

	Bank	Patch 1	
Demo	01	MS EchoZ	☆ Use the Z-pedal with this 70s Marshall sound to create a time-stretching effect like an analog echo.
	02	Move Jet-Z	☆ The Z-pedal controls FlangerZ in this simple flanger sound.
	03	ShuffleAT	Using the Slicer, this patch automatically generates a shuffle backing pattern.
	04	BG Filter	☆ Use the Z-pedal with this high-gain sound to apply strong filtering.
	05	DriveA-Wah	Combining a nice drive sound with auto-wah, this patch sings in response to dynamics with both single note lines and chords.
	06	HotSpice	☆ Use the Z-pedal to switch between a VX JMI crunch sound and a sitar sound.
	07	TRM&PHSR	☆ Use the Z-pedal horizontally to switch between Tremolo and Phaser. Press down on the pedal to turn PedalCry ON.
	08	Cho&Rev	☆ Use the Z-pedal horizontally to switch between Chorus and Reverb. Press down on the pedal to turn PedalVx ON.
	09	Fast Filt	This filter sound responds quickly to picking dynamics. Single note lines work best with this effect.
	10	FLNG&DLY	☆ Use the Z-pedal horizontally to switch between Flanger and Delay. Press down on the pedal to turn PedalCry ON.
	11	StarShip	☆ Moving the Z-pedal creates an effect like a spaceship at warp speed. The key is to press the Z-pedal down slowly.
	12	Oct-Lead	Use this to double a lead sound one octave below. Push the Z-pedal right to lower the doubling by another octave!
	13	SpaceWorm	☆ The effect of this destructive ring modulator sound changes cyclically.
	14	Arpa +++	The combination of PitchSHFT and Detune creates an ethnic instrument vibe.

	Bank	Patch 2	
Demo	01	TremoloZ	☆ This uses FD COMBO for a clean sound. Use the Z-pedal to control the Tremolo effect.
	02	TalkingZ	☆ The combination of TalkPDL-Z and MS1959 create a classic talking modulator sound.
	03	BoostZ	☆ Use the Z-pedal to control the volume of this clean/rhythm/lead sound.
	04	FunkyMute	This funky percussive sound uses compressor and phaser effects, making it perfect for single-note muted backing lines.
	05	Taste-AC	You don't need to change your axe in the middle of a show. This patch uses the acoustic simulator for a tone with a lot of air.
	06	Horn	Short reflections from the Air effect make this patch sound like a wind instrument. This is great for playing sax-style phrases.
	07	RotaryZ	☆ This is a classic organ tone. Use the Z-pedal to control the rotation speed and stereo width of the rotary speaker.
	08	GoodFuzz	With this patch, you can get a great fuzz sound no matter what the volume setting of the guitar. The clear sound when the volume is around 2 is really great!
	09	ExciteSurf	This is a surf guitar sound with a strong attack and lots of reverb. Use the exciter instead of the booster when soloing.
	10	FuzzyBack	☆ This is a fuzz sound with feedback. One trick is to play long tones and move the Z-pedal to the right.
	11	JAZZ	This sound is good for jazz with a cool tone.
	12	Strumming	This simple crunch sound is great for lightly strumming low chords.
	13	Synth-Lead	This patch mixes multiple effects for a synth lead sound that reacts closely to picking dynamics.
	14	Rise	Using the Slicer, the sound rises rhythmically while maintaining a phase delay effect. This patch is good for playing long tones.

	Bank	Patch 3	
Demo	01	W-ShiftDrv	☆ This drive sound uses the BGN DRIVE effect. Use the Z-pedal to control the pitch shifter and vibrato.
	02	Wah&Pitch	☆ Move the Z-pedal vertically to control Z-pedal wah and horizontally to control the pitch shifter.
	03	MultiMod	This rich modulation sound with a wide stereo feel is created by a combination of DuoPhase and StereoChorus effects.
	04	BGN Chaos	☆ This is a nice lead tone that uses BGN DRIVE. Use the Z-pedal to add chaotic tonal changes.
	05	Fripper	This ambient reverse delay sound uses a spacious loop. Move the Z-pedal left and right to control the delay.
	06	Volume Pad	This patch turns the guitar sound into a synthesized string pad. Shift the Z-pedal right to double the sound one octave up.
	07	GranuRevo	☆ This combines the REVO-1 high-gain sound with a GRANULAR effect. Adjust break time with the Z-pedal.
	08	RNDM Talk	☆ This patch lets the guitar say what it wants! Press the Z-pedal to make it talk faster!
	09	Fuzz+A.Pan	This lead sound has a distinctive fuzz. Use the Z-pedal to control the frequency of the auto-pan and wah for a psychedelic sound.
	10	New Arp	Try this patch if you are sick of chorus-soaked arpeggios for a fresh arpeggio sound.
	11	Clean FLNG	Instead of chorus, this clean sound is modulated by a flanger effect. Suits a retro atmosphere.
	12	DZ Bend	This high-gain sound combines DZ DRIVE and PDL Mono Pitch.
	13	iron drive	This drive patch mixes a sound like banging on metal with muted tones. Enjoy bridge muting with this one.
	14	Heaven	This patch creates a chord sound that will make you feel like you are in Heaven. This is recommended for long chord backing parts.

