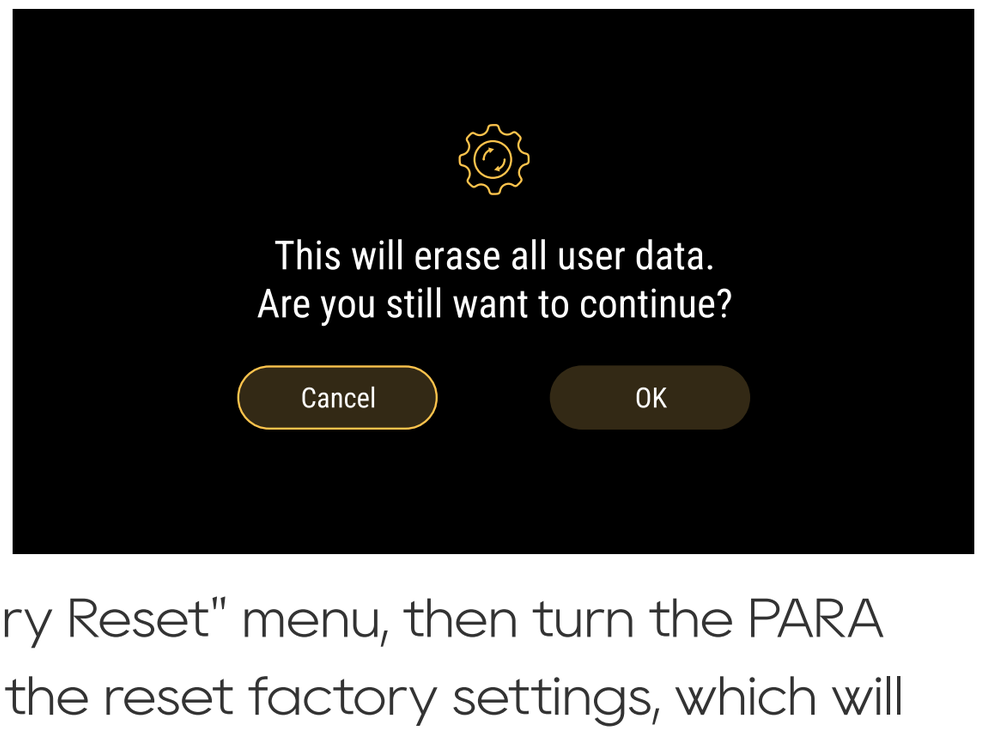
Clock Out (TRS)/Clock Out (USB): To control whether the MIDI OUT and USB will send out MIDI clock messages.

Note:

When turned ON, this unit will negate all input signals; Additionally, when your Clock Source is set to "TRS Only" or "USB Only", this unit will not send out MIDI clock messages.

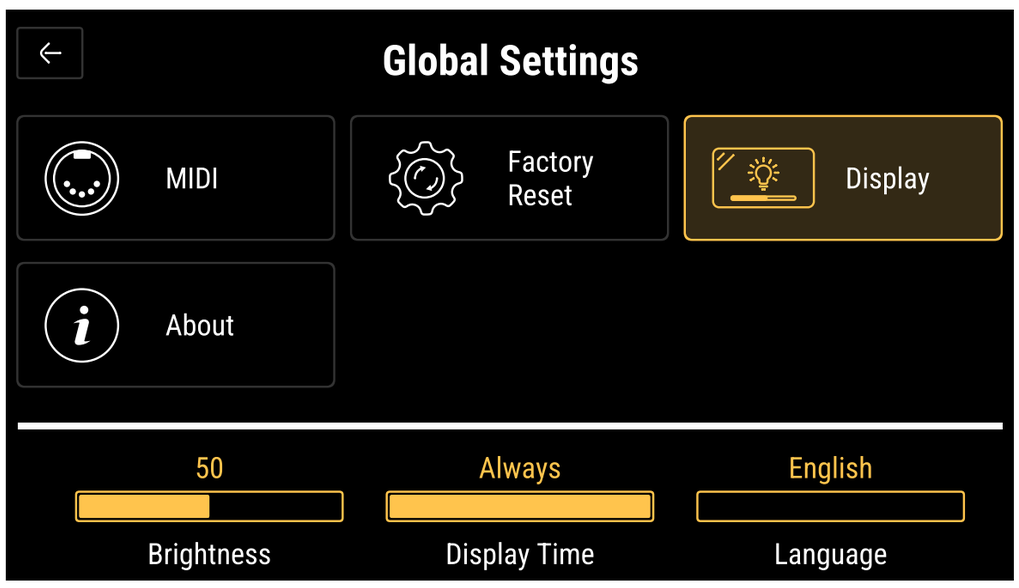
FACTORY RESET





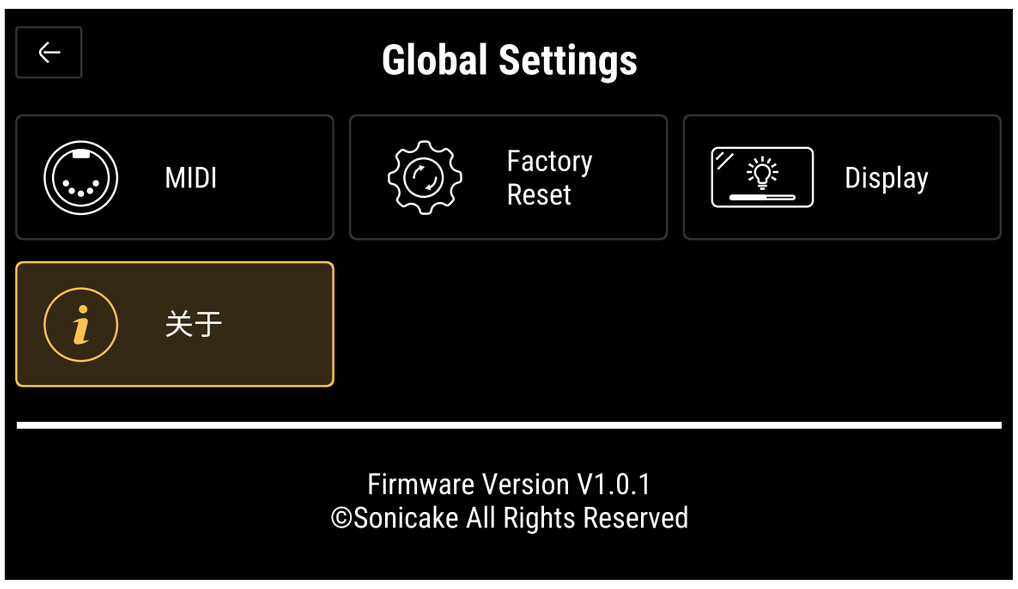
Press the PARA knob to enter the "Factory Reset" menu, then turn the PARA knob to select and click "OK" to execute the reset factory settings, which will clear all user edited presets and personalized settings and reset the device to the factory state.

DISPLAY



Brightness: For adjusting screen brightness.
Display Time: The time Matribox II Pro needs to enter sleep mode.
Language: For choosing your system language.

ABOUT

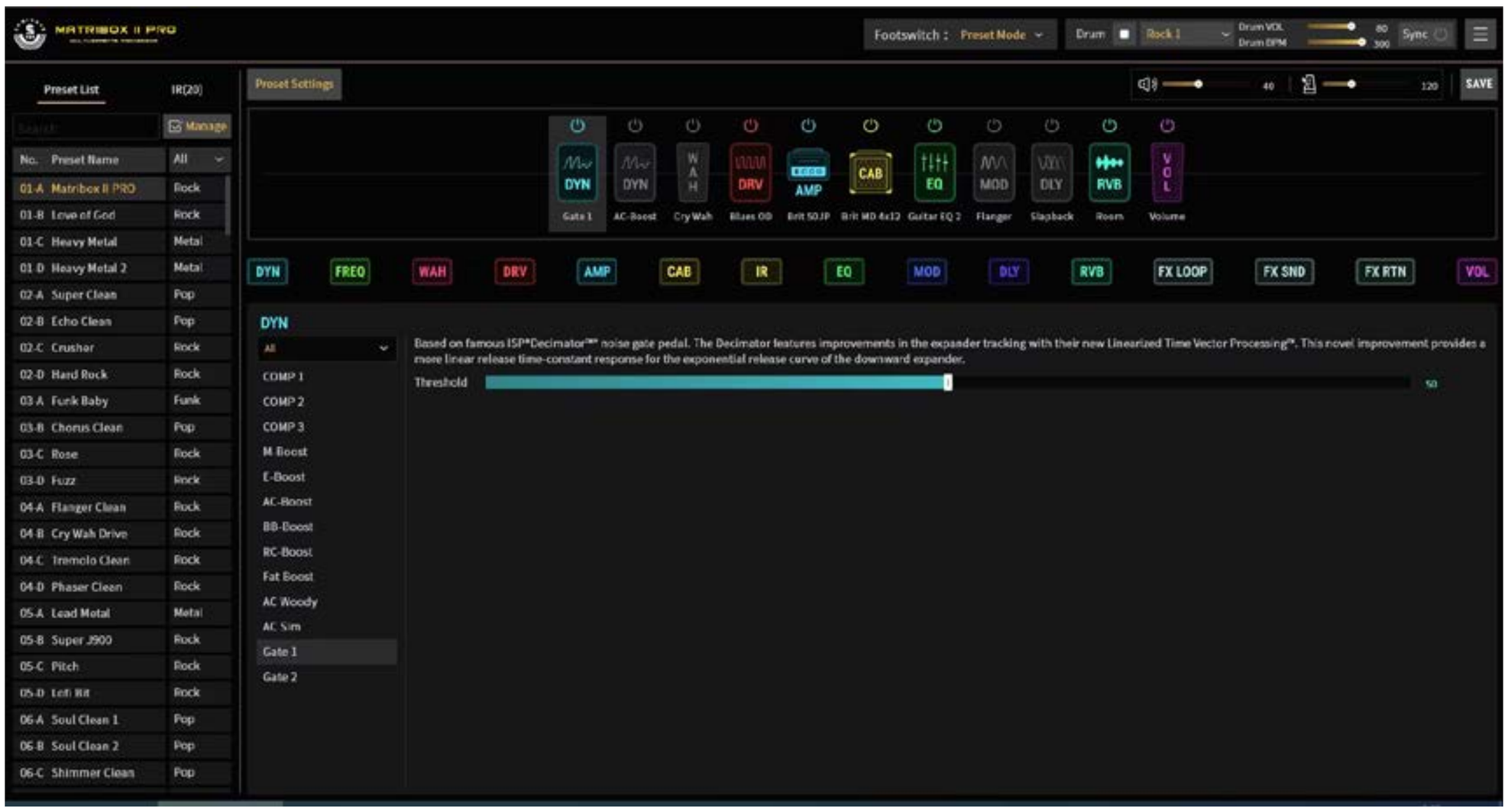


This menu is to check the firmware version.

Compatible software

When you connect your Matribox II with the PC/Mac, you can use the free Matribox II software to manage multiple functions, including adjusting tones, importing/exporting preset files, firmware updates, factory reset, loading third-party IR files, and loading Clone files and more. The Matribox II software supports both Windows and MacOS platforms.

Please download the software at https://www.sonicake.com/collections/multi-effects/products/matribox-ii-pro.



EFFECT LIST

DYN modules

Name	Type	Description
COMP 1	Based on the legendary Ross™ Compressor. This is the originator of the guitar compression effect. It brings the guitar compression effect to the public and becomes an important element in the future. It has a very natural and mellow compression effect.	Sustain: Controls the compression amount Volume: Controls the effect output
COMP 2	Based on the Keeley ® C4 4-knob compressor*. A recording studio – level compression effect.Clear sense of hierarchy, the right amount of high frequency makes your guitar sound brighter.	Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Volume: Controls the effect output Clipping: Controls the input sensitivity
COMP 3	Flexible, fully adjustable compressor effect	Threshold: Controls the compression trigger level Ratio: Controls the amount of compression when the compressor is triggered Volume: Controls the output volume/ makeup amount Attack: Controls how soon the compressor starts to process the signal Release: Controls how soon the compressor starts to release the signal level back to normal after the level drops below the threshold Blend: Controls the wet/dry signal ratio Tone: Controls the effect tone
M-Boost	Based on the legendary MXR® M133 Micro Amp2 pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character.	Gain: Controls the gain amount

Name	Type	Description
E-Boost	Based on famous Xotic® EP Booster* pedal. Provides +20DB of pure stimulation lift, strong low frequency, bright high frequency, making clear sound more pleasant.	Volume: Controls the effect output/ boost amount +3dB: Selects the minimum boost amount from 0dB (off) to +3dB (on) Bright: Selects the sound character from vintage (Bright off) to flat (Bright on)
AC-Boost	Based on famous Xotic® AC Booster* pedal, It is a beautiful smooth sounding drive/boost pedal that it perfect for giving your tube amp a bit of extra grunt.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
BB-Boost	Any guitarist can benefit from the Xotic® BB Preamp* overdrive pedal. The pedal works equally well for getting thick and creamy overdrive tones with great sustain as it does for pushing the clean front end of an already driven amp with up to 30dB of boost.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
RC-Boost	Based famous on Xotic® RC Booster* provides you with super-transparent 20dB boost without altering your carefully crafted tone. And it offers an added gain channel for extra fatness. Take advantage of the +/-15dB range on the treble and bass EQ controls, and imbue your guitar sound with unbelievable harmonic complexity. The EQ controls also compensate for the extra bass boominess the volume boost may cause and are great for matching the response for multiple guitars.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Fat Boost	This is a clean boost and pre-amp with a switchable low-cut filter and separate bass and treble controls.	Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Low Cut: Switches the low cut filter (-6dB/oct @200Hz) on/off

Name	Type	Description
AC Woody	Designed for acoustic instruments, bringing you a more natural "woody" acoustic sound	Shape: Controls the detailed effect character
AC Sim	Acoustic guitar simulator designed for guitars. Its prototype comes from a classic acoustic guitar analog stompbox.	Body: Controls the "body resonance" (low frequency response) Top: Controls the upper harmonics (high frequency response) Volume: Controls the effect output level Mode: Selects from 4 different sound characters: Standard: Simulates the tonal characteristics of a standard acoustic guitar Jumbo: Simulates the tonal characteristics of a jumbo acoustic guitar Enhanced: Simulates the tonal characteristics of an acoustic guitar with enhanced attack Piezo: Simulates the sound of a piezo pickup
Gate 1	Based on famous ISP®Decimator™* noise gate pedal. The Decimator features improvements in the expander tracking with their new Linearized Time Vector Processing™. This novel improvement provides a more linear release time-constant response for the exponential release curve of the downward expander.	Threshold: Controls the gate trigger level
Gate 2	Flexible noise gate with attack and release control.	Threshold: Controls the gate trigger level Attack: Controls how soon the gate starts to process the signal Release: Controls the noise fade-out duration time after the level drops below the threshold