	Bank	Patch 1	
<b>Clean/ Rhythm/ Lead</b>	<b>15</b>	<b>Edge Cut</b>	The attack is emphasized with compression in this 80s style cutting sound. This is good with single coil front and middle settings.
	<b>16</b>	<b>Best Clean</b>	This clean sound, which uses compressor, chorus and reverb, is good for everything from cutting to arpeggios.
	<b>17</b>	<b>Rich Clean</b>	This clean sound has a refined high-class feel like some expensive studio gear.
	<b>18</b>	<b>Time Clean</b>	This clean sound brings back the heyday of 80s rack effects as heard in Cyndi Lauper's "Time After Time."
	<b>19</b>	<b>Clean Wah</b>	The wah and hall reverb of this simple clean sound make crisp cutting stand out.
	<b>20</b>	<b>Clean Alp</b>	Stereo Chorus and Stereo Delay create a gorgeous clean sound good for arpeggios.

	Bank	Patch 2	
<b>Clean/ Rhythm/ Lead</b>	<b>15</b>	<b>Basic Riff</b>	MS DRIVE is driven further with the Booster to make a sound that is good for heavy and round riffs. The thick bottom is also perfect for low tunings.
	<b>16</b>	<b>BasicDrive</b>	This is it for your basic drive sound! Use the volume on the guitar to shift from crunch to drive, and turn #2 ON for a lead tone.
	<b>17</b>	<b>ModnHvy</b>	This modern heavy sound emphasizes the low end. This patch also works well with drop tunings and 7-string guitars.
	<b>18</b>	<b>BasicTrem</b>	This is a standard tremolo and crunch sound. Move the Z-pedal left and right to switch quickly to an aggressive tremolo sound.
	<b>19</b>	<b>Cut-Phaser</b>	This phaser sound is just right for cutting with nice compression and a surging phaser. Get into the feel and your right hand won't stop!
	<b>20</b>	<b>DB Dist</b>	This patch creates a fat distorted tone by using a chorus effect to double the guitar sound.

	Bank	Patch 3	
<b>Clean/ Rhythm/ Lead</b>	<b>15</b>	<b>Basic Lead</b>	This standard lead patch uses T Scream and adds just the right amount of compression and sweetness to the wild MS DRIVE sound.
	<b>16</b>	<b>Wah-Lead</b>	This patch sounds like it is being played in a large hall. You can play it half-cocked or choke it while pressing down.
	<b>17</b>	<b>harmony</b>	This harmony patch sounds like it came out of a massive setup. Use the Key knob to harmonize in the desired key.
	<b>18</b>	<b>Blue Drive</b>	This phrase sound responds to picking dynamics, guitar volume and other nuances. Go ahead and turn the booster ON to play lead!
	<b>19</b>	<b>MS Love</b>	This crunch tone is a gift to all the guitarists who love the Marshall sound!
	<b>20</b>	<b>BendMod</b>	Vibrato has been added to a pitch shifter. Press down on the Z-pedal to raise the pitch an octave, and shift it right to apply vibrato.

	Bank	Patch 1	
Amp Modeling	21	<b>FD COMBO</b>	This is the clean sound of the FD COMBO. Press the Z-pedal down to turn WAH100 ON.
	22	<b>US BLUES</b>	This crunch sound uses the US BLUES model. Move the Z-pedal vertically to change the TapeEcho.
	23	<b>BG CRUNCH</b>	This crunch sound uses the BG CRUNCH model. EarlyRef provides the secret ingredient.
	24	<b>TW ROCK</b>	This crunch sound uses the TW ROCK model. Reverberations from the PhaseDly stand out.
	25	<b>TANGERINE</b>	This crunch sound uses the TANGERINE effect. Try turning the Phaser ON.
	26	<b>MS1959</b>	This is the MS 1959 crunch. The Vibe is ready to be activated at the head of the chain.
	27	<b>BG DRIVE</b>	This is the high-gain sound of the BG DRIVE model. Move the Z-pedal vertically to raise the pitch by 2 octaves!
	28	<b>REVO-1</b>	This high-gain sound uses REVO-1. The NoiseGate shuts out noise.

	Bank	Patch 2	
Amp Modeling	21	<b>DELUXE-R</b>	This crunch sound uses the DELUXE-R effect. Turn the HotBox ON to boost it even more.
	22	<b>VX COMBO</b>	This crunch sound uses the VX COMBO model. Move the Z-pedal vertically to add the Ensemble effect.
	23	<b>MATCH30</b>	This clean sound uses the MATCH30 model and gets more width from the Air effect.
	24	<b>TONE CITY</b>	This crunch sound uses the TONE CITY model. Move the Z-pedal vertically to add Flanger.
	25	<b>B-BREAKER</b>	This crunch sound uses the B-Breaker model. The open tone is characteristic of an open-back amp.
	26	<b>MS DRIVE</b>	This drive sound uses the MS DRIVE model. Turn Comp ON to get a clean sound.
	27	<b>DZ DRIVE</b>	This high-gain sound uses DZ DRIVE and features a crisp, tight tone.
	28	<b>BritMay</b>	This classic British rock lead tone emphasizes the midrange.

	Bank	Patch 3	
Amp Modeling	21	<b>FD VIBRO</b>	This crunch sound uses FD VIBRO. Move the pedal vertically to add tremolo.
	22	<b>VX JMI</b>	This crunch sound uses VX JMI. Turn the Booster ON for solos.
	23	<b>CAR DRIVE</b>	This crunch sound uses CAR DRIVE and features resonance characteristic of a small amp.
	24	<b>HW STACK</b>	This clean sound uses the HW STACK model and gives the sound a 3D feeling with a combination of EarlyRef and Air effects.
	25	<b>MS CRUNCH</b>	This solo sound combines MS CRUNCH and T Scream and features ping-pong Delay.
	26	<b>BGN DRIVE</b>	This drive sound is based on the BGN DRIVE effect. Turn Pedal Cry ON to get a half-cocked tone.
	27	<b>ALIEN</b>	This high-gain sound uses the ALIEN effect. This monstrous tone features a fat low-end.
	28	<b>MsJohn</b>	This clean tone uses the MS1959 model and is recommended for use with Strats.



Guitar Legend	Bank	Patch 1	
	29	<b>JB Talks</b>	This talking modulator sound uses the CRY effect.
	30	<b>J.Graydon</b>	Overdrive and a short delay are used to recall the sound of J. Graydon in his heyday.
	31	<b>AH Solo</b>	This patch combines 3 delays to produce the smooth lead sound of Allan Holdsworth.
	32	<b>Hendrix</b>	Press down on the pedal to turn PedalVx ON in this Jimi Hendrix sound. Use the Z-pedal to control wah (vertical) and vibrato (right).
	33	<b>S.R.V</b>	The blues tone of Stevie Ray Vaughan is created using Fender Bassman modeling.
	34	<b>70s V.H</b>	This sound is inspired by early Van Halen. Turn the phaser ON for solos! Good for guitars with humbucker pickups.
	35	<b>Bizkit</b>	Is drop tuning mandatory for the Limp Bizkit metal sound?!
	36	<b>PRETENDERS</b>	FD VIBRO is used to make the lead guitar sound used on The Pretenders hit "Kid."
	37	<b>SmokeWater</b>	The solo sound of Deep Purple's Machine Head is the inspiration for this patch. This is the sound of Ritchie the Great in his younger days.
	38	<b>GrantGreen</b>	This is the best for tasteful jazz! Play using the front humbucker.
	39	<b>WesMontgo!</b>	This sound was inspired by Wes Montgomery. Play tight octave intervals with this one.
	40	<b>E.V.H</b>	This captures the crisp riffing sound of Van Halen's "You Really Got Me."

Guitar Legend	Bank	Patch 2	
	29	<b>OctDancing</b>	This distortion sound with thickness added by doubling one octave down is inspired by Jeff Beck's "Come Dancing."
	30	<b>BrianDL</b>	This patch was inspired by the sound used by Queen's Brian May in "Brighton Rock." The delay flying left and right every two beats is the key.
	31	<b>AH Chorus</b>	This patch captures Allan Holdsworth's chord sound. Three spatial effects enhance the feeling of depth and width.
	32	<b>MetalKirk</b>	This is the sound of a modeled Mesa Boogie Dual Rectifier. Perfect for riffs with the right amount of gain. Use the Z-pedal to turn wah ON.
	33	<b>The Police</b>	This delay sound was inspired by "Walking On The Moon," a hit by The Police.
	34	<b>90s V.H</b>	This patch is based on a sound Van Halen has used since the 90s. It's great with humbuckers.
	35	<b>J.Page</b>	This is the sound used by Jimmy Page live at Madison Square Garden. Turn the wah ON to get it!
	36	<b>Prince</b>	This ring modulator sound was inspired by Prince.
	37	<b>SweetChild</b>	This is the solo sound used on the Guns N' Roses hit "Sweet Child o' Mine." Use wah for lots of expression!
	38	<b>GreenDay!!</b>	This Green Day sound is perfect for power chords and backing parts. Recommended for humbuckers, P-90s and other pickups with high output.
	39	<b>Decadence</b>	A 90s hard rock sound as heard in Extreme's "Decadence Dance."
	40	<b>Beatle AC</b>	This is the characteristic thick crunch sound used by The Beatles in their early days.