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FREQ modules

Name	Type	Description
Filter	A 4-step auto filter machine for creating synth-like sounds	Step 1-4: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off
Octaver	Provides polyphonic octave effect.	Oct 1: Controls the volume of lower octave (1 oct down) Oct 2: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level
Dual Melody	Polyphonic pitch shifter/ harmonizer.	Low/Hi Pitch: Controls the low/high pitch shifting range by semitones Dry: Controls the dry signal level Low/High Volume: Controls the low/high pitch volume
Pitch	Polyphonic pitch shifter/ harmonizer.	Low/Hi Pitch: Controls the low/high pitch shifting range by semitones Wet: Controls the wet signal level Dry: Controls the dry signal level Range: Controls the pitch range of harmony effect
Ring Mod	A ring modulator for creating intresting inharmonic frequency spectra (like bells and chimes).	Mix: Controls the wet/dry signal ratio Freq: Controls the overall modulation frequency Fine: Fine tune the modulation frequency by +/- 50Hz Tone: Controls the effect tone
Tape Mod	Vintage tape saturation simulater providing analog warmth and natural distortion.	Saturation: Controls the effect gain Mix: Controls the effect wet/dry signal ratio Volume: Controls the effect output volume Mix: Controls the wet/dry signal ratio High Cut: Cuts the effect high frequency signal

WAH modules

Name	Type	Description
Voks Wah	Based on legendary VOX® V846* wah pedal. The earliest wa-wah pedal was originally designed to allow the wind instrument passing through it to produce a more emotionally expressive "wa-wah" sound.The amplitude is small and acts between medium and high frequency.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output When using the EXP pedal as a wah pedal, remember to first assign the position parameters, then turn on and press the pedal to get the effect.
Cry Wah	Based on legendary Dunlop® CryBaby®* wah pedal. The classic 60's traditional wha pedal, acting between low and medium frequency, moderate amplitude, neutral timbre.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output When using the EXP pedal as a wah pedal, remember to first assign the position parameters, then turn on and press the pedal to get the effect.
Rack Wah	Based on John Petrucci's rack wah settings, this Cry Baby® Wah features Volume, Q, and six EQ controls for ultimate tonal control over your wah sound.	
Bass Wah	Wah designed for basses	
Touch Wah	Control the wah sound by playing intensity.A wide range d envelope filter (a.k.a. touch wah) designed for guitarists and bassists that is touch-sensitive and flexible	Sens: Controls the effect sensitivity Range: Controls the frequency range of the filter Q: Controls the sharpness of the filter Mix: Controls the wet/dry signal ratio Mode: Selects from two modes: Guitar/ Bass
Auto Wah	Set the rate to make the wah pedal work regularly. Providing a variable auto wah effect for both guitars and basses.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the output level Low: Controls the bottom point of center frequency (low freq) High: Controls the top point of center frequency (high freq) Q: Controls the sharpness of the filter Sync: Switches Tap Tempo sync on/off

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DRV modules

Name	Type	Description
Skreamer	Based on legenary Ibanez® TS-808 Tube Screamer®* overdrive pedal. Since it was first shown to the world in 1979, TS808 has opened up a new world. There are countless guitarists who love it. It is a warm, delicate overdrive effect.Can be used as either an overdrive or a Boost, can be used in a variety of musical styles.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Skreamer 9	The Ibanez® Tube Screamer® is synonymous with the transparent overdrive tone used by many of today's top guitarists. The TS9 pedal boosts the guitar signal enough to drive the preamp stage of your amp, giving a very natural-sounding and pure overdrive and crisp rhythm crunch.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Butter OD	Artist of the 70's was mostly using a fuzz distortion sound and the overdrive produced by it was not typical. It was however soon accepted as the new standard of guitar sound. It features an asymmetric circuit where the positive and negative halves of the waveform isn't distorted equally. The sound is therefore still close to the original even though distortion have been added.	Gain: Controls the overdrive amount Volume: Controls the effect output

Name	Type	Description
Warm OD	The Providence® SOV-2 Stampede OD pedal is designed to deliver natural overdrive without obscuring the inherent characteristics and tone of the guitar being used. It features a special bipolar power supply that powers the internal circuitry with boosted voltage, providing a wider dynamic range than possible with conventional 9-volt powered overdrives. For singing lead tones and solid, chunky rhythms, there's nothing like the SOV-2 Stampede OD.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Super OD	The unique asymmetric overdrive effect circuit adds warm and pleasant overdrive effect to the traditional guitar timbre.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Blues OD	Whether it's warm and natural overdrive or full open distortion, it gives your guitar the most expression, makes it easy to control the tone, and allows for subtle variations in your personal playing style.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Full OD	Fulltone® OCD* sounds like finding the "sweet spot" on your favorite amp. It produces overdriven tones that sound warm and full, with genuine tube-like response. There's no shortage of usable drive, meaning it dynamically ramps up overdriven grit from dirty overtones to saturated distortion in the smooth range of its drive control.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from two different sound characters: HP (High Peak mode with more bottom end and distortion), LP (Low Peak mode without changing your original tone)
Breaker OD	The Marshall® BluesBreaker* is a low-gain pedal with exceptional transparent tone. Moderate overdrive and subtle boost are the strong points, though it can get as well emphatic with a cranked up tube amp.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Gerden OD	Hermida®Zendrive®* A classic pedal that delivers a tube-like sound that makes it sound like a true case overload. Excellent dynamic response, allowing you to control the smallest changes in timbre, truly making notes dance at your fingertips.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Voice: Controls the upper harmonics character
Timmy OD	Paul Cochrane® Timmy* A classic overload tone. Its full overload timbre and natural balanced feedback have brought it a large following.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Mode(I,II,III): Distortion type selection
Master OD	The EQ stage is extremely wide, offering treble, mid and bass shaping options and the gain stage goes from clean to a well driven plexi kind of tone and that is also where its magic lies.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Solar Fuzz	Sola Sound® Tone Bender* A classic Faz circuit, widely used in the mid-60s, favored by many musicians, simple control, intuitive tone feeling, you can easily control it.	Fuzz: Controls the gain amount Volume: Controls the effect output
Fuzz Cream	Based on legendary Electro-Harmonix®Big Mu Pi®*fuzz/ distortion pedal. It is very individual, warm and thick sound wall, restless but full of beauty.	Sustain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Red Fuzz	Based on legendary Dallas-Arbiter® Fuzz Face®* fuzz pedal. Dallas Arbiter conjured the sound of rock and roll for half a century in 1966 with a few simple transistors. The sound of Fuzz Face was heavy and sharp, and its sound influenced countless famous musicians.	Fuzz: Controls the gain amount Volume: Controls the effect output
JP Dist	It is based on a classic orange three-knob distortion effector, which can be used to easily get the timbre characteristics of the 70s-80s.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output

Name	Type	Description
Dark Mouse	Based on legendary ProCo™ The Rat* distortion (early LM308 OP-amp version). The Rat* has come to life thanks to its wide range of Filter knob, bright and compact sound head, full end and strong plasticity, making it a favorite of many musicians.	Gain: Controls the distortion amount Filter: Counterclockwise controls the effect tone Volume: Controls the effect output
Plexi Dist	The Marshall® Guv'nor* was released in 1988 and in production during 4 years. This overdrive/distortion Made in England effect replicates the classic tube Marshall® Amp sound into compact and solid state box featuring a sustainable gain with a touch of compression.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Master Dist	The Marshall Shredmaster Distortion guitar effect pedal delivers face-melting distortion and that tone you can only get out of a Marshall. The pedal offers treble, bass, and contour knobs to tweak, twist, and deliver an unbelievable performance.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Contour/Treble: 3-band EQ that controls the effect tone
Dist Plus	This little yellow box has produced lots of great soundings in countless classic studio albums. Yeah, we're talking the legendary MXR® M104 Distortion +*, and this M104-based Plustortion. The Plustortion recreated the Germanium-powered soft clipping distortion, like what Randy Rhoads and other hard rockers do!	Gain: Controls the distortion amount Volume: Controls the effect output
Shark	Based on MI Audio® Crunch Box®* distortion peal. Sensitive and exquisite distortion beast, it satisfies all the passion of Riff and Solo.The response of each frequency band is balanced, the dynamic feedback is faithful to the fingertip, and the noise can be well controlled even at high gain.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output