Guitar Legend	Bank	Patch 3	
	29	<b>JB Crunch</b>	This long reverb sound is ideal for emotional performances like when Jeff Beck plays "Amazing Grace."
	30	<b>Smooth</b>	This smooth distortion sound is inspired by Eric Johnson's performance of "Cliffs of Dover."
	31	<b>JazzFusion</b>	John Scofield inspired this crunch with chorus sound. This patch is perfect for funky jazz fusion.
	32	<b>ZakkWow</b>	This is based on the Zakk Wylde's wah sound. The key is the mix of chorus and distortion.
	33	<b>U2...</b>	This dotted-eighth-note delay that bounces left and right was popularized by U2's guitarist The Edge.
	34	<b>J.Hetfeild</b>	This patch captures the sound of Metallica's Black Album. This one is best with humbucker—ideally active—pickups.
	35	<b>Nirvana</b>	This combination of Dist 1 and Chorus effects recalls the distortion sound Nirvana's Kurt Cobain.
	36	<b>S.Lukather</b>	This is a solo guitar sound used much by Steve Lukather.
	37	<b>The Who</b>	This cutting sound is inspired by Pete Townshend of The Who.
	38	<b>Layla...</b>	This tone can be heard in Eric Clapton's eternal hit Layla. Enjoy it with a Strat in a between pickup setting.
	39	<b>M.S-Wah</b>	Everyone has tried Michael Schenker's half-cocked wah sound once, right?
	40	<b>WelcomeToJ</b>	This captures the precise delay control that can be heard on Guns N' Roses signature tune "Welcome To The Jungle."

	Bank	Patch 1	
Richie Kotzen	41	<b>Tele ClnRH</b>	Comp and GraphicEQ are used to create a deep clean tone for rhythmic playing. Great for Telecasters.
	42	<b>Clean Hall</b>	Use this reverb sound for chord playing. Notice the reverb comes in just after the dry signal.
	43	<b>StereoFunk</b>	This auto-wah sound is cool and funky. The Air effect creates wide stereo imaging.
	44	<b>410BlsMnDR</b>	US BLUES and Comp create a classic 4x10 combo sound.
	45	<b>OldSch Wah</b>	This uses the Z-pedal and reverb to create an old-school 70's wah sound.
	46	<b>Tunnel Ld</b>	This lead tone sounds like it's coming from somewhere beyond the hills.
	47	<b>Spinner</b>	This simulates a miked-up rotary speaker. Use the Z-pedal to control speed.
	48	<b>TheSweller</b>	An orchestral guitar sound. Hit an open chord hard and it will fade in slowly.
	49	<b>BigFatFng</b>	This dirty, big-bottomed flanged guitar sound transforms a clean amp into a fat rocking sound!
	50	<b>Robo Funk</b>	M Comp, RndmFLTR, and ParaEQ create a sick funk sound best for quick staccato single-note lines
	51	<b>The Rocker</b>	This setting will give your clean amp that classic rock crunch with a clear but powerful full-bodied tone.
	52	<b>Uni Clean</b>	Use the Z-pedal to control the mod speed of this cool and clean but edgy rhythm modulation tone .
	53	<b>New Phase</b>	This cool sound suits chordal melodies well and also works as a nice rhythm tone for blues when PhaseDly is off.

	Bank	Patch 2	
Richie Kotzen	41	<b>Tele ClnLD</b>	Play a Jazz lead with all these effects on then turn the Exciter off for rhythm playing.
	42	<b>Str Cln LD</b>	This combines aggressive compression with chorus and delay. It's like soloing through a high gain amp, but with a clean tone.
	43	<b>Cln Talker</b>	This uses the Cry effect for the sound of a clean tone through a talk box. This is the Talking Guitar!
	44	<b>410BlsMnWT</b>	US BLUES is used with Comp and EarlyRef effects for a classic 4x10 combo amp sound with reverb.
	45	<b>Stoney2x12</b>	RackComp and VX COMBO produce a classic rock sound. This rhythm tone has a Tweed Deluxe character.
	46	<b>Hot Wet Ld</b>	GraphicEQ, ALIEN, Comp and DynaDelay are combined for a high-gain lead tone perfect for shredding solos!
	47	<b>Washed Out</b>	The CAR DRIVE, Cho+Dly and Comp in this patch create a big overdriven tone that sounds like multiple layered guitars.
	48	<b>ShakeySwll</b>	A variation on The Sweller that adds PhaseDly. Try using the Z-pedal for interesting variations.
	49	<b>Demented</b>	Comp and PitchDly make a creepy sound that works best with diminished chords and single note lines.
	50	<b>Option Les</b>	This is a rotating speaker patch with overdrive and reverb. Use the Z-pedal to control rotation speed.
	51	<b>TheSoloist</b>	TONE CITY and Governor create a soaring lead tone. Delay is optional.
	52	<b>Flip Tape</b>	This simulates a backwards tape machine and is good for single note lines. Try playing in time with the delay. Octave and Comp+OD are optional.
	53	<b>The End</b>	This setting creates a subtle string harmony coming in and out while arpeggiating chords that sounds like chimes and a guitar together.

	Bank	Patch 3	
Richie Kotzen	41	<b>Tele ClnRW</b>	A wide stereo chorus and hard compression create a clean sound for backing parts.
	42	<b>Trem Clean</b>	This clean sound has a vintage feel. Use the Z-pedal to control the tremolo.
	43	<b>Clean Wah</b>	This clean tone for typical funk uses Comp, GraphicEQ and WAH100. Use the Z-pedal to control the wah.
	44	<b>410BlsSolo</b>	Delay and reverb are added to the US BLUES 4x10 combo sound. Hit an open chord, let it ring and check the sustain!
	45	<b>Elec Rhyth</b>	This rhythm sound for classic hard rock uses a little EarlyRef. Remember the shorts and the backpack?
	46	<b>Rokin Wah</b>	Turn HotBox on for lead or off For rhythm with this classic rock wah tone. Use the Z-pedal to control the wah.
	47	<b>Funky Plkr</b>	This clean tone is percussive and musical. This is perfect for country-style fingerpicking
	48	<b>Broken</b>	Comp+OD and DirtyGate are used together to create a tone like a speaker. This is great for staccato playing.
	49	<b>SlyFunkst</b>	Comp and SlowFLTR create s nasty funk sound straight out of a 70s soundtrack
	50	<b>Fool Frnds</b>	This emulates the sound of an acoustic guitar plugged directly into an amp. Reverb is optional.
	51	<b>StadiumFuz</b>	GreatMuff, Arena and GraphicEQ create an extremely distorted metal tone.
	52	<b>FollowMyLD</b>	This doubles a single note melody line with a bass synth. Turn the OverDrive on or off to change the sound.
	53	<b>Rude Talkr</b>	This twisted lead tone sounds like voices coming from far away.



	Bank	Patch 1	
Kiko Loureiro	54	<b>MatchVibe</b>	This classic rock tone uses MATCH 30. Turn OverDrive on for leads or Vibrato on for backing.
	55	<b>Metallic</b>	This pure heavy metal riffing sound uses the Mesa boogie amp and a noise gate for an old Metallica-style sound.
	56	<b>ValleyRock</b>	Add flanger and delay to this 80s Heavy Rock sound for a Van Halen flavor.
	57	<b>Tap deep</b>	This compressed and clean sound is good for tapping chords in a Stanley Jordan style, picking arpeggios and cutting melody lines.
	58	<b>Progressng</b>	This prog metal solo tone for fast picking has an effective modulated ping-pong delay.
	59	<b>BoomingRff</b>	Use this patch for riffing with loud delay. Play in the tempo of the delay.
	60	<b>Mr.Moore</b>	This extreme Marshall sound is a tribute to Gary Moore.
	61	<b>RiffReflec</b>	EarlyRef give more power to riffs.
	62	<b>Force One</b>	Classic American vintage sound.
	63	<b>Clairvoyanc</b>	Modulation is added to this drive sound. Adjust the drive from clean to crunch with the Z-pedal.
	64	<b>PurpleSky</b>	Play a pentatonic riff using this legendary fuzz sound and fly back in time.
	65	<b>Puff Muff</b>	This uses well-known muff distortion for a fuzzy sound that is good for indie and 60s psychedelic rock
	66	<b>The ZOO</b>	Use this close emulation of a talk box to create riffs and solos with an unusual sound.

	Bank	Patch 2	
Kiko Loureiro	54	<b>Revolving</b>	This heavy sound with a beautiful low end is great for riffs. Boost and delay can also be added in this patch that is great for modern metal style solos.
	55	<b>Robot</b>	The SeqFLTR creates an interesting continuous sound that is a useful effect for overdubs and pads.
	56	<b>Indiedrive</b>	This indie rock patch has two types of delays that can be used independently or simultaneously
	57	<b>PsychClass</b>	This classic psycho rock patch combines a bluesy crunch sound with modulation effects.
	58	<b>Class A</b>	This All-American classic tone is good for blues-rock and classic rock.
	59	<b>Desplugado</b>	This acoustic simulator adds chorus for a spacious atmosphere.
	60	<b>CuttingEdg</b>	This lead sound has lots of mids to enhance the picking attack.
	61	<b>80's High</b>	High gain with modulation creates an 80's rack effect vibe. Use the Z-pedal to control the chorus and flanger.
	62	<b>Organ Lead</b>	Solo with this Hammond C3 emulation for something different.
	63	<b>MessiahTap</b>	This patch is good for tapping. Play in time with the delay.
	64	<b>Whispering</b>	This pure sound uses the Exciter and StereoDly.
	65	<b>Tap Dance</b>	This flying delay will ignite your creativity. This sound is nice for arpeggios and tapping with a clean tone.
	66	<b>Cannonball</b>	A perfect mix of flanger and delay is used to create the Van Halen sound.