Name	Type	Description
Strive	Based on the Suhr® Riot Distortion™* pedal,Three knobs and a tone selection switch, easy to use, large adjustable range is very suitable for a variety of playing scenes.	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from three different sound characters: –I: Neutral sound –II: A tighter, more aggressive sound – III: A smoother, warmer sound
Sardar Dist	This model is based on a famous dirt box recreating, perfect reproduction of modern British high-gain timbre, rich tunability, intuitive operation to provide the perfect boost to your music.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Presence: Controls the effect headroom Tight: Controls the low bottom resonance
Bass OD	A simple and effective distortion effect for guitars and basses.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from 3 different sound characters: Normal (neutral sound), Scoop (mid-scooped sound), Edge (edgy sound) Blend: Controls the wet/dry signal ratio
Bass Dist	This is an overload effect device specially designed for bass. It combines the original bass sound with a unique overdrive effect to make a very good distortion effect while ensuring The original bass dynamic tone. It can also be used as a pretty good boost.	Gain: Controls the distortion amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

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AMP modules

Name	Type	Description
TWD Deluxe	Based on Fender® Tweed Deluxe*. This amplifier with a dynamic range from clean to wild overdrive, from country rock to distortion, the Fender® Tweed Deluxe* has been a totem in every style for more than 60 years.	Gain: Controls the gain amount (pre gain) Tone: Controls the effect tone Volume: Controls the output volume (post gain)

Name	Type	Description
B-Man N	Based on Fender® '59 Bassman®*. The most dramatic speaker in the history of Rock&Roll, originally designed for bass, has become the most classic guitar speaker. As clear as water, Vacuum tubemakes the sound more beautiful,make musical instrument manufacturers are eager to imitate the product.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
B-Man Bri	Based on Fender® '59 Bassman®*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dark Double	Based on Fender® '65 Twin Reverb®*. With a Stratocaster*, the classic sound can be easily restored in both country jazz and rock music.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Dark Deluxe	Great clean tones are possible, but the versatile "sweet distortion" is what so many guitarists appreciate and love with the Deluxe. Therefore the amp is the number 1 for many blues musicians, as well as for modern super guitarrists. The fender-typical spring reverb and a tube vibrato effect allow even more "vintage"- sound variants.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone
Supero 2 CL	Based on the Supro®Dual-Tone 1624T* (CH1+2,clean tone). In the mid 60's , vintage 1624T amps have been sought-after for decades because the Dual-Tone's volume knob is turned beyond noon, a fat and compressed clean tone evolves into an immediately recognizable grind that remains articulate and listenable even when turned up to full blast.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Tone: Controls the effect tone

Name	Type	Description
Supero 2 OD	Based on the Supro®Dual-Tone 1624T* (CH1+2, dirty tone). In the mid 60's , vintage 1624T amps have been sought-after for decades because the Dual-Tone's volume knob is turned beyond noon, a fat and compressed clean tone evolves into an immediately recognizable grind that remains articulate and listenable even when turned up to full blast.	Gain 1/2: Controls the effect gain amount Tone 1/2: Controls the effect tone Volume: Controls the effect output and gain amount
Voks 15TB	Based on vintage VOX®* AC-100* bass amp. In 1963, the Beatles was in urgent need of a bass speaker with a volume greater than that of the club's crazy shouting, and the AC-100* came into being. With 100W power and 4x12 "box, it has successfully become the most representative bass voice in the 1960s.	Gain: Controls the effect gain amount Tone: Controls the effect tone Volume: Controls the effect output and gain amount Bass/Treble: 2-band EQ that controls the effect tone
Voks 30N	Based on VOX® AC30HW* (normal channel). The symbolic clear sound and warm and sharp overdrive, since the day of its birth, has become the Shadows, The Beatles, the Rolling Stones and other group's favorite speaker. The British band led the "British Invasion" has made VOX® speaker a household name as a British rock icon.Even in hard rock and British rock, Radiohead, Suede, Oasis and other super groups are preferred.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Tone cut: Counterclockwise controls the effect tone Bright: Switches extra brightness on/off
Voks 30TB	Based on VOX® AC30HW* (normal channel).	Gain: Controls the gain amount (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain)

Name	Type	Description
Jazz 120	Based on the legendary "Jazz Chorus" solid state combo. When it came out in 1975, it is the first musical instrument speaker equipped with Chorus effect. It was famous for its pure sound and stereo chorus effect.	Gain: Controls the effect gain/output amount Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
Superb CL	Based Matchless™ Chieftain 212 combo* (clean tone). MATCHLESS®'s philosophy since its founding in 1989 has been to make as many top-notch, all-purpose speakers as possible. The crisp graininess and perfect dynamic feedback will make your playing easy.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Superb OD	Based Matchless™ Chieftain 212 combo* (overdrive tone).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif Star CL	Based on Mesa/Boogie® Lone Star™*(CH1). The pre-amp circuit has extraordinary expressive power, the comprehensive timbre and intuitive operation are indicative of Mesa/Boogie®'s far superior technical capabilities. An engaging and lively timbre experience.It has a more compressed, balanced, soft mid frequency sound, and its high-frequency like gorgeous bell.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif Star OD	Based on Mesa/Boogie® Lone Star™(CH2).	Input: Controls the gain amount (pre gain) Gain: Controls the effect drive amount Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Bog SV CL	Based on Bogner® Shiva* (20th Anniversary version, Ch1. Modern optimized circuit, with a double channel treasure house of sound, excellent circuit design makes it have high-frequency transparent and flexible low frequency, crystal clear sound, British higain compact and gorgeous.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Bog SV OD	Based on Bogner® Shiva* (20th Anniversary version, Ch2.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog XT Blue	Bogner® XTC blue channel is popular for its highly recognizable classic rock and roll sound. Its loud and handsome plexi voice has extraordinary attainments.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog XT Red	The Bogner® XTC red channel is known for its fiery high gain distortion and the main timbre.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Doctor CL	Based on Dr. Z® Maz 38 Sr.* combo (clean sound). With its varied sound, wide frequency response and dynamic range, it is not only an excellent single platform, but it can meet your needs whether you are a British or An American fan.	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Doctor OD	Based on Dr. Z® Maz 38 Sr.* combo (clean sound).	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dragon CL	Based on Grindrod® Pendragon PG20C* (Normal channel, bright off). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dragon CL B	Based on Grindrod® Pendragon PG20C* (Normal channel, bright on). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dragon OD	Based on Grindrod® Pendragon PG20C* (Drive channel). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Sol 100 CL	Based on Soldano® SLO100* (clean channel). Also from Eddie Van Halen's Brown Sound, Steve Vai's classic album "Passion & Warfare" was recorded in SLO100*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Sol 100 OD	Based on Soldano® SLO100* (crunch channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Sol 100 LD	Based on Soldano® SLO100* (overdrive channel). Also from Eddie Van Hale's Brown Sound, Steve Vai's classic album "Passion & Warfare" was recorded in SLO100*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 45	Based on Marshall® JTM45* (normal channel). In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 45+	Based on Marshall® JTM45* . In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 45JP	Based on Marshall® JTM45* . In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 50	Based on Marshall® JMP50* ("Jump" connection). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the "Plexi" sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Brit 50+	Based on Marshall® JMP50* ("Jump" connection). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the "Plexi" sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 50JP	Based on Marshall® JMP50* ("Jump" connection). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the "Plexi" sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain 1/2: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit SLP	The 1959HWTM is a line right back to the celebrated era of the mid to late 1960s, the original was born when Pete Townshend asked Jim Marshall if he could make it louder. This re-issue delivers that classic Marshall tone with the same overdrive and crunch, using the authentic parts and methods to construct.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 800	Based on Marshall® JCM800*. In 1981, the JCM800* quickly became the rock and metal sound of the '80s with its excellent higain sound. The founders named it after their own license plate number, inheriting and continuing the legend of Plexi*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brit 900	The JCM900 is the evolution of the JCM800® adding another channel, two reverb options and two gain features. Tube Set consists of 3 x 12AX7 preamp tubes, and 4 x 6L6/5881 power tubes. Known for its tone and workhorse roadworthiness, the JCM900 has many fans due to its feature set and versatility.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Flyman 1	Based on the famous"Brown Eye"UK-style boutique amp head (BE channel). Improvement on Marshall® Plexi* basis. It has smooth high frequency, tight low frequency and high frequency gain function. It can be used in many musical styles.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flyman 2	Based on the famous"Brown Eye"UK-style boutique amp head (BE channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flyman+ 1	Based on the famous"Brown Eye"UK-style boutique amp head (HBE channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flyman+ 2	Based on the famous"Brown Eye"UK-style boutique amp head (HBE channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif IIC+ 1	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Calif IIC+ 2	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif IIC+ 3	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif IV LD 1	Based on Mesa/Boogie® Mark IV™ (Lead channel). Based on the classic upgrade, it inherits the omnipotence of Mesa / Boogie®, with rich harmonics and sustain from the voiceless tone to the sharp dark morden higain timbre.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif IV LD 2	Based on Mesa/Boogie® Mark IV™ (Lead 2 channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif IV LD 3	Based on Mesa/Boogie® Mark IV™ (Lead 3 channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Calif Dual V	Based on Mesa/Boogie Dual Rectifier(Vintage mode). The distortion of Rectifier series is warm, and the distortion of Rectifier series is very wide, which is more thick and solid than Mark.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Calif Dual M	Based on Mesa/Boogie Dual Rectifier(Modern mode). The distortion of Rectifier series is warm, and the distortion of Rectifier series is very wide, which is more thick and solid than Mark.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Tanger R100	Based on Orange® Rockerverb 100™* (Dirty channel). Once launched, this amplifier has become a new favorite of rock musicians. Its sound is unique, and its timbre can be controlled from warm and sweet clear tone to heavy music, which will bring surprise to the performers.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Halen 51	Based on Peavey® 5150® (LEAD channel). Guitarist Eddie Van Halen, who began working with Peavey® in the 1980s, loved the sound and took the album's title "5150" to the world with its metallic sound.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Eng 120	ENGL® Savage 120 Amplifier embodies ENGL's rich legacy of creating metal machines for delivering truly punishing tones, with clear dynamics and tremendous sonic variety. This incredible tonal flexibility comes from the 4 channel layout of the amp, with a dedicated Clean channel, two separate Crunch channels, and a super-saturated Lead channel, all supported by two discrete EQs and a wide selection of additional features.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
Eng 120+	ENGL® Savage 120 Amplifier embodies ENGL's rich legacy of creating metal machines for delivering truly punishing tones, with clear dynamics and tremendous sonic variety. This incredible tonal flexibility comes from the 4 channel layout of the amp, with a dedicated Clean channel, two separate Crunch channels, and a super-saturated Lead channel, all supported by two discrete EQs and a wide selection of additional features.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzy VH	Based on Diezel® VH4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters.The unique Modern Higain quickly conquered many musicians.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzy VH S	Based on Diezel® VH4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters.The unique Modern Higain quickly conquered many musicians.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzy VH+	Based on Diezel® VH4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters.The unique Modern Higain quickly conquered many musicians.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzy VH+ S	Based on Diezel® VH4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters.The unique Modern Higain quickly conquered many musicians.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
A BassVT	Based on Ampeg® SVT* bass amp. Launched in 1969, Ampeg SVT has always been the most mainstream bass speaker, Have a strong ability to sound shape.	Gain: Controls the gain amount Midrange: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Volume: Controls the output volume (post gain) Bass/Midrange/Treble: 3-band EQ that controls the effect tone
Voks Bass	Based on vintage VOX®* AC-100* bass amp. In 1963, the Beatles was in urgent need of a bass speaker with a volume greater than that of the club's crazy shouting, and the AC-100* came into being. With 100W power and 4x12 "box, it has successfully become the most representative bass voice in the 1960s.	Volume: Controls the effect gain/ output amount Bass/Treble: 2-band EQ that controls the effect tone
Calif Bass	Based on Mesa/Boogie® Bass 400* amp. You can hear the sound of the early bass speakers in many albums.	Gain: Controls the gain amount Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
A BassFT	Based on Ampeg® B-15* "Flip Top" bass amp. The B-15* was conceived by legendary Jess Oliver in 1958. It can be seen from the early clubs to the world's top studios. B-15* can be said to be a landmark product that is hard to be ignored.	Volume: Controls the effect gain/ output amount Bass/Treble: 2-band EQ that controls the effect tone
F-2Bass	Based on Alembic™ F-2B* preamp.In the 1960s, inspired by the Fender® speaker, the circuit was transformed in an all-round way, which brought the extremely advanced adjustment mode at that time, which was loved by many musicians, thus leaving a strong mark in the history of rock music.	Volume: Controls the effect gain/ output amount Bright: Switches extra brightness on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone

Name	Type	Description
AC Preamp	Based on AER® Colourizer 2* acoustic preamp. Originated in Germany, it is a preamp designed for acoustic guitar sound reinforcement. It will bring richer dynamics and overtones to your acoustic guitar, making the sound more three-dimensional and vivid.	Volume: Controls the effect gain/ output amount Tone: Controls the brightness Balance: Controls the tone control balance; set to 0 to disable tone control EQ Freq: Controls the EQ center frequency from 90Hz to 1.6kHz EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral
AC Preamp 2	Based on AER® Colourizer 2* acoustic preamp. Originated in Germany, it is a preamp designed for acoustic guitar sound reinforcement. It will bring richer dynamics and overtones to your acoustic guitar, making the sound more three-dimensional and vivid.	Volume: Controls the effect gain/ output amount Tone: Controls the brightness Balance: Controls the tone control balance; set to 0 to disable tone control EQ Freq: Controls the EQ center frequency from 680Hz to 11kHz EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral

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

CAB modules

Name	Type
Supero 1x6	Supro®* 1x6″ cabinet with oval speaker
Chap 1x8	Vintage Fender® Champ* 1x8″ cabinet
Prince 1x10	Vintage Fender® Princeton* 1x10″ cabinet
TWD 2x10	A custom Fender® Tweed* 2x10″ cabinet
TWD LUX 1x12	Fender® Tweed Deluxe* 1x12″ cabinet
Dark LUX 1x12	Vintage Fender® Deluxe* 1x12″ cabinet
Twin Verb 2x12	Vintage Fender® '65 Twin Reverb* 2x12″ cabinet
Custom 2x12	Custom modified Fender®* 2x12″ cabinet
B-Man 2x10	Vintgae Fender® "Piggyback" Bassman®* 2x12″ cabinet
B-Man 4x10	Fender® '59 Bassman®* 4x10″ cabinet