	Bank	Patch 3	
Kiko Loureiro	54	<b>Livid</b>	This clean sound uses a chorus and two delays to create width perfect for arpeggios and chords.
	55	<b>Talk Dirt</b>	This sound is extremely dirty and heavy. Use the Z-pedal to control PedalCry and add a talkbox feeling.
	56	<b>Aut-o-mtc</b>	This clean sound uses auto-wah to change the tone in response to picking nuances.
	57	<b>MetallicCh</b>	A slight chorus gives this modern heavy sound greater width.
	58	<b>Mr Lord</b>	Use a new approach as a guitarist by comping like an organ player.
	59	<b>OctReason</b>	This funk sound is suitable for bass lines. Follow your own ideas to expand your horizons as a guitarist.
	60	<b>Enfermo</b>	This heavy rock tone uses the Booster to maximize lead sounds.
	61	<b>7 mirrors</b>	This is a tribute to the enigmatic master guitarist Allan Holdsworth.
	62	<b>Indie Trip</b>	Typical pop rock sound with crunch and delay. Good for both chords and single note melodies.
	63	<b>Orion</b>	Use this modern trash metal tone for extreme riffs.
	64	<b>HolyShift</b>	This sound features pitch shifting and is great for solos. Use the Z-pedal to control the pitch.
	65	<b>FullBlast</b>	This heavy metal tone uses both wah and pitch shifting at once. Make new discoveries with the combination.
	66	<b>Chicken</b>	Use this country style tone for hybrid picking, chicken picking and slapping.

Bank	Patch 1	
Rob Caggiano	67	<b>Honeydrip</b> This is a very usable sound for single note lines and lead playing.
	68	<b>Darkness</b> GreatMuff and Octave combine to make a dark sound that is deep and evil.
	69	<b>Orbital</b> This spacy sound with SlowATTCK should be used as an effect for long open chords.
	70	<b>Broken</b> Distorted and broken sounding, use this effect to add contrast to "normal" guitar tones.
	71	<b>Rear View</b> This tricky sound is cool for staccato chords.
	72	<b>Thrash Em</b> No explanation needed for this exemplary thrash sound.
	73	<b>Zipper</b> This really obnoxious fuzzed-out sound has some depth added by the Air effect.
	74	<b>Creeper</b> This ominous and creepy sound is great with an amp.
	75	<b>Burnin'</b> This patch responds well to picking with a deep distortion for a sound that seems to be on fire
	76	<b>Fatso</b> This is a very strange sound based on the Octave effect. It's evil, dark, dirty, and, above all, FAT!
	77	<b>Fat Cat</b> This sounds like a strange cat crying.
	78	<b>Classic</b> This patch has a very Classic Rock feel to it and is great with an amp.
	79	<b>Proverbs</b> This is a spacious distorted sound. The Z-pedal can control the length of the reverb.

Bank	Patch 2	
Rob Caggiano	67	<b>Han Solo</b> Spring and AnalogDly are combined well for a cool sound that can be used for almost anything.
	68	<b>Psionic</b> Used together, T Scream, SeqFLTR, TheVibe and Z Bottom definitely create a crazy sound!
	69	<b>Space Lead</b> Comp+OD, Exciter and FilterDly combine for a spacey lead tone.
	70	<b>The Nerve</b> This quirky lead sound has a unique tonality. It lends itself to rock and fusion but can be used for anything if you have the NERVE!
	71	<b>Tropicana</b> This lead tone features the TANGERINE amp sound.
	72	<b>Anger Sync</b> Exciter, DZ DRIVE, ZNR and Slicer are combined for a cutting cool sound.
	73	<b>Running</b> Phaser, Delay, HW STACK and Room are combined to make Pink Floyd's "Run Like Hell" sound.
	74	<b>Mrs. Clean</b> Z Clean, FD COMBO, Cho+Rev and TapeEcho make a clean sound with a unique twist.
	75	<b>Warmth</b> Z Clean, MATCH 30, Spring and OptComp are used in this lightly distorted and very warm tone.
	76	<b>The Brat</b> This patch defies explanation. It sounds like a kid who won't listen!
	77	<b>CrossEye</b> Use this patch for single note lines, solos or simply as an effect. Listen to the changes when you turn WarpPhase, RingMod and other effects off.
	78	<b>Dreams</b> FLG+VCho, Z Clean, FD COMBO, RackComp and FilterDly are combined for a lush, clean sound.
	79	<b>Chopper</b> This distorted choppy sound uses Tremolo and SlowFLTR. The Z-pedal controls the modulation.