Name	Type
Jazz 2x12	Legendary "Jazz Chorus" 2x12" cabinet
Brit 1x12	Marshall®* 1x12" cabinet
Brit GN 2x12	Marshall® 2550* 2x12" cabinet
Brit LD 4x12	Marshall® 1960AV* 4x12" cabinet
Brit TD 4x12	68 Marshall® Basketweave* 4x12" cabinet
Brit MD 4x12	Custom modified Marshall®* 4x12" cabinet
Brit GN 4x12	Vintage Marshall® 4x12" cabinet with Celestion® Greenback®* speakers
Brit 75 4x12	Marshall®* 4x12" cabinet with Celestion® G12T-75* speakers
Brit BK 4x12	1968 Marshall®* 4x12" cabinet
Voks 1x12	Vintage VOX® AC15* 1x12" cabinet
Voks 2x12	Vintage VOX® AC30* 2x12" cabinet
Bog SV 1x12	Bogner® Shiva* 1x12" cabinet
Chief 2x12	Matchless® Chieftain* 2x12" cabinet
Calif Dual 4x12	Mesa/Boogie® Rectifier®* 4x12" cabinet
Calif Star 1x12	Mesa/Boogie® Lonestar* 1x12" cabinet
Calif Star 2x12	Mesa/Boogie® Lonestar* 2x12" cabinet
Calif 1x12	1980's Mesa/Boogie®* 1x12" cabinet
Supero 2x12	Supro® 1624T* 2x12" cabinet
Superb 2x12	Matchless®* 2x12" cabinet
Blue 2x12	A custom 2x12" cabinet with Celestion® Alnico Blue* speakers
Halen 4x12	Peavey® 6505* 4x12" cabinet
Bog 4x12	Bogner®* 4x12" cabinet
Eng 4x12	ENGL®* 4x12" cabinet
Bog Ub 4x12	Bogner® Uberkab* 4x12" cabinet
Sol 4x12	Soldano®* 4x12" caninet
Tanger 4x12	Orange® PPC412* 4x12" cabinet
Watt 4x12	Vintage Hiwatt® SE4123* 4x12" cabinet
WAM 4x12	Vintage WEM®* 4x12" cabinet

Name	Type
Humble 4x12	Dumble®* 4x12″ cabinet
Dizzy 4x12	Diezel®* 4x12″ cabinet
Calif 4x12	Mesa/Boogie® Road King®* 4x12″ cabinet
DV 1x15	David Eden®* 1x15″ bass cabinet
DV 4x10	David Eden®* 4x10″ bass cabinet
Work 1x15	SWR®* 1x15″ bass cabinet
Work 4x10	SWR® Workingman's* 4x10″ bass cabinet
Calif 2x10	Mesa/Boogie®* 2x10″ bass cabinet
Mak 2x10	Mark Bass®* 2x10″ bass cabinet
A Bass 1x15	Ampeg® PF-115HE* 1x15″ bass cabinet
A Bass 4x10	Ampeg® SVT-410HE* 4x10″ bass cabinet
A Bass 8x10	Ampeg SVT-810E* 8x10″ bass cabinet
Hart 4x12	Hartke®* 4x12″ bass cabinet
D 1	Dreadnought guitar simulation 1
D 2	Dreadnought guitar simulation 2
OM	Simulates an OM type acoustic guitar
Jumbo	Simulates a jumbo acoustic guitar
Bird	Simulates the iconic "H-Bird" acoustic guitar
GA	Simulates a GA type acoustic guitar
Classical AC	Simulates a classical guitar
Mandolin	Simulates a mandolon
Fretless Bass	Simulates a fretless acoustic bass
Double Bass	Simulates a double bass

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IR modules

Name	Type
User IR 1~20	User IR, IR file format is 44100Hz, 1024 sampling points

EQ modules

Name	Type	Description
Guitar EQ 1	Equalizer designed for guitars	Band 1: 125Hz Band 2: 400Hz Band 3: 800Hz Band 4: 1.6kHz Band 5: 4kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Guitar EQ 2	Equalizer designed for guitars	Band 1: 100Hz Band 2: 500Hz Band 3: 1kHz Band 4: 3kHz Band 5: 6kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Bass EQ 1	Equalizer designed for basses	Band 1: 33Hz Band 2: 150Hz Band 3: 600Hz Band 4: 2kHz Band 5: 8kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Bass EQ 2	Equalizer designed for basses	Band 1: 50Hz Band 2: 120Hz Band 3: 400Hz Band 4: 800Hz Band 5: 4.5kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Calif EQ	Based on the 5-band EQ module on Mesa/ Boogie®* amps, can easily realize the classic boogie V-shaped sound	Band 1: 80Hz Band 2: 240Hz Band 3: 750Hz Band 4: 2.2kHz Band 5: 6.6kHz Use the five bands above to control the EQ level.

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MOD modules

Name	Type	Description
E-Chorus	Based on the legendary huge ensemble chorus pedal born in late 1970s (chorus mode), producing rich, shimmering vintage analog chorus tone. Warm, rich, and dreamlike analog chorus sound.	Depth: Controls the chorus depth Rate: Controls the chorus rate Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off
D-Chorus	Based on a legendary 4-button purple stereo chorus pedal, providing detailed rich chorus tone that expands sonic dimensions	Mode: Select from 4 different chorus modes
B-Chorus	Based on a classic bass chorus, full, natural, pure, rich, can control the slightest change of timbre.	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off
M-Chorus	Unique stereo chorus, the depth of the chorus of each channel (left/center/right) can be independently controlled to create your own music.	Mix: Controls the wet/dry signal ratio Rate: Controls the chorus speed Filter: Controls the effect tone Depth L/C/R: Controls the chorus depth of left/right/center channels Sync: Switches Tap Tempo sync on/off
Flanger	Classic flanger effect, producing rich and natural flanger tone.	Flg Depth: Controls the flanger depth Flg Rate: Controls the flanger speed Feedback: Controls the flanger feedback amount Trm Depth: Controls the tremolo depth Trm Rate: Controls the tremolo speed Flg Sync: Switches flanger Tap Tempo sync on/off Trm Sync: Switches tremolo Tap Tempo sync on/off
Flanger N	A flanger with negative feedback, producing "underwater" style sound	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
Trem Jet	Combines flanger and tremolo in one	Depth: Controls the vibrato depth Rate: Controls the vibrato speed Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off

Name	Type	Description
Bass Jet	Classic flanging effect tuned for basses	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Sync: Switches Tap Tempo sync on/off
Vibrato	A classic vibrato effect with wide adjustable range	Rate: Controls the vibrato speed Sync: Switches Tap Tempo sync on/off
BBD Roto	Based on a BBD-based blue vibrato pedal, producing natural analog vibrato sound	Depth: Controls the phaser depth Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off
CE-Roto	The sound is based on the classic chorus (vibrato mode) born in the 70s, perfectly recreating the warm, overtoned, dreamy analog vibrato sound of the original	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off
Phaser	Based on legendary MXR® M101 Phase 90*. Have you heard the guitar sound in Eddie Van Halen's "Eruption"? That distorted tone with a sense of rotation is realized by Phase 90.	Pan Depth: Controls the tremolo depth (using mono output) or panning depth (using stereo output) Pan Rate: Controls the tremolo speed (using mono output) or panning speed (using stereo output) Phaser Depth: Controls the phaser depth Phaser Rate: Controls the phaser speed Phs Sync: Switches phaser Tap Tempo sync on/off Pan Sync: Switches tremolo/pan Tap Tempo sync on/off
BBD Phaser	Based on a BBD-based green phase pedal, producing natural analog phase sound	Depth: Controls the effect depth Rate: Controls the effect speed Sync: Switches Tap Tempo sync on/off
Phaser ST	The Electro Harmonix Small Stone was one of the first phasers available in the 70's and can be heard on countless recordings. As the competitors of that time, it comes with a control (rate, the speed of the effect) and the intensity can be modified with a switch – the sound is just right for most applications.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Mode: Select from 2 different vibe modes: Chorus and Vibrato Sync: Switches Tap Tempo sync on/off
Pan Phaser	A special, subtle phaser combines tremolo/pan variations	Depth: Controls the tremolo depth Rate: Controls the tremolo speed Sync: Switches Tap Tempo sync on/off

Name	Type	Description
Vibe	Based on Voodoo Lab® Micro Vibe*. Voodoo Lab Micro Vibe has the same design as the original 1968 Uni-Vibe*. Jimi Hendrix and Stevie Ray Vaughan used these effects extensively in their albums. The Vibe effect will bring about slight and regular pitch changes.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off
Tremolo	Based on legendary Demeter® TRM-1Tremulator*,offering classical opto tremolo sound. In 1982, rock pioneer Ry Cooder approached James Demeter to ask whether the tremolo sound of the Fender® twin series speakers could be made into a pedal effect device, and this classic effect device was born.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off Bias: Adjust the offset change of the waveform
Sine Trem	Sine tremolo waveforms and super wide tonal range.	Dry/Wet: Controls the dry/wet signal level Detune: Controls the detune amount from –50 to +50 cents
Bias Trem	Bias tremolo waveforms and super wide tonal range	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off Bias: Adjust the offset change of the waveform
Detune	This is a detuning effect that combines a slightly shifted signal with the original signal to create a chorus-like tone.	Dry/Wet: Controls the dry/wet signal level Detune: Controls the detune amount from –50 to +50 cents
Lofi Bit	Vintage lo-fi with unique musical effects	Mix: Controls the wet/dry signal ratio of the effect Krush: Controls the sample rate of the effect Bit: Controls the bit resolution of the effect Hi Cut: Controls the cutoff frequency of the high cut filter Lo Cut: Controls the cutoff frequency of the low cut filter

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DLY modules

Name	Type	Description
Warm	Produciing warm delay sound with analog feel	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Pure	Produce pure, precised delay sound	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Mag	Simulates solid-state tape echo sound	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Tube	Simulates tube-driven tape echo sound	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
BBD	This is a stereo analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Ping Pong	A ping-pong delay producing stereo feedbadk bounces back and forth between left and right channels	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Slapback	Simulates the classic slapback echo effect	Mix: Controls the delay wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Trail: Switched effect trail on/off when the effect is bypassed
Sweep	Producing a delay effect with sweeping filter modulated repeats	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sweep Depth: Controls the sweep filter depth Sweep Rate: Controls the sweep filter speed Swp Sync: Switches sweep filter Tap Tempo sync on/off Time Sync: Switches delay Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ring	Producing a delay effect with ring modulated repeats	Dly Mix: Controls the delay wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Ring Mix: Controls the ring mod wet/dry signal ratio Freq: Controls the ring mod frequency Tone: Controls the ring mod tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Multi Tape	A multi tap delay that simulates a huge 4-head tape echo machine	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Time: Controls the delay time Tone: Controls the effect tone Mode: Selects from 12 different head variations: 1: Single head, same as ordinary delays 2: Head 1 & 2 3: Head 2 & 3 4: Head 3 & 4 5: Head 1 & 3 6: Head 2 & 4 7: Head 1 & 4 8: Head 1, 2 & 3 9: Head 2, 3 & 4 10: Head 1, 2 & 4 11: Head 1, 3 & 4 12: Head 1, 2, 3 & 4 Sync: Switches delay Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Sweet	This analog delay pedal was sold from 1981 to 1984 and is still sought after thanks to its warm, natural sound. Produces a delay time ranging from 20 to 300 milliseconds.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
999 Echo	Based on Maxon® AD900 Analog Delay*, providing warm, accurate delay sound. 100% Analog Delay, dynamic distortion on Delay repeats, gorgeous, warm, organic delay tone.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Rack	Reproduces the sound of a vintage 1980's rack-mount delay machine with slightly sample-reduced feedback	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Lo-Fi	Producing a delay effect with lo-fi'd repeats	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Crush: Controls the effect sampling rate Bit: Controls the effect sampling accuracy Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Reverse	Producing a special delay e%ect with reversed feedback	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Volume: Controls the effect output volume Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

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RVB modules

Name	Type	Description
Studio	This reverb model recreates the spaciousness of a recording studio.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Club	This reverb model recreates the spaciousness of a club.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Room	Simulates the spaciousness of a room	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Hall	Simulates the spaciousness of a performance hall	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Church	Simulates the spaciousness of a church	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Plate	Simulates the sound character produced by a vintage plate reverberator	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time High Damp: Controls the low pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed
Spring	Simulates the sound character produced by a vintage spring reverberator	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Tone: Controls the effect tone Trail: Switched effect trail on/off when the effect is bypassed
Sky	Special-tuned reverb effect with lush, bright decays	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Sea	Special-tuned reverb effect with huge, deep decays	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Mod Reverb	Produces a modulated reverb effect that is lush and sweet	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low End: Controls the low frequency amount High End: Controls the high pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed

Name	Type	Description
Shimmer	Produce a rich, shimmering reverb effect	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low End: Controls the low frequency amount High End: Controls the high pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed

Clone modules

Clone 1-5	For importing and using the. nam file.	Gain: Controls the gain amount Volume: Controls the output volume(post gain) Bass/Middle/Treble: 3-band EQ that controls thel effect tone

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MIDI Control Information List

CC#	Value Range	Explain
0	0-1	BANK MSB: 01 A~30 D: CC0=0, PC=1-120 31 A~60 D: CC0=1, PC=1-120
7	0-100	Preset Volume
11	0-100	EXP 1
13	0-127	EXP 1 A/B: 0-63: A 64-127: B
16	0-100	Quick Access Knob 1 MSB
17	0-127	Quick Access Knob 1 LSB 0-63: Turn down by 1 step 64-127: Turn up by 1 step

CC#	Value Range	Explain
18	0–100	Quick Access Knob 2 MSB
19	0–127	Quick Access Knob 2 LSB 0–63: Turn down by 1 step 64–127: Turn up by 1 step
20	0–100	Quick Access Knob 3 MSB
21	0–127	Quick Access Knob 3 LSB 0–63: Turn down by 1 step 64–127: Turn up by 1 step
22	0–127	BANK +
23	0–127	BANK –
24	0–127	Preset +
25	0–127	Preset –
26	0–127	BANK + (wait mode)
27	0–127	BANK – (wait mode)
28	0–127	BANK (wait mode)
29	0–127	Footswitch Modes: 0–63: Preset Mode 64–127: Stomp Mode
43	0–127	Effect module 1 on/off: 0–63: Off 64–127: On
44	0–127	Effect module 2 on/off: 0–63: Off 64–127: On
45	0–127	Effect module 3 on/off: 0–63: Off 64–127: On
46	0–127	Effect module 4 on/off: 0–63: Off 64–127: On

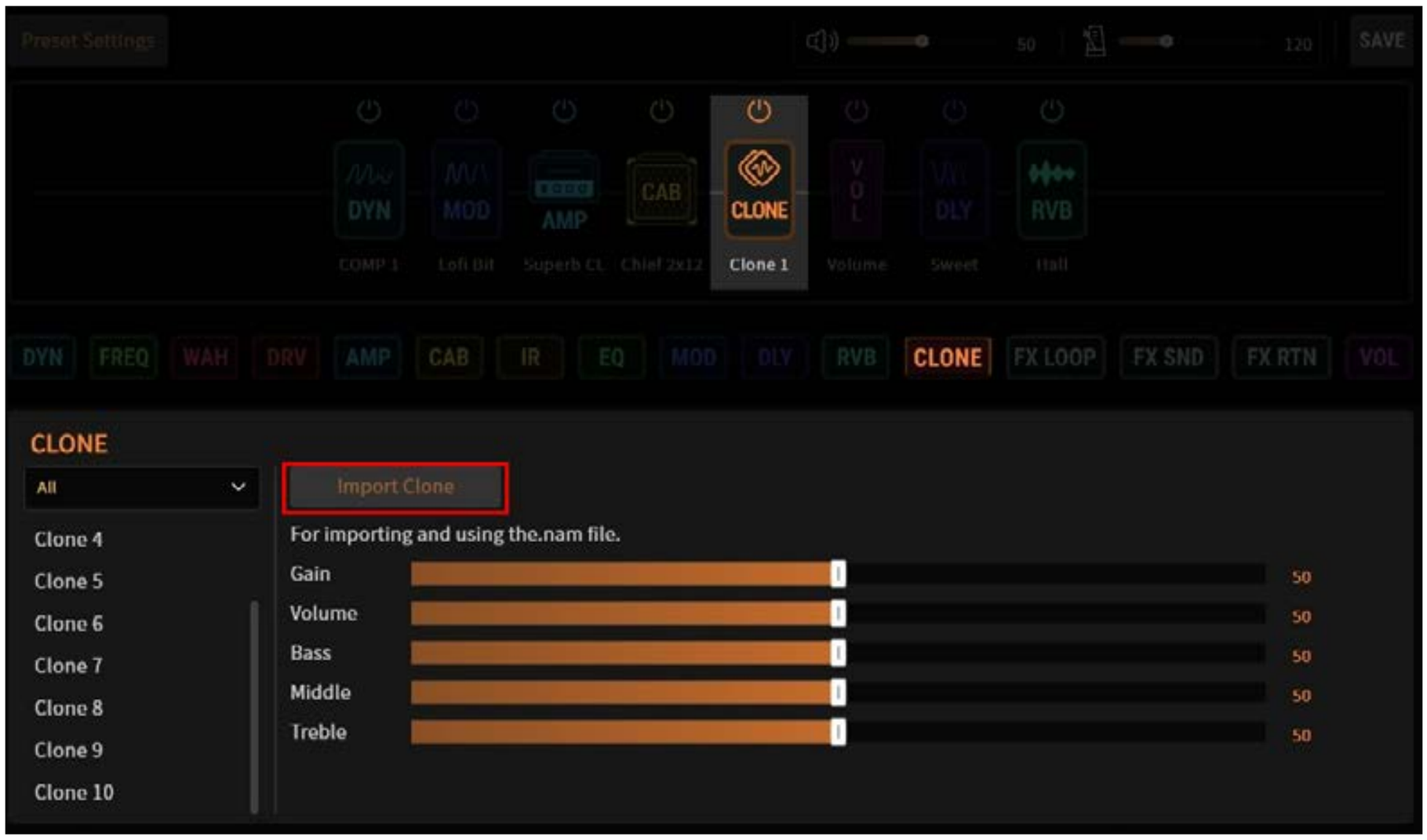
CC#	Value Range	Explain
47	0–127	Effect module 5 on/off: 0–63: Off 64–127: On
48	0–127	Effect module 6 on/off: 0–63: Off 64–127: On
49	0–127	Effect module 7 on/off: 0–63: Off 64–127: On
50	0–127	Effect module 8 on/off: 0–63: Off 64–127: On
51	0–127	Effect module 9 on/off: 0–63: Off 64–127: On
52	0–127	Effect module 10 on/off: 0–63: Off 64–127: On
53	0–127	Effect module 11 on/off: 0–63: Off 64–127: On
54	0–127	Effect module 12 on/off: 0–63: Off 64–127: On
58	0–127	Tuner on/off: 0–63: Off 64–127: On
59	0–127	Looper on/off: 0–63: Off 64–127: On
60	0–127	Looper Record
61	0–127	Looper Auto Record

CC#	Value Range	Explain
62	0–127	Looper Play/Stop 0–63: Stop 64–127: Play
63	0–127	Looper Undo/Redo
64	0–127	Delete Loop
65	0–100	Looper Recording Volume
66	0–100	Looper Playback Volume
67	0–127	Looper Placement 0–63: post 64–127: pre
68	0–2	Preset BPM MSB, Used with CC69

CC#	Value Range	Explain
69	0–127	CC68=0, CC69=40–127: 40BPM–127BPM CC68=1, CC69=0–127: 128BPM–255BPM CC68=1, CC69=0–44: 256BPM–300BPM
70	0–127	Tap Tempo
71	0–127	CTRL 1
72	0–127	CTRL 2
73	0–127	CTRL 3
74	0–127	CTRL 4
92	0–127	Drum Menu on/off: 0–63: off 64–127:
93	0–127	Drum Play/Stop 0–63: Stop 64–127: Play
94	0–99	Drum Rhythm
95	0–100	Drum Volume

Clone Function

Through the software, you can directly drag and drop the Clone module into the effects chain, and the module can load NAM-format tone files.



Troubleshooting

Device Won't Turn On

- Make sure the power supply is properly connected and the device is switched on.
- Check if the power adapter is working properly.
- Check if you're using the correct power adapter

No Sound Or Slight Sound

- Make sure your cables are connected properly.
- Make sure the volume knob is adjusted properly.
- When the expression pedal is used for volume control, check it's position and volume settings.
- Check the effects module volume settings.
- Check the patch volume settings.
- Make sure your input device is not muted.

Noise

- Make sure your cables are connected properly.
- Check your instrument output jack.
- Check if you're using the correct power adapter.
- If the noise is coming from your instrument, try using the noise reduction module to reduce it

Sound Problems

- Make sure your cables are connected properly.
- Check your instrument output jack.
- If you're using an external expression pedal to control distortion or other similar parameters, check to see if the expression pedal is set up properly.
- Check your effects parameter setup. If effects are set to extremes, Matribox II Pro may have abnormal noise.

Problems With Expression Pedal

- Check your expression pedal on/off settings.
- Try calibrating the pedal.

Specifications

Technical Specifications

- A/D/A Converter: 24-bit high performance audio
- Sampling Frequency: 44.1 kHz
- SNR: 110dB
- Maximum Simultaneous Effects: 12
- Preset Memory: 240 Presets Slots, 120 Factory Presets
- Looper: Maximum 90 seconds of record time
- Drum Machine: 100 Patterns
- MIDI (IN/OUT): 1/8″ TRS MIDI

Analog Input Connections

- Guitar Input: 1/4″ (6.35mm) Unbalanced (TS)
- Input Impedance: 4.7MΩ (A.GT), 1MΩ (E.GT), 10kΩ (Line)
- Return Input: 1/4″ (6.35mm) Unbalanced (TS), 100kΩ
- Aux Input: 1/8″ (3.5mm) Stereo (TRS), 10kΩ

Analog Output Connections

- L/R Unbalanced Outputs: 1/4″ (6.35mm) TS, 1kΩ
- L/R Balanced Outputs: XLR, 1kΩ
- Send Output: 1/4″ (6.35mm) Unbalanced (TS), 1kΩ
- Headphone Output: 1/8″ (3.5mm) Stereo (TRS), 22Ω

Digital Connections & USB Recording Specification

- USB Port: USB 2.0 Type-C Port
- Sample Rate: 44.1 kHz
- Bit Depth: Supports 16-bit or 24-bit

Size and Weight

- Dimensions: 373mm (W) x 198.5mm (D) x 72mm (H)
- Unit Weight: 2.5kg

Power

- Power Requirements: DC 9V center negative, 1000mA