Bank	Patch 3	
Rob Caggiano	67	<b>Bohemian</b> This is like the sound used in the hit "What I Am" by Edie Brickell and The New Bohemians.
	68	<b>Juicy</b> Using Z Dream, Resonance, DirtyGate and Room, this tone is great for lead playing. It's warm and JUICY!
	69	<b>Blue Glass</b> This clean sound is cool and deep and evokes 80s Rush with chords that shimmer subtly.
	70	<b>It's Alive</b> This killer sound for solos has a vocal quality depending on the guitar note pitch.
	71	<b>Lush Drunk</b> This clean sound, which uses MATCH 30, Room, M-Filter and TapeEcho, is good for fusion chord playing.
	72	<b>Flunky</b> This unique and very usable funk sound combines VinFLNGR, M-Filter, VX COMBO and Spring effects.
	73	<b>Solottery</b> Using BG CRUNCH, this smooth and squashed solo sound adds nice warmth with AnalogDly.
	74	<b>Lil Mac</b> This light crunch sound uses Z Neos, FD COMBO, ZNR and Room effects.
	75	<b>The Point</b> This crazy lead tone has an interesting midrange. Perfect when you want the sound to have more punch.
	76	<b>Weeds</b> This uses fCycle, Z Dream, BG CRUNCH and EarlyRef for a subtle and unique solo/lead tone.
	77	<b>Heavy D</b> This heavy tone that uses Z Bottom and BG DRIVE was designed with drop D tuning in mind
	78	<b>Madness</b> This patch uses SeqFLTR and M-Filter effects for a sound that really is madness.
	79	<b>Wood</b> This sound uses Governor, M Comp and DELUXE-R for a woody drive tone. The Cry effect adds the feeling of a human voice.



Mike Orlando	Bank	Patch 1	
	80	<b>AutoDrive</b>	This is a spacious distorted auto-wah sound that is great for lead playing. The Z-pedal controls chorus and reverb.
	81	<b>HeavyMedal</b>	This very saturated distortion sound is great for heavy metal and rock, as well as rhythm and lead playing.
	82	<b>TastyTang</b>	This classic overdriven tone is great for hard rock. The Z-pedal controls the delay.
	83	<b>AngelSky</b>	This lush acoustic sound is great for chord playing. The Z-pedal controls the amounts of reverb, chorus and delay.
	84	<b>CuntryDirt</b>	This overdriven sound with some slapback delay is great for modern country. Use the Z-pedal to control the gain when soloing.
	85	<b>Echo2Marsh</b>	This overdrive sound is super wide, making it great for open solo passages. The Z-pedal controls multiple effects.
	86	<b>Open Wah!</b>	This cry effect is great for soloing and chordal work. The Z-pedal controls multiple effects.
	87	<b>CaptCrunch</b>	This great rock rhythm and soloing tone uses Squeak. The Z-pedal controls the gain.
	88	<b>CrunchEcho</b>	Three delays produce a super-wide rock chorus sound. The Z-pedal controls the balance between the 3 delays.
	89	<b>St-e-v-Ray</b>	This classic SRV Strat tone is great for bluesy phrases. The Z-pedal controls the booster gain.
	90	<b>BigBottom</b>	The low-end roars like thunder in this patch that is great for soloing and special passages. The Z-pedal controls Octave and BGN DRIVE.
	91	<b>ScreamWah</b>	This is a screaming heavy metal tone. Choose from 3 pedal wah effects to suit the style or situation.
	92	<b>DreamScape</b>	With this clean filter effect the notes seem to take off in a pitch-changing delay. This is great for special effects and unaccompanied moments.

Mike Orlando	Bank	Patch 2	
	80	<b>AutoScream</b>	A combination of AutoWah and Dist+ produces a very distorted auto-wah sound for leads and solos. Shift the Z-pedal right to control the gain.
	81	<b>MetaSynCor</b>	This huge tone uses synth octaves and a lush delay. The Z-pedal controls the gain, synth and chorus.
	82	<b>StackedUp</b>	This is a classic British rock tone. The Z-pedal controls the delay, gain and reverb.
	83	<b>AngelFaze</b>	A beautiful phase is applied to this acoustic tone. The Z-pedal controls the amount of spatial effects.
	84	<b>KernelLee</b>	This classic country sound adds slapback echo to a light distortion. Great for finger picking and soloing.
	85	<b>PitchedOut</b>	This insane pitch transposition sound is great as a solo effect. The Z-pedal controls the amount of the pitch effect.
	86	<b>AcoustiWah</b>	A sense of spacious is added to this clean acoustic wah tone. Great for solos and chord passages. The Z-pedal controls the amount of spatial effects.
	87	<b>CrunchFaze</b>	This rock tone adds dense modulation with Comp+Phsr and is great for soloing and rhythm playing with a crunchy sound.
	88	<b>ChunkFlang</b>	The Z-pedal controls the mix of 3 flangers in this modulated sound that is great for soloing and chord work.
	89	<b>SRVeeTrem</b>	A classic SRV Strat tone with added bluesy tremolo and vibrato. The Z-pedal controls the speed.
	90	<b>DelayDream</b>	This clean sound has lots of feedback. The Z-pedal controls the StereoDly balance and feedback.
	91	<b>WoundedBee</b>	This very tight distorted rock tone has a slapback delay added that seems to wind around.
	92	<b>BluesyFaze</b>	Three phaser effects can be added to B-BREAKER in this patch. The Z-pedal controls the WarpPhase.

Mike Orlando	Bank	Patch 3	
	80	<b>XtremeWah</b>	This is a spacious and distorted auto wah. The Z-pedal controls the delay feedback.
	81	<b>WashedAway</b>	This high-gain lead sound uses ExtremeDS. The Z-pedal controls the gain and reverb.
	82	<b>HighWatt</b>	This dry and natural British rock tone uses HW STACK and is great for all types of rhythm and solo playing.
	83	<b>Eds Thang</b>	This lush reverb effect sounds like a cathedral. This classic Ed-style sound can produce depth in various ways.
	84	<b>MrGovenor</b>	This uses the Governor effect to produce an overdrive sound for rock. Use the Z-pedal to control delay and reverb.
	85	<b>Trevor</b>	This distortion sound adds Spring reverb and 2 HPS effects. Perfect for Yes-like solos.
	86	<b>SteelFiltA</b>	Using the SeqFLTR, this patch is great for phrases based on chords. Use the Z-pedal to control the EarlyRef balance.
	87	<b>CrunchCore</b>	Chorus adds width to a big rock sound. Use the Z-pedal to control the chorus mix balance and speed.
	88	<b>FredFiltas</b>	This patch is a combination of exciting filter effects. Use the Z-pedal to control the RndmFLTR balance.
	89	<b>StevieWah</b>	This bluesy tone uses 3 Cry effects. Each produces a different wah type. Use the Z-pedal to control the 3 CRY effects.
	90	<b>ZBottmWahs</b>	This screaming drive sound lets you use 3 different wah effects (2 Wah100 and 1 PedalVx) at the same time. Great for soloing!
	91	<b>YouGotMe</b>	Edward-style hard rock tone. The swelling flanger reinforces solos and is also good for rhythms.
	92	<b>VxFaze</b>	Use the Z-pedal to control the balance and feedback of the PhaseDly in this rock sound.



	Bank	Patch 1	
<b>SFX</b>	<b>93</b>	<b>TremGun</b>	This intense machine gun tremolo is made using the Slicer. Move the Z-PEDAL right to control the tremolo balance.
	<b>94</b>	<b>PAD</b>	Use this patch to make a nice pad sound just by playing, whole note, half note and other long chords.
	<b>95</b>	<b>FilterCLN</b>	The M-Filter responds slowly to picking dynamics for a clean sound. This effect is good for cutting, arpeggios and other chord playing.
	<b>96</b>	<b>PDLFL</b>	Use the Z-pedal to control the flanger in this aggressive and destructive sound.
	<b>97</b>	<b>FunkBass!</b>	This funk bass sound uses the MonoSynth and Cry effects!
	<b>98</b>	<b>TaurusBS</b>	This patch was inspired by the Moog Taurus bass. Parametric EQ is used to boost the heavy low frequencies and a pitch shifter adds thickness.
	<b>99</b>	<b>be alarmed</b>	Play long power chords or single notes for a surprising unexpected tone. Play aggressive melodies in a high position.

	Bank	Patch 2	
<b>SFX</b>	<b>93</b>	<b>FMD</b>	This sound, which has a filter that responds to picking and uses modulation and stereo delay to add width, is good for long chords.
	<b>94</b>	<b>Ringie!!!</b>	Use the Z-pedal to control the frequency and distortion of the RING MOD effect. It sounds psychedelic, man!
	<b>95</b>	<b>Radio</b>	This patch sounds like a crackling guitar is coming from a small radio in the corner of the room.
	<b>96</b>	<b>PedalRing</b>	Use the Z-PEDAL to adjust the RING MOD in this patch as you like. Press left and right to adjust the frequency, and move it up and down to control the balance.
	<b>97</b>	<b>Theremin</b>	This patch simulates the strange sound of a Theremin using the MonoSynth effect. Use your arm to change the pitch in large increments for a more convincing performance.
	<b>98</b>	<b>Cascading</b>	PitchDelay creates an atmosphere like a cascading waterfall. Use the Z-pedal to control the pitch.
	<b>99</b>	<b>Step Chord</b>	Use the tap button to match the tempo of the song that you play and strum a power cord just once to create a new arrangement.

	Bank	Patch 3	
<b>SFX</b>	<b>93</b>	<b>BrokenRD</b>	This dirty fuzz sound uses the Bit Crush effect to sound like a broken radio.
	<b>94</b>	<b>3rdWorld</b>	Used in C Major, this adds harmony a third below to make a sound with thickness and depth that doesn't seem like it could come from a single guitar.
	<b>95</b>	<b>Step-UP</b>	Play single notes or power chords and cut them short. The sound will climb while turning around. Play longer notes for a mysterious tone.
	<b>96</b>	<b>Atom</b>	This hall sound is created by setting the pitch delay interval to two.
	<b>97</b>	<b>Devil +++</b>	Use the Z-pedal to bring out the Devil! Press the pedal down for the default pitch
	<b>98</b>	<b>PlayWiRazr</b>	Use this crazy metallic tone for slow grinding single note lines that sound like they are coming from Mars.
	<b>99</b>	<b>DreamSeq</b>	This special effect sound uses Z DREAM and SeqFLTR effects. Move the Z-pedal horizontally to change the pitch